

ASSOCIACIÓ DE PROFESSORS D'ANGLÈS DE CATALUNYA

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of

# NEWS

## Assessment for graded readers

by Ricardo Calvo, Elena Julià, Laura Julià and Ana Sánchez

## Hamlet and Horatio or what are friends for?

by Beatriz Bossi

## THE BRITISH COUNCIL SECTION

Using Art & Craft with young learners

by Mary Carney

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Once again the academic year has reached its end. We have attempted, sometimes with success and other times with failures, to lead our students along the path of apprenticeship in a foreign language with all that that entails.

The new education system has placed teachers, at all levels, before new and even more demanding problems. Classes are full of students with varying degrees of knowledge and with different interests, even in some cases with serious behaviour problems. All this has forced teachers to seek new solutions in order to carry out their task with greater professionalism.

APAC wishes to help all its associates by offering a space where problems and possible solutions can be shared. For this purpose we organize the annual Convention, we collaborate with the *Jornades* of Lleida, Tarragona and Girona, we publish annually a volume of monographic reports and three numbers of our bulletin.

Many of you were unable to attend the work-sessions last February but so that all will be acquainted with the subject matter covered at the Convention we are dedicating a section of the butlletí to the papers presented. Also we would like to make a special point of mentioning the "premi Apac" and the "premi John Macdowell" in the hope that you will participate next year. Both your work and that of your students are surely worth sharing. Participating in a competition always provides motivation especially if the prizes are important; our efforts have enabled us to offer a fairly wide range of prizes - from batches of books to two courses on language and methodology in the U.K.

Verbal comments gathered from those attending the work-sessions, the plenary sessions and the mini-courses have given us a very satisfactory idea of what you think, but we should like to amplify our impressions, so we are giving extra space in this number and the following ones, for your comments on the 1999 Convention and suggestions for improvement. This will be of great help to us in preparing the Convention 2000: enabling us, within our possibilities, to give maximum satisfaction to your professional requirements.

As you know APAC disposes of a WEB page. During the convention last February it proved very useful but we cannot restrict it to so specific a use. For this reason we have attempted to create a series of "links" which will be kept up to date and for this we ask your help. From amongst us all there are surely expert "surfers" who have found interesting and useful material. We should be most grateful if you could share this information by sending us the "links" or "addresses". In this number we are also starting a WEB corner where we plan to collect all the addresses we have found so far and those that we have received from you, via E-mail or "snail-mail".

We hope that your collaborations will help us maintain the association as a useful forum shared by all those concerned with the teaching of the English language. Members of both the board committee and the editorial committee have spared no effort but would be delighted to dedicate even more time to the channeling and use of your suggestions.

We wish you happy Summer holidays so that the coming course may be started with renewed energies.

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# Assessment for graded readers

Motivating assessment activities before, while and after reading graded literary books.

by Ricardo Calvo, Elena Julià, Laura Julià and Ana Sánchez

## INTRODUCTION

This paper attempts to sum up the most important and interesting assessment activities designed for a project called *Let's thrill together* which was awarded with the Premi de la modalitat C del 8è CONCURS APAC 1997.

This project was put into practice during the course 1996-1997 in two different IES. It is a crèdit variable d'ampliació, based on a co-operative approach, in which students read the same literary work (*Frankenstein*) through different graded readers according to their proficiency level (see Bibliography).

Most teachers are aware of the importance of creating motivating activities based on graded readers. But when it comes to assessment, most of the tasks proposed do not take into account evaluation as a way of improving the knowledge of a foreign language and they become mere reading comprehension activities, neglecting other skills.

Working with literary texts through co-operative learning and individualisation in mixed-ability classes is a very effective way of helping students to expand and improve their abilities in a foreign language. However, this implies the use of new criteria to evaluate students' performance. The aim of this paper is to show some of the assessment activities which help the teacher to get feed-back not only from the students' progress in the four

skills but also from their attitudes towards literature and their performance within the team in a co-operative approach.

The assessment activities proposed here are based on the reading of Mary Shelley's novel *Frankenstein*, but they can be applied to any graded literary work.

Nowadays progress and students' involvement in their own process of learning are the key words for assessment, so we have split the different assessment activities into three different parts: initial, formative and summative evaluation.

## INITIAL EVALUATION

As an initial evaluation students are asked to take a test. The aim of this assessment activity is to check and identify students' different interests, abilities, background and attitudes towards literature, as well as their level of proficiency in English.

According to their results, students should be advised on the most suitable graded reader. The students who get the lowest marks would be advised to read *Frankenstein*. Elementary Level (1992). Heinemann Guided Readers. Those who get better marks, *Frankenstein*. Stage 3 (1989). Oxford Bookworms, and the students with the best results, *Frankenstein*. Stage 5 (1993). Oxford Progressive English Readers.

We propose three different parts for this test:

First, a level test to evaluate students' abilities in the four skills, grammar and vocabulary. This could be a traditional multiple choice test. Another way of getting this information, is just checking their marks in the previous academic years.

The second part consists of a self evaluation test to get information about the students background:

### Self-Evaluation Test

Name of student:  
 Class:  
 Date:

#### 1. EXPERIENCE

How long have you been studying English?  
 .....

At school:  
 .....

Private lessons:  
 .....

Other (trips, friends in the UK, etc.):  
 .....

#### 2. ATTITUDE

Why do you study English?  
 Choose the answer that best suits you.

Tick	<b>T</b>	for	<b>True</b>
	<b>MT</b>	for	<b>Mostly true</b>
	<b>MF</b>	for	<b>Mostly false</b>
and	<b>F</b>	for	<b>False</b>

I like studying English. —  T  MT  MF  F

I enjoy English classes. —  T  MT  MF  F

I will need it in the future. —  T  MT  MF  F

I have to study it,  
 but I do not enjoy it. —  T  MT  MF  F

### 3. SELF-APPRAISAL OF PROFICIENCY IN ENGLISH

How well do you think you know English?

Tick	<b>VW</b>	for	<b>Very well</b>
	<b>NVW</b>	for	<b>Not very well</b>
	<b>NSB</b>	for	<b>Not so badly</b>
and	<b>VB</b>	for	<b>Very badly</b>

Speaking —  VW  NVW  NSB  VB

Listening —  VW  NVW  NSB  VB

Reading —  VW  NVW  NSB  VB

Writing —  VW  NVW  NSB  VB

And the last part is a questionnaire with back-up about the students reading habits, attitude and motivation towards literature:

### Questionnaire

1. Have you read a novel, in any language, for enjoyment during the past four weeks?

Title (s): .....

2. Have you read a book or magazine written in English in the past four weeks?

Title (s): .....

3. Who is your favourite author?  
 (The author does not have to be English / American)

.....

4. Which genre do you enjoy most: romance, espionage, autobiography, comedy, detective stories, pulp fiction, etc.?

.....

5. Have you read a book in English which you really enjoyed in the last years?

Explain its plot as briefly as possible.  
 If not, why?

.....  
 .....

6. Write: **1** for **I agree**  
**2** for **I don't really agree**  
**3** for **I don't agree**  
**4** for **I don't agree at all**
- 1 Reading is one of my favourite pastimes.
  - 2 Reading is OK if there is nothing else to do.
  - 3 I only like reading English if the language is simple.
  - 4 I don't like reading simplified books because it spoils them.
  - 5 I like books to have a story-line.
  - 6 I prefer short stories because I get bored easily.
  - 7 I do not like to give my opinion about what I have read.
  - 8 I like someone to translate the words I do not understand.
  - 9 I prefer a long story to several short stories.
  - 10 Pictures help me to understand. I like them.
  - 11 I read a lot at school. Reading is no fun.
  - 12 I read for pleasure in my own language.
  - 13 I read for fun in English.
  - 14 I like reading.
  - 15 I am not a literature student.

## FORMATIVE EVALUATION

The criteria for the formative evaluation are focused on three different aspects which will cover the following areas:

- procedures
- contents
- attitudes, values and habits

In order to avoid students' demotivation, the improvement of their production will be appraised. The teacher will observe and record the students performance and results of the different activities both as individuals and as a team.

To assess the absorption of some of the contents and procedures taught during the project, each team is required to prepare a test with several tasks which should cover the main items of the course. This activity is directly monitored by the teacher.

The areas to be covered by the test will be first selected by the teacher. An example of areas proposed could be the following:

- vocabulary
- grammar
- reading comprehension
- background information
- strategies such as:
  - scanning
  - efficient use of the dictionary...

Each team starts to create tasks for the test according to the above structure. Then they make copies for the members of the other teams. Ask the students to answer the test individually.

To assess their attitudes, values and habits towards the project, the teacher should complete the following individual observation sheet, which only takes a little time.

### INDIVIDUAL OBSERVATION SHEET: ATTITUDES, VALUES AND HABITS

Student's name: \_\_\_\_\_  
 Course: \_\_\_\_\_

Tick	<b>AT</b>	for	All the time
	<b>O</b>	for	Often
	<b>AN</b>	for	Almost never
and	<b>N</b>	for	Never

He/She participates:  **AT**  **O**  **AN**  **N**

He/She does his/her homework:  **AT**  **O**  **AN**  **N**

He/She respects other students' opinion:  **AT**  **O**  **AN**  **N**

He/She is punctual:  **AT**  **O**  **AN**  **N**

He/She uses English for communicating...

- with the teacher:  **AT**  **O**  **AN**  **N**

- with other students:  **AT**  **O**  **AN**  **N**

He respects English culture:  **AT**  **O**  **AN**  **N**

## SUMMATIVE EVALUATION

An easy way of having records of students' performances is to assign a code to each task to be assessed and write marks such as very good, good, not bad, bad and very bad. The teacher will not have to give a mark for the performance of every student, but observe a few of them in each task.

Since the evaluation is a continuous process, the final evaluation at the end of the project will be determined by the different levels of achievement of the activities done during the whole project. The next step will consist of two different parts.

The first one evaluates the students' attitudes towards the book. Each student is requested to interview other students in the classroom to find out whether the book has aroused their interest or not, which character in the story was the most amusing, etc.

### Questionnaire

Give each student a copy of the activity and ask them to fill in the grill and answer the questions.

- Find a student who enjoyed this book.  
Name:  
How much? (scale 1-10):
- Find a student who didn't enjoy this book.  
Name: anonymous. Why?
- Find a student who would like to change the look of the book. What would he/she alter?
- In your partner's opinion who was the most interesting character?
- In your partner's opinion who was the funniest character?
- Which episode does your partner think is the most:  
interesting?  
exciting?  
moving?  
amusing?
- Which character reminded your partner most of him or herself?  
Name:  
Character:
- Do you think he/she enjoyed this story?

- Would your partner read another book by this author?
- Has anyone read another book by this author?  
Title:

The second one checks the group performance in the tasks carried out during the project. The teacher has been observing carefully the different interactions among the members of each group. The students are requested to answer two questionnaires. On the one hand a self-assessment test by means of which the student shows his/her own feelings towards the benefits of the project:

## COURSE EVALUATION FORM

Please take your time to fill in this form. Your comments will help me to improve the course. Beside each statement you will find four numbers. The numbers correspond to the following:

- 1** Strongly agree
- 2** Agree
- 3** Disagree
- 4** Strongly disagree

After reading the statement, circle the number that corresponds to the way you feel about the statement.

- I feel I have practised my English with this course —  1  2  3  4
- I feel I have improved my:
  - speaking skills —  1  2  3  4
  - writing skills —  1  2  3  4
  - listening skills —  1  2  3  4
  - ability to understand —  1  2  3  4
  - general vocabulary —  1  2  3  4
- I have found the texts helpful —  1  2  3  4
- I have found the extended reading:
  - beneficial —  1  2  3  4
  - interesting —  1  2  3  4
  - enjoyable —  1  2  3  4



5. I feel the homework has been:
- a. adequate \_\_\_\_\_ 1 2 3 4
- b. worth the effort \_\_\_\_\_ 1 2 3 4

6. I feel my teacher has been:
- a. organised \_\_\_\_\_ 1 2 3 4
- b. prepared \_\_\_\_\_ 1 2 3 4
- c. motivated \_\_\_\_\_ 1 2 3 4
- d. helpful \_\_\_\_\_ 1 2 3 4
- e. flexible \_\_\_\_\_ 1 2 3 4

7. I feel I have participated as much as possible \_\_\_\_\_ 1 2 3 4

8. I have made an effort to speak in English as much as possible \_\_\_\_\_ 1 2 3 4

9. I feel I improved my English participation with other group/team members \_\_\_\_\_ 1 2 3 4

10. I have found this course to be worthwhile \_\_\_\_\_ 1 2 3 4

11. The thing I liked most about the course was:  
.....

12. The thing I really didn't like about the course was:  
.....

On the other hand, a second test which will evaluate the attitudes and interactions with the rest of the members of his/her team:

## ASSESSMENT FORM FOR CO-OPERATIVE LEARNING

Score each category by putting a mark (x) on the line below the sentence. To the left means "not at all" and to the right means "very much".

1. **We all participated.**
- >.....<
- (not at all) (very much)
2. We worked together effectively in the time given.
- >.....<
- (not at all) (very much)
3. We all participated equally.
- >.....<
- (not at all) (very much)

4. We tried not to interrupt each other.
- >.....<
- (not at all) (very much)
5. We took notes and organised the information, summarising the main points from time to time.
- >.....<
- (not at all) (very much)
6. We tried to be sure that everyone understood everything.
- >.....<
- (not at all) (very much)

We hope the samples of the tasks explained in this paper will help teachers to create their own assessment activities, whatever graded reader of a literary work is used, and will help them to consider assessment as a key point to make students aware of the own process of learning.

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# Hamlet and Horatio

## or what are friends for?



by **Beatriz Bossi**  
*Universitat de Barcelona*

The purpose of this paper is to offer teachers a set of activities to introduce their students to Shakespeare and encourage them to lose their fears of serious literature through an everlasting subject which is also attractive at any age for it involves emotions and reason as well. The method is dialogical and it includes a long series of questions to provoke the debate. Even the examination of the selected passages is followed with questions and the conclusions are to be elicited from the students. At the end an extra set of activities to improve vocabulary, writing skills and role playing is suggested.

### I. THREE PRELIMINARY POINTS

#### 1. The title

The title might sound wrong if, however, we take into account the fact that people are not instruments for our purposes there is a way we can justify it: people are ends in themselves but as they have transcending goals, being friends we can help them to fulfill their purposes, i.e. push them to fly with their own wings towards their development, on the assumption that people are not finished products but active processes. As Heidegger put it: "when a man is born he is multiple; when he dies he is one".

#### 2. The Method

Let us follow Socrates' method. Only if you have a real personal question it might be interesting to look for an answer together in a dialectical process. A preliminary task is to create the necessity of knowledge and to demonstrate to our students that talking about our subject is worthwhile. In my opinion the best way to take students to the consciousness of ignorance and/or perplexity is just to start by asking them the questions your lesson might answer.

#### 3. The General Frame: Our way or their way?

This apparent dilemma might be solved through the "mayerical" method, without having to choose one of the alternatives. If you choose your way you might become a kind of dictator but if you choose their way you might turn out to be a kind of clown. Only when you become aware of their ways and they feel involved in your way can you start teaching. Never before. So this is the first step.

### II. GETTING INTO THEIR DATA

Students do know a lot about friendship, in a sense they are experts: they have experience, a pre-philosophical knowledge on the matter. So let us try to elicit a definition from them. Everybody would agree that it is a personal relationship between two people. But this is too general to say something interesting -or to say it in Aristotle's words, it does not give the specific differentia-. How can you differentiate it from other relationships?

1. From relatives? (it does not entail blood bonds but arises from personal voluntary election, it is not compulsory).
  2. From erotic passionate love? (it does not usually include sexual attraction).
  3. What kind of attraction does it involve? (love? Affection?)
  4. Why is it pleasant? (it implies affection and free will)
  5. Is it pleasant as a mere addition to our lives or is it necessary to live well? Is solitude the opposite to friendship?
  6. Does it have a purpose or end in itself? Which one? What purpose are you seeking through your real friends at the moment?  
Pleasure: you share a number of interests, hobbies, activities.  
Utility: does it also entail the intention to help the other in order to fulfil his/her professional goals?  
Excellence: make him/her a better person, develop his/her personal potenciality as a human being  
Do your friends give you pleasure, profit or do they make you better? )
  7. What kind of personal knowledge/interaction does friendship entail?
  8. If it implies knowledge and interaction it entails time: How long? Is there a minimum?
  9. What about distance? Can friends live very far away? Is there a certain necessary frequency to keep it alive? Could you set a minimum? Does it depend on the people engaged? Can friendship die? Why? Was it real friendship it happens to die? What changes can destroy it?
  10. What are the things in common? Are they different depending on the purpose? Can you keep friends at different levels (hobby - friends; professional - friends; personal - friends)? Can they change from one category to another? Would you call all of them real friends? Would you keep the name only for the third category? Are they all stable in the same way?
  11. Are friends attracted by similarity or by opposites? (Think about your real friends at the moment). What elements might be different? What elements should be similar? (Personality, tastes, personal purposes in life, morality).
  12. When do people become friends? Is childhood the best period? Why?
  13. How spontaneous do you allow yourself to be with your friends? Do you need to feel totally free to tell them whatever you think? Even occasionally criticize them? Are friends mirrors who let you know yourself? Why? What factors make friendship grow? What degree of acceptance of the other person's personality is necessary? Does friendship want to keep him/her as he/she is? Does it want to change him/her? May the intention to improve him/her be a hindrance? Would you let your friends go wrong in order to save their freedom?
  14. Does friendship consists in loving more than in being loved? Do you love your friends without expecting anything in return? Is that human? Is that possible?
  15. What do friends quarrel about? Does friendship necessarily entail flexibility? Does this flexibility have limits? Which ones?
  16. Are your feelings towards the other people the same as your feelings towards yourself? Are you that flexible, permissive, tolerant? Is self-love positive? Is it the solid rock which enables you to have friends or is it a hindrance to friendship? What is the origin of self-love? Can your friends contribute to consolidate it? Do you contribute to make it grow with respect to your friends? How do you know? Do you imitate them? Do they imitate you? How?
  17. How many friends have you got? Is it possible to have many? Is there a maximum? Are friends more necessary in adversity? Are they nobler in prosperity?
  18. Might erotic lovers become friends? Is friendship the best element of love? Does it have anything to do with time and beauty decay? Would you say friends love each other's characters/souls rather than appearances/bodies?
- After discussion you might have created a lot of debate, doubts and interest on the subject. It might be due time to introduce your students to Shakespeare for help.

### III. YOUR SOURCES

You may ask them to find out about Shakespeare's life and work. You may comment in class what they already know about him (Shakespeare is in fashion and they might have seen any of the films on him).

For a practical approach The Cambridge School Shakespeare edition of Hamlet (1) is really useful as it includes the text, a running synopsis of the action, an explanation of unfamiliar words, a wide-range of classroom-tested activities and short essays on the character of Hamlet, revenge tragedy, madness and melancholia, sin and salvation, the language, theatre and acting and a synopsis of Shakespeare's life and works. You can also have a look at Histories of Literature (2) or you might be interested in certain topics (3).

### IV. LET US ALLOW HAMLET TO INTRODUCE HORATIO

You can give your students the passages and ask them to read the parts aloud as if they were actors. Each passage is followed by one or two questions they should try to answer, and you could add further information if necessary.

Horatio is a scholar who has come to Denmark from Wittenberg University and he seems to know a great deal about state affairs.

#### Text 1.

*Hamlet: -I am glad to see you well.*

*Horatio -or do I forget myself.*

*Horatio: -The same, my lord, and your poor servant ever.*

*Hamlet: - Sir, my good friend, I'll change that name with you.*

*(Act I, Scene 2, 160-163)*

What kind of treatment does the passage reveal? (Here we have a friendship between two characters who belong to different categories. There is a gap, a status distance, which is intended to be covered from the very beginning. Horatio is the first important character who has

seen the ghost of King Hamlet and has to communicate the fact to the prince. At first he does not believe the story and so he is taken to the gun platform on top of the Castle to see him with his own eyes)

When he is asked whether he is there or not, he answers:

#### Text 2.

*Horatio: - A piece of him.*

*(Act I, Scene 1, 19)*

What do you think he means?

(Only a part of him could have accepted the experiment of attending a meeting with a ghost and only a part of him believes it (Act I, Scene 1, 165). But he is struck with fear when the Ghost appears for he thinks that his violence foretells disasters for Denmark. So he is presented as a sensible unbeliever and a brave friend who faces danger as well as a clairvoyant observer who is sure the ghost will speak to Hamlet and proposes to tell him about it, out of his love for the prince and his sense of duty ).

#### Text 3.

*Horatio: -Break we our watch up, and by my advice*

*Let us impart what we have seen tonight*

*Unto young Hamlet, for upon my life*

*This spirit, dumb to us, will speak to him.*

*Do you consent we shall acquaint him with it*

*As needful in our loves, fitting our duty?*

*(Act I, Scene 1, 168-173)*

What attitude does he have towards Hamlet?

(Horatio shows himself in a protective attitude towards Hamlet when he persuades him not to follow the Ghost for he:

#### Text 4.

*"might deprive your sovereignty of reason*

*And draw you into madness? Think of it"*

*(Act I, Scene 4, 73-74)*

How can you connect this sentence to the plot?

(This is exactly what will happen.)

And as Hamlet insists, he says, imperatively cautious:

#### Text 5.

*"Be ruled, you shall not go."*

*(Act I, Scene 4, 81)*

#### Notes

(1) Shakespeare, William, Hamlet, Cambridge University Press, 1996, Cambridge School Series, edited by Richard Andrews and Rex Gibson.

(2) Carter, Ronald and McRae, John, The Routledge History of Literature in English, Routledge, 1997.

(3) For an introduction to Shakespeare and an excellent full bibliography see The Britannica Encyclopaedia at the end of the article on Shakespeare (macroaedia, vol. 27).

Do you think Horatio is afraid?

But when Hamlet follows the Ghost, they stop obeying him and go after him. He also seems to be a hopeful religious man, as he comments on Marcellus's reply:

**Text 6.**

*Marcellus: - Something is rotten in the state of Denmark*

*Horatio: - Heaven will direct it.*

*(Act I, Scene 4, 90-1)*

Does he trust in Providence?

Hamlet makes Marcellus and Horatio his accomplices of their secret vision and he demands they swear an oath of silence on his sword, as he calls them friends three times (Act I, Scene 5, 140; 141; 163). He also makes them promise not to put on a show of knowing the true nature of any future strange behaviour by Hamlet. They are the only characters who know he is just pretending to be mad.

Before doing this, as Hamlet's insistence on making them swear puzzles Horatio, the prince reminds him that his philosophy (science?) does not know everything:

**Text 7.**

*Hamlet: - There are more things in heaven and earth, Horatio than are dreamt of in your philosophy.*

*(Act I, Scene 5, 166-7)*

Do you agree? Is truth in books or in life?

Shakespeare seems to be mocking at Horatio's university education. (To put it in Stevenson's words: "Books are good enough in their own way, but they are a mighty bloodless substitute for life", *Virginibus Puerisque*). We should rather say, for the author, life is reflected and the world is made understandable on the stage (he calls his theatre "The Globe"). The play in the play makes the revealing moment when Hamlet catches the conscience of the king.

## V. THE FALSE FRIENDS

Claudius calls Rosencrantz and Guildenstern and gives them the mission to discover the cause of Hamlet's transformation and draw him on to pleasures (Act II, Scene 2, 15). They grew up with the prince and he calls them "my excellent good friends" (217) but does not repent when he has

them put to death at the end of the drama. After a warm welcome they exchange sexual puns.

**Text 8.**

*They say they are happy not to be over-happy; on Fortune's cap they are neither the very button nor the soles of her shoe. Hamlet suggest they live about her waist or in the middle of her favours: in the secret parts of Fortune: but -he concludes- she is a prostitute (220-227).*

What is Hamlet's intention here?

(The prince seems to be mocking at their ingenuity. There is nothing to be proud of: Fortune (the King) uses you and then leaves you abandoned. "Secret parts" might refer to the secret purposes they have and "favours" to the reward they expect to get).

**Text 9.**

*Then Hamlet asks them what news they have. They say "the world has grown honest" and Hamlet replies it is not true. Then he asks them what they have done to deserve at the hands of Fortune to be sent to prison: Denmark. When they reply they do not agree, Hamlet says: "there is nothing either good or bad but thinking makes it so. To me it is a prison" (239-240).*

Do you think Hamlet is speaking seriously?

If we took this relativistic approach as Hamlet's (or even Shakespeare's) own perspective, his drama would vanish just by changing his mind. So it is hard to accept it as his true view of things. But then what is the purpose of including it here in the context of an ironical conversation with false base people? Shall we say he is just playing the fool or the madman? He wants to affirm Denmark is his prison without being questioned. But he might be warning the public it is so for he knows certain facts nobody else does. It is his knowledge what makes him a prisoner. But on the other hand, is it real knowledge? He is not absolutely sure, he is obsessed by his vision and his thoughts, and so he sets the play in order to watch Claudius's reaction and find out the truth.)

Hamlet reflects on his melancholy and on the contrasting splendour of man and the heavens.

### Text 10.

*"What a piece of work is a man! How noble in reason, how infinite in faculties, in form and moving how express and admirable, in action like an angel, in apprehension how like a god! The beauty of the world, the paragon of animals -and yet to me, what is this quitessence of dust? Man delights not me -no, nor woman neither, though by your smiling you seem to say so."*

(Act II, Scene 2, 286-292)

How can you connect this passage to the false friends?

(These false friends are presented as interested in getting a reward, happy to enjoy sexual pleasures, ignorant of what really happens in the world and in Hamlet's mind, proud of their good fortune to betray him.)

## VI. PRAISE OF THE WELL-BALANCED FRIEND

In Act III Scene 2 just before the play starts Hamlet welcomes Horatio warmly as the best man to talk to and expresses his deep friendship for him which is not flattery, because Horatio is not wealthy and so can offer no advantage. He also shows the way he admires him for bearing suffering without complaint and for his equitable temperament, in contrast with the sweet-tongue courtier who flatters vain people in high positions and bows readily for profit.

### Text 11.

*"Since my dear soul was mistress of her choice,  
And could of men distinguish her election,  
Shiath sealed thee for herself, for thou hast been  
As one in suffering all that suffers nothing,  
A man that Fortune's buffets and rewards  
Hast tane with equal thanks. And blest are those  
Whose blood and judgement are so well  
commeddled  
That they are not a pipe for Fortune's finger  
To sound what stop she please. Give me that man  
That is not passion's slave, and I will wear him  
In my heart's core, ay in my heart of heart,  
As I do thee. Something too much of this."*

(Act III, Scene 2, 53-64)

What is the origin of friendship? What does Hamlet admire in Horatio?

(Friendship is the result of a deliberate rational election which arises out of the admiration of the values the other incarnates. Emotions and reason are well mixed in Horatio. He can control himself and be grateful to life for good and bad times as well. He is the prototype of the virtuous man who remains stable in the presence of pleasures and pains and does not "sound" following his passions. At the end Hamlet is embarrassed: the confession has been too strong to make it longer. This passage seems to show a paradox: Hamlet is nobler in his blood but Horatio is nobler in his soul. The prince recognizes nobility in his old poor friend, a nobility and stability he seems to lack as he is driven either by his fears about the after-life (as he expresses in his most famous soliloquy) which do not let him remain firm to his decision to take action against Claudius up to the end. Should we say Hamlet is the prototype of the irresolute man who knows theoretically what should be done but behaves as a coward? This question is hard to answer, for there are occasions when he fulfils brave deeds (as when he follows the Ghost, when he nobly accepts Fortinbras's challenge and when he finally kills Claudius). Hamlet is also noble in his soul but his spirit is in permanent internal struggle and contrary impulses drive him to opposite directions. Passion suddenly arises and makes him kill Polonius or put his traitors to death without repenting at all. However these facts make Hamlet much more human than our ideal impassive Horatio. Hamlet is so sensitive and fragile that he can only bear the evils around him by pretending to be mad. And only his closest friends Horatio and Marcellus know the secret. He defends himself by attacking his enemies with his enigmatic puzzles. His revenge is largely verbal: they cannot understand the hidden meaning of his words as he cannot understand their base deeds.)

## VII. HAMLET DESCRIBES THE UTILITARIAN FRIEND

Hamlet uses the same image of being played on (as a pipe) with his false friends in Act III Scene 3. He accuses Guildenstern of treating him as a mere musical instrument, to be made to say anything at someone else's wish. But after that he demonstrates that same process on Polonius:

**Text 12.**

*"Why look you now how unworthy a thing you make of me. You would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note to the top of my compass -and there is much music, excellent voice, in this little organ, yet cannot you make it speak. S'blood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me."*

*(Act III, Scene 3, 329-336)*

What mood is Hamlet in?

(Hamlet seems to be imitating Horatio in his intention to remain silent and impassive at their offences. Life and Fortune make him feel miserable but he will not complain in front of these clowns, revealing his anguish and agony. Horatio works as a pattern beyond the stage. On the other hand, Polonius is such "an unworthy thing" that he has no personal capacity to judge by his own and assents to every whimsical suggestion Hamlet makes in order to gain his favour.)

But in Act IV the false friends try Hamlet again. They are sent by the King to find out where Polonius's body is hidden. Hamlet uses different strategies to throw them his smokescreen. He advises Rosencrantz not to believe he can keep his counsel and not his own and he calls him:

**Text 13.**

*"a sponge...that soaks up the king's countenance, his rewards, his authorities". He also reveals them their future by using a metaphor: the king will keep them "like an ape in the corner of his jaw, first mouthed to be last swallowed. When he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again".*

*(Act IV, Scene 3, 17-19).*

What does Hamlet mean?

**Text 14.**

*Hamlet: - "The body is with the king, but the king is not with the body.*

*The king is a thing-*

*Guildestern: - A thing my lord?*

*Hamlet: - Of nothing. Bring me to him.*

*Hide fox, and all after!"*

*(Act IV, Scene 2, 24-27)*

Can you catch the hidden meaning?

("The body is with the king": Claudius has a body -he is alive-, but "the king is not with the body": Hamlet's father's spirit has lost its body. And then he insults Claudius three times: he calls him "a thing"; he says it is "of nothing" which refers to female genitalia, (he is dominated by lust) and finally he calls him "a fox" using a hunting image which is applicable to a clever animal which hides itself to save its life, but if attributed to a king it means he is a coward).

## VIII. HAMLET ONLY PUTS HIS TRUST IN HORATIO

Hamlet writes a letter to Horatio revealing him his situation. He says he has to speak in his ear and he ends the letter with the following words:

**Text 15.**

*"He that thou knowest thine,*  
*Hamlet"*

*(Act IV, Scene 6, 25-26)*

Why does this ending mean?

(The line is really interesting to us for it reveals Hamlet regards his friend Horatio as the person who knows him best and so it shows us that deep knowledge becomes an essential ingredient to the intimacy of friendship. This is neither the first nor the last time they share secrets. And what is more the dramatic action makes Hamlet puts his own life in his friend's hands.)

When in the next scene Hamlet confesses to Horatio that he commanded the execution of Rosencrantz and Guildenstern and feels no remorse for their death, his loyal friend replies:

**Text 16.**

*"Why, what a king is this!"*

*(Act V, Scene 2, 63).*

Do you think Horatio is reproaching Hamlet?

(But Hamlet asks him to support him and goes on arguing that he is well justified in killing Claudius. Horatio simply warns him of the risks of doing such a thing. Finally Hamlet regrets his behaviour towards Laertes though he is sure the bravery of his grief put him into a towering passion.)

Afterwards, when Hamlet is ready to accept the duel with Laertes, Horatio warns him that he will lose and offers to apologize for him :

**Text 17.**

*"If your mind dislike anything, obey it. I will forestall their repair hither, and say you are not fit" (190-191)*

but Hamlet feels the time is ripe:

*"readiness is all. Since no man of aught he leaves knows, what is't to leave betimes? Let be."*

*(Act V, Scene 2, 195-196)*

Do you think Hamlet displays a brave attitude or should he have followed his friend's advice?

The tragic end comes and Hamlet dies in Horatio's arms. Before doing so he prevents Horatio from suicide and asks him to report his story:

**Text 18.**

*"If thou didst ever hold me in thy heart,  
Absent thee from felicity awhile,  
And in this harsh world draw thy breath in pain  
To tell my story."*

*(Act V, Scene 2, 325-328)*

After his death, Horatio replies:

*"Now cracks a noble heart. Good night sweet prince,  
An flights of angels sing thee to thy rest.-"*  
*(Act V, Scene 2, 338-339)*

Do you think Horatio will do what Hamlet has asked him?

(Horatio asks for the bodies to be placed on view, and says he will tell how the carnage came about. He becomes Hamlet's memory.)

## IX. CONCLUSIONS

Now it is time to go back to the initial questions to summarize Shakespeare's answers. Elicit them from the previous analysis.

1. True friendship is not utilitarian, it does not look for profit.
2. It arises out of the appreciation of the nobility of a stable character.
3. This nobility inspires affection.

4. Friends are deliberately chosen. Reason participates in the election, it is not a mere emotional affective decision.
5. Friendship implies deep knowledge of each other.
6. Friends restrain each other from error and vice.
7. Friends put their trust in each other: they are loyal to death.
8. Friends imitate each other's excellences.
9. Friends want to save each other's lives.
10. Pleasure and utility are elements included in true friendship, (as when they share secrets, intimacy, philosophy, knowledge, puns or when Hamlet's reputation is saved thanks to Horatio) but they are not sufficient to give true friendship.

You might want to propose your students some extra activities in order to work the vocabulary (crossword puzzles; complete the passages using the correct words from the box;) make them write their own definition of friendship, prepare a "recipe for getting friends", write a description of their best friend, prepare a radio interview to Horatio, play a scene or write a short essay on their opinion about Shakespeare's tale.

If your students happen to become interested in the subject and lose their fear of Shakespeare my goal will have been accomplished.

### BIODATA

Beatriz Bossi is an author, teacher and PhD student of Philosophy at the University of Barcelona. She has written a short series book and contributed a dozen articles to different publications in USA, Argentina, Chile, Spain and Canada. She was a researcher for the Scientific and Technological Council of Argentina for ten years.

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# USING ART & CRAFT WITH YOUNG LEARNERS FOR STORYTELLING & ROLE-PLAY

By **Mary Carney**

*Young Learners Co-ordinator, Amigó Centre*

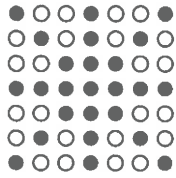
*Art and craft activities are enjoyable and motivating. They can act as "settlers" to calm a class down and often help to improve concentration. These are reasons many teachers of young learners give for using art occasionally in the English class. Art and craft activities can however, play a much greater role in aiding language acquisition than many of us realise.*

Guided art and (especially) craft activities give children invaluable comprehensible language input when instructions are given in the target language and are supported by a lot of demonstration. They can respond to language they have understood in a stress-free way and at the same time enjoy a degree of independence from you. Children often absorb background language sub-consciously when doing creative work (for example: the words of songs) and on another level the need for *real* communication is created when they have to ask for things from each other or for your help. Apart from the powerful role childrens art plays in personalising an activity, simple craft activities like cutting, sticking, moulding and folding help develop better eye-hand co-ordination, spatial and conceptual awareness (for example: cause and effect, shape size, colour etc) imagination and social skills in very young children who learn through direct experience via the five senses. Weaker students who come to the fore when

drawing, colouring or making things can find this an important source of positive reinforcement in mixed ability classes.

A variety of art and craft activities can be used with children in the 9 to 12 age range to stimulate their interest in storytelling and to make role-play easier to set up and perform.

**Plasticine, finger puppets** and **shadow puppets** can be made by the children themselves while creating a role-play, re-creating a story they know, extending a story they already know or when making up their own story. "Becoming" the character they build can help children to be more vocal and lower inhibitions to experiment with pronunciation e.g.: using exaggerated stress and intonation. The use of these materials in storytelling and role-play can serve as strong visual, tactile and kinetic stimuli for memory aid and vocabulary acquisition according to the following memory and mnemonic strategies:



- a) The **Narrative chain method** where students make up a story using the new words in a setting where they can **see** the actions or images of each word.
- b) The **Imagery, Pictorial and Visual methods** where scenes or pictures create strong associations with words or phrases used and
- c) The **Physical Response method** where physical **movement** illustrates the meaning of a word. Three dimensional visual clues help reinforce meaning in a story and children responding to a story they already know by retelling it using models will give you an idea of what they have understood or not.

## 1. PLASTICINE

Plasticine is colourful, clean, inexpensive, quick and easy to use, recycle and store. It can be moulded into almost any shape and used in a variety of ways in storytelling for example: representing objects, characters, numbers, letters and scenery.

You will need:

1. A packet of multi-coloured plasticine for each group of four (ideally) students. (You can find plasticine for sale in most 100 peseta shops).
2. One sheet of white A3 card for each group.
3. Crayons or coloured pencils.

Ideally you should start them off using a story yourself using either ready-made plasticine figures OR making the figures as you tell the story. For example, an idea for revising the vocabulary of food/days of the week/past tense irregular verbs could begin as follows:

"Once upon a time there was a caterpillar.  
(mould the caterpillar as you speak)

On Monday it ate a piece of lettuce.  
(mould a piece of lettuce and have the caterpillar eat it)

On Tuesday it ate a carrot"  
(mould the carrot) etc. etc.

By doing this you give students an idea of how best to mould the shapes (for example rolling a long piece for the body, a round piece for the head etc) and how the shapes can come to life as you tell the story.

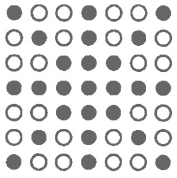
An effective way to get students motivated to create their *own* story is to put three categories on the board. These can be related to whatever area of vocabulary you want to focus on or recycle. Get students to brainstorm, for example, names of : 1) Animals 2) Places and 3) People and write them under each category on the board as they tell you. So, you might come up with 1) dog / pig / cat etc. 2) shop / palace / school etc. and 3) Butcher / teacher / policeman etc. Choosing one example from each column, then brainstorm words associated with each one, for example:

Pig: smelly / fat / pink / grunt / ham / snout etc.

Palace: throne / Queen / rich / cold / Princess / ballroom etc.

Policeman: hat / baton / uniform / arrest / handcuff / police station etc.

Talk students through the type of conflict a pig in a palace could create. Introduce a problem. For example: "One day a pig is walking past the gates of a palace when it decides to walk in to have a look around. What happens when it goes inside the palace?" Get students to tell you. Steer them towards talking about a problem the pig creates. "It tries on the Queens dress. It sits on the throne". Ask for a number of solutions. "The palace policeman catches the pig by the snout"



etc. But each attempt at resolving the problem is unsuccessful. "The pig screams, slaps the policeman in the face and escapes" etc. Eventually, after several unsuccessful attempts to find a solution there may (or may not) be a happy ending.

Building up a story together along with you (with or without the use of plasticine) will prepare them for working independently in groups on their own story. Students can use one word from each of the three categories to start their own story and the moulding of three-dimensional models can be done as they work on it. The sheet of A3 card can serve as a background or backdrop to the story with one or two sides folded to serve the purpose of a wall, door, mountain etc. Parts of the scenery could be drawn or coloured in. Encourage students to take on the role of the character they create and ideally there should also be a narrator. When students have finished inventing and rehearsing their stories they can act it out for the other groups moving the models around with their hands on the cardboard "stage". Alternatively, the story could be acted out in the same way but without words while the rest of the class guesses the story.

The stories could be followed up by a writing exercise. Children write their particular story from memory and after re-drafting and correction they can re-write the final version on a card in the shape of the main character or theme. "Pig Books" for example, could be hung around the room for other students (and other classes) to read.

## 2. FINGER PUPPETS

Finger puppets are probably less flexible to use than plasticine and rather time-consuming and cumbersome to make during class-time but

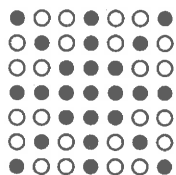


children love making and using them and they are ideal for summer course activities. Stories and role-plays can be built up in much the same way as with plasticine, with you, the teacher, starting students off telling a story using your own models. Alternatively, you can give students story titles and get them to develop their stories together in groups while making their finger puppets. Milling around the class so that their puppets can "meet" and have conversations is also an activity that works well followed by a written description of the encounter.

You will need:

1. Latex gloves (available at the chemists)
2. Plaster Bandage (chemists)
3. Acrylic paints, poster paints or temperas
4. Plastic containers filled with water
5. Paint brushes

Take the latex gloves and cut the fingers off. Put one of the cut-off fingers on your index finger. Cut a strip of bandage and dip it in water (don't let it soak). Wrap it round your finger. Cut as many pieces as you need until you have covered the



finger entirely. Work on it while it is wet. You can add arms, legs, noses, tails etc quite easily. You can now paint on it. Wait for it to set. Take the "cast" off your finger and leave it to dry. The rubber part should come apart. The plaster takes about 24 hours to dry completely, so the paint will take a long time to dry too. Make your puppets at least a day before you use them and handle them with care for the first 24 hours. Students act out their role-plays or stories for the other groups using the finger puppets as characters and the blackboard or white board for scenery.

### 3. SHADOW PUPPETS

Shadow puppets are easy and quick to make and very enjoyable to watch in action. The added drama of being in a dark room with a spot-light on the screen where the story takes place has a calming effect on children and somehow helps to improve concentration. Again, stories and role-plays can be built up in the same way as in 1) and 2) or children can tell a story they already know well using shadow puppets.

You will need:

1. Black card (A3 size)
2. Chinese sticks (100 ptas. shops)
3. Translucent coloured paper ("papel celofan")
4. Old cotton sheet
5. Lamp (small goose-neck type is best)
6. Scissors
7. Sellotape

Sellotape five or six of the Chinese sticks together so that you have a stick three or four times its original length. Balance them between two chairs preferably placed on top of a table. Hang the cotton sheet across the sticks and secure the top part with sellotape. You should now have a "screen" that everyone can see. Place the lamp about 1 metre behind the screen at right angles.

Direct the light to the centre of the screen. Draw the outline of an animal or some character from a story they know onto black card. Cut it out, using the translucent paper to represent an eye, a sun etc. Attach a Chinese stick to the back of your cut-out with sellotape so that you have a "puppet" with a handle. Tell part of a story to your class with the shadow puppet behind the screen doing all the actions, making sure your body does not block the light. The closer you hold the puppet to the light, the better the shadow.

When students have an idea of how it works, get them in groups and give sheets of black card, scissors, sellotape and Chinese sticks to each group. Ask them to work on their story and rehearse it until they can say it from memory. Get each group to act out their story behind the screen while the others watch. All stories could be followed by a written version with groups writing their own story or that of one of the other groups.

The experience of the story encourages responses in children. These art and craft activities can help them to step inside one and take on a role that may otherwise be inaccessible to them when a story is read or told in the classroom.

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# APAC ELT CONVENTION 1999

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## APAC ELT CONVENTION 1999

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# ASSESSMENT

**How did the sessions go?  
How would you like them to be?**

by Neus Serra

Once again we have been able to bring successfully to a close the traditional yearly convention held by APAC. It has given teachers of English the opportunity of hearing reports from world authorities on English Language Teaching; of learning about the experiments carried out by colleagues, willing to share them; and of having to hand in one building all the relevant publications.

The number of participants has shown that interest has not declined and comments reaching us have been satisfactory. But that is not sufficient, members of APAC organizing the work sessions need to know if their efforts have been in the right direction, have the needs of participants been satisfied or have some teachers not attended because their requirements have not been catered for.

This year two mini-courses were offered, which apparently exceeded expectations. Both the quality of the speakers and the themes chosen have proved to be of interest to the teachers who decided to dedicate their entire timetable at the convention to one thing. Other teachers preferred to organize their agendas to cover a variety of speakers and themes.

In leaving this space open we hope to collect your comments, criticisms and suggestions to enable us to improve these work sessions. Much hard work has been dedicated to the organization of the convention but we consider it time well spent if the effects are beneficial to teachers of English.

Once again we beg you to dedicate a little of your time to send us your comments. If you wish you can send them by e-mail, which is always quicker. If not we thank you for your "snail-mail". And remember, we look forward to your contributions to our web.

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# CONCURS APAC

## MODALITAT A

TREBALLS PRESENTATS PER L'ALUMNAT (VIDEO, REVISTA, PROJECTE, COMIC, ETC)

### "Enjoy Reading"

Alumnes 4rt d'ESO. Centre Educatiu Les Alzines de Girona.

### "The Land and the Sea United forever"

Alumnes 1r de Batxillerat de l'IES de Corbera.

### "The five Cats"

De l'alumna de 2n d'ESO Noemí Garcia Montserrat de l'IES Joan Oliver de Sabadell (professora: Angeles Navazo).

## ACCÈSSITS

**Primer** A les alumnes de 3r d'ESO de l'Escola Canigó pel seu treball "My favourite TV Show" (professora: Esther Hors Garcia).

**Segon** A les alumnes de 6è de Primària del Centre Educatiu Les Alzines de Girona per "Recull de contes".

## MODALITAT B

EXPOSICIONS D'EXPERIÈNCIES PRÀCTIQUES D'ENSENYAMENT DE LLENGUA ANGLESA

Montserrat Llecha Cano del CEIP La Ginesta de Vallirana pel treball "Happy Birthday" realitzat amb alumnes de 4rt de Primària.

**Premi: Un curs d'anglès al Regne Unit de 2 setmanes.**

Professora del Centre Les Alzines de Girona com a reconeixement de la gran participació del Centre Les Alzines de Girona al Premi APAC.

**Premi: Un curs d'anglès al Regne Unit de 2 setmanes.**

Un Accèssit al treball "What are they doing?" de Montserrat Cebrián de Tarragona.

## MODALITAT C

TREBALLS O PROJECTES DE RECERA

Desert.

The Directora General d'Ordenació Educativa Mrs González Estremad meets students from one of the winning schools.



# PREMI

# JOHN McDOWELL

**1r Premi** "Developing Language and Literary Awareness" Reader's Companions to "The Catcher in the Rye" and "The Great Gatsby" by Anna Asian, Miquel Berga, Pere Gifra, Jim McCullough, Maria Antònia Oliver i Mireia Trenchs.

**2n Premi** "Ensenyament per Tasques i Processament d'input" by Llorenç Comajoan.

**3r Premi** "A Journey Across a New Great Nation" by Miquel Angel Castillo.

**Menció honorífica** "Filling in the Spaces: the Application of Hypertext in Education" by Andrew Monnickendam.

**Mencions** També es decideix atorgar una menció als treballs següents:  
"Un conte a l'aula de llengua Estrangera" de Carme Gilart  
"Activitats Complementàries de Comprensió Oral" d'Araceli Martínez.

# OUR GUEST SPEAKERS

In this issue we include contributions from members who attended **Mike McCarthy's** mini-course and **Marion Williams & Robert Burden's** talks. In the next issue, we'll complete the picture with contributions on **Luke Prodromou's** course and **David Vale's** talks.



## MICHAEL MCCARTHY

### QUANTITATIVE AND QUALITATIVE

### WHAT THE PARTICIPANTS SAY:

by **Carmen Velasco**

McCarthy presented a corpus of spoken contemporary English. The corpus data were drawn from a research project named CANCODE (Cambridge-Nottingham Corpus of Discourse in English), based in the Department of English Studies at the University of Nottingham. The data base for the CANCODE consists of more than six million words taken from everyday conversations in English in different interaction situations. The aim of the corpus is to study spoken discourse, particularly spoken grammar, in different genres.

Although the course focused in the analysis of spoken English, a list of the most used words both in written and spoken English was produced at the beginning of the first session. Those attending were able to deduct why certain words were more commonly used in either spoken or written English (e.g.: I, you, know).

It was interesting to see by means of cluster analysis the most common patterns where certain words occur. The software used to carry out this analysis was WordSmith Tools that searches a word in the corpus, sorts it to the left or the

right, and counts its occurrence; the output, a concordance sheet, allows to see the target word in various different contexts. Once the word is found, a lexico-grammatical profile is used to describe the typical contexts for the word (e.g.: idioms, prosody, semantic restrictions). Although no hands-on work was done on computers, participants in the course were able to work on several examples of concordance sheets for different words, and therefore familiarise themselves with the technique.

Idioms were another important topic in the course. Excerpts from several conversations in the corpus were supplied. The idioms present in the transcriptions were classified according to a typology provided (e.g.: prepositional expressions, binomials and trinomials, frozen similes, etc.).

McCarthy was an engaging speaker. He succeeded in making participants aware of "other ways" of looking at everyday language, and he did so with charm and humour.



# APPROACHES TO SPOKEN CORPUS ANALYSIS

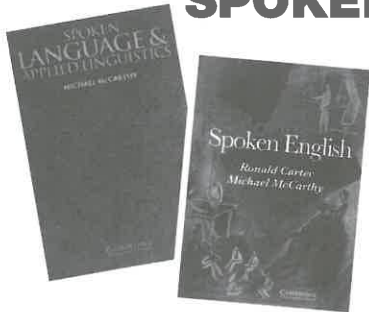
by Dolors Masats

Michael McCarthy's course did not offer us a bunch of wonderful ready-to-use teaching recipes, yet, with a theory of spoken genre, it awoke us to a new understanding of what language is and of what language teaching should be like. We were able to reflect upon how the use of concordances allows us to quantify and analyse the occurrence of words in spoken and written corpora, which lead us to acknowledge that the model of language use we tend to expose our students to is still too closely related to the nature of the written language only. We realised, for example, that the word "just" is six times more widely used in spoken than in the written language. Besides, the cluster "have just + past participle" is not statistically important because in the spoken language native speakers of English use the word "just" not simply as a synonym of "only" but also as a marker of indirect politeness as in "Could you just have a look at this?" Needless to say what we teach conflicts with the actual use of language. The course also demonstrated that behind frequency lists and statistics we have contexts and a possibility of a different theory of language based on probabilities in different pragmatic domains. In language learning, we must learn not only the meaning of a word but also where, when and in which clusters it occurs. Cluster analysis enables us to notice banal patterns of language. In the lexical approach the cluster contradicts grammar rules but it constitutes a complete structure on its own because a structure ends where choice begins. A fluent speaker is someone who makes few grammatical choices and uses a lot of set expression-clusters. Needless to say that the lexical syllabus or the lexical approach to TEFL is demolishing the differences between vocabulary and

grammar and that automaticity fits better with Vygotsky's view of language rather than with Chomsky's. McCarthy's stated that the linguistics of Chomsky was important because syntax was regarded as something regular and vocabulary was simply a set of irregularities. However, he proved to us that vocabulary had an uncanny regular structure: words carry syntactic restrictions ("I was almost killed" - written language- versus "I was killed almost" -spoken language), and semantic restrictions ("unique" can only be modified by an intensifier in spoken language -"fairly unique"), might be idiom prone ("chalk and talk") and have a semantic prosody -connotations- (in "There was a crowd in my classroom" "crowd" means "too many people" whereas this is not the case if it is modified by a positive adjective as in "There was a nice crowd in my classroom"). Another interesting issue this course brought forward was the concept of listenership. As teachers, we are concerned with helping our students become genuine speakers of English but we ignore that in order to be good at communicating with people, you also need to be a skilful listener. The use of tags, repetitions, synonyms, opposites, intensifiers and idioms is part of the act of listening -the act of engaging oneself in a conversation- and it establishes a closer bond between the speaker and the listener since it projects the latter as an interesting and interested interlocutor. As it can be observed, throughout the course we shifted from counting words to asking why those words occurred. Now it is time for another change: we are challenged to alter the way we approach language if we want to help our students become interactive interlocutors in English.

## **SPOKEN LANGUAGE AND APPLIED LINGUISTICS AND EXPLORING SPOKEN ENGLISH**

by Neus Figueras



### **Spoken Language and Applied Linguistics**

Mike McCarthy, 1998, Cambridge University Press.

For those who have followed Mike McCarthy's work over the past ten years, this book sums up his work on discourse and conversation analysis and on vocabulary, both seen from the perspective of the spoken language and language teaching and points in the direction of future developments in applied linguistics and language teaching. The author uses the CANCODE corpus (Cambridge and Nottingham Corpus of Discourse in English) and analyses it both quantitatively and qualitatively, though it is in the qualitative analysis where, in the author's words "I see the greatest potential for gathering useful pedagogical insights from close observation of how people do everyday talk".

For those who heard about Michael McCarthy during our last Convention and were not lucky enough to attend his mini-course, this book is an eye opener for all teachers and speakers (both native and non-native!) of English. It tells about language and how it is used at the same time that it raises awareness of the vast implications this has to have and will definitely have in the near future in the teaching of languages.

For those who attended the mini-course, the book offers a two-pronged way forward, not only providing more in-depth analysis and more examples of spoken language use, but also how to go from the fascinating discoveries about language and its use to the classroom. Carter and McCarthy's three I's approach (Illustration-Interaction-Induction), as opposed to the traditional three P's (Presentation-Practice-Production) will no doubt be at the forefront of language teaching methodology after the year 2000.

The book begins with a survey of the different existing corpus projects and concentrates on CANCODE, its design principles and generic features and the problems encountered by the research team in decision making. The use of CANCODE extracts helps illustrate the theory of spoken language sketched in Chapters 1 and 2. Chapter 3 is the most overtly pedagogy-driven and examines the study of spoken language in terms of its possible implications for language teaching. Chapters 4 to 8 revisit and expand McCarthy's previous work on sentence grammar vs. discourse grammar, the differences and similarities between spoken and written English, vocabulary, idioms and reported speech, all of these discussed with reference to authentic spoken English.

McCarthy's work is challenging in that it happily draws together grounded theory and practical implementation. This book is his latest contribution to the field of ELT; it is clearly written and very easy-reading and it is full of examples that bring his points to life. Reading the book is not the same as listening to him, an expert, enthusiastic and authoritative teacher live, but it is very near to it and therefore a good substitute. Highly recommendable for all practising teachers!!

### **Exploring Spoken English**

Carter, Ronald and McCarthy, Michael, 1997.

Cambridge University Press. (plus accompanying cassette).

The review of this book has deliberately been placed after McCarthy's (1998) *Spoken Language and Applied Linguistics*, as in a way it offers materials that can eventually help put into practice some of the ideas and suggestions it contains.

This book explores authentic examples of contemporary spoken English and provides the opportunity of seeing, hearing and understanding (the book has an accompanying cassette) conversational English in a range of different contexts of use. It can be used in the classroom or for self-study purposes.

The introductory section and the glossary contribute to involve the learner in his/her own learning process and develop his/ her spoken language awareness, which goes very well with McCarthy's (1998) statement that "noticing' phenomena in L2 is a crucial step towards effective acquisition". The book contains 20 units, which sample a wide range of speech genres. Each unit begins with an activity-based exploration of some aspect of language, provides a brief description of the social setting and the participants, and includes detailed commentary on the transcript.

The book is not a ready-to-use collection of recordings for primary or secondary school pupils; its intended audience, the authors say, is advanced students of English, teachers and teacher trainers and materials writers. As was said at the beginning of this review, this is a very good companion to McCarthy (1998). There's a lot to be learnt from this book by teachers of English (native and non-native speakers) who consider language learning as a life-long process, and there's a lot that can be put to immediate use by those who bother to go beyond the trodden path of off-the-cuff recipes.

# **MARION WILLIAMS & ROBERT BURDEN**

by **Mercè Bernaus**

*Departament d'Ensenyament CRLE / UAB Facultat de Ciències de l'Educació*

***Marion Williams and Robert Burden are professors at the School of Education, University of Exeter. They have researched and published widely in the field of psychology in language learning. They are joint authors of Psychology for Language Teachers. A social constructivist approach, published by Cambridge University Press in 1997. They attended the 1999 APAC Convention in Barcelona where I interviewed them.***

***Mercè: Could you tell me about your teaching experience?***

***Marion:*** I started off as a Primary teacher in the early 1970s. I taught primary children for some years and then became a Primary teacher trainer. Since then I've trained language teachers in Nigeria, Hong Kong, Singapore and England as well as doing a number of consultancies in other parts of the world. I worked for the British Council for a number of years as a teacher trainer and a project director. But I think among all my experience the main thing that has influenced me has been the primary experience to work with children that I think I've carried that through my whole teaching career with me.

***Robert:*** My teaching experience has been concerned with teaching young people. It is now many years ago and it was in a Secondary school in a multicultural area of London, at

a time when there was the first influx of families from the Caribbean. That was a difficult time because many of these young people coming in to the country had not had any formal schooling before they arrived and so I'm sure that it had a formative influence on my attitude towards learning and teaching. Following that I became an educational school psychologist where I was mainly concerned with identifying the needs of children with learning and emotional and behavioural difficulties and helping teachers to understand those children and help them to achieve far better with the right kind of attention. Then I went to Exeter University some twenty-five years ago to train people to be school psychologists and following that I met my colleague Marion and we've been working together for the last ten years. But the teaching that we do now is very much of young people who are training to be

teachers so I would consider that to be an important aspect of teaching as well as the teaching of the children.

***Mercè: What are your main research interests?***

***Robert:*** Well we have a variety of interests all of which reflect the complexity of the teaching-learning process, of pedagogy particularly related to teaching and learning a foreign language. We are particularly interested in exploring aspects of meaning and in the way in which people make sense of their learning experiences. So we have been constructing a way of looking at young people's motivations and attitudes towards learning a foreign language and we are involved in carrying out research on that. We are also very interested in the whole process of attribution and the way on which people account for their successes and failures. We are also exploring young people's

perceptions of classroom environments and the way in which their perceptions of their current classroom environments match up with their ideal classroom environments. So there are three areas that we are very actively involved in at the moment.

**Mercè:** *What are, in your opinion, the key factors for learning taking place in the classroom?*

**Marion:** I think the key factors are everything we talked about today in our talk. The fact that learners are individuals and that learners bring their own individuality and meaning to classrooms and that we, as teachers, must help learners to make their own sense of what's happening in the classroom, to see value in what they are doing. This is the huge part of motivation. One of the important factors is that learners should be motivated. Teachers must be aware of the complexities of how to motivate learners. That will link with the classroom environments. Teachers need to be aware of what sort of environments would best facilitate learning. But all these things have to be in place in the classroom. What we would argue very strongly is that what's involved isn't just providing good tasks, we'd argue for motivation, for good teaching and mediation and environment, all to be in place.

**Robert:** I just want to add a couple of things to that. One thing is to reinforce this notion that teachers need to be aware of the complexity of learning, that it isn't just a simple thing to teach someone else to learn. There are whole variety of factors, the more the teachers understand the interactive nature of all these factors, the

more likely they are to be able to help learners to learn effectively. The other aspect which we haven't placed much attention on here and which we believe in very strongly is the emotional affective side of teaching and learning; that is, learners will learn from teachers that they like, the approach that teachers bring in terms of respect and obvious interest in and care for their students is vitally important and must not be overlooked.

**Mercè:** *Do you think that teachers should apply different teaching principles for primary, secondary or tertiary levels?*

**Marion:** So, having talked about the key principles, those are the principles we would see as running through any education whatever level. But the way in which the teacher actually methodologically carries them out might be different at different levels; not only in different levels, it might be different with different groups of learners, in different settings, different types of home backgrounds and from different cultures. So the principles would be the same but I would never say that any teacher does exactly the same thing with two different groups of learners or that two different teachers must do the same thing, remembering the teachers are different as well. The principles are the same, YES, but not the way the teacher methodologically carries them out.

**Mercè:** *Are there any differences in the teaching/learning a first and a second/foreign language?*

**Marion:** Differences in learning a first and a second or a foreign language? Yes, there are huge

differences. Cognitively, we know that a number of the processes are very similar. We know that learners go through a process of creative construction and they move along a certain interlanguage on the route to the target language, whether they are first language or second language learners, we know that. However, there are enormous numbers of differences in the processes because learners coming to learn a second language come with something completely different, they come with an already developed language, they have a concept of language already, the circumstances are very different, extremely different, they very often don't have the immediate need to use the language in classrooms whereas learning a first language the child is at home. In fact learning a foreign language you are normally in the very worst possible situation, you could possibly be put in to learn the language. You are in a classroom with about thirty other people who also don't know the language and don't want to learn it, so the circumstances couldn't be worse. There are some cognitive processes that are similar, but I think the actual learning of it is very, very different.

**Mercè:** *What would you recommend to teachers for coping with mixed ability groups?*

**Robert:** I think this is a very difficult question in many ways. Nobody would want to deny that there is always going to be in every classroom a mixture of abilities. What people sometimes feel though is that they will overcome this by putting children in different grades or different streams. But all you do is just mix up one set of abilities for another. The

diversity will occur in every classroom, it just depends on how you identify what the criteria are for diversity. What people only seem to think about is academic attainments when they think in these terms, whereas what we should be thinking about is the broad aspect of teaching and education and learning, and trying to organise a classroom in ways which enable every individual to contribute something of their own particular abilities, interests, personalities, hopes, fears whatever to the process itself. Now, that's easy to say, but not easy to do. I'm a great believer in group work in classrooms, in project work in classrooms, in ways of organising classrooms what you can do is actually build upon that diversity rather than trying to squash it in some way or push it into some kind of a narrow box.

**Mercè: What role does motivation play in the acquisition of a foreign language?**

**Marion:** Well, in our theories of learning motivation is central. It's central to the whole process of learning. In fact we've often said it's very difficult to distinguish between those two words motivation and learning because how can you distinguish them? Motivation is inextricably bound up with your view of learning. But basically we believe that a lot of traditional views of motivation are limited, often focusing on things like rewards, particularly praise, or even just making the activity fun. But obviously motivation involves much more than this. It must involve helping learners to take control of their learning, to

see themselves as agents of their own learning, to see that they are responsible, to know how to learn, how to set goals, how to achieve them, how to evaluate whether they've got there. And most particularly we see motivation as involving helping learners see value in what they're doing, to decide themselves that they want to do something, but this must come from them rather than being pushed by teachers to do things that they don't want to do and see no value in.

**Mercè: How can you measure the motivation construct?**

**Robert:** How can we measure the motivation construct? Well, we've been very interested in this and a lot of our research has been attempting to do this. What we've come up with at the moment is what we consider to be three key aspects which can be assessed. These key aspects are attitudes that individuals and groups have towards what they have been required to learn, their feelings about themselves, the self-construct, and how they develop themselves as learners, and their developing sense of agency, how competent they feel that they are in the skills and the strategies that they have in order to be able to do what they have to do. And each one of these can be measured in some way. Now, the attitudes construct is one which can be measured quite well I think by questionnaires. But if we really want to look at the developing sense of agency well probably need to interview with open-ended questions. So we'd go for an approach which encompasses both quantitative questionnaires as a first

approach and open-ended interviews which tap into pupils' personal constructs about how motivated they are and how competent they feel.

**Mercè: Would you make any difference between attitudes and motivation?**

**Marion:** We see attitudes as a part of motivation, it's part of the internal aspects of motivation.

**Mercè: What are the basics of your social constructivist approach?**

**Robert:** The basics of the social constructivist approach? Well, we see it as embedded within a social cultural theory, based on the ideas of Vygotsky, which in many ways are implemented and put into practical action by the work of Feuerstein and his co-workers. These two people we see as absolutely key, with possibly people like Bruner as well, contributing in their own way to this particular debate. So this is the theoretical basis. What we've done is to try to exemplify this in our social interactionist model which takes into account teachers, learners, tasks and a variety of learning contexts, which include both the classroom, the school, the home, and the broader social and cultural aspects. And what we would argue is that each of these are contributing in a particular way, but in a way that is interacting with other aspects, and it's both the aspects in themselves but particularly this dynamic interaction between them which we would see as being vitally important in the position that we take.

**Mercè: Thank you very much for your valuable contribution to the 1999 APAC Convention.**

# **PSYCHOLOGY FOR LANGUAGE TEACHERS**

## **A SOCIAL CONSTRUCTIVIST APPROACH**

**Marion WILLIAMS & Robert L. BURDEN**

Cambridge University Press. 1997.

by **Mercè Bernaus**

*Psychology for Language Teachers* is a book with issues of concern to in-service and pre-service language teachers at primary, secondary or tertiary levels, but anyone involved in education might find this book of interest.

It contains 10 chapters. The first part of the book presents an overview of educational psychology and discusses how different approaches to psychology have influenced language teaching methodology. Following this, four themes are identified: the learner, the teacher, the task and the learning context. Recent psychological developments in each of these domains are discussed and implications are drawn for language teaching.

The literature on language teaching provides comprehensive accounts of different language teaching methodologies and is rich with ideas and techniques for teaching a language; but what is involved in the process of learning a foreign language, what are the key aspects of the teaching/learning situation and how the different variables interact in a dynamic way in the classroom, are the new aspects that Williams & Burden develop in a theoretical and, in some cases, also in a practical way in this book.

This is a book about psychology for language teachers. It is not a book about learning teaching per se. Nor is it a book of tips for teachers, or another book about second language acquisition. It is a text that is principally about psychology, but instead of providing a comprehensive survey of different psychological theories, the authors take one particular psychological approach: a social constructivist approach.

In many respects this approach, as the authors state, owes a great deal to the humanist tradition in its emphasis upon the whole person and on the affective aspects of learning. They state that one

of their key principles is that of educating the whole person and they conclude that: "If educational psychology is to have anything really meaningful to say to language teachers, it is about education as opposed to mere language instruction, and how to transform a language learning experience into a truly educational one. Education is concerned not just with theories of instruction, but with learning to learn, developing skills and strategies to continue to learn, with making learning experiences meaningful and relevant to the individual, with developing and growing as a whole person. We would argue also that it has a moral purpose which must incorporate a sense of values" (p. 44).

This book aims to provide language teachers with an introduction to a number of key issues and recent developments in psychology that will help them to understand better the ways in which learners learn and which will provide a fund of knowledge from which to draw to inform their classroom practices.

The authors provide examples to illustrate the application of the ideas presented to foreign language classrooms. However, at the same time, they do not want to be prescriptive about how to put these theories into practice as what is most appropriate will differ from one situation to another, from one teacher to another and from one learner to another.

The first chapter devoted to teachers deals mainly with teachers beliefs towards learning, towards learners and towards themselves, that will affect everything they do in the classroom. The authors suggest teachers become *reflective practitioners*, exposing their everyday professional practice to ongoing critical reflection and make clear their own particular world view. As teachers, they state, we need to construct a particular identity of the

kind of teacher that we want to be and to seek to reproduce this in our day-to-day activities, in our actions and in our interactions in the teaching-learning arena.

In the second chapter devoted also to teachers William & Burden stress the important role that teachers play in *mediating*, and the experiences they provide as *mediated learning experiences*. The authors refer to Feuersteins theory of mediation, which provides some key features of mediation that are essential for learning experiences to be truly educational. They illustrate this theory with some examples that in my opinion may need a further development or at least other examples should have been chosen in order to give more support to the teachers who would like to apply the mediation theory.

Chapter 6 is fully devoted to motivation in language learning, the authors make a survey of the most recent literature on motivation and second language learning. They start with the early psychological views on motivation: behaviourists, the *achievement motivation* (Atkinson, 1964), and they review the most outstanding literature on motivation in foreign and second language learning. The authors agree with Gardner in that: "Languages are unlike any other subject taught in a classroom in that they involve the acquisition of skills and behaviour patterns which are characteristic of another community" (Gardner, 1985:146). Consequently success in learning a foreign language will be influenced by attitudes towards the community of speakers of that language.

Williams & Burden also propose a model of motivation in this book, that they call an interactive model of motivation which approach is social constructivist. The authors distinguish three stages in the motivation process, the first two stages- reasons for doing something, deciding to do something- are concerned with *initiating motivation* while the last stage involves *sustaining motivation*.

The authors present a complex model of motivation being aware of both initiating and sustaining motivation. They talk about the perceived value of the activity to the individual performing it; curiosity as a major component of arousal; sense of agency as a factor of control of actions; locus of causality that accounts for whether people see themselves or others as the

cause of their actions; locus of control that involves their perception of whether they are subsequently in control of their actions; Banduras self-efficacy theory (Bandura 1977, 1986) and the connection with another form of mediated learning experience- the development of a sense of competence; motivational style, developed by some cognitive theorists, to make sense of different patterns of responses to perceived success and failure; setting and achieving goals, the authors state that "setting appropriate goals becomes an important part of motivated behaviour so that the decision can be carried out and the required effort sustained" (p. 131).

The involvement of "significant others" seems to me crucial for motivation arising in foreign language learning. William & Burden state that "Two main factors can be seen as contributing to the learners motivation in participating in these activities. The first is the personality or nature of the person introducing the activity...The second is the way in which the person presents the activity and works with the learner during the completion of that activity" (p. 133). The authors insist in the three central aspects of mediation by Feuerstein as a useful starting point to motivate learners. They also regard feedback and reinforcement provided by the teacher as another aspect of raising motivation.

The authors mention attitudes, anxiety, confidence, age, gender, parents, peers, comfort, resources, time of the day, etc. as other factors that may influence learners motivation.

The motivation model of Williams & Burdens contains many useful explanations about the causes of motivation and practical suggestions to apply in the classroom, that teachers may try to put into practice. The addition of this model to the literature on motivation and second or foreign language learning helps orient theory and research toward the ultimate goal of language learning. But empirical research is needed to see if the data based analyses fit with the model presented by the authors.

Chapters 7, 8 and 9 talk about learning strategies, tasks and environmental references. The authors view learning strategies and tasks under a social constructivist approach and are involved in what I would call a cooperative learning environment. The chapter devoted to learning strategies shows the difference between skills and strategies, and

between cognitive and metacognitive strategies. They show Oxford's (1990:17) diagram of the strategy system, that presents direct strategies- memory, cognitive strategies, compensation strategies- and indirect strategies- metacognitive strategies, affective strategies and social strategies. Some of the indirect strategies are also related to the cooperative learning.

Williams & Burden comment on the different programmes designed to teach thinking skills and they also summarise the literature on learner training in foreign language teaching. The authors do not completely agree with strategy training, they state in their conclusions that: "Underpinning much of the work on strategy training are a number of assumptions, some of which we would question..." (p.163). As the authors say throughout the book learners bring to the task of learning different personal characteristics, life experience and cultural background, all of which influence the way in which they go about the task of learning and therefore the learning strategies differ from one individual to another. The authors propose to help the individuals to discover and develop the strategies that are most significant and personally relevant to them.

Williams and Burden devote a full chapter to tasks, considered as one of the most relevant elements in the foreign language learning process. In this section the authors look briefly at the concept of "task" in foreign and second language teaching. There is a considerable volume of literature on this (Nunan 1989; Crookes and Gass 1993 a, Ribé 1997). Different versions of task-based syllabus have been proposed, one is the *procedural syllabus* which comes from the work of Prabhu (1987). Prabhu's concept of task involved cognitive processes, focussing on meaning rather than form and conceiving the task as a forum for meaningful interactions to take place.

The authors propose to design activities to teach both language and thinking skills, drawn upon the tasks of Feuerstein's *Instrumental Enrichment programme*" (1980), taking into consideration the essential aspects of the different elements of the learning phase: the input stage, the elaboration stage and the output stage. The authors offer some of those tasks as an example, which, in my opinion, are not really relevant.

Finally a section is devoted to the learning context, considered at a macro level of the culture where the learning takes place or the educational system, and the narrower level of the school or classroom ethos, all of whose components actually affect any learning. I'd like to finish with the following quotation of the authors, that, as I see it, may summarise their social constructivist approach: "Language classrooms need to be places where learners are encouraged to use the new language to communicate, to try out new ways of expressing meanings, to negotiate, to make mistakes without fear, and to learn to learn from successes and failures. Emotionally, a suitable environment for language learning should be one that enhances the trust needed to communicate and which enhances confidence and self-esteem" (p. 202).

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# THE EXPLORERS

## TASK-BASED LEARNING IN THE 3RD CYCLE OF PRIMARY

This article describes a set of task-based teaching materials "The Explorers", created for 10 - 12 year-old pupils as part of the "Plurilingualism Project" of the Federation of Basque Schools *Ikastolen Elkartea*. This project aims to meet the challenge of foreign language teaching in the school context, by training teachers to use innovative methods and materials with pupils from four to sixteen. The context of this project will be described briefly and the methodological principles outlined before an extensive example of the material is given.

### **AUTHORS BIODATA** *Sagrario Etxabe and Amaia Urruzmendi*

are both English teachers with experience in Nursery and Primary. They have been involved, as teachers, in piloting materials in the Basque Schools Plurilingualism Project to introduce English at the age of four. More recently, they have been writing and piloting materials for the CD Rom-based Story Projects (8-10) and The Explorers (10-12) as well as training teachers new to the materials.

## 1 INTRODUCTION

In 1991-92 the Federation of "Ikastolas" (Basque speaking Schools) initiated a "Plurilingualism Project", which, as well as consolidating Basque as the first school language and Spanish as the second language, also included the teaching of a third language (English in this case) starting with 4-year-olds. English is introduced with an innovative methodology appropriate to the pre-school age and continues progressively up to the end of compulsory education at 16 years old. The Project started with a group of 8 "ikastolas" and now operates in about 50 ikastolas (with approx. 10.000 pupils) around Euskal Herria. The teaching materials presented in this article, are for the third cycle of Primary and are based on task and project work. At the time of writing (1999), the Project is developing the continuation of the method for Secondary Schools based on subject contents.

To create these materials, the Federation has joined forces with local institutions, J.M. Artigal, HIZPEI (the Institute of Pedagogy of Languages) and the Basque Government, as well as international partners under the auspices of the European Commissions Socrates - Lingua actions, so that the materials can be translated and adapted to different contexts.

As a result, a set of coherent teaching materials has been created for Pre-school and Primary. The materials are developed by a group, made up of specialist curriculum designers and practising teachers, and subsequently piloted in the schools. Feedback is collated and adjustments made to the materials in an on-going process of teaching practice and materials design. In the Basque Country, the Project offers to the schools involved, an in-service teacher training programme and a long-term evaluation plan to assess the pupils achievement.

## 2 METHODOLOGY

### 2.1. METHODOLOGICAL PRINCIPLES

The second language teaching model we propose is not based on the language itself, with its structural and morphological characteristics, but has its theoretical basis in the nature of human communication and the natural monolingual and bilingual processes of language acquisition.

Because language is learnt naturally through communication and dialogue, the theory has concentrated on the following aspects: first, on the analysis of the necessary social conditions required to carry out communication effectively; secondly on the definition of the didactic conditions necessary to reproduce those processes in the school context.

The following tenets constitute the basis of our second-language teaching methodology:

1. To learn a language it is necessary to use it, and the use of a language has as its pre-requisite the need for communication and interaction. This means that we need to create an "only English" communicative environment in the second language class by:
  - proposing interesting and meaningful situations that the children will experience in the target language.
  - having an interlocutor (the teacher) that only speaks in the target language and pretends (as far as possible) not to understand the mother tongue of the pupils.
2. In the teaching of a second language in this context, the language attached to the situations and experiences presented to the children, along with the stages of language acquisition in a natural situation are the best indicators for the planning of the levels of difficulty as well as for the definition of the attainment targets for the pupils.

### 2.2. PRACTICAL APPLICATION

The basic teaching technique developed following the aforementioned principles, is the "format" technique, consisting of the collective and repeated dramatisation of stories based on the life experiences (and, later, the fantasy world) of the children. The stories are developed through an innovative **drama** method: a form of choral expression in which all the children take on all the roles that the teacher models for them, allowing the development, in class, of all the communicative processes which are found in the format, and giving the pupils the opportunity to experience the story directly, instead of simply hearing it. The meaning communicated through the second language is reinforced and helped through gestures, mime and the structural logic of the story, as well as using the child's knowledge of the world and previous experience.

The Plurilingualism Project has developed coherent teaching materials from 4 to 10 year-olds following this "format" methodology.

The teaching materials "The Explorers" are the adaptation of this method to the 10-12 year olds, an older age group with some knowledge of the target language. Stories continue to play a role, but the pupils have now grown out of repeated drama play. The interaction that formerly took place in the formats, must now happen between the pupils themselves. That this should happen in the target language is a great challenge. The idea has therefore been to create meaningful tasks and projects. All the activities proposed to the pupils have some meaning in light of the final task. The advantages of task-based and project-based learning has been verified both by theoreticians and practioners (Prabhu (1987), Candlin (1987), Nunan (1989), Skehan (1998), Willis (1996), Ribé & Vidal (1993)) The emphasis on meaning rather than form alone, and of doing something with the language; negotiating to perform a task and the study of the language for its own sake has proved beneficial in classrooms and projects around the world. In The Explorers, the main focus of the teaching unit is the project. By project, we mean

a task to be done related to one subject, with a series of related and sequenced activities, which will lead to the completion of a final product. A project is proposed to the students; to train to be witches, to join an Animal Action Club and write a magazine and so on. The students are then led through various sequences to the final task; the Witches Ceremony, the production of the magazine on animals and so forth.

This new orientation of the method attempts to solve the following problems in order to satisfy the needs and interests of the 10-12 year-old learner.

### **1. Spontaneous, autonomous production.**

After years of working on the strategies of repeating, memorising, recovering and reproducing the language developed through dramatised stories, we feel it is now the moment to start emphasising individualised, autonomous production of language. The projects reinforce real communication between partners in class, proposing tasks to carry out together and offering the pupils a set of resources and reference materials from which to elaborate their own discourse.

### **2. Stories.**

Dramatised stories have proved to be a great teaching technique to promote oral language and especially dialogue within an unnatural communicative setting such as the classroom. Stories or narrations, also give us a chance to introduce situations, conflicts, "real life" events into the classroom. In this 10-12 stage, we feel this aspect should continue to be developed, but here also, the pupils themselves will take a more creative part in the stories: preparing dramatisations of comic scenes or inventing short situational dialogues.

### **3. Co-operative learning.**

The classes have been very much teacher centered in the previous courses. It is now time to offer the pupils a chance to develop their own language proficiency in a more autonomous and individualised line of work, in such a way that the pupils themselves become protagonists of their own learning.

We will work in small groups, offering tasks open enough to enable teacher or pupils to choose the activities depending on different interests and language needs. The teacher will become a facilitator of language answering to the individual (small group) needs for language.

### **4. - Mixed ability.**

Years of experience have shown that the natural acquisition of language that arises from the "format method" happens at very different levels. Some pupils already have a quite high communicative proficiency in the target language. Some others, on the contrary, although showing a good level in comprehension and reproduction of language, have not yet started to produce autonomous language. The projects try to help deal with this, offering sets of activities of diverse difficulty levels, so that each pupil can feel useful and take part in the group work but always at their own pace.

### **5. Language awareness.**

The aim in the early years of Primary, has been that the children start communicating in the target language, acquiring the language at their own pace and using any strategy that allows them to get their message across. Language accuracy and correction have not been insisted on. In this cycle, the children are cognitively mature enough, and their level of language should also be enough to start working on language awareness strategies that will give them clues to organise their knowledge and lead to a basic structuring of the language.

Reading and writing will, no doubt, be very important in the development of accuracy, but we will also have some activities specifically directed to thinking about the forms of language.

Language concepts that are known in the other languages will be retrieved for English.

References to the different languages they know and how they work; inter-language work is also possible. (Bilingual dictionary, translation processes, comparing rules and structures, etc.)

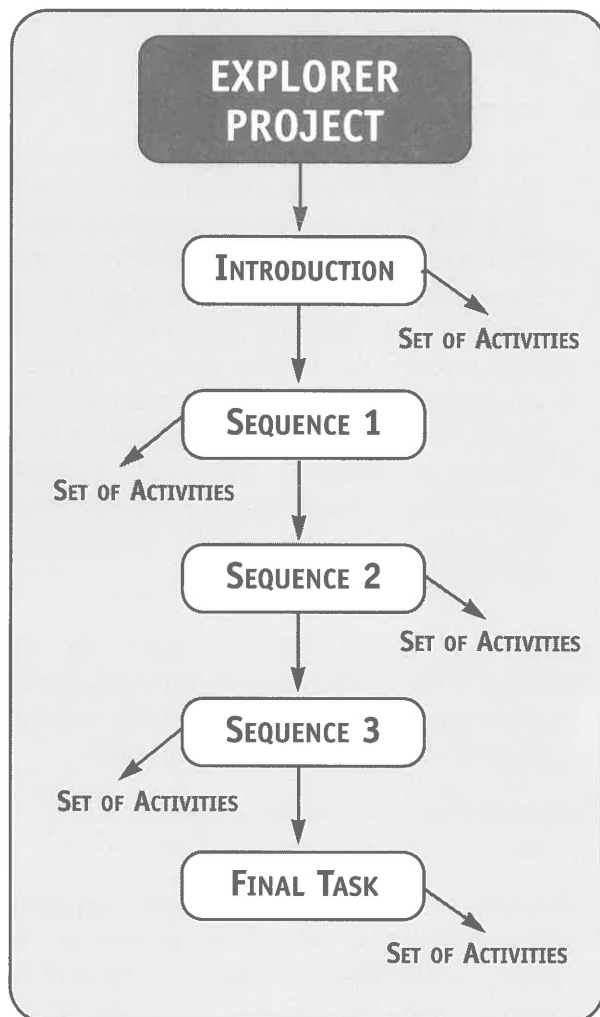
## 3 THE EXPLORERS

### 3.1. PRESENTATION

"The Explorers" consists of 10 units of work or "Explorer Projects" for 10 to 12-year-old pupils.

The units are presented by a set of 6 characters who were the protagonists of the previous story-based materials. Each unit is based on project work to be undertaken by the pupils with their teacher on a specific theme. The unit is made up of sequences of tasks or activities, which while working on language skills in their own right also accumulate in the realisation of the final task of the project.

*Organigram of "The Explorers" teaching unit:*



*Explorer Projects:*

#### 10 - 11 YR. OLDS (5TH GRADE)

##### The Apprentice Witch

Advanced Diploma on Wizardry.  
All about witches, preparing magic potions, spells, etc.

##### Comic History

Inventing an ending and performing sketches based on a comic strip about different historical characters.

##### Animals Around Us: The Magazine

Producing a magazine about animals around us: pets, insects, birds, etc.

##### The Chocolate Party

Learning facts about chocolate.  
Preparing a party for younger ones. (games, songs, dances, a play).

##### The Brain Game

Preparing a T.V. quiz show to revise the contents of the years work.

#### 11 - 12 YR. OLDS (6TH GRADE)

##### The Apprentice Chef

Working towards a diploma in catering by organising a sandwich bar.

##### Detectives

Playing detectives and giving an ending to a comic strip.

##### The World Fair

Organising a World Fair Exhibition with stands on different continents: children's lives, games, celebrations.

##### The Book of Horror

Writing a class book about spooky things: ghost news, descriptions of different beings, horror stories.

##### On the Radio

Making a radio programme which reviews the contents of the year's work.

## 3.2. MATERIAL

The material comprises:

### 3.2.1. THE CDROM

The materials "The Explorers" are presented on a multimedia CDROM format for the teacher. A small diskette offers the teacher all the material needed for classroom work. A general teaching guide and a detailed description of the teaching units as well as all the material for the pupils (text handouts, worksheets, pictures, etc) are included on the diskette. The CDROM also offers other resources such as assessment tools, lista of library reources, glossaries for each Project etc. The non-native teacher will also find audio resources within the CDROM with native models of the pronunciation of the most difficult texts and vocabulary.

Besides this Electronic Book with the Teaching Units or Explorer Projects, the CDROM also offers an Activity Bank storing all the activities from the Units for freer access.

The Activity Bank is a collection of all the activities written for Story Projects (8 - 10 year olds) and Explorer Projects (10 - 12) in the form of a database. The activities can be merely viewed, one by one (**Look at Activities**) or accessed selectively through the **Search for Activities** option. This option allows the teacher to access the Activity Bank using different descriptors (topics, skills, type of activity, interaction, etc.) in order to search for the right activity to suit a specific need.

### 3.2.2. SUPPLEMENTARY MATERIALS

The materials also include:

- 8 LARGE POSTERS in colour for the teacher to use in the classroom to introduce and organise each project and motivate the students. (2 of the units are based on comic strips, so have no poster).
- 2 ORAL TEXT CASSETTES: Along with the poster, a cassette introduces the Explorer Project by giving messages from the characters, presenting the task and proposing the work to the pupils.

The oral texts cassette also offers all kind of texts to work on: instructions, recipes, items of information, interviews, poems, jokes, etc. The cassette will take the place of the teacher modelling (previously done through dramatisation) in some cases and will also give a chance to work with different native models. All the texts on the cassettes are also available on the CDROM for the teachers planning purposes.

- 2 SONG CASSETTES: Each Explorer Project proposes at least two songs. One more general song referring to the whole of the project and one or more songs that often recover a specific sequence of the project. Listening and language awareness activities related to the texts of the songs are found in each Project. All the songs on the cassettes are also available on the CDROM for the teachers planning purposes.

## 3.3. SAMPLE UNIT: THE APPRENTICE WITCH

To explain the organisation of the project work we will present a sample unit "The Apprentice Witch" which is the first project of the series.

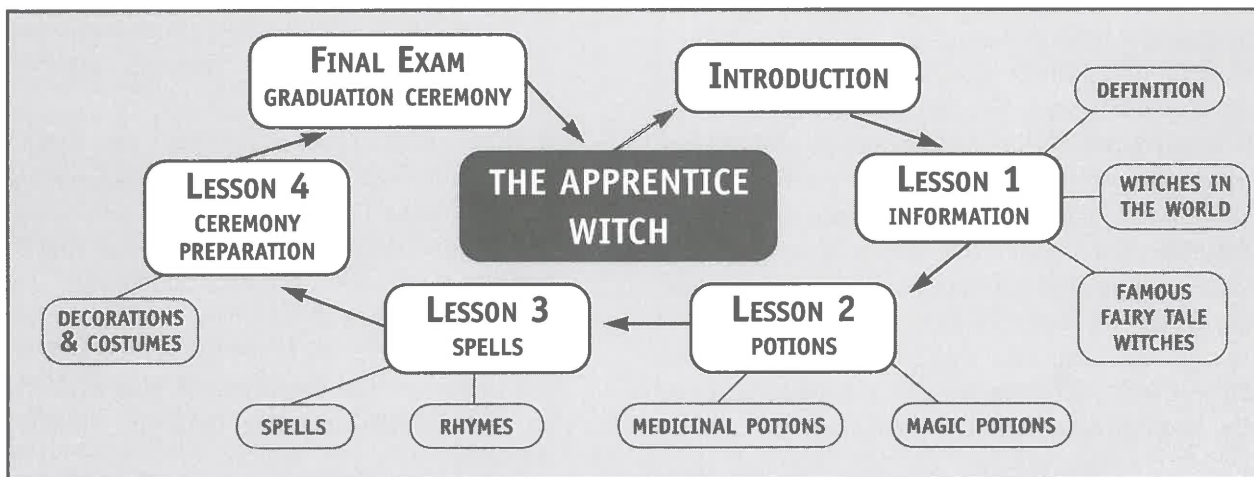
The Project is introduced by one of the characters: Sarah. Her granfather, whom we had met in previous stories, is also a Great Wizard "Apnarg"-and he is going to run a distance training course ADIW: The Advanced Diploma in Wizardry. Sarah encourages her friends (the pupils) to take part as apprentice witches. As they go through the lessons together, they learn about witches and how to make magic spells and potions in order to carry out the final task where the different groups or covens present their own potions and spells and thereby receive their diplomas at the final graduation ceremony.



**3.3.1. PROJECT ORGANISATION: ORGANIGRAM & POSTER**

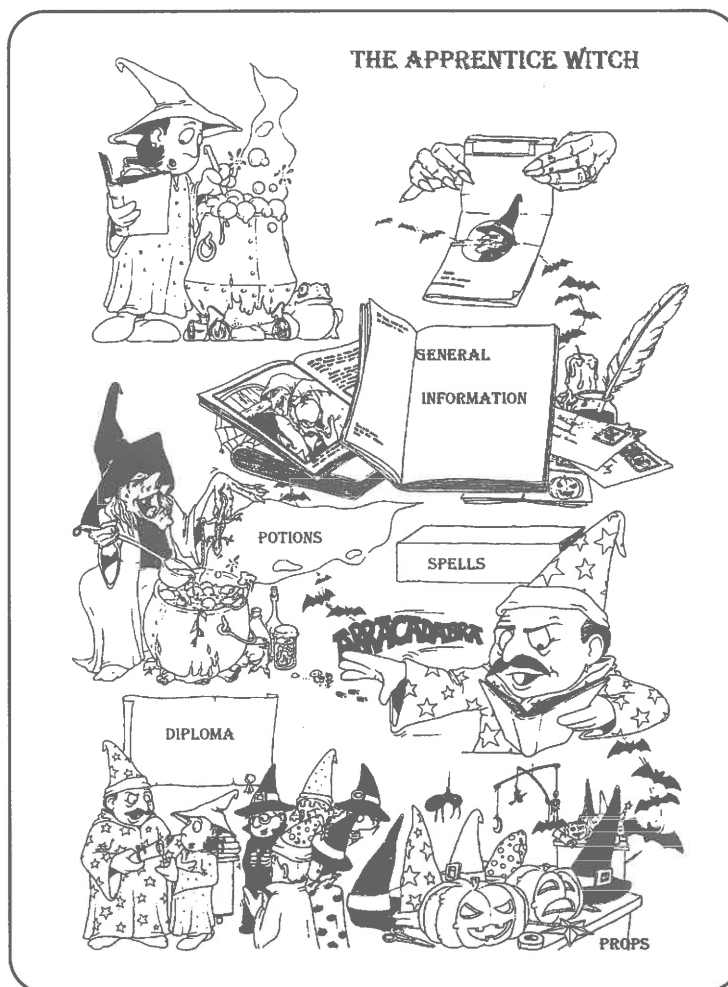
The teaching unit proposes a project to work on: to obtain the Diploma on Wizardry, and all of the activities in the Unit are related to it. The Unit is organised in a set of well-defined and mostly closed sequences or tasks that are steps to attain the final aim and will be followed by the whole class.

*This is the scheme of the Project:*



This scheme is used to present the project to the teacher.

The presentation of the project to the pupils is done by means of a poster where the character presenting the project introduces an illustrated organigram of the different sequences of the project represented in the previous scheme.



*This poster will be hung on the wall and used to organise work throughout the project.*

A reduced version of the poster is used for the childrens "Explorers Book". The *Explorers' Book* is the tangible material that the pupils take away from the project. It is a folder about the topic where the pupils gather together all the texts, worksheets and other documents they use during the Project. (*The Explorers' Book of... WITCHES, The Explorers' Book of... CHOCOLATE, etc.*)

### 3.3.2. SEQUENCES AND SETS OF ACTIVITIES

Within each sequence of the Project, a selection of activities are offered to carry out the task. The set of activities is flexible with different levels of difficulty in order to answer to mixed ability. In some cases it is the same activity with different versions, easier or harder ones. (Fill in gaps, complete a text or create an autonomous text for example) These activities with handouts of different level, are marked with a star ( Act 1\*, Act 9\*, etc). In other cases, there are totally different activities of diverse difficulty level that will all be needed to carry out the task so that all the pupils participate in the work in a meaningful way. The variation of activities of different level of difficulty, are marked as Na, Nb, etc. ( Act 1a, Act 1b, etc).

All pupils will go through all the sequences, but will have a choice of activities so that they can use the ones best suited to their level.

We will look at a sample sequence and set of activities: Sequence 2 of the Apprentice Witch project. In this lesson the pupils learn all about magic potions. First they will receive a model potion - Apnargs favourite recipe. Then they will work on the language needed to create potions; they will learn a series of revolting ingredients some of which will be chosen for each covens own potion, then work on sentence structure in order to give instructions for making potions. Then, they will dramatise the potion making and sing a song about magic potions. Finally, the pupils will produce their own magic potions in groups (covens).

## LESSON 2: POTIONS

### MAGIC POTIONS

- 11 **Apnarg's potion:** Listening to the recipe in cassette.
- 12 **Making Apnarg's potion:** Dramatising the potion.
- 13 **Potion ingredients:** Scanning the ingredient list.
- 14a **Ordering the song:** Putting the lines in the correct order.
- 14b **Filling in gaps in the song:** Filling in missing words.
- 15 **Word building:** Starting with one word and deciding what words collocate with it.
- 16a **Sentence puzzles:** Sentences cut up and put in envelopes to order.
- 16b **Sentence building:** Magic potion elements to build into sentences.
- 17 **Whole class brew:** Dramatising brewing a class potion.
- 18 **Potion for...:** Preparing potions in covens to dramatise at the final Ceremony.
- 19 **Book of Potions, Spells & Remedies:** Preparing a book to gather own potions, spells and medicinal remedies.

### 3.3.3. SAMPLE ACTIVITIES

Because of the open structure of our projects, each activity needs to have a very detailed description, so that the teacher receives all the didactic information needed to create their own teaching units. Each activity is described in terms of objectives and contents and comprises a detailed procedure.

We will present a complete activity and a summarised sample of some of the activities in Lesson 2:

#### 3.3.3.i. Activity 13: *Potion ingredients*

### Activity description for the teacher:

<b>SUMMARY:</b>	Scanning the ingredients list to become familiar with the vocabulary.	
<b>TYPE:</b> Worksheet	<b>EXPLORER PROJECT:</b> The Apprentice Witch	
<b>AGE:</b> 10	<b>DIFFICULT:</b> 1	
<b>LINK:</b>	<b>VERSION OF:</b>	<b>SOURCE:</b> G.I.E.

































<b>OBJECTIVES</b>	TO GET TO KNOW AND USE MAIN LEXICAL ELEMENTS. To identify and procedure vocabulary for magic potion ingredients. (17,33)		
<b>CONTENTS</b>	<b>TOPIC</b>	<b>TEXT TYPE &amp; FUNCTIONS</b>	<b>LANGUAGE ITEMS</b>
	Stories: witches	INFORMATION	Animals, parts of body, liquids, plants, actions, quantities, etc.
<b>SKILLS</b>	<b>Listening</b>	Making a precise interpretation of the questions.	
	<b>Speaking</b>	Naming the ingredients.	
	<b>Reading</b>	Scanning the vocabulary lists in response to an oral cue.	
	<b>Language Awareness</b>	Classifying vocabulary.	
<b>ATTITUDES</b>	Interest in the characteristics of the language. Willingness to join in.		
<b>METHODOLOGY</b>	<b>INTERACTION:</b> Whole group	<b>MATERIAL:</b> Handout of ingredients	

### PROCEDURE

- Make sure you know the pronunciation of the words on the ingredients list!
  - Ask the pupils to think of something they would put in a magic potion.
  - Ask some of the pupils to tell the class.
  - Explain that they are going to learn how to describe lots of lovely, disgusting ingredients in English.
  - Give out the handout of the ingredients. Let them browse for a few minutes.
  - Go through the words with the pupils repeating the words for the pronunciation. (May be too many?)
  - Start asking scanning questions. Ask the question first, then choose the pupil to respond or ask those who have put their hands up. No calling out.
1. 3 animals with no legs: *snake, snail, slug, worm, shark.*
  2. 3 parts of the body that you cannot normally see: *brain, heart, guts, kidney, liver.*
  3. 3 liquids that come from your head: *spit, snot, blood, tears, earwax, sweat.*
  4. 2 flowers: *daisy, rose.*
  5. 3 actions to do with a spoon or fork: *beat, whisk, stir.*
  6. The biggest quantity on the list: *a bucket of.*
  7. The smallest quantity on the list: *a pinch of.*
  8. 2 ways of breaking up things: *chopped, crushed, powdered, mashed.*
  9. The animal with the biggest poo: *dragon.*
  10. The animal with the smallest poo: *louse, flea.*
  11. Something for scratching (mime): *claw, nail.*
  12. If you drink this liquid you will die: *poison.*
  13. A plant to use against vampires: *garlic.*
  14. The opposite of dead (mime): *live.*
  15. The opposite of huge (mime): *tiny.*
  16. An animal that stings: *scorpion, ant, wasp, bee.*
  17. The friendliest animal: *monkey, pig, goat???*
  18. The most dangerous animal: *snake, scorpion, shark, crocodile, dragon, wolf???*
- When the pupils have scanned the lists enough you can move on to using the words in other activities: 14 - 19.



Handout for the pupils: (1<sup>st</sup> page)

INGREDIENTS FOR MAGIC POTIONS			
ANIMALS	PARTS OF THE BODY	LIQUIDS & OTHERS	PLANTS
Snake 	Brain 	Spit 	Nettle 
Lizard 	Heart 	Snot 	Mint 
Frog 	Guts 	Blood 	Verbena 
Cockroach 	Kidney 	Slime 	Parsley 
Snail 	Liver 	Tears 	Garlic 
Slug 	Wing 	Earwax 	Mushroom 
Worm 	Tail 	Pee 	
Scorpion 	Skin 		
Ant 			
Beetle 			
Fly 			

3.3.3.ii. Activity 15: Word building.

**METHODOLOGY**

**Interaction:** Whole group.

**Material:** Handout of ingredients vocabulary.

**PROCEDURE**

- Ask the pupils to take out their Magic Potions Ingredients list.
- Give an example of word building on the board.  
e.g. *bones* (what kind of bones?)  
*crocodile bones* (what are they like?)  
*crushed crocodile bones* (how much?)  
*a spoon of crushed crocodile bones* (what do we do with it?)  
*sprinkle a spoon of crushed crocodile bones*  
So we *sprinkle a spoon of crushed crocodile bones* into the cauldron.
- Ask a pupil to give another word and start again with the pupils giving suggestions.
- When they have got the idea, one of the pupils could be the teacher and direct the language awareness activity.

3.3.3.iii. Activity 16b: Sentence building.

**METHODOLOGY**

**Interaction:** Individual.

**Material:** Handout.

**PROCEDURE**

- Give out the handout and explain that the pupils are now going to decide on gruesome, horrible things to add to the potions but in good witchy English.
- Go through the example together showing how, as in previous activities 13, 15, 16a, we first put the action "**what we are going to do**", then with "**what**" quantity how much, then of what.  
e.g. *Add four slices of mouse brain.*
- Tell them to build up eight sentences combining elements from the lists given.
- Take the lists in or go through some samples together.

## COMMENTS

The activity is in part a mechanical drill working on syntax and word order.  
If you want to check that the pupils have really

understood the ingredients they are combining you could get them to mime their sentences for the others to guess.

SENTENCE BUILDING			
WHAT TO DO (VERBS)	HOW MUCH / MANY	WHATS IT LIKE (ADJECTIVES)	WHAT (NOUNS) (ANIMAL / PART OF ANIMAL / PLANT / LIQUID ETC.)
<i>e.g.</i> Add	six	crushed	cockroach legs.
<i>e.g.</i> Stir in ...	two spoons of	poisonous	snake spit.

### 3.3.3.iv. Activity 18: *Potion for...*

#### METHODOLOGY

**Interaction:** Small group = Coven

**Material:** Potion sheet. Ingredients sheet.

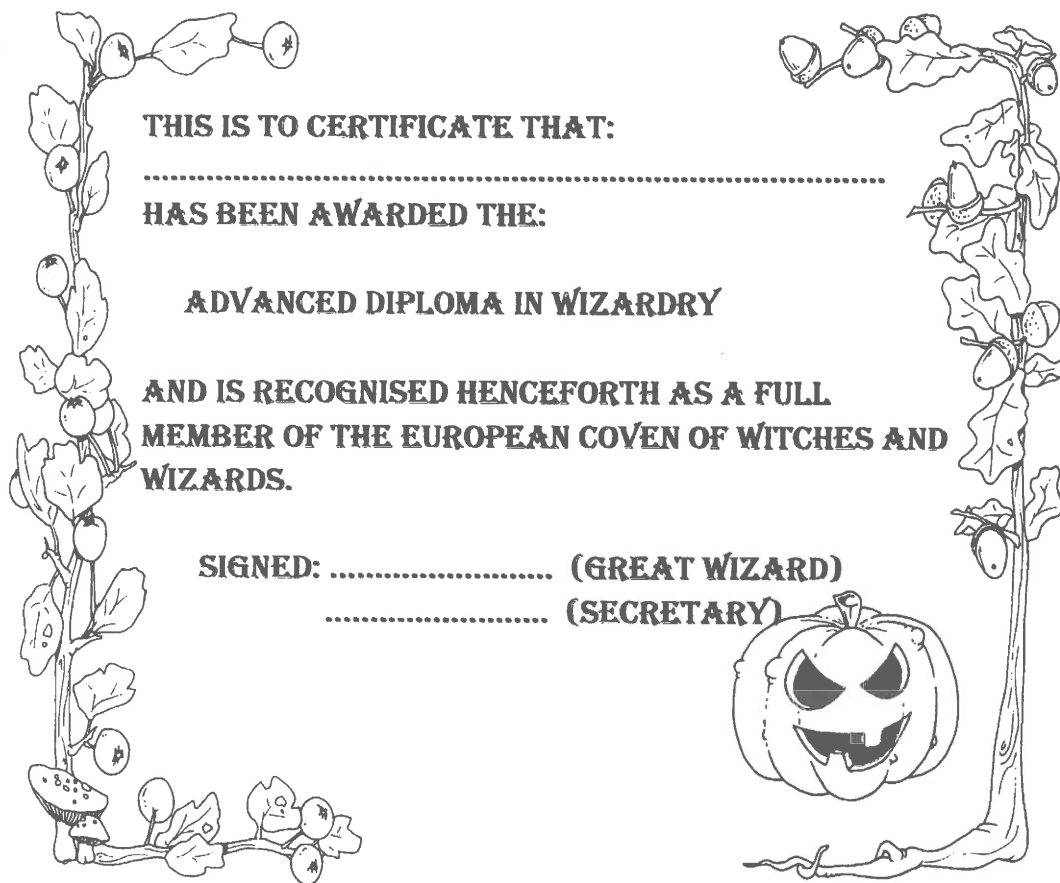
#### PROCEDURE

- Ask each coven to think about the potion: what its for, the ingredients etc.
- Once they have decided, ask them to write a draft.
- Encourage them to discuss the writing and apply gramatical, lexical and orthographical procedures.
- Check their written drafts. Once you have made sure they are written correctly, ask each one to rewrite the recipe on the potion sheet in a clear and tidy way.
- Finally, they should rehearse the preparation of the potion to dramatise it at the final ceremony.

### 3.3.4 FINAL TASK

At the end of the project there is a final task to be done that retrieves all the work prepared through the unit. In the case of The Apprentice Witch, there is, of course, an "exam" to assess the different lessons. From the beginning of the project, the pupils will get into covens, small

groups, and will go through all the lesson-sequences. At the end of the project each coven presents its own potion and spell on the last presentation: The Witches Ceremony. If they succeed, they will be awarded a Diploma in Wizardry.



## CONCLUSION

It is rather difficult to do credit on paper to the main aspects of our work: the practical nature of the materials and method with the emphasis on meaningful and interesting interaction, and the flexible way in which the materials are stored; on CDROM. We have tried, however, to give some idea

of the Project, the materials and the necessity of working closely with teachers in classrooms in a continuous process of trying out new methods and materials, informed by sound theoretical principles and teachers and pupils practical feedback.

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**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 fotocopiabla 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 accésits 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.