

A P A C

of

NEWS

**Interaction, negotiation and L2
learning among proficient EFL students**
by María del Pilar García Mayo

I'm a Catalan!
by Joan Manel Díez Clivillé

Using dramatic action in ESP
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English is fun when it's sung
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ELT CONVENTION 1999
Our guest speakers
Actes

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Dep. leg. B-26612-99 ISSN 1137-1528

**APAC
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www.apac.es

A P A C of NEWS

n°37

SEPTEMBER 1999

At the end of a very hot Summer, during which I hope you all enjoyed a good, well-earned holiday, we are about to begin a new school year; the fact that this academic year is a bridge between the old and the new millenium should be a good augury, at least let's hope so.

In spite of all the corrective measures applied to the new educational system, the task of teachers is not an easy one at the present time. Our efforts, however, must be directed towards fomenting the positive aspects which are certainly to be found.

Various programmes, initiated by the Department of Education and coordinated by the Centre de Recursos de Llengües Estrangeres, are seeking ways of improving the contact of students with English, but it is the centres and departments themselves which must find appropriate answers.

Once again, APAC will put forward, within the organization of the "Jornades", some solutions to many of the problems before us, and we are, at all times, ready to receive the suggestions you may send us. As we have very often said, APAC is all of us and we shall be all the more effective if we all attempt to participate more actively and not be passive by-standers. We ask you, then, to make a serious effort, to send us your criticisms, proposals and articles for publication; to participate in the "premi APAC" either directly or with the contributions of your students; and so on and so forth. All this by e-mail (we have opened a web-page), direct to APAC via "snail"mail, or simply by telephone.

May we wish you a problem-free 99-00 school year, full of satisfying work.

Your president.

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

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Interaction, negotiation and L2 learning among proficient EFL students

by María del Pilar García Mayo

The importance of interaction and negotiation for the development of L2 knowledge is central to Second Language acquisition (SLA). Given the theoretical importance that SLA research has placed on access to input and interaction, this study asked to what extent interaction among foreign language learners addresses conditions for L2 learning. The interaction of seven dyads of advanced learners was compared with that of seven dyads of learners and English native speakers (NSs) on two communication tasks. Results of the comparison revealed no significant differences between the two groups with respect to the provision of input and feedback.

Introduction

Since the mid-seventies, there has been a growing interest in communicative language teaching (CLT) both in second and in foreign language contexts (Breen and Candlin 1980; Canale and Swain 1980; Savignon 1991). This interest has brought about numerous methodological changes in the classroom environment among them the shift from the use of teacher-fronted activities to the implementation of small-group and pair work. By definition, CLT puts the focus on the learner, who must have the opportunity to take part in meaningful communicative interaction in order to respond to genuine communicative needs. Interest in CLT in EFL settings has been especially noteworthy at tertiary level education. First, the large number of students typical of the EFL classroom draws teachers to view small-group and pair work, role plays and debates as excellent ways to organize classtime and provide management. In addition, learners at tertiary levels have experienced other, more traditional teaching methods. Thus, they tend to welcome the change of classroom format the CLT offers.

The study reported on here was carried out in the Basque Country with university students who are studying English not only as a foreign language, but, for many, as their third language, as they are already bilingual in Basque and Spanish. The use of communicative activities as a way to bolster input and encourage production in the classroom is widely spread in this setting.

The paper is organized as follows: in section II we will provide a brief overview of the theoretical conditions that have drawn EFL teachers to the use of group and pair work in the classroom; in section III we will report on the design and results of the study carried out and in section IV some pedagogical implications will be considered.

Some theoretical background

As Susan Gass (1997:1) points out in her book *Input, interaction and the second language learner*, "the concept of **input** is perhaps the single most important concept of second language acquisition. It is trivial to point out that no individual can learn a second language without input of some sort." One of the most recent and comprehensive discussions of **learner's input needs** appears in Long (1996). According to Long, learners need access to:

- (i) **positive input** of L2 forms and their relation to meaning
- (ii) **negative input** about what is NOT in the L2.

Although positive L2 input is an excellent source of evidence about the L2, it is also an insufficient source when learners need to access L2 forms and features which are too complex and have little salience for their functional roles to be noticed. Such evidence can be accessed through explicit negative input or feedback in the form of formal instruction on L2 rules and through implicit kinds of negative input.

- (iii) Learners also need the conditions necessary to produce meaningful **L2 output** so that they can modify it toward greater morphosyntactic complexity (Swain 1985, 1995) and (iv) **Focus on form** conditions whereby learners can attend to relationships between L2 form and the grammatical and pragmatic functions such form encodes, particularly when these relationships are difficult for them to notice (Doughty and Williams 1998; Long and Robinson 1998).

Empirical studies carried out since the early 1980s have shown that many of learner's input and output needs can be addressed during the course of informal **interaction** and the exchange of message meaning when learners engage in role plays, opinion exchange and other types of communicative tasks.

But, what is **negotiation** and why is it so important to second language acquisition (SLA)? Let us situate the term within current theoretical claims. The term negotiation is neither original nor unique to SLA (Pica 1992:199) but has been used in a variety of contexts including those of business and politics. In SLA literature, the term has been subject to different interpretations and has been often interchanged with more general labels such as *interaction and interactional modification* (see e.g. Long 1980; Pica, Doughty and Young 1986; Pica, Young and Doughty 1987).

Increasingly, in theoretical and empirical literature on SLA the label negotiation has been applied to those interactions in which learners and their interlocutors adjust their speech phonologically, lexically and morphosyntactically to resolve difficulties in mutual understanding that impede the course of their communication.

Negotiation has been identified in SLA research as a **mutual activity** which occurs during interaction, when one interlocutor's message becomes unclear or incomprehensible to the other and both interlocutors attempt to repair communication as they work toward mutual comprehension. From the perspective of research carried out within interactionist theories of SLA, when interaction is modified through negotiation the conditions that have been claimed to assist L2 learning (namely, access to positive and negative input, production of modified output and focus on form) are increased and enhanced considerably. Specifically, what has been claimed is that as learners and their interlocutors work together in negotiation to resolve communication breakdowns and/or reach mutual understanding, they experience opportunities to comprehend initially unfamiliar L2 input, they are given feedback and manipulate or modify their interlanguage output.

Some of these features are illustrated in the following example (Pica 1998b):

(1) English L2 learner	Native speaker of English
the boys arrive at station. (trigger)	what did you say about the boys? (signal)
they arrive at station. (response)	oh really. (follow-up)

Before we analyze the interaction above, we need to explain some concepts such as 'trigger' and 'signal'. A *trigger* is the utterance that is an unclear, incomprehensible message (or incomplete in meaning) to the other interlocutor (a native speaker, henceforth NS, in this case). The *signal* is the utterance which shows that the NS has a problem. The signal- response exchange continues until the conversational impasse is resolved, marked by an utterance of comprehension or follow-up.

In the above interaction, the NS's signal provided the learners with *negative input* as to the overall comprehensibility of the message and also with *positive input* about noun phrase grammar: by segmenting 'the boys' from the learner's trigger and placing it after the preposition 'about', the NS shows the learner that 'the boys' could appear both as the subject of the statement or as the object of a preposition. There is also provision of modified output through pronoun substitution on the part of the learner in the utterance labelled as 'response'. The linguistic adjustments that occurred in this exchange illustrate how negotiation provides positive L2 input, negative input and modified learner output on relationships of form and meaning.

From what we have said so far, it is clear then that the importance of interaction and negotiation for the development of L2 knowledge is central in SLA theory. Aston (1986:129-30) summarizes the position of the interactionist studies:

(i) Both native speaker-learner (N-L) and learner-learner (L-L) interaction present higher frequencies than comparable N-N interaction of certain **discourse procedures**. In particular, there is a higher frequency of those procedures which deal with actual or potential communication breakdown (comprehension and confirmation checks, clarification requests and repetitions).

(ii) These procedures can be considered as indicating a **negotiation of meaning**.

(iii) The effect of the negotiation of meaning is to make the **input** to the learner more **comprehensible**. Through the use of these procedures he is enabled "to negotiate the conversation, to force the competent speaker to adjust his or her performance,... until what he or she is saying is comprehensible." (Long 1983:214).

(iv) Comprehensible input containing as yet unacquired linguistic elements is a necessary condition for acquisition (Krashen 1982). Consequently, the argument runs, *the modified interaction provoked by the higher frequency of these procedures facilitates acquisition by providing more comprehensible input of this kind*.

Negotiation among proficient EFL learners

In recent years there have been a burgeoning number of studies on the characteristics of interactions in which learners take part, be it with native speakers (N-L) or with other learners (L-L). Generally speaking, the aim of these studies is to identify differences between these interactions and those involving only native speakers. They focus their attention on the interaction that takes place between native speakers and learners of a low-intermediate level of command of the language in an ESL environment. Thus, the claim

that access to input that comes from face-to-face interaction is vital to the L2 learning process has been largely based on settings in which English is learned and spoken as an L2.

Although the need for positive and negative input are shared by learners in both EFL and English as a Second Language (ESL) settings, there are differences in these contexts that might affect the ways in which these needs are addressed. Unlike ESL learners, EFL learners often lack access to NS models for their linguistic information and to actual samples from everyday social interaction (see Gass 1990 for discussion). It is precisely in the type of input that learners receive that major differences exist between ESL and EFL contexts.

How does the EFL classroom address the learner's need to access L2 input? Do its activities promote the kinds of interaction and negotiation of meaning that have been shown to serve the learner's input and feedback needs? These questions formed the backdrop to the present study.

Method:

1 Subjects

Subjects for this study were fourteen proficient learners of English (seven males and seven females) and seven female native speakers of English. The learners (Ls) were in their second year of studies in the four-year English Philology degree awarded by the University of the Basque Country. They were assigned to one of the seven dyads of L-L interactants. The NSs were assigned to one of the seven NS-L dyads. Assignment into dyads was based primarily on the participants' availability, which was constrained by class schedules.

2 Data collection procedures

Recordings were made in a period of approximately one month when the members of the dyads were available. They took place in a laboratory setting. Learners knew that their performance was not going to have any influence on their course grade and that lowered their anxiety level. The L-L dyads participated in two communication tasks: (i) an information gap task ('The unlucky man' from Ur 1996) and (ii) a decision-making task ('The desert island' from Sadow 1982). The NS-L dyads also participated in two communication tasks: (i) an information gap task ('Mathematical games' from Scientific American) and (ii) a decision-making task ('Choosing candidates' from Ur 1996).

A total of six hours of recording were transcribed and coded by two previously-trained raters. Data were coded according to the categories of lexical and syntactic modification used in Pica (1987), Pica (1992) and Pica et al. (1991). Intercoder agreement ranged from 90% to 99% consistency.

3 Hypotheses

Following work by Pica et al. (1996), we tested five hypotheses, all of them based on previous research on information obtained from learners' behavior in L-NS negotiation. Research on the issue of **learners as input providers** (Pica et al. 1990) suggests limitations on the part of the learners in several ways. For example, learners produce much less modification in response to NSs' negotiation signals than NSs produce in response to learners' signals.

A second difference between Ls and NSs as input providers is related to the way in which both groups modified their responses. The main modification among Ls was the repetition of isolated words and phrases from previous utterances, a form of modification referred to as **segmentation** (Porter 1986, Pica et al. 1990). NSs used segmentation but also other modifications involving lexical substitution and paraphrase. Let us consider an example of what we mean by segmentation:

- | | |
|----------------------------|-----------------|
| (2) Learner | NS interlocutor |
| around the house | you have what? |
| we have glass | (signal) |
| (trigger) | |
| uh grass, plants and grass | |
| (response) | |

(From Pica 1992)

In excerpt (2) the learner responded to the NS question *you have what?* by **segmenting** *glass* from his initial utterance, then clarified its pronunciation as *grass* and added to its meaning the related lexical item *plants*.

The observations above led to the following two hypotheses that could be stated as follows:

Hypothesis 1: Learners would provide less modified input than NSs

Hypothesis 2: In their responses, learners would segment individual words and phrases more often than they would use paraphrase and other types of modification.

The third hypothesis has to do with differences among types of response that learners offer as a source of grammatical input for language learning.

Hypothesis 3: Learners' responses that were simple segmentations of their own prior utterances would be more target-like than their responses that use other types of modification.

Research on the issue of **learners as a source of feedback** has shown that, when negotiating toward message comprehensibility, they can do a great amount of peer feedback (Gass and Varonis 1985, Pica and Doughty 1985a, 1985b). But, is this feedback provided by the learners target-like? Does it provide data for L2 learning? The following two hypotheses were tested:

Hypothesis 4: Learners' signals that were simple segmentations of each other's prior utterances would outnumber signals of other modification types.

Hypothesis 5: Learners' signals that were simple segmentations of each other's prior utterances would be more target-like than their signals of other types.

4 Summary of Results

With respect to the question of proficient EFL learners as providers of input, the results of testing Hypotheses 1-3 revealed that on both communication tasks in which they participated, the learners used a range of modifications beyond the simple segmentation, such as paraphrase and embedding, and that those modifications were target-like. The proficient EFL learners of the present study thus were a richer source of modified input to each other than the low-intermediate ESL learners in other studies reported on in the literature.

As for the question of learners as providers of feedback (Hypotheses 4 and 5), the study revealed that signals during L-L interaction offered feedback that consisted of structural segmentations and also other types of modification and all of them were target-like as well. The present study also revealed that there was no significant difference between the modified responses given by learners to signals from other learners or from NSs. Again, the advanced level of their learning allowed them to draw on their interlanguage resources in comparable ways across interactants.

One interesting finding of the study was the relatively low incidence of negotiation of meaning among the learners and especially between the learners and the NSs. As negotiation of meaning seemed unlikely as the means through which learners would be provided with modified input and feedback, other interactional strategies were, therefore, revealed through the learners' interaction. Two of those strategies were labeled as completion and self-correction and they are discussed in another paper (see García Mayo and Pica, in preparation).

Conclusions

The present study was motivated by questions and concerns generated about the interaction between L2 learners in a foreign language setting. Considering how successful the ideas of the CLT method have been at secondary and tertiary level education in foreign language contexts and considering that, due to the methodological changes brought about by this method, learners are increasingly becoming each other's models for language learning, we posited several research questions about the extent to which learner interaction in a foreign language setting could address conditions claimed to assist L2 learning.

The study revealed that when two proficient learners engage in negotiation they show little evidence of a need to modify their interaction through negotiation of meaning. However, in the course of this research, it was

found that proficient learners engage in other kinds of interactional strategies to supply each other with input and, thus, help each other facilitate their learning process.

In sum, the present study revealed that proficient EFL learners appear to be a suitable resource for each other's L2 learning. This is encouraging in the light of the constraints characteristic of the EFL environment, namely, the number of students per classroom and the limited access to both NS teachers and adequate L2 samples. Further research is clearly needed on the area of collaborative discourse by proficient learners (Pica 1998a; Skehan 1998). However, preliminary observations in our data seem to indicate that two proficient learners working in dyads could be as effective and more efficient than a single learner working with a NS when it comes to interlanguage modification and, ultimately, L2 development.

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INTERACTION, NEGOTIATION AND L2 LEARNING AMONG PROFICIENT EFL STUDENTS:

The work reported on here has been funded by the Universidad del País Vasco (Vicerrectorado de Investigación, grant number UPV 103.130-HA087/97). This financial support is hereby gratefully acknowledged.

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I'm a CATALAN!

by Joan Manel Díez Clivillé

BY WAY OF INTRODUCTION

Culture and language often go together and nowadays it is not unusual to meet teachers who are working on content-based projects or cross-curricular programs.

It so happens that we are teaching English to students who have Catalan or Spanish as their mother tongue. We often read texts on London or Sidney or New York. It is only natural: a language is something more than grammar and vocabulary, and it is good for our students to learn about the world we live in, and in particular the countries where English is spoken.

At different times during the course we also talk about the students' hobbies, their families, the students' daily routines and their plans for the future. This usually enhances the communication between the teacher and the class and is not too difficult to do, as the information is at hand and it only needs to be transferred from one language to the other.

It was a combination of the facts expressed above that gave me the idea of assigning a game -in English- about the place where my students live: Catalonia, Spain. I thought it would not do them any harm to revise whatever they knew (and hopefully learn something) about their own country, its people, its history and its traditions.

In this way the activity "I'm a Catalan!" was born. Its nucleus is a boardgame which concentrates on different characters and some of the objects they need to do their jobs properly. There are info cards to read and questions to answer. The activity also includes a couple of suggestions for students to do some research and project work.

The idea is to motivate the students through a challenging activity. In order to cater for the different levels in the classroom, there is something for every one: individual words to learn, simple questions to answer, a puzzle depicting a scene which must be described and short texts for reading and extracting information.

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- **The game:** Rules and Development
- **The Board**
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LIST OF TOPICS COVERED

Geographical and Historical Aspects
Language and Literature
Romanesque Art
Modern Art
Social Trends
Political Parties
The Government
Agriculture and Cattle-raising
Commerce and Industry
The Musical Tradition
Sports
Catalan Cuisine
Popular Traditions and Festivals

I'M A CATALAN!

Devised by Joan Manel Díez Clivillé
Artwork by Carles Altadill

Level: Lower Intermediate
The activity is suitable for ESO (2ª Etapa)
and Batxillerat LOGSE

Warming up activity: Ask your students to talk about their daily routine. Depending on your students' age and personal situation, ask them about their present/past/future job. Ask them to name various objects they need/think they might need to do their work.

Explain the following: This game is about 5 Catalan people from different walks of life who are going to a folk festival at Gaudi's "Park Güell" in Barcelona. On their way to the park they tell each other about their daily routines. They talk mostly about their jobs, the objects they need to do their work and their family life. A foreign reporter who is about to write an article

about Catalonia meets them, joins the group and records their conversation. Later on, the reporter listened to the tape and took some notes.

See below for the list of the people's jobs and objects.

"CASTELLER"	COOK	FARMER
Scarf	Apron	Basket
Shirt	Bottle of olive oil	Hose
Shoes	Food	Seeds
Trousers	Frying-pan	Spade
Waistcoat	Hat	Water-bottle

POLITICIAN	SINGER
Copy of 'Estatut'	Costume
Catalan flag	Microphone
Draft for a speech	Music book
Suitcase	Sweets
Tie	Wig

THE GAME. How to play.

Divide the class into groups of five. The students will play the role of "visitors" to the park. You need a copy of the board (which reminds one of the famous stone bench at Park Güell), a dice, 5 counters, the "Info" cards, the "Questions" and the cards with everyone's list of objects. You also need the puzzle (the pieces of which should have been cut out and mixed up beforehand.) Students sit around a desk and place everything on it, the cards and the questions with the text facing down on the desk, as these must not be read yet. Make sure nobody cheats! The students take a list of objects each. They must keep them throughout the game. The students also take 2 information cards each and read them through for a minute. After checking vocabulary problems, the students, in turns, read aloud the information on each of their cards. They win 2 points each as a reward. Players will find the information useful sooner or later.

Players throw the dice to decide who begins. Players place their counters on any of the boxes marked "?" After agreeing on which direction the counters are to be moved, the players throw the dice and take it in turns to move their counters on the board accordingly.

When a player lands on one of his/her objects for the first time, he/she crosses it out of his/her list and gets 2 points and a piece from the puzzle, which will be assembled when the game is over. Should the player land on the same box again, he/she gets 1 bonus point.

Whenever a player lands on one of the boxes marked "Info" he/she takes a new information card and reads it aloud.

Every time a player lands on a question mark, he/she tries one of the questions. If he/she comes up with the right answer, he/she gets 5 points. Should his/her answer be wrong, the player on his/her right has a go and gets 4 points if he/she answers the question correctly. If he/she doesn't, move on to the next player, who will get 3 points if s/he is wise enough. Carry on in the same way till all players have tried. Whoever succeeds in answering the question gets 1 bonus piece from the puzzle (besides the points.) If nobody succeeds, all players lose 3 points.

Game ends when all players have collected all their objects. The player with the most points wins the game.

THE PUZZLE.

Let students try and assemble the pieces from the puzzle they have won. When they have tried hard long enough, give them the remaining pieces (if any) and let them try again. When the picture has been completed, see if the students can recognize any of the characters and/or the objects portrayed. Can they describe the scene?

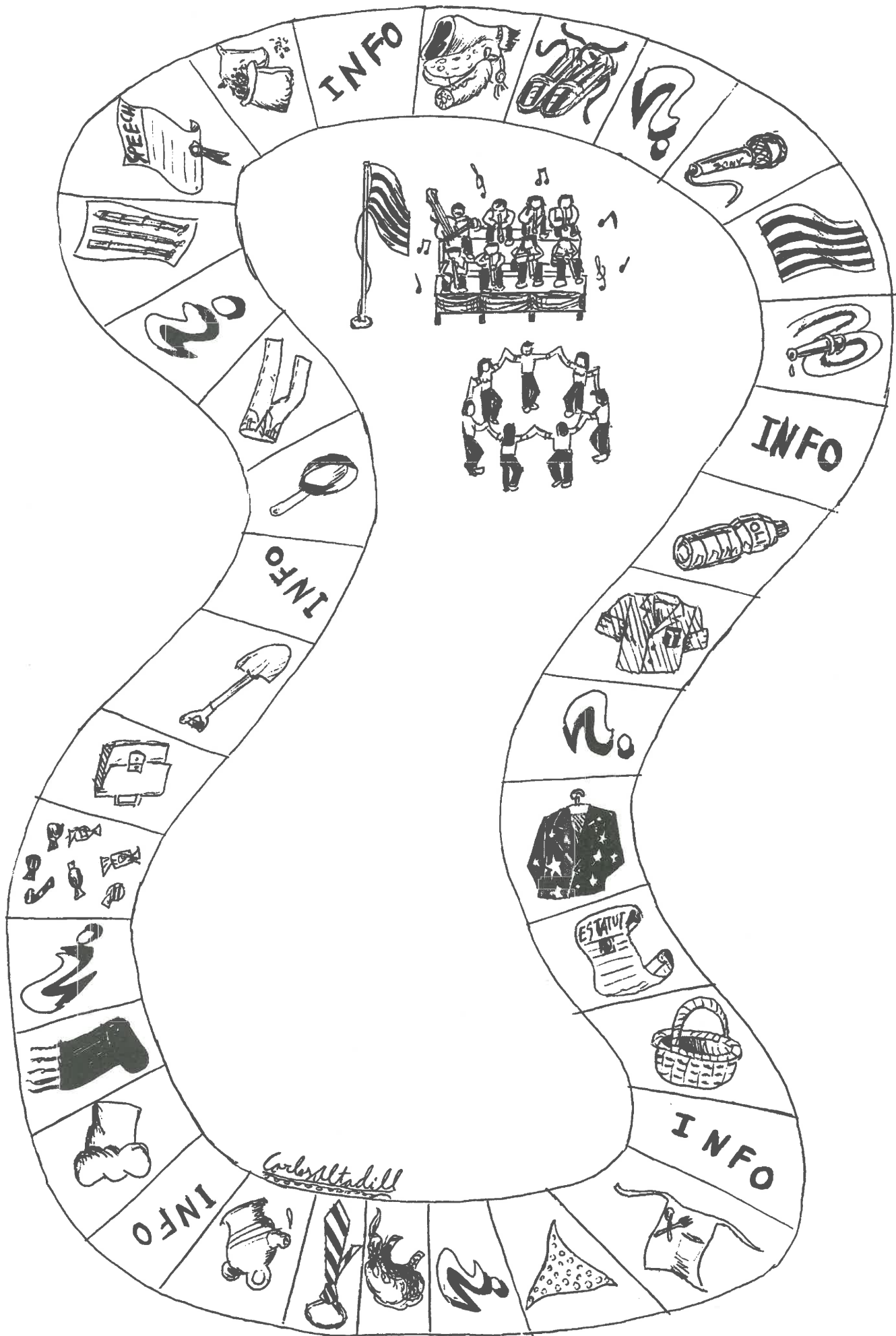
And then, if you find your students are sufficiently motivated, why not read the remaining "info" cards and try whatever questions that have not been used?

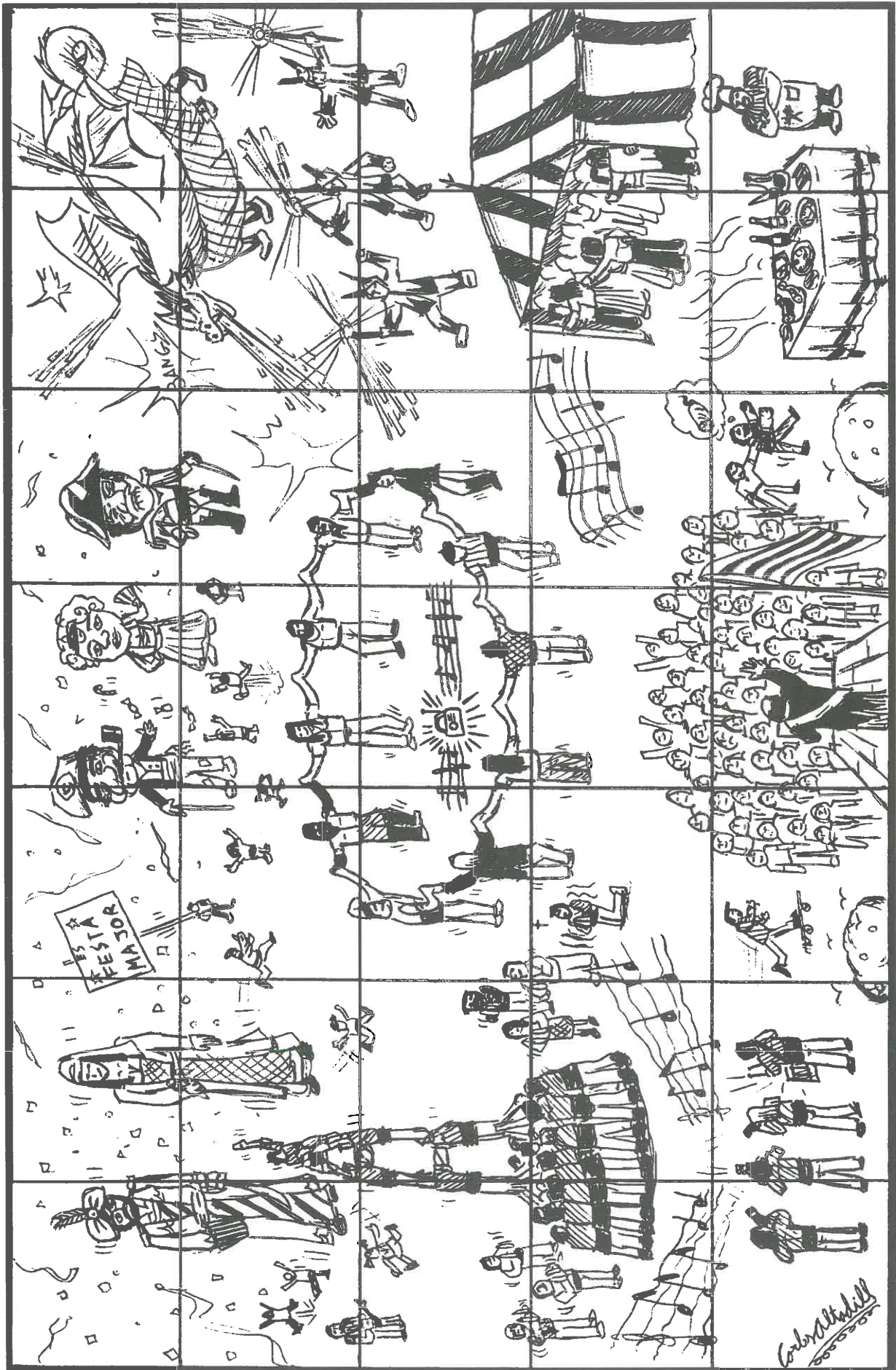
FOLLOW-UP ACTIVITIES.

To round off the activity, students could use the information on the cards plus any other data they happen to gather from different sources to make wallcharts on different aspects of life in Catalonia. Alternatively, they could write their own Tourist Guide of Catalonia. In either case, they could use pictures and markers to make their final product look more attractive.

NB: The information contained in the cards is my own crop. However, I have checked some details in various manuals and encyclopaedias. The information is written in semi-formal language. A good reading technique (mainly prediction, use of context, skimming and scanning) and a little help from the teacher should make the game agreeable to everyone. For the wallcharts and/or the Tourist Guide students could use their dictionaries and their own vocabulary lists.

ACKNOWLEDGEMENTS: Friendly thanks to Pilar Moreso i Raga and Joan Masdeu i Aymamí, Catalan teachers who most enthusiastically checked the drafts of the activity and gave me a helping hand at all times.





THE QUESTIONS

WHO WROTE THE POEM CALLED ' <u>El Virolai</u> '?	WHO IS <u>Montserrat Caballé</u> ?	NAME 2 AUTHORS WHO LIVED DURING ' <u>La Renaixença</u> ' PERIOD.
EXPLAIN WHAT A 'COBLA' IS AND NAME A POPULAR 'SARDANA'.	NAME 3 POPULAR SEASIDE RESORTS.	WHERE CAN YOU FIND THE WELL-KNOWN CHARACTER CALLED ' <u>Manelic</u> '?
DESCRIBE A 'BARRETINA' WITHOUT MOVING YOUR HANDS.	NAME 3 POPULAR MOUNTAIN RESORTS.	FIND 4 CATALAN VERBS CONTAINING 7 OR MORE LETTERS AND TRANSLATE THEM INTO YOUR MOTHER TONGUE.
EXPLAIN WHAT 'CASTELLERS' DO AND NAME 2 FAMOUS 'COLLES'.	EXPLAIN WHO ' <u>El caganer</u> ' IS.	FIND 5 WORDS STARTING WITH THE LETTER ' <u>H</u> '
WHO WROTE THE FOLLOWING NOVELS? WHAT DO YOU KNOW ABOUT THEM? ' <u>Mecanoscrit del segon origen</u> ' ' <u>La Plaça del Diamant</u> '	CAN YOU REMEMBER THE NAMES OF 3 POPULAR CATALAN ROCK BANDS?	FIND 3 WORDS WHICH DO NOT CARRY A WRITTEN ACCENT.
NAME 3 CATALAN FOOTBALL TEAMS.	EXPLAIN WHO <u>Pompeu Fabra</u> WAS.	NAME 2 POPULAR THEATRE COMPANIES.

THE INFO CARDS

1) Catalonia is in the north-east of the Spanish Peninsula. The land, that has an extension of 31.980 square kilometres, is inhabited by about 6 million people. Catalonia is divided into 4 "províncies" or big areas: Barcelona, Tarragona, Lleida and Girona. These, in turn, are divided into smaller regions called "comarques". Each "comarca" has a capital city or town (eg La Cerdanya - c: Puigcerdà; El Maresme - c: Mataró; El Baix Ebre - c: Tortosa; El Priorat - c: Falset; El Montsià - c: Amposta.)

2) The term "Catalan Countries" refers to the land conquered by the Catalans during the Middle Ages. At present, its 1.845 towns and about 10 million people belong to different states, mainly Spain, France (the southern regions of Rosselló, Vallespir, Conflent, Fenolleda and Capcir), Italy (L'Alguer) and Andorra. The Catalan language is common to the different territories.

3) There are many mountains in Catalonia: Aneto and Canigó (both in the Pyrenees) are about three thousand metres high.

The Catalan rivers are not very long; this is not surprising, as the distance from the mountains to the coastline is relatively short.

There are numerous lakes in Catalonia. "L'Encanyissada", "Banyoles" and "Sant Maurici" are really beautiful.

4) Montserrat is a mountain near Barcelona. There is a chapel where you can see the image of Our Lady of Montserrat, the patroness of Catalonia. Monks live at the monastery, as well as fifty boy singers. The latter constitute "L'Escolania". They sing polyphonic music and "El Virolai" (the hymn of Montserrat, written by Jacint Verdaguer, a Romantic Catalan poet.)

5) "Rhode" and "Emporion" were two Greek settlements in Catalonia, back in 600 BC. Both were near present-day Girona. The ancient Greeks were trying to expand their trade and they were also looking for metals (mainly copper and iron). They introduced important cultural elements into the country. The ruins in Empúries are well worth a visit.

6) The ancient Romans arrived in Spain around 218 BC. They were involved in different battles and, as a consequence, they ended up near present-day Tortosa. Later they went north and settled in Tarraco (now Tarragona), which became the capital of a Roman province called "Citerior" at first and then "Tarraconense". Tarraco was one of the most important cities of the Roman Empire. The ancient Romans built roads, lots of beautiful buildings and an impressive wall (part of which can still be admired today.)

7) During the War of Succession the army of King Felipe V of the Borbon family laid a siege on Barcelona which lasted for fourteen months. The city surrendered on the 11th September 1714. This historic defeat has become a symbolic reference for the Catalans, who suffered a great deal as their way of life was severely affected. Rafel de Casanova -a Catalan leader- was killed during the siege. From the 19th Century onwards, on the 11th September flowers are laid at his monument in Barcelona and political meetings are held everywhere. Great public demonstrations on that particular day show the strength and courage of the Catalans, who love their land, their language and their culture.

8) Francesc Macià was born in 1859. He trained as a professional soldier and became a Captain in 1882. In 1905 the Spanish government passed some anti-Catalan laws. There was trouble. Macià refused to join his companions in their fights against the Catalans. Instead he became an MP and was consequently expelled from the Army. In 1922 he started his own political party: "Estat Català".

9) During Primo de Rivera's dictatorship (1923-30) Francesc Macià -a Catalan political leader- lived in exile in France. He came back in 1931. Then he gave the Spanish government a project to make Catalonia politically autonomous. "L'Estatut d'Autonomia" was approved in 1932 and Macià was elected president of the "Generalitat de Catalunya". He died the following year. He has been one of the most popular men in our country.

10) General Francisco Franco's regime was very hard for everybody, the Catalans in particular. After the Spanish Civil War (1936-1939) all Catalan institutions were declared illegal. Many people were executed.

Others, like Josep Tarradellas, went into exile. "La Generalitat" was not restored till 1977, two years after the General's death. Tarradellas returned home and recovered his title of "President de la Generalitat". Jordi Pujol succeeded him a few years later.

After Franco's death democracy was restored. Since then, great efforts have been made to bring the Catalan language (which had been banned officially during Franco's regime) back to life. The process is slow. There are a great numbers of immigrants in Catalonia (who are very welcome) and they have Spanish as their mother tongue. And it is a fact that most newspapers are written in Spanish. The Catalan language, however, is slowly coming back to life.

11) Both Catalan and Spanish are Romance languages. That is, they eventually developed from Latin. That explains why we have many words in common. However, they are two different languages and they both have their own grammar rules.

Many Catalan words carry a written accent (´ or ` , it depends) in order to mark the stressed syllable. However, it is not always easy to know whether you should write it or not, as the rules are a little bit difficult.

Monosyllabic (one-syllable) words do not carry an accent unless the same word has two different meanings. The accent tells you which is which. So "Mon" may either mean "the world" (món) or "my" (mon).

12) At the end of the 19th Century a number of writers and historians looked back at the Medieval classics for inspiration. Other people devoted their attention to folklore and popular literature. They had an interest in common: they analyzed the Catalan language in depth and established proper rules that helped to settle its grammar and spelling. The papers of that time (mainly "L'Avenç") helped to teach the new standards to the general public.

13) Catalans have proved to be excellent writers. "Tirant lo Blanc", a novel attributed to Joanot Martorell, is an example of fine writing in the Medieval Ages. Among contemporary writers it is worth mentioning Mercè Rodoreda ("La Plaça del Diamant"), Manuel de Pedrolo ("Mecanoscrit del segon origen"), Montserrat Roig ("El temps de les cireres"), Josep Pla ("El quadern gris"), Isabel-Clara Simó ("La Salvatge"), Maria Aurèlia Capmany ("Necessitem morir") and Quim Monzó ("La magnitud de la tragèdia")

Among the poets, Miquel Martí i Pol's and Salvador Espriu's works are worthy of note.

Josep Maria de Sagarra (b.1894, d.1961) was a playwright, a novelist and a translator. He translated all of Shakespeare's works into Catalan.

14) Romanesque art emerged while Catalonia's personality was taking shape (12th Century). Catalonia has numerous Romanesque churches, castles and fortified houses. To this architectural heritage must be added the mural paintings, manuscripts, sculptures, altar decorations and other objects which have been preserved either in churches or in the big museums.

The Abbeys in Santes Creus and Poblet, as well of the remains of "La Cartoixa de Scala Dei" (El Priorat) and the castle and the walls of Montblanc (La Conca de Barberà) are not far from one another and they all deserve a visit.

15) At the turn of the 20th Century many innovations were made in the field of the arts. A new style "Modernism" was born. There was great interest in design, new shapes and materials as well as in new ways of doing things. Art, in its many forms, had a strong social function. Famous artists of the time were Gaudí, Domènec i Montaner (architects), Rusiñol (painter and writer), Cases (painter and posters designer) as well as Joan Maragall and Jaume Brossa (writers.)

16) Antoni Gaudí, a unique and imaginative architect, left us a large number of beautiful works. These are scattered all over Barcelona. "La Sagrada Família" (The Holy Family Church), "La Pedrera" (also known as "The Milà House") and "El Parc Güell" are among his masterpieces.

Gaudí's works are quite exuberant and richly decorated. Such are the main characteristics of "Modernism", the style that flourished in Catalonia at the turn of the 20th Century.

17) Salvador Dalí, Joan Miró, and Antoni Tàpies are among the three best-known modern Catalan painters. Tàpies (b. 1923) is the only one of these three who is still alive today. They all have their own museums. The "Teatre-Museu Salvador Dalí" is in Figueres (Girona). The other two museums, "Fundació Joan Miró" and "Fundació Antoni Tàpies" are based in Barcelona.

Picasso (b.1881, d.1973) lived in Barcelona for a few years. The city, with its unique cosmopolitan atmosphere, clearly influenced the man and his work. No wonder Picasso donated many of his paintings to the city. These can be admired at the Picasso Museum.

18) Catalans enjoy going to the theatre now and again. The play "Terra Baixa", by Angel Guimerà, is one of the most popular. "Manelic", its protagonist, is sure to attract your attention.

There are many theatre companies in Catalonia. The list includes: "La Cubana", "Els Joglars", "Dagoll Dagom", "Comediants", "La Fura dels Baus", "Companyia del

Teatre Lliure", and the "Centre Dramàtic de la Generalitat".

Nadala Batista, Carles Canut, Joan Capri, Montserrat Carulla, Mercè Comes, Núria Espert, Enric Majó, Carme Montornés, Mont Plans and Margarida Xirgu are just some of the excellent actors and actresses who have entertained the Catalans at some time or other.

19) Thousands of tourists visit Catalonia both in summer and in winter. Those looking for sunny beaches should head for Costa Dorada (Salou -remember to visit the delightful theme park Port Aventura while you are around- or Cambrils, for instance) or Costa Brava (the coastline between Barcelona and Girona) Blanes, Roses and Lloret de Mar are among the most popular seaside resorts there. Skiers and lovers of adventure sports often go to Llesui, Viella or Baqueira.

20) If you are looking for a good suntan and lots of fun, the Balearic Islands (a beautiful spot in the Catalan Countries, so charming and quiet that it is known as the Country of Calm) await you. Composer Frederich Chopin stayed there for some time, you'll see why when you get there! And remember to take an ensaïmada (a piece of baked dough with delicious fillings) home with you when you leave.

21) Barcelona has plenty of sights to see. Do not miss the old Greek Theatre (in Montjuïc), the statue of Columbus (at the bottom of "Les Rambles" -near the harbour- or the charming "Dama del Paraigues" ("Lady With an Umbrella") in the popular "Ciudadella" gardens. The "Poble Espanyol" (Spanish Village), with its replicas of historic buildings from all over Spain, is also worth visiting.

22) The autonomous government of Catalonia is called "La Generalitat". The Catalan Parliament is entitled to pass some laws. Among the Catalan political parties there are CIU, ERC, IC, PI and PSC, led respectively by Jordi Pujol, Josep Lluís Carod-Rovira, Rafel Ribó, Àngel Colom and Narcís Serra.

23) You may eat fine fruit and vegetables all over Catalonia. The ones harvested in Lleida are among the best.

There are lots of farms everywhere. Hens, pigs and rabbits are raised in most of them.

You can eat the best hazelnuts in Tarragona. Good fish awaits you at any coastal town. The rice from Amposta (Montsià) is delicious, and the flowers from El Maresme are lovely.

24) Catalan wines are excellent. The regions of "El Penedès" and "El Priorat" make the bes ones. In Sant Sadurní d'Anoia (a town near Barcelona) they make

first-class "cava" (champagne). No doubt the great quality of the soil and the good weather are a great help.

25) Football is a very popular sport. F.C.Barcelona ("Barça") and R.C.D. Espanyol are two teams in the first (national) division. Mallorca and the towns of Figueres, Lleida and Sabadell also have their own teams.

Barcelona held the Olympic Games in 1992.

26) The traditional Catalan cuisine is very rich and varied. Essentially it is a combination of all the natural products of the area: nuts, vegetables, olive oil, fish and meat. These are roasted or boiled according to traditional methods. "Olla barrejada" (meat stew) is very tasty. "Botifarra and mongetes" (sausage and beans) is another typical dish. "L'allioli" (garlic mayonnaise) is a highly appreciated sauce. And you can eat "Pa amb tomàquet" (slices of bread with red tomatoes spread on them) everywhere.

27) The Catalan Christmas traditions are very colourful. In many homes you may see "El Pessebre" (model figures of the Holy Family in Bethlem, showing Jesus as a baby.) You can also see The Three Wise Men and the common people who went to adore him. "Pessebres" often include a funny character, "El caganer", a country type in a rather strange posture. In fact, he is moving his bowels. It may sound rather offensive, but it isn't. He is a figure of fun born out of traditional folklore. And then, he is fertilizing the land, after all. "El Tió" (a tree trunk to which the head of an animal -often made of wood itself- has been added, must be "fed" for a few days before Christmas. On Christmas Day it is beaten with a stick. In this way he produces candy for the children of the house.

28) The traditional Catalan costumes are beautiful. Perhaps the most conspicuous element is the man's hat, called "barretina". It is red with a black stripe at the bottom. It is quite high and soft, so the top bends gracefully to one side.

29) "Castells" (human towers) made by as many of 9 people standing on top of one another are always spectacular. "Els Xiquets de Valls" and "Els Nens del Vendrell" are two famous groups or "colles". But there are many others. They often compete against one another and set up records to the accompaniment of the music of the "gralla" (a kind of flute)

30) The "sardana" is the typical dance of Catalonia. It is danced in a ring and accompanied by a "cobla" or band; it symbolises a spirit of brotherhood and

harmony. "La Santa Espina", "L'Empordà", and "El Saltiró de la Cardina" are among the most popular "sardanes".

31) Clothes, leather and fabrics of all sorts are manufactured in Barcelona and Valencia. Cars are made in Barcelona and some of its neighbouring towns. You'll see toys in the southern territories and Tarragona is the place for chemical products.

Catalans also produce paper, cement and other building materials.

32) Sabadell and Terrassa are two big industrial towns not far from Barcelona. Reus (further south, near Tarragona) is a well-known cultural and commercial centre. The cities of Girona and Lleida are well worth a visit, too.

33) Catalans are very fond of music. The Barcelona Opera House -El Gran Teatre del Liceu- was opened in 1847 and is one of the most important opera houses in the world. Unfortunately, most of the building was destroyed by a fire in 1994. Hopefully, the reconstruction will soon be completed.

Montserrat Caballé, Victòria dels Àngels and Josep Carreras are 3 Catalan opera singers highly-esteemed the world over.

"El Palau de la Música Catalana" is a famous concert hall well worth a visit if you happen to be in Barcelona. Designed by architect Domènech i Montaner (b.1850, d.1923), "El Palau" is the headquarters of a famous Catalan choir: "L'Orfeó Català".

34) Pau Casals (b.1876, d.1973) was in his lifetime a highly-acclaimed musician and his music is still admired today. He was a great cello player and composer. On one occasion he gave a speech at the United Nations headquarters in the USA. Among other interesting things, he said: "I'm a Catalan. Catalonia is an oppressed nation." Casals often played the tune "El Cant dels Ocells" as a homage to his country.

35) Back in the 60's, a group of Catalan singers started a new style of singing, called "La Nova Cançó". They sang their own songs and expressed their feelings and beliefs in them. Lluís Llach, Raimon and Maria del Mar Bonet are still popular today.

36) The latest fashion in music is "Rock Català". There are lots of bands. "Els Pets", "Lax'n'Busto", "Sau", "Sangtraït", and "Sopa de Cabra" have lots of fans. Incidentally, the latter got their name from a Rolling Stones album: Goathead Soup.

DRAMATIC ACTION IN ESP

by Russell Dinapoli
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The essential difference between narrative and dramatic texts is introduced, followed by an explanation of why the latter, which is geared specifically toward dramatic action (narration being more descriptive), helps students become more fluent in the language learning environment. The embedded meaning of dramatic texts is discussed in relation to second language learning. The paper concludes with an example showing the way embedded meaning and action in dramatic texts are currently being used to generate fluency in Business English courses at the University of Valencia.

Drama depicts acts or human responses to events in situations. Though illusory, drama depicts action in a series of private events that are expressed in discourse. The events blend into the performers' own experience, creating a new event. This process can be helpful in getting second language students to express themselves more fluently in class. In portraying a character in a dramatic text, they express verbally and kinetically the inner environment of the character in a specific, personal context that is suggested by the situation. In concentrating on portraying the character, their attention is less divided, and this makes their performance more fluent.

BACKGROUND

Research Framework

The research I present here was conceived within the broad view of action research (Bailey 1998-1999, Kemmis and McTaggart 1989). In this regard, the goal of research is to improve a procedure followed in a specific setting: in this case, Business English courses at the School of Business and Economics of the University of Valencia. Action research offers no established criteria for determining the significance of the results, there being, as Bailey points out, "little or no control over variables" (1998-1999, 3). It involves procedures that are cyclically applied for the purpose of making a situation yield better results. Not having established artificial control over the variables, I realise that the findings are not generalizable beyond the specific context. Nevertheless, I believe that the research will both interest and encourage teachers who are considering doing similar action research in their own classroom settings.

Knowledge Domains

To understand a story, whether it be the plot of a play, a folk tale, a ballad, a short story or a novel, a comprehender must access several, some would even say many, basic knowledge domains (Graesser 1981). For our current purposes, we will mention three: linguistic, rhetorical, and intentional.

Much of second language teaching involves developing the linguistic knowledge domain (phonemes, lexicon, syntax, semantics and pragmatics). And though real communicating is not a process of focusing exclusively on these explicit linguistic aspects but rather on meaning (Finochiaro and Brumfit 1983), we are nevertheless aware that wording, syntax and style are pragmatically meaningful in natural conversations (Levinson 1995, Leech 1997).

Furthermore, comprehenders understand a set of rhetorical rules to determine appropriateness. This

applies as much to conversation as it does to prose genres. In English composition classes, students typically learn to communicate and comprehend by categorising texts as descriptive, expository, narrative, and persuasive.

In language education, discourse processing of the rhetorical conventions of the narrative genre are common. Graesser observes that story grammars such as Story = characters + setting + plot + resolution (1981, 14) are often applied in the classroom setting in order to facilitate comprehension of texts. Another type of rewrite rule system was provided by Vladimir Propp, who analysed the functions of the popular folk tale in his books *Morphology of the Folk Tale* (1968) and *Theory and History of Folklore* (1984). He established a system of thirty-one functions to describe the form a typical fairy tale takes.

Similarly, Gianni Rodari used the "cards of Propp" (1996, 47), and was able to get his students to produce stories by mixing up the cards and following the resulting sequence. This is in line with studies showing that storytelling comes natural to people, cognitive scientists having "studied the representation of narrative prose in more detail than other genres" (Graesser 1981, 18). Narrative prose is more easily remembered, nearly twice as much as expository prose is, though neither linguistic nor rhetorical organisation of a text can explain why this is so (Graesser 1981, 19).

Finally, there is an intentional, goal-oriented domain that is future directed (24). One way of approaching the theme of a story or a plot line is by focusing on the protagonist's primary objective, the obstacles he or she encounters in the process, and what can be done to overcome them. In the process, the character's goal is projected toward a future state or event, which in fiction is usually narrated in the past tense. In drama the future directed process of overcoming obstacles takes place in the present. This is a major difference between the two literary forms, as we shall see further on.

Embedded meaning

Discourse analysis (Sinclair and Coulthard 1975, Coulthard and Montgomery 1981, McCarthy 1991) has shed some light on the complexity of embedded meaning in texts. The technique is commonly applied to the analysis of transcripts. But it can also be used to cope with the meaning of dramatic texts (Short 1981). In both cases, attention is focused on interpreting implied meaning.

For actors and actresses preparing their roles, this is a common procedure. Getting at the embedded meaning of a text is an essential part of acting. Much in the way that people perform when communicating, actors and actresses use body movement, gestures, and voice quality to make the underlying features of a text understood. Naturally, these meanings may alter

somewhat from one performance to another. No two productions of Hamlet, for example, will ever be alike. Nor will two conversations be the same. During the performance of a play, the author's text is blended into the actor's interpretation of it on stage in the present. In a similar fashion, meaning is altered by the speaker and listener when they converse.

Comprehension in close alliance with performance still remains the learner's ultimate goal in English as a second language (L2) and English for specific purposes (ESP). Though discourse analysis can help learners to become aware of the status of speech acts (Austin 1962, Hymes 1972), an analysis of textual meaning will inevitably leave some aspects of significance unaccounted for.

Drama can be used to fill-in some of these missing, embedded, aspects and to provide learners with much needed communicative practice at the same time. Both the textual and performance-based framework (Gimenez and Dinapoli 1999) of drama offers learners the opportunity to develop communicative skills by much needed direct experience in performing.

Drama is not new to L2 teaching. In the literature, well-known works on the subject include books by Parry (1972), Via (1976), Nomura (1982), Smith (1984), Maley and Duff (1984), and more recently, Kao and O'Neill (1998) and Whiteson (1998). In addition, Collie and Slater (1990) and Lazar (1993) both analyze the subject of drama in their books on using literature in the L2 classroom.

Additionally, a number of shorter works have explored the subject. Scarcella (1978) offers insight into the possibilities of communication skills development in the classroom through interaction in "socio-drama." Short (1981) applies discourse analysis to dramatic texts. Hegman (1990) sees theatre activity as a way of developing both cognitive and affective variables. Stern (1980) notes that drama has long been used in speech therapy and in psychodrama, both as a therapeutic resource and for job training; she proposes a psycholinguistic perspective of drama in L2 learning. Finally, White (1984) sees the potential of drama building communicative competence in her overview on drama in language teaching.

Dramatic Texts and Narrative Texts

I have already mentioned that the narrative form is usually expressed in the past and the dramatic form in the present. Another difference between the two narrative forms is that narrative writing entails more background detail, descriptions, and exposition, while dramatic writing shows events of a plot mainly through the dramatic actions of the characters involved.

Both forms depict action, action being the characters' objective in the text. In drama, acts are human responses to events (Langer 1953, 307). The characters face obstacles, which they endeavor to overcome. If the stakes are high, then the resulting action will be interesting to the reader or spectator (Packard 1987, 51-56).

As I have mentioned, narrative literature creates the illusion of life through events happening in a time continuum that has already been completed. The ongoing sequence of events in drama, however, is immediate and future directed. In this way, drama is more like actual life, in which "the impending future is vaguely felt. Each separate act is forward looking" (Langer 1953, 308).

The poignancy of dramatic action derives from this sense of immediacy. The impending future is announced by each and every act in the present. This intensity is dramatic, characterising both enacted scripted plays and improvisations. It gives drama a dynamic, life-like quality.

The following scene from Clifford Odets' *Waiting for Lefty* will serve as an example of dramatic action:

JOE. Where's all the furniture, honey?
EDNA. They took it away. No installments paid.
JOE. When?
EDNA. Three o'clock.
JOE. They can't do that.
EDNA. Can't? They did it. (Odets 1979, 7-8)

The dramatic quality of this scripted scene is not governed by the words and lines of its linguistic configuration alone. It is also to be found in the resulting speech performed, the sum total of all the acts involved in the present event, all of which converge on the future.

To appreciate the dramatic quality of Odets' scene, one needs to consider that, unlike narrative literature, drama, even when read, bears the stamp of live performance. Hence, there are few if any narrative descriptions needed in the text. As has already been stated, the speech acts the live performers bring to the lines will fill-in the potential dramatic action that has not been scripted.

Context determines the act being performed. When, for example, Edna says to Joe, "Three o'clock," she is not simply imparting factual information. There is an underlying meaning to the utterance which the actress would instrumentally bring to light with her body posture, facial reaction, gesture and voice quality. However, as discourse analysts would point out, the circumstance itself defines the status of the speech act. Edna is distraught and her statement, "Three o'clock," communicates that condition. We immediately deduce that factual information sharing is not the issue here, as

Joe's immediate response confirms: "They can't do that."

Nevertheless, how the performer goes about expressing the embedded meaning cannot be predicted.

Taking the Joe and Edna scene as an example, we can see that before asking the question, "Where's all the furniture, honey?", Joe enters their apartment and looks around. What he sees and thinks just then is not written in the text but is nonetheless evoked by the actor. Joe reacts. This act has an impact on his wife, Edna, who then reacts in kind, saying "They took it away. No installments paid."

It is reasonable to say that no one would take Edna's line to mean that she is simply giving factual information about a past event. What she is saying means something in the present and, more importantly, in the future: e.g., they now have no furniture, so where will the young married couple sleep, or eat, or sit and relax together? Moreover, they have no money. So how will they be able to pay the rent? Will they be thrown out into the street next? What will become of their marriage then?

Answering these questions is the responsibility of the performer, who will accordingly communicate the appropriate, implicit meaning with his body and voice. None of this, of course, has been narrated by the author. It is rather embedded in the configuration of the dramatic action and the actors' response to it as the characters they are interpreting. The acts have been set in motion by the speech depicted in two lines of ostensibly simple language.

Similarly, Joe's line "When?" and Edna's response, "Three o'clock," are not merely statements of facts dealing with an event in the past. As a movement toward the future, the discourse takes on the dynamic quality of something impending. We will have to wait and see what it is. Hence, "When?" is a dramatic signal of something dreadful to come. Seen in this light, Joe's utterance, "They can't do that," and Edna's "Can't?" converge on another culminating moment in the present to shape the oncoming future. The direct discourse engenders a new event.

If we were to use the narrative form to depict even a small part of the same scene, we would include those acts which are implicit in the dramatic text. As narrative, the text might read something along the following lines:

Tired after a long hard day, Joe entered the apartment. He was afraid to tell his wife that they had reduced his salary again. He wiped the sweat from his brow as he closed the door behind him. It took him a moment to realise that all their furniture was gone. Then he saw Edna, pale, wan, and glossy-eyed standing at the other end of the barren room. Her lips were a thin red line.

METHOD

Participants

The learners were all Business and Economics students at the University of Valencia. Being university students, all of them had at least the intermediate English level required by the Spanish college entrance examination they had taken after having completed COU, or high school.

The Activity

The students were asked to read extensively Arthur Miller's play *Death of a Salesman* (1976). They were given a month to do so, during which time I would spend ten or fifteen minutes at the end of each class going over parts of the play with them, clarifying the main details related to plot and character. Two-thirds of the way through the course, I asked them to read intensively the first scene between the Loman brothers, Happy and Biff (19-27). The following small part of the larger scene was analysed and discussed in class:

Biff gets up and moves restlessly about the room.

HAPPY. What's the matter?

BIFF. Why does Dad mock me all the time?

HAPPY. He's not mocking you, he—

BIFF. Everything I say there's a twist of mockery on his face. I can't get near him.

HAPPY. He just wants you to make good, that's all.

I then summarised the scene for the students. The following is an example:

Something is bothering Biff. Happy waits for his brother to tell him what it is. When Biff doesn't say, Happy asks him, "What's the matter?" Biff cannot keep the problem to himself any longer. He responds with a question of his own: Biff cannot understand why his father is always mocking him. But Happy would rather not talk about that, for the subject of their relationship with their father is a delicate one. Happy tries to make light of the matter. But Biff is resolved to open his heart to his brother. The constant mockery on his father's face greatly troubles Biff. There is a deep rift between father and son. Unwilling to talk about it, Happy tries to lessen the importance of the matter. But Biff is not satisfied. He will continue to be frustrated in the future.

The larger scene was then divided into several parts. In pairs, the students were assigned one of the parts and a character. They were asked to summarise the part with as much detail as they were inclined to include. They were asked to pick one of the roles, Biff or Happy, and to familiarise themselves with the characters. They were encouraged to refer to other parts of the play for more information and to supply any other details they

thought applied. Then they were asked to talk about their characters as if they were Happy or Biff.

The following are examples of the performances given by two students. In the first example, Isabel portrays Happy Loman, and Fernando plays Biff in the second example.

HAPPY LOMAN (Isabel). Uh, so I'm Happy, Biff's brother. He's got two years older than I. Uh, I'm (three indecipherable words). I've got a lot of success with women. And, uh, I always wanted to be independent, to have my own apartment, my car, and plenty of women. But I realise that, uh, even if I've got it, uh, **I'm still alone. And that's why I'm still a little bit lost. Uh, and I don't know what to do with my life. But I want to change it. But—because the life I've got now I don't like. I don't like it. I want to change it. To—to live with a person who are not superficial, so forth. Like the people who are over me now.**

BIFF LOMAN (Fernando). Eh, I'm the oldest son of the family. Eh, I'm a boy—uh, man, eh, not very secure of himself. I don't have, eh, self-confidence. Eh, uh, I lost my self-confidence time ago when I find my father with an-another woman, because I believed that my father was the best and, I, eh, think lost—losed then. I losed the, eh, the affectivity I have to him. And I'm, eh, looking for my, eh, **to find myself because since then I feel lost and I have working in farms in every place but nowhere I find that comfortable. I need to change every day of work and I—this time I have come back home because I want to try to be with my father again. But he is always, he, shouting at me.** Uh, he never, eh, said believed in me. He mocks me—all the time.

DISCUSSION

The most striking point about the results of the activity was the fluency the students gained after having thoroughly familiarised themselves with their characters and the context. Previously, neither Isabel nor Fernando had ever volunteered to speak in class. And when asked to speak they had had a great deal of trouble doing so. However, when they portrayed their characters, they were able to express themselves with some degree of fluency. Both Isabel and Fernando had difficulty at first getting into their characters. But as they spoke, they were gradually able to express themselves more fluently. By the end of their performances, they had become focused on what they were trying to say. Both speeches demonstrate that there were fewer hesitations at the end of the performance, as each student's attention became more firmly fixed on the character they were interpreting.

Thus, the illusion of reality created by the series of human responses, or acts, both physical and mental, visible and invisible, to immediate events depicted in Miller's dramatic text had been successfully transferred to the students. In their respective portrayals, the students reflected the characters within themselves. The implicit environment of each character, his personal history, with all its sociological and psychological ramifications, not having been enumerated by the author, was expressed by the students as Biff or Willy. This contributed to their fluency as their concentration was fixed on portraying the characters and what they had to say.

CONCLUSION

Drama is not just words that fit into lines, and lines that add up to speeches. But rather, words, lines and speeches are acts or human responses to the events that develop in the situation. In the illusory experience of drama, speech denotes action, a series of private events that culminate in discourse. The events depicted in the dramatic text converge on the student's own experience, engendering a new event.

The student expresses verbally and kinetically the implicit inner environment of the character suggested by the situation. These acts, or wilfully motivated responses to explicit events in the developing situation, constitute dramatic action and create an effective illusion of reality. In the performance of those students who merely duplicated the text, with little or no implicit personal environment expressed, the effect was one of mechanical, drill-like redundancy. But when students were able to concentrate on portraying the character, they became more fluent in their performance.

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English is fun...

We believe that primary children can learn the English language and develop the necessary language skills for competent communication by singing in English.

by Julie Langstaff and Sue Correa

Our mother tongue is learnt through "living" language. We as teachers would refer to it as "immersion" and "TPR" but basically, babies and children are absorbing the language around them. If we wish to teach a foreign language to children efficiently, we must look to our own experience and language development.

WHY DO SONGS WORK?

There has always been a strong tradition of singing in British schools, from nursery to secondary ages. Educationalists recognise the use of songs for the promulgation of culture, language and correct syntax. This is also something we have seen in Catalan schools and, with the "Reforma," is being reinforced by obligatory music lessons from 3r primària.

Whether sung or listened to from a tape, children pick up the language far more quickly from songs. Because many of the songs are repetitive, language is reinforced and the music aids memory learning.

Kids love singing! (It is our experience that nearly all children do and if they don't it may be due to a lack of opportunity.)

This is what two students of English commented to us about the use of their course book songs:

"Als meus amics els agrada molt cantar cançons. S'ho passen molt bé. Quan la professora posa el casset canten tots. I algunes cançons les saben de memòria." *Laura. 5º Primària.*

"Los amigos de mi clase piden al profesor que se salte unos ejercicios para escuchar la canción que viene al final de cada tema. Cuando lo pone el profesor siempre acaban cantando." *Sarah. 2º ESO*

If our pupils enjoy singing and learn the words into the bargain, then we should take every advantage of this: we should use the songs provided in our course books and adapt them for our own didactical purposes.

WHAT SHOULD WE LOOK FOR IN A SONG?

1. Songs should be related to the language and structures the children are learning at the time.
2. They should have real meaning. Traditional English nursery rhymes are of little use to the English learner. Take "Jack and Jill" for example:

Jack and Jill went up the hill
To fetch a pail of water.
Jack fell down and broke his crown
And Jill came tumbling after.

Although most native English children would learn this nursery rhyme by the age of three or four, the words "pail" and "crown" are of little or no use to the contemporary speaker and the verbs "fetch" and "tumble" are too advanced for the young learner!

3. They should not be too complicated and therefore difficult to learn.
4. They should contain a lot of repetition.
5. Above all, they should have a lively, catchy tune so pupils want to sing along.

HOW TO TEACH A SONG

Children respond far better if their teacher is singing too. So do try and learn the songs yourself. Don't worry if your voice is not marvellous! It is all a matter of confidence and enjoying yourself, which is infectious in itself!

First they must listen to the song a few times and then join in as they become familiar with the words and music. Perfect musical interpretation is not our aim! The class may be divided into groups to sing different verses or sing questions and answers.

when it's sung!

Our many years of experience in the field have shown us that when we include songs and movement in their English classes, our pupils both enjoy them more and hence assimilate the course material more efficiently. An enjoyable class is more often than not a successful class!

E.g. "Hello! What's your name?" "My name'soe"

Good Times 1 Unit 1 Teacher's Book
Richmond Publishing.

Participation of individual children is a great incentive for good discipline and memory: a child who is singing well can be invited to hold up teaching aids. (Key words, pictures, etc.) The pupils themselves can illustrate songs: "What are you wearing today?"

Acting out "Peace pipe" in the unit based on the story of Pocahontas would certainly aid the learning of its more difficult vocabulary and probably lead to a lively discussion on the merits of pacifism!

Good Times 3 Unit 5 Course Book
Richmond Publishing.

"Hypochondria" is another example of a song that can be mimed and acted out, teaching common illness- related vocabulary and the use of present and past tenses.

Good Times 4 Course Book
Richmond Publishing.

The written (or sung, in this case!) word can be changed to suit the needs of our pupils. So please experiment with the songs you are using.

We can all sing along with the children in class. Some of the best teachers we know, who use a lot of song and music in the classroom, have appalling voices! It is not ideal for children to sing with someone who sings out of tune, but most teachers know children will join in more readily if they see their teacher singing along.

So use cassettes - record your own teaching tape of favourite songs. Some songs for young learners are so short that they should be recorded several times for the children to listen and sing or march along to.

E.g. "Red, blue, yellow" and "Left, right"
Happy Days 1 and 2
Richmond Publishing

Use CDs - which are far more efficient and avoid the frustration of not finding the right spot on the tape while the class is getting impatient and noisy!

And finally, if you can learn to play the guitar and learn how to sing along with it you will have gained a wonderful skill that will greatly help your classes. One teacher we know learned to play so that at least her pupils would be able to sing in tune!

In fact, learning to play the three chords necessary to accompany most language teaching songs can take less than an hour. Julie only regrets not having learnt until she was 48!

We know children learn vocabulary and syntax from the songs that they hear and sing because we have seen language development in the making!

LANGSTAFF, Julie

has more than 25 years experience as a teacher of English to primary children in UK and Catalunya, where she has worked in the I de CIC and as Director of Titania, a trilingual nursery school.

She is currently working at the Anglo-American School in Castelldefels, Barcelona. She has a particular interest in teaching through the medium of songs and together with Sue, has written a large number, specifically for ELT purposes, some of which have been published.

CORREA, Sue

Has wide experience of teaching English to young learners in UK, Colombia and Catalunya. She is currently working on a free-lance basis in Barcelona. She is particularly interested in the use of songs as a learning tool and together with Julie, has written many for their own use and those of their colleagues and friends, some of which have been published

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LEARNING AND LEISURE

by Neus Portas and Míriam Algueró

Who said English has to be learned in a classroom? Who said you cannot learn and have fun at the same time?

Here we present a new way to learn English, while having a coffee or drinking a beer in a British atmosphere, without leaving Barcelona!

We have discovered many English pubs in Barcelona, where people go to have a drink and talk to other people. Most of the people we met there are from England: they live in Spain and want to feel at home for a while. This is a good chance for those who study English, to go and talk for a while, improving their fluency in spoken English.

You will be able to practise, while having a drink and feeling as if you were in England!

Below we list the pubs we have found. If we have forgotten any, just let us know. Go ahead and have fun learning English!

GEORGE AND DRAGON

Diputació, 269 Tel. 93 488 17 65

A different English flavour.

Every day, from 7.30 p.m. to 3 a.m.

An English pub different from the others. You can find different atmospheres: on one hand, you can have a typical beer and classic English whiskies, on the other hand, you can listen to the best Celtic, blues, country and jazz music.

BARCELONA BREWING C.O.

San Agustí, 14 Tel 93 218 99 42

Open from 8 p.m. to 2 a.m.

It makes its own beer. It's worth it. Cold aesthetic with alternative happening art.

HADDOCK CAFÉ SCOTTISH

Taverna de les Flors, 51

The first Scottish pub in Barcelona.

From 6 p.m. to 2 a.m.. Weekends open until 3 h. Monday, closed.

Beers, imported whiskies and cider. A totally Scottish atmosphere that takes us to the high lands. Live music.

FLANN O'BRIEN

Casanova, 264 Tel. 93 201 16 06

Opens every day, from 6 p.m. to 3 a.m.

It's a classic in Barcelona, and it seems it will go on like that for many years. Like all the other Irish pubs, Flann O'Brien offers all kind of beers, live music and sports broadcasting.

From the outside, it looks very serious, a bit too formal, but inside, the atmosphere is really homey and sincere. From the first floor –where there is a round table that is rarely free-, you can have a good panoramic view of the pub. At the end of the bar, there are many video monitors.

You can watch TV football games –the decoration shows that this pub is quite fond of this sport-, as well as politic debates, and rugby TV games. And when there's no football, the fun comes from the live music. But not any kind of music, but Celtic, with guitars and violins.

The beer is not very expensive –less than 400 ptas per half litre-, and the whiskies aren't more expensive than 600 ptas.

The public is very diverse: from young people to the Irish and regular English customers living in Barcelona.

Flann O'Brien is the perfect place to meet people and to learn English, as it is the official language of the pub.

DIRTY DICKS

Marc Aureli, 2 Tel 93 200 89 52

Speciality: beer's cocktail

Scottish pictures and wood. Smooth music, without any specific tendency. Quiet atmosphere. Beers: 300 ptas.

THE MICHAEL COLLINS

Pl. Sagrada Família, 4 Tel. 93 459 19 64
From noon to 3 a.m.

Michael Collins (1890-1922) was an independent politician who proclaimed the Irish Republic and was killed by a foolish unionist. His photograph can be seen in the pub, next to the classic Guinness harp.

In The Michael Collins bar you can have a beer, Whisky, traditional dishes... and if you go there on Thursday, Friday, Saturday or Sunday, you'll be able to have live music. You will feel like you were in Ireland.

SHERLOCK HOMES

Copèrnic, 42-44 Tel. 93 414 23 73
From 7 p.m. to 3 a.m.

Having a beer with friends has always been a pleasure. If, we drink the beer surrounded by a n atmosphere that takes us to the Sherlock Holmes' novels and let our imagination fly, these beers can turn us into the best detectives... for a night.

IRISH WINDS

Maremàgnum, local 202 Tel. 93 225 81 87
Open from 11 a.m to 4 a.m. week-ends,
until 3 a.m.

Celtic and Irish live music.

The best Irish winds next to the Barcelona's harbour. In its terrace, you'll enjoy authentic Guinness beers and listen to the best Celtic live music. The best way to "fly" for a while to the Irish lands.

LADY GODIVA

Travessera de Gràcia, 276 Tel. 93 207 41 01
Open from 6 p.m. to 2.30 a.m.

You can find 40 different brands of beer, national and imported. Pop music in a moderated volume. You can play darts. It is a small pub, with English atmosphere. Prices: national beers, 350 ptas; imported beers, 500ptas; combined drinks, 600 ptas.

THE QUIET MAN

Marquès de Barberà, 11
Tel. 93 412 12 19
Open from 6 p.m. to 2 a.m.
Weekends: until 3 a.m.

This is a real Irish pub, taken totally from an Irish quarter to Barcelona. You will enjoy it. You will feel like you were in Ireland.

THE DAILY TELEGRAPH

Pau Claris, 139 Tel. 93 215 17 79

Celtic music, blues or rock in a pub with the typical atmosphere from an English pub. It has one large room and several small ones. English, Belgian and German beers and a live magic show every 15 days. Prices: 400 ptas sodas and beers; 550 ptas whiskies.

Please, send us your tips for pubs in Girona, Lleida and Tarragona. We'll publish them in the next issue !!

TERCERES JORNADES

DE LLENGÜES ESTRANGERES

ANGLÈS, FRANCÈS, ALEMANY, ITALIÀ, ÀRAB

26 i 27 de novembre de 1999

Organitza: Departament d'Ensenyament de la Generalitat de Catalunya



ON VISITING AN ENGLISH OR AN IRISH PUB

BY DENNIS JOHNSON

Dennis Johnson has lived in Barcelona since 1970 and is currently teaching English at the Escola Oficial d'Idiomes de Sabadell.

Visiting an English or Irish pub in the Barcelona area can offer more than an opportunity to quaff down a few brews. In the last ten years this ethnic pubs have sprouted like mushrooms around Barcelona.

The allure for many students, or even for that many teachers, is the opportunity to meet people. But conversing with native speakers in a pub offers the student a chance to have his or her comments corrected grammatically and to have their pronunciation corrected as well by a well-meaning native speaker. And as we all know, by the third beer pronunciation improves by at least 50%. The correction of grammar or pronunciation may not be the only, or the most important of the linguistically advantages of an English or Irish pub. In regular or real conversation with a native, expressions come out that normally don't appear in textbooks. Not to mention the advantage of learning those delicious "tacos" first hand.

The first thing that must be noted about those English or Irish pubs is that they have nothing, or very little to do with their originals. The Barcelona versions are a bit tarted up and look more like yuppie watering holes than down to earth pubs. But for us, here in Barcelona we're not interested in purity. What we're interested in is having our students connect with a native speaker or at least another person eager and able to practice English as well. That will certainly find at one of these pubs.

While conversing, and hopefully being corrected by a native, one has the opportunity to learn about the native's home country, be it England, Australia or Jamaica. Some pubs have enticing posters on the walls that could aid future travellers with their vacation plans to any of the English speaking countries. Additionally, these pubs usually have bulletin boards that offer not only travel information in the form of ride sharing but also notes offering flatmates, language exchanges or other mysterious offers.

On the entertainment side, for the aficionados of rock and Celtic music, these pubs are heavens. British and or American rock pours out of every loud speaker in every one of these pubs. The Irish pubs in particular tend to specialise in Celtic music. Some pubs offer occasional live concerts as well. Now those singalongs should offer a real good opportunity to get close to some one. Interpret that as you like. Of course the only problem is that with all that noise you won't be able to hear each other. That's when it's probably time to order another round.

For the high rollers among you, some pubs even offer the opportunity to recoup some of the money you've spent on those over priced beers. Some pubs organise games sessions. This usually means Trivial Pursuit. For the sum of only 100 pesetas, one can join in the competition and even risk being shown up and beaten by a non-native speaker. But the winner could walk away with a gift certificate of 5.000 pesetas, which has to be spent in the bar. Oh well, if one must. I'm told thought that one pub recently split the prize – half to the winner and the other half was donated to the victims of Hurricane Mitch.

As any pub goer knows, it is not a real English pub unless it has a dartboard. There are probably many safer reasons for visiting an English pub but not one as authentic. The dart matches offer both teachers and students an opportunity to strike up conversations during a friendly –we hope!- match.

Just about any English or Irish pub has a warm, friendly and inviting atmosphere. You could do much worse than recommend your students to visit a pub. A night at a pub could be very rewarding –linguistically and socially- for your students as well as you.

So don't think about it any longer! Go get that pint!

APAC ELT CONVENTION 1999

i n d e x

Our Guest Speakers:

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A training course for teachers of English to children.

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by M^a Carme Gilart Barranquero

AN INTERVIEW with

LUKE PRODROMOU

by Neus Serra

After your school visits in Barcelona, has your opinion on diversity in our secondary school classes changed?

Well, Neus, my belief that mixed levels are the norm rather than exception to the rule has not changed - there was a great deal of variety not only within classes but also within the same school and between different schools. What sticks out in my mind is the good manners of the children and their willingness to learn given half a chance. I know the presence of a visitor imposes a kind of self-restraint but not always. So that's one thing - the pleasant atmosphere and positive rapport between learners and teachers. Even in the so-called difficult, less privileged schools I saw.

I visited half a dozen classes for a short time only and this only gives one a snapshot of what happens every day in school, minute by minute. But it is interesting on the one hand to see the same practices as in other countries in Europe but also some refreshing differences, particularly at the younger levels.

On the one hand, one sees the ubiquitous rows of students, poring over their textbook, packed closely together, both physically and psychologically, with little mental and affective space of their own and on the other one sees the freedom in the use of space and the richness of activity with young learners. This is a striking difference in our general approach to the different age groups. Young kids definitely get a better deal. Compare the routine going over of comprehension questions in the book, with little contextualisation or involvement, with the almost total physical response of some junior classes; compare the dreary lexical and grammatical explanations, dominated by the teacher, with the use of drawing, pictures and colour which I saw with the younger learners.

After visiting private and state schools in Barcelona I feel even more that more can be done to help the diverse personalities and learning styles in every classroom, as long as the teacher has the pedagogic perspective to

enable her to introduce activities which release the individual abilities of students or get them working together in co-operative tasks which involve them all in their different ways. For example, I saw one teacher using drama techniques, including singing and dancing, with a class of adolescents. This takes initiative and vision and a commitment to education in its deepest sense. Normally, we would expect only kids to play along in such activities - they are as unselfconscious and unhung-up compared to teenagers and yet here was this small group of awkward youngsters bopping away and singing in English. This I must admit one doesn't often see in classrooms anywhere and indeed some of the most memorable lessons I have observed over the years have involved some kind of dramatization, role-playing or use of music and images. You could say this is a broadly aesthetic approach to language teaching and it has rich possibilities. If we accept the many-sided natures of our cognitive-affective make-up

After his many lectures all over Spain and his frequent visits to Catalonia, Luke Prodromou has become widely acquainted with our new Educational System. During his last stay in Barcelona, on the occasion of the mini-course he imparted in Jornades 99, he visited some schools in our city where he got a first-hand impression of what an ESO class may be like.

Mr. Prodromou has written some books and many articles on mixed-ability classes which most of us have eagerly read looking for possible solutions to our class situations. But there is never enough of it and those of us who attended his course during the "Jornades" wanted to go deeper into some of the aspects that mean some kind of specific trouble.

Luke Prodromou is a very positive person; he does not elude any question and he does not think everything in our classes is smooth but he makes great efforts to turn negative into positive and, in this way, our classes have greater chances of success. At the time of his stay in Barcelona, we asked him to elaborate on some of the questions that are our main concern.

as human beings it seems wilfully restrictive and de-humanising to just engage in activities which appeal to a narrow bit of our thinking processes.

So what will remain in mind as I think back to my visit to your schools is the variety of learners one finds always but also the variety of approaches.

There has always been diversity in our English classes since students come from different backgrounds, show different attitudes towards a foreign language, or they may simply differ in their interests. Nevertheless teachers feel that our " Reforma" has gone a bit too far not taking into account the enormous differences among students. It is not a problem of diversity anymore; it has become a problem of mixed-ability trying to mix ingredients that will never blend together. Have you seen any extreme situation in the classes you have visited? And if so, could you foresee any strategy that if used might have helped the teacher?

Yes, there were the usual fast slow and average groups as in every class. There are all kinds of fish in the classroom - the vast majority of carps, the few sharks, and of course there's the balanced graceful dolphins. I saw examples of all of these, though the sharks I must admit were few and far between. The weaker learner, who hangs on closely to the better ones, the remora, was there as a silent presence. In other words, the diversity is often not easily perceptible. The very weak learners avoid answering questions and putting their hands up preferring the safety of ignorance to the risks of failure in public. One case is of students sitting in rows and being called up on to answer the teacher's questions, taking it in turns to say their bit. This gives the good and the slower student exactly the same treatment, the same amount of time to respond to exactly the same kind of language. The few seconds they have to formulate an answer quickly tick away and then it's somebody else's turn to answer. If you don't respond in time it's

hard luck because there is always somebody else in class who can come up with the right answer. I saw this a couple of times in Barcelona and it is in fact a pretty universal technique in all schools everywhere.

It is a kind of Search for the Right Answer (in the shortest possible time) and it is bound to ignore the complexities of mixed levels. It is a kind of testing technique disguised as teaching. It is one of the most effective ways of producing failure in the classroom. What the student needs is help before the question and after the question to enable him or her to formulate an appropriate response based on the knowledge he or she already possesses. This is a simple educational principle, don't you think ?

Building the new on the old; using the learner's knowledge (however inadequate) to help them go further, to take the next step. I think is a quintessentially 'teacherly' skill which goes back to Socrates and re-emerges in the Renaissance with the humanists Erasmus and Thomas More.

OUR GUEST SPEAKERS

In our own century, we have Dewey and the promotion of learning from experience and more recently the humanistic emphasis on beginning from the learners' own schemata and building on those rather than expecting all students to behave in the same way.

The question is how could the teacher going through the textbook or the syllabus in a short time and with all the pressures of exams manage to bring out what the diverse learners have buried inside them? A good question and the answer is a basic defining feature of all good teaching everywhere and at all times.

First of all, there is the way a teacher stages an activity and the way she contextualises questions and task within the activity. Many questions which draw a blank from learners often exist in a vacuum. I mean there is not framework which refers to the students linguistic or real world knowledge.

As you ask the question, say 'how did Jenny feel while she was waiting for the bus?' you link it with something you've said before either with reference to the textbook or the students' own experience. You recycle words and concepts which have come up already in the classroom, in the same lesson or in an earlier lesson. You rephrase the question. You modify the wording of the question. You ask related questions. Then there is wait time. Research has shown how

important those few seconds of waiting are to the so-called weak learners. We don't have the luxury of waiting too long but a few seconds in which your reformulating of the question can work in the students' mind and produce an unexpected answer. Partly, I'm talking about eliciting but this is only part of the whole range of ways in which we can use questions, statements, prompts, hints; we can also use the other learners - the 'better' learners - to provide more information which will feed into the weaker learners' problem-solving process and help him or her come up with an answer. The teacher needs patience and linguistic skills to do all this. And an ability to use the time available in an economic way.

In the classes I saw where such problems were not dealt with successfully the teacher was working lock-step, with all students proceeding at the same pace in the same way. In one case, the teacher was sitting ensconced in her seat on a raised platform, teaching the class by remote-control as it were. It is pretty basic to allow students to work on their own or in pairs and small groups while you go around monitoring and helping.

A lot has been written on the right of children to the same kind of education, and for a long period of time people who dared to say that given the fact that not all children have the same capacities they had to be

grouped and taught in different ways, were considered as "segregationists"- Although a good concert is the result of many instruments performing different parts, however small, as you have often said, don't you think that having kids who can barely cope with the most basic structures together with those who are much brighter may end up in a complete failure where nobody learns a single thing?. On the other hand, won't weaker students feel under-estimated when they see their friends carrying out tasks in the foreign language while they are struggling with the most basic exercises ?

I think there is no black and white answer to this. One should always look at the context and what its potential is. It's all very well saying put diverse learners together for good educational reasons but if your material and human resources and inadequate to the task then it's all very frustrating and pointless. With highly trained teachers or when committed teachers of average skills you can produce miracles. But most teachers are a bit tired bored and simply do not have the enthusiasm or skills to manage large mixed ability classes. It's a tall order. I agree, there's nothing more satisfying than getting different levels to work together, to learn from each other in a positive supportive way. But Neus you will always get a variety of musical instruments in every class, however segregated they are - this is human nature and you will always have degrees of

good, medium and bad, comparatively speaking. Our job is to get results, to teach all kinds of learners so they can all fulfil their relative potential. This is the only absolute I can find in answer to your question. We must ask ourselves - is this degree of diversity going to work, given the teachers and materials I have? Given the nature of our educational system with all its pressures? The diversity at some point becomes unworkable, even for gifted teachers. I think the more we can do to facilitate the process the better. The way we divide students up by age is a crude division anyway and to some extent arbitrary. Within a particular age group there is often a degree of diversity which reaches a critical point of difficulty for the teacher. These differences may differ from context to context but I think we can't escape the fact that some classes are difficult to teach because this critical point has been reached. In other words. I feel the more you can group pupils together to maximise the results achieved the better. You will still have differences which can be put to productive use - the orchestra is always there. The danger of streaming of course is raising positive expectations in one group and lowering expectation in another. You know, the 'Pygmalion effect' in the classroom. Believing students can do well and showing you believe it in your streaming policies has enormous impact on the rate of learning. And casting other students as failures by putting

them in a weak stream can be fatal. Yet, we have to be fair to the student whose pace is faster.

If you were to organise English classes in a secondary school in Catalonia, what types of arrangements would you consider?

My ideal for teaching young learners was something like I saw in one of the schools - it was in the private sector in Barcelona - with the children sitting at round tables in small groups, drawing pictures and adding English words to their pictures; in the same room, there was a climbing frame which the kids would play on in between the more sedentary writing and drawing activities. The teacher would tell the little learners stories in English and they would enact the story in a total physical response way. Great. As for my older learners, I would use placement tests to put them into groups of roughly similar level - every self-respecting school does this; it's common sense, but I would give them frequent opportunities to move from one group to another, as an incentive to keep learning. I would have groups of about 12-15 students sitting in a circle and train teachers to make maximum use of their management skills. Every teacher should learn how the voice works and how to bring out the best in it; every teacher should understand the power of body language, so the seating arrangements and the teachers movement within the space would

be a top priority. I would encourage a methodology which involved students in project work so they could work together as much as possible drawing on a variety of knowledge and skills. I would have notice boards covered in students texts and pictures. I would encourage students to find texts in English that they were interested in and I would then try and incorporate some of these into my classroom practice. I would develop a strong awareness of the classroom as a community and train teachers in community language learning techniques.

There would be also be a place for video and computer based lessons in my classroom - one because of its powerful appeal to the visual faculty and in the case of the computer for its enormous potential to individualise learning. I would have a classroom library with books and magazines in the corner and have lessons in which we all sat down and read a good book.

Now I have to continue with writing my own book, which I hope will reflect some of the principles we've spoken about. Thanks very much for inviting me to visit your schools - it was a great privilege and thanks to all those who showed me so much warmth and hospitality. I look forward to more visits and more explorations into the fascinating, clearly dynamic world of education in Catalonia.

Thank you very much and be sure that you will always be welcomed among us.

HOW TO BE

by Luke Prodromou

Tribute to a guru

When I started out to teach English as a foreign language I fell under the influence of a remarkable teacher. Before sitting at his feet I had read all his books and they made a deep impression on me. They shaped the way I saw not only ELT but life itself. Imagine my excitement when I discovered that my guru was coming to town to give the opening plenary at our annual conference of English teachers. I secured a place in the front row of the huge auditorium and watched spellbound as my hero stepped to the podium. He took one sapient look at the audience, took up a sheaf of papers, put them on the lectern in front of him, put his head down and began to read, his hands clutching the sides of the lectern as if he were hanging on to a sinking ship. And my heart sank as for the next ninety minutes he read out his text in an monolithic monotone, scholarly references and all: Guru (1980), Guru (1998), Guru (forthcoming). At the same time, we got a perfect view of the top of his head, which had already shed most of its natural covering. For ninety minutes we saw ourselves in the shining dome of my guru's head. And I thought of Hamlet when he says the aim of all lectures by experts on ELT was and is as it were to hold a mirror up to the teaching profession. So taking my cue from my guru, let me begin.

A course in BTM

Do people drift away from you as you are talking? Do people look abstractedly into the distance as you begin to wax lyrical about one of your pet subjects / Do your interlocutor's

eyes glaze over blankly as you at them earnestly explaining some fine point of Chomskyan linguistics?

Does the punchline of what you think is one of your funniest jokes fall flat as a pancake? Are you invited to parties less and less frequently that you would like to be? Do you wish you too were an exciting, scintillating, magnetic teacher, whom students worship and give Christmas presents? If you answered yes to all of these questions then you will not need to attend the crash course in How to be a boring teacher that follows.

Alternatively, you may be looking for even more ways to be a boring language teacher; if so, read on.

1 Let students do nothing

Yes, that's right. Do all the work yourself. Take the register yourself.

Explain what you did the previous lesson yourself. Read out the text from the coursebook yourself; read out the comprehension questions from the book yourself; answer the questions yourself; write the answers on the board yourself and then rub the board clean yourself. Just get the students to listen to your lovely voice, droning on, showing them how clever you are. After all, it is not for nothing that you went University. Do not keep your light under a bushel. Let them see how much you know.

2 Teach the book

Yes. Start from page one and go straight through to the last page of the textbook. Lesson after lesson. Unit after unit. Do NOT by any means introduce any extraneous material

A BORING TEACHER

into the lesson. Remember : the textbook is your Bible; it is like holy Scripture, not to be tampered with, questioned or rewritten. It is complete and self-contained, in no need of supplementation. After all, what kind of religious freak would write his or her own Bible? You must look up to Norman Whitney and Tom Hutchinson as saints of the holy church of TEFL. They are omniscient: they know everything; you are benighted - you know nothing (Socrates) and your students don't know nothing neither (Bob Dylan).

3 Be right all the time

Armed with the infallible textbook, you are now ready to be right all the time. You have all the answers and you correct all the mistakes; you must let no-one infringe on your right to be right. Remember the aim of all good teaching was and is to demonstrate to the learner what he or she does NOT know. To confront them as it were with deserts of ignorance. This will produce in them a thirst for knowledge, which only you can quench (with the help of a good teacher's book) which gives all the correct answers so you don't have to think too hard. Your power lies in your possession of the right answer, and its revelation to erring students. Be a TEFL fundamentalist and you will never go wrong. At word: when a student commits an error, makes a mistake or a slip jump on them (the mistakes not the students).

4 Assume they know nothing

Explain everything in full laborious detail. Do not by any means assume the students have done any English before or have heard of

English grammar. Do not by any means draw on their experience of life, their knowledge of the world or other school subjects. Your students are a blank sheet of paper or s Locke said tabula rasa; your a full vessel, they are empty vessels (which is why you may find them a bit noisy at times; the emptier your students are the more noise they will be heard to make. This is kmnown as having a discipline problem. It is nothing to be alarmed about, all boring teachers have one; so ensure you have stern disciplinary measures in reserve. Do not let yourself be deceived into indulging in permissive modern methods such as eliciting (indeed in some EFL contexts eliciting in class is frowned upon as time-wasting and even immoral). When beginning a new listening or reading text, go straight into it. Do not shilly-shally around asking students what they might or might not know about the subject they are going to listen to or read. Do not procrastinate. Remember the English proverb: he or she who hesitates is lost. So get on with it

5 Sit still

Before you can achieve any of the above basic principles of BTM you need to appreciate the importance of body language; so make yourself comfortable at your desk at the front of the class and stay put. This is called 'ensconcing yourself' and it is quite easy to learn. Do stand up if you possibly avoid it. And do not fidget. Your place is in your chair, firmly fixed in one place, not wandering aimlessly round the room, standing in this corner or that. Students should know where to find you when they want to speak (to each other - or cheat in a test); you

shouldn't be popping up unpredictably in odd places in the classroom. Some very unconventional teachers have been known to stand at the back of the room where all they can see is the back of students' heads. In some extreme cases, they have even been known to stand on the desk itself. Such behaviour reminds one of the worst excesses of the French Revolution. (Wilde).

6 Be predictable

It emerges naturally from what has been said above that you should wherever possible and in all things try and be predictable. You should have a fixed routine for doing everything so students know exactly what is coming. Your lesson should have a beginning, middle and an end, in that order, not as in some new fangled methods beginning with the end and going backwards. Always begin with Presentation; always follow this with Practice and always finish with Production. In this way, you will always be safe: stick to PPP and you will never come unstuck, as Eckersley said

7 Speak in a monotone

You should not vary the pitch in your voice if you can possibly help it.

You should try and drone on in the most tedious monotone your vocal cords are capable of producing. Say everything in the same dull way: do not distinguish between explanations and questions; instructions and asides; the beginning or the end of your discourse; the serious bits and the funny bits, the important and the trivial. All of your utterances, whatever their function must sound the same. God gave you one voice - you should not make yourself another (Hamlet).

8 Make sure students are idle

Whatever else you do watch your timing. Do not expect that students might finish an exercise at different times and do not have any activities in reserve for early finishers. Early finishers, like the mixed ability ideology which has given rise to this pernicious concept, is a figment of teacher trainers' vivid imagination. They too have to make a living. All classes are of the same level and all students work at the same pace, in the same way.

If by any chance some learners do finish a task early do not burden them with extra exercises or tasks. Give them a chance to relax and see what's going on outside the window or in the room next door. Do not be a tyrant: students should be left alone now and then so they can chat idly to their neighbour, preferably in their own language. This is the time for the mother-tongue not during the lesson per se. After all, why should students have to speak a foreign language all the time. Remember, they have a language and culture of their own, which can help fill any unexpected gaps in the lesson. So : hands of those early finishers; hands off the mother-tongue.

9 Lose your students

This strategy does not refer to the annual trip to Britain to see the sights, Big Ben, Madame Tussauds and whatnot. The truly boring teacher never agrees to trips of any variety, long or short : the boring teacher's private life is his or her own - he or she should not be expected to squander it in the company of students, who no doubt have their own private life, which is strictly a personal matter. No. Losing your students means making sure students do not what it is you're talking about. In no

circumstances should you pause to check that they are still with you. If they have not understood that is their problem, not yours. Do not speak slowly to ensure all students are following : if they can't stand the heat, they should get out of the kitchen. (George Bush).

10 Keep talking

Related to the previous point is the very important principle of keeping the flow of teacher talk going non-stop. If you are not fluent, who is?

And how on earth are students going to develop fluency if they do not have a good model to imitate ? Remember, as Pavlov said, : imitation is the mother of learning, and as Skinner added, parrots learn best. So keep talking and never be at a loss for words.

A lot of nonsense has been written in recent years by armchair TEFL experts about the need to motivate students and involve them in the process of learning. Students they tell us are the centre of the language learning process and that our ultimate objective is the autonomy of the learner.

This is the waffle of people haven't been inside a classroom for years, who have lost touch with reality and. They are the fantasies of frustrated revolutionaries who wouldn't recognise a large mixed ability class if they saw one. And they have the cheek to tell us what to do. It is time we stood up for tradition and what we know works in the classroom.

If I could end on a lyrical note : the teacher is the centre of a Copernican classroom and the students like so many planets orbit around the teacher in their eternal chaste beauty. When the students know their place and move in harmony around the teacher's authority and wisdom you will hear a divine music emanating from this

dance of the classroom galaxy. Students are so many strings on the teacher's bow : untune those strings and hark what discord follows ! (Troilus and Cressida).

If you follow the few words of advice given in this short course on BTM you can guarantee the optimum level of boredom or OLB in your classroom. You are guaranteed to turn your students against you and against the school and against learning of every kind. You will soon be in a position to advise other teachers on how to be boring and you could even set up Boredom Support groups or BSGs where you can, together with other boring teachers, share boring experiences. I would welcome letters from boring teachers everywhere on their most memorable successful attempts to bore the pants off their students. Write to me, care of etc etc.

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This article was first published in Language Teaching Professional.

AN INTERVIEW with

by Pepita Subirà and Maria José Alonso

Somebody said that you're a bohemian character, that you could be knocking at the door of an Asian school today, asking for a job as a teacher, get the job, enjoy it for a while, then the following month you would be doing something completely different, like running courses at some important western University. What are your professional gains out of all this moving around?

It is all a great gift, professional and personal, to be able to work in a variety of different contexts, however humble or high. For example, I have just finished a consultancy project with a small but extremely effective NGO in Puebla, Mexico, that seeks to empower street children in Mexico and would have been impossible without the richness of experience that I have gained and given elsewhere in the world.

What is the best lesson you have learned in your endless teaching tour around the world?

To listen and take time, as much time as is necessary, to listen to others.

To realise that what we may offer to others will be understood and integrated in a unique way by each individual. This understanding may have nothing to do with our original intention.

To know that my own learning may at any stage be opened by a book, a new event or a person.

What is the best lesson you have taught?

Several teachers have told me that my lessons and workshops have changed the direction of their professional lives. However, I am sure that this was not a result of a "best lesson", nor intention on my part. I have strong professional beliefs which I like to share, but never impose. Each participant (or child) brings a wealth of experience and creativity to a class or course, which, if respected and developed, should always create a best lesson.

In which part of the world did you feel more useful? Why?

I have many plaques and certificates to thank me for my work "around the world".

However, I am afraid I cannot write about the times where I personally feel I have been "most useful" since they relate to situations which were shared in confidence.

You have developed many materials for children. You refer to them as activity-based materials. What are the main teaching/learning principles behind them? How do your materials differ from traditional EFL approaches? How can a teacher differentiate quickly an activity-based text book from a traditional one?

I have just finished a new EFL course book for children called The Language Tree. Here I have tried to provide a bridge between a "whole language" approach which has proved to be highly effective in an ESL situation eg. In the USA, and the practical realities of the EFL situation in countries such as Spain and Mexico, where English is not the language in the street. The key principles and practicalities behind "whole language" are outlined by David and Yvonne Freeman, in their excellent books and articles. Similarly, teachers who

DAVID VALE

are interested in how “whole language” can work in their own EFL classroom should look through the teachers book (Heinemann / MacMillan) Alternatively, come to one of my talks or courses.

In your talks you advise teachers to personalise the materials they use in their classes and not to use textbooks, but you go on writing textbooks. Isn't this a mismatch?

I believe my materials provide complete lessons for teachers who do not have the time to look outside the book for personalisation. However, for teachers who wish to go further my books also provide wealth of “personalisation” opportunities in every lesson, in every Unit throughout the courses. I will certainly “go on writing” this kind of textbook.

What is the most painful part when writing a book?

Finishing it. The process is long (4 years in the case of The Language Tree) and involves much, very much re-visiting and re-re-visiting content which, from an author's point of view,

is already “excellent”. Fortunately, editors, teachers and children often have different points of view and this respect for the views of other is almost certainly what makes a book work, and work well in the classroom.

Going back to your experience as a teacher trainer all over the world, what are the main differences between Eastern and Western teachers? Teachers from the Northern and the Southern European countries. Different continents?

A few years ago, I got very much upset with a publisher who insisted that highly traditional, grammar based materials were “what teachers in Japan wanted”. It seemed, cynically, like saying “We will give them what they want even if we know it isn't the best we can publish”. Similarly, I am sure nowadays publishers have researched and documented “what teachers in Spain want”, and this may, or may not be counter-productive to the development of English language teaching.

At a personal level, I have no pre-convinced ideas of

differences between teachers in different parts of the world. At the same time I have a very clear idea of the differences between teaching situation in, for example, Barcelona and rural Mexico. In this respect, in my courses and workshops I try to focuss on content and principles which can be integrated into the real situation by real teachers who, I know, are doing a difficult job.

What are your immediate projects?

I'll be in Spain from August 1999 and, over the next 2 years, will be available for teacher training / support with materials development. If interested do contact The British Council or Heinemann MacMillan.

Is there anything you want to add?

A large thank you to all concerned in the organisation of the APAC conference. It was a very fulfilling experience. Great to see old friends again too.

A REVIEW of

TEACHING CHILDREN ENGLISH

A training course for teachers of English to children

David Vale with Anne Feunteun, 1995, Cambridge University Press.

by Pepita Subirà

Teaching Children English is a training course for teachers of English to young learners, aged 7 years and over. The course is addressed to teachers, both native and non-native English speakers, with some experience in teaching English as a foreign language, but who have little or no experience of teaching children, as well to those teachers with some experience in teaching children, but with little or no experience of teaching English as a foreign language.

The book has been conceived as a training course to be used by a trainer working with groups of teachers. However it can also be used by teachers studying on their own in which case, the authors suggest that individual teachers discuss and share the pairwork and group activities within the book with their teaching colleagues, since the sharing of ideas is considered as an essential part of the learning process.

The book is divided into two main parts. Part One, the Training course, contains all the activities, tasks, reading texts and discussion questions for the trainees. This part consists of ten units, each dealing with a specific aspect of methodology and classroom practice. The task content of each unit contains stories, songs, rhymes, practical tasks, and language tasks among others, linked to a theme or topic relevant to children.

Part Two, the Trainer's notes, begins with an introduction which provides the trainer with general guidelines for conducting the training sessions and for the management of the training groups. The ten units that follow the introduction list the aims for each of the tasks presented in Part One and give step-by-step instructions for the trainer on how to proceed with each activity.

At the end of the book there is a resource file of activities arranged into five sections. Section A

contains ten cross-curricular topic webs, one for each unit in the book. This section is very helpful to teachers since it offers them a plan for a whole unit of work based on a theme of interest to young learners. The web shows in a clear way the subjects that might be linked to the central theme, the possible cross-curricular aspects to deal with, examples of tasks primary teachers might do on the topic and the language focus that each activity might generate.

The other four sections refer to Total Physical Response activities, practical ideas for reading and writing activities, traditional songs and rhymes that have been adapted to suit the theme of each of the ten units in the book, and ten well known games which may easily be adapted to a variety of topics.

The book finishes with a list of further reading and an index with the list of the main aspects that have appeared in the book with indication of the pages where they can be found.

The book emphasizes an activity-based approach to the teaching of English to children. This approach is based on teaching primary school activities through the medium of English, encouraging children to accept English as a communication tool, and to use it as part of an overall learning experience. Group support, rich and meaningful input, natural language, motivation and interest, children's needs, individual learning, language acquisition at child's own pace and manner, and activities with educational value are some of the key issues in the activity-based approach.

Teaching Children English is a good manual for those teachers of English to young learners who want to reflect on their daily work as well as for primary teacher trainers with groups of pre and in-service trainees.

A story in the English language classroom

by **M. Carme Gilart Barranquero**
ZER Vall de l'Aranyó

Searching for the best way of working with students of different school years during the same period of time made me think of creating a program unit which would allow me to work with the four school years of Elementary Education at the same time. Telling a story and sharing the majority of the activities made it possible. This allowed me to devote most of the time available to oral skills (telling the story, commenting on the activities, team games...), and to stop being a kind of robot that has to work on a certain thematic area when it looks at the students of the third year, that must help fourth year students to revise another topic or that, with sixth year students...

The fact of working in a Rural School Area⁽¹⁾ -ZER- made me think of creating a program unit valid enough to work with the four English language school years of Elementary Education at the same time. This need coincided with a notice from the Education Department of the Catalan Government to prepare pedagogical innovating projects.

I presented a brief project which was accepted and, from that moment on, I had two years to create my piece of work while continuing the habitual school program. The title I chose for my project was *A Story in the Foreign Language Classroom*, since the story would be the basis of the program unit.

We must remember that a story is a rather good means of learning a new language, as students can understand the new language from the context. This element (the context), if it is well prepared (voice, gestures...), allows someone with few or no knowledge at all of the studied language to learn and, in addition, those who know the language can recognise it.

Diversity was the topic I chose for the story, because I believe that the English lesson brings also a good opportunity to reflect and think about the coexistence of different cultures.

NOTE: (1) A ZER is a grouping of various rural schools, that is to say, schools in which students of various school years are in the same classroom. The number of students in each classroom is usually low.

THE STORY

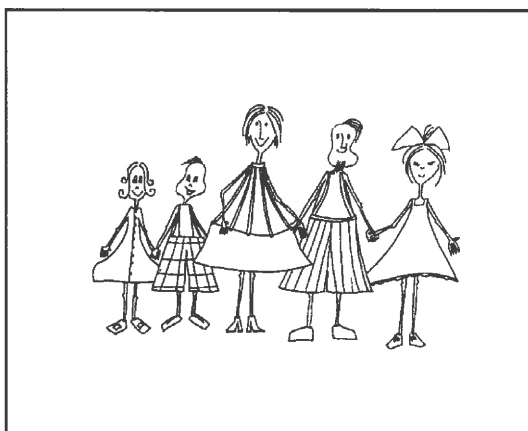
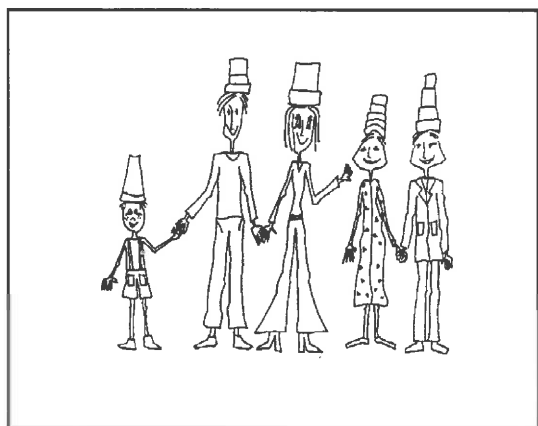
Therefore, during the first year I worked on inventing a story in which two families of different cultures go to live to a new place, where there is another culture, different from their own as well. In the end, the children of both families meet in the beach and they all become good friends. This is the text of the story:

UP-UP AND ROUND-ROUND

- 1.- Once upon a time there were two villages very close to each other, but there was a wide river between them. One of the villages was called Up-Up and the other village was called Round-Round.
 - 2.- One day a family from Round-Round decided to move to Up-Up. They were very happy.
-We'll meet new friends!, Yoo-hoo!, said the children.
 - 3.- When they arrived in Up-Up,...
 - 4.- ...They realised that some people were looking at them in a very surprised way.
-Mum!, Dad! -asked one of the girls- What's the matter?
-Well,... I imagine that we are different from them.
 - 5.- When they tried to go into the nice house they had a problem because the door wasn't wide enough.
 - 6.- Once inside the house one of them said: "The rooms are very small, they should be bigger!".
 - 7.- Two weeks later one family from Up-Up moved to Round-Round. They were really happy.
-We'll meet new friends!, Yoo-hoo! -said the boy-.
 - 8.- When they arrived in Round-Round, they realised that some people were looking at them in a very surprised way.
-What's the matter? -the boy asked his family-
-Well,... I imagine that we aren't like them.
- Then, when they tried to go into the house they had a problem because of the door.
- 9.- Once inside the beautiful house, they had another problem because the ceiling wasn't high enough.
-This ceiling is very low, it should be higher!, said one of them.
 - 10.- Both families decided to adapt their houses to their own needs. One family made the door wider...
 - 11.- ...And the other family decided to take off their hats.
 - 12.- The days went by and summer arrived.
- One Sunday morning the two families decided to go to the beach.
- 13.- The children started playing and swimming, they were enjoying themselves very much, but Cathy threw the plastic ball very far away. Then, Paul gave the purple ball back to Cathy, and Cathy's sister and brother.
- Here you are, said Paul.
-Thank you very much, said the children.
-That's all right, added Paul.
- They invited him to join them.
-Do you want to play with us?, asked Jane.
-Great!, shouted Paul.
- The children played for a while and had a nice time all together.
- 14.- Half an hour later their families called them:
-"It's lunch time, Paul!"
-"It's time for lunch, Jane, Cathy and Sam!"
 - 15.- They came out of the sea to have lunch and realised they that they weren't from the same village, but they didn't mind.
 - 16.- They sat down on the sand and had their delicious sandwiches.
- Both families became good friends and shared their hopes and stories.

It should be noted that in this story there are situations which recur, in order to make the text comprehension easier: both families in the story go away from their towns with good future expectations, the people in the new place is surprised to see different people, the newcomers notice they have arrived to a different culture because the houses are built in another way, and finally they search for solutions to have a life as pleasant as possible in the new culture.

The drawings in the story have been made by a person in contact with the art world. She used a mixed technique combining ink and stuck pieces of wrapping tissue. As a result, she created very expressive characters.



It should be observed that what makes the characters look like people from different cultures is their clothes, not their physical appearance.

11è CONCURS PREMI APAC

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

PODEN OPTAR A PREMI

- A** Exposicions d'experiències pràctiques d'ensenyament de llengua anglesa.
UN PREMI I UN ACCÈSSIT
- B** Treballs o projectes de recerca.
UN PREMI I UN ACCÈSSIT
- C** Treballs presentats pels alumnes (video, revista, projecte, còmic, etc.).
TRES PREMIS I DOS ACCÈSSITS

BASES GENERALS

- 1** Tots els treballs presentats hauran d'ésser en anglès.
En el cas de la modalitat B, els treballs, a més de presentar-se impresos, hauran d'incloure:
 - a) còpia en suport informàtic
 - b) 2-3 pàgines de material 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 accèssits 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, el qual anirà a càrrec de la persona premiada.
- 10** La participació en aquest concurs implica l'acceptació d'aquestes bases. La decisió del jurat és inapel·lable.

PUBLISHING REQUIREMENTS FOR

APAC OF NEWS

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

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

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

When writing your article, please follow the instructions below:

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

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

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

TO ALL THE SPEAKERS IN THE 1999 APAC ELT CONVENTION

Please send us a copy of your lecture to be published in the "Actes" section of APAC OF NEWS.

Please follow these guidelines:

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

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

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

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Gran Via de les Corts Catalanes, 606 4º 2ª, despatx F 08007 BARCELONA Tel./Fax 93 317 01 37

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Prego a aquest Banc o Caixa que fins nou avís, paguin amb càrrec al meu c.c. o llibreta, els rebuts que els presenti
l'Associació de Professors d'Anglès de Catalunya (APAC).

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web

CORNER

Here are some more addresses that will help you to "surf" along.

This is a page that is meant to be a place where to exchange useful and interesting addresses connected to our profession.

[http:// www.lc.byuh.edu](http://www.lc.byuh.edu)

Language Centre at Brigham Young University in Hawaii. It designs grammar and vocabulary exercises and all sorts of activities related to the foreign languages.

<http://www.comenius.com/misc/links.html>

Interesting sites for students and teachers of English.

<http://www.polyglot.lss.wisc.edu/lss/lang/esl.html>

Sites interesting for everybody interested in English teaching resources.

<http://www.edvista.com/cclaire/internet.esl.html>

Offers resources for teachers of English including students' projects, on-line courses, chats, material and more.

<http://www.bbc.co.uk/worldservice>

BBC World Service. Learning network is a great site for authentic material.

<http://www.spainembedu.org/apoyo/secundaria.html>

A very interesting link to the American educational system and the teaching of foreign languages , specially Spanish, in the U.S.A.

We would like to thank Ana Yagüe, from I.E.S. Alexandre Deulofeu, Figueres, who has been kind enough to share with us the following addresses.

<http://www.aitech.ac.ip/~iteslj/> The Internet TESL Journal

<http://www.aitech.ac.ip/~iteslj/s/> Activities for ESL Students

<http://www.pacificnet.net/~sperling/eslcafe.html> Dave's ESL Cafe

<http://www.lingolex.com/espan.htm> Learn English

<http://www.columbia.edu/acis/bartleby/fowler> Fowler. The King's English

Visit our new webpage links. Universitat Pompeu Fabra, currently offering "a postgrau" and "a curs de qualificació pedagògica", has been added.

SUMMARY OF THE MINUTES

OF THE LAST GENERAL MEETING FOR THE ACADEMIC YEAR 1998-1999 OF THE MANAGING BOARD OF APAC

Assessment of the 1999 Work Sessions

A most favorable and positive valuation can be inferred from enquiries made and the opinions of those attending the 1999 sessions, in particular as regards the mini-courses, supported by the Education Department, and given by Mike Mc.Carthy and Luke Prodromou. In both cases those attending not only found their expectations fully satisfied but also were able to enjoy some pleasant and relaxing hours. In consequence of these favorable impressions it has been agreed that we should increase the number of mini-courses to three for the 2000 work sessions (one more technical and two with a practical bias).

Statistics based on the enrolments to the sessions show that percentages of those attending can be divided as between the different educative levels as follows:

- Primary: 13,5%
- Secondary: 25%
- EOI and students: 20%
- University: 3%
- Others: 5,5%
- Unspecified: 16%

As for the next sessions (February 2000) care will be taken that the communications shall be, as far as possible, geared to the interests and needs of the participants

New Fees

Every year the cost of organizing the Convention rises considerably but an effort has been made to maintain for another year the present fee for membership and inscription to the sessions for members, and to increase slightly the enrolment fee for students and non-members. Enrolment fees will be as follows :

- members: 5,500 pesetas (33,05 euros)
- students : 6,500 pesetas (39,06 euros)
- non-members: 10,000 pesetas (60,10 euros)

The inscriptions to individual courses will suffer an increase of 2,000 pesetas (12 euros) on the respective fees.

The APAC Award

It is notable that the number and quality of contributions sent in for the APAC award have been high. Even so we aim to increase the number of communications presented by teachers relating to their personal work or school-room activities, since these are likely to prove exceedingly interesting to other members. For this purpose it has been decided to retain the two awards type A and B which consist of a two-week stay in England, although this represents a considerable financial effort from all of us.

Other Matters

In order to decentralize training activities it is proposed to contact local resource centres encouraging them to foment the Saturday Methodological Studies wherever an interested group can be formed.

An Ordinary General Meeting will be convened during the first trimester of the Academic Year 1999-2000.

Barcelona, July 1999

The Secretary
Pepa Sugrañes

The President
Isabel Vidaller

book reviews



Creating Stories With Children

Andrew Wright

Resource Book for Teachers, OUP 1997

by Olga Godoy Giménez

This book is presented as a natural follow-up of *Storytelling with Children*, also by Andrew Wright, in which the author emphasizes the powerful tool storytelling offers for language learning. In *Creating Stories with Children*, we are taken a step further into the use of storytelling in the classroom. In the Introduction we get a brief but sufficient glimpse of the author's ideas and beliefs as to the need to use and create stories with children. It is often assumed that learners need a great amount of linguistic knowledge in order to create stories. Andrew Wright suggests that it is possible for children, however limited their linguistic knowledge is, to create their own stories if we create a positive atmosphere in the classroom and make of storytelling a frequent class activity. All this implies that we need to encourage children not to be afraid of using the language they have and that we need to focus on fluency and getting the message across rather than on accuracy, at least in the first stages of creating the story. Obviously, some kind of work on accuracy will eventually be necessary, and Andrew Wright gives us some suggestions about how to do that, always taking care not to de-motivate the learners.

After a section on how to use the book, we find the activities themselves grouped in eight chapters, from Story warmers to Making books. All the activities in these chapters are presented to the teacher in a friendly-user way. There is a brief description of the level, language skill aimed at, time needed to do the activity, preparation, classroom procedure and possible follow-up activities. In some cases, variations on the classroom procedure are included in order to meet specific classroom situations, levels and needs.

If you are currently using storytelling with your learners and would like to go beyond, this is the resource book you need. If you are not, have a look at it and you will discover the potential of stories for language learning.

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

1. You can review one of the titles available in our office, which you can borrow during our regular office hours (Monday to Friday 16:00 h. to 20:00 h.)
2. You can review one of the titles you have read recently. Do not forget to include the complete bibliographical information and, if possible, a photocopy of the cover of the book.

PROGRAMA D'INTERCANVIS LINGÜÍSTICS I CULTURALS

Per a joves de 14 a 17 anys

Estades de dues setmanes

- alumnes estrangers a Catalunya: Setmana Santa
- alumnes de Catalunya a l'estranger: mes de juliol

- Intercanvis bilaterals amb Anglaterra, França i Alemanya.
- Immersió lingüística i cultural a partir de l'estada amb famílies autòctones.
- Participació en parelles on a cada estudiant d'aquí correspon un estudiant d'allà i viceversa.
- Creació de parelles atenent interessos i personalitats dels partners.
- Acompanyament i seguiment del grup per professors del país d'origen.
- Seguiment individualitzat des de les entitats organitzadores de l'intercanvi.

Sol.licituds fins al 17 de desembre.

En col.laboració amb els Ajuntaments de Birmingham, Lyon i Frankfurt.

ALTRES PROGRAMES EDUCATIUS

Per a alumnes de 5 a 14 anys



Casal d'estiu en anglès i amb monitors nadius, dut a terme al vostre centre.

Per a alumnes d'ESO i Batxillerat

- Viatges d'estudi a l'estranger organitzats en unitats temàtiques.
- Cursos d'anglès on es combina l'estada amb famílies amb l'aprenentatge formal de la llengua.

El Gabinet Tècnic d'Innovació Educativa (GTIE), és una societat integrada per professionals de l'ensenyament de llengües estrangeres, que es dedica des de 1994, a l'organització de diversos programes i activitats per a joves de Catalunya, Balears i País Vasc.



CA comes in two versions, the WEAK (or diagnostic) and the STRONG (or predictive) versions. The former involves referring to the relationship between L1 and L2 (i.e. doing a CA) to explain why certain errors have been committed by the learner. Explaining errors is part of EA, of course, so weak CA and diagnostic EA are essentially the same process. If, as is generally agreed, up to 25% of errors are attributable to L1 influence, then the relationship is an important one.

One of the problems of many English teachers from whom English is not their native language is detecting error gravity? How should this issue be faced in your opinion?

There has been some dubious logic behind the reasons for not correcting learners' L2 errors. It goes like this: "You can't correct everything". "You can't decide what to correct and what to leave uncorrected". ERGO "Correct nothing". Recognising different degrees of error gravity is the only way to meet this defeatism: it will not be easy to assign different weightings, but it is better than withholding feedback completely - for fear of traumatising the learner!

There has to be collaboration between NS and NNS teachers: the NS can detect error, by intuition or "gut feeling" but will be less skilled than her NNS colleague at identifying/isolating and rating the error. This suggests a division of labor between NS and NNS teachers. Generally speaking, research suggests that NNS are too tolerant and learners fossilise in their presence, while NNS teachers err to the other extreme, and are too critical: the solution then is for NS and NNS teachers to get together and meet halfway: the most serious errors must be the ones that the two types of teacher agree are serious. This is the first puzzle to solve - we then move on to intermediate degrees of seriousness and so on.

One of the basic strategies in our New Curriculum for English as a Foreign Language in Catalonia is the use of L1 to make inferences about how L2 works. In what way, if any, can CA contribute to the attainment of that content?

Do you mean by L2 English or Spanish (Catalan being your students' L1)? The answers to the two questions would be different. For example, if you see English as L3, you have to raise the question of the value of teaching L3 through the medium of L1. What you are talking about though is Language Awareness (defined as explicit knowledge of one's L1) and Consciousness Raising (explicit knowledge of the Foreign language). When you have these two, you are indeed able to use your L1 knowledge to gain insights in to how the L2 works. This involves going beyond the concept of modern language learning as skill-getting, developing communicative competence and fluency. It involves making language analysis part of the school curriculum - in fact it involves introducing a sort of Linguistics into the school curriculum.

Now, looking at L1 in the context of L2 and vice-versa is nothing other than Contrastive Analysis - with some differences:

- i) Pupils do the CA in class: in the past CAs were done by boffins in universities. Having a CA done by someone else is of much less value than having done one yourself. I like the NIKE slogan: JUST DO IT!
- ii) Pupils use paired, translated texts to identify relationships between L1 and L2. This is different from standard practice, which required students to DO the translations. They can't of course, because they are not trained translators. Now they look at translations done by others.
- iii) In Catalonia, pupils can even do 3-way CAs, of L1, L2 and Foreign Language - as indeed they can in bilingual Wales.

In your opinion, what are the key issues that will have to be confronted in the future concerning CA and EA?

The most important issues facing the CAist and EAist are the following:

- i) The split between "theory" and "practice" (or application). I am afraid that CA and EA are unfashionable in the most respectable academic circles. They are still thought by many to be outmoded, shown to be irremediably deficient, and not to be taken seriously. For example, when you mention a learner's error, you are accused of having a "monolingual bias", of indulging in "native speakerism" (which is worse than racism and sexism put together), and of disrespect for the learner's unique and wonderful Interlanguage. Admit to Contrastive Studies, and you are thought of as a relic from the past, of perpetuating a language learning myth.
- ii) Defining the whole field of "applied Linguistics" and locating CA and EA within the field at a point that reflects the (in my view) centrality they have.
- iii) Solving the problem of non-native Englishes and of the norms and standards to which these relate: I am uncomfortable when I see/hear the English used in class by say Malaysian children, since I do not know whether the forms they use are "correct" Malaysian English or "deviant" International English - or, if both at the same time, what practical advice to give: to correct or to endorse.
- iv) More quantitative study of error and of L1:L2 correspondence: in the wake of the computer corpus of Learner English at the University of Louvain in Belgium, I hope to see more and more young computer-literate Contrastive Linguists making quantitatively-based generalisations about L1 in L2 learning.

CONTRASTIVE ANALYSIS AND ERROR ANALYSIS IN LANGUAGE TEACHING

AN INTERVIEW WITH **CARL JAMES**

Carl James is Senior Lecturer in the Department of Linguistics of the University of Wales at Bangor. His work in applied linguistics has concentrated mainly on the areas of contrastive analysis, error analysis and language awareness. Apart from numerous articles, Carl James is the author of *Contrastive Analysis* (Longman, 1980; fourteen impression in 1997), *Errors in Language Learning and Use* (Longman, 1998) and has co-edited with Peter Garret *Language Awareness in the Classroom* (Longman, 1991). We look forward to our next Convention, which he has promised to attend.

By Ester Baiget, Josep Maria Cots, Montse Irún and Enric Llorca
Cercle de Lingüística Aplicada, Universitat de Lleida

In what way do you think that Contrastive Analysis (CA henceforth) has evolved from its beginnings till the present day?

It depends what you mean by "its beginnings": the word "contrastive" was first used by James Pickbourne in 1789, but the seventeenth century grammars of Howell (1662) and Mark Lewis (1670) were contrastive in their conception. Even Aelfric's "Grammatica" of around 1000 AD was a grammar contrasting English and Latin. However, the modern fathers of CA in my view were Weinreich (1953), Haugen (1956) and Robert Lado, whose seminal work "Linguistics across Cultures" was published in 1957.

The title of Lado's book is noteworthy: despite being a structuralist linguist, he did not consider it necessary to take the narrow view of language that later generations of structuralists (the Generative grammarians) have taken, unfortunately. He saw language, and language learning as

embracing the whole man, and his/her place in society as a participant in the culture that is carried by its language.

I see the following trends in CA:

i) Lado's cultural perspective has been reconfirmed in the neo-Whorfianism that has gained a great deal of ground in recent years. Somewhere in the heated debates about linguistic determinism and linguistic relativity (and the question of Eskimos and types of snow) is a realisation that how we express our thoughts to others is inevitably constrained by the language we are speaking - even though one would no longer claim that our inner thoughts themselves are in the straightjacket of our language.




ii) CA was originally rejected on the grounds that it was inextricably linked to the Behaviourist theory of learning, which was discredited (albeit only temporarily) in the 1960s. The new psychology was Cognitivism, and CA was thought not to be compatible with the new

theory. Then someone had the nerve to suggest that a person's decision to make use of her L1 knowledge in L2 processing constituted a STRATEGY: CA was immediately welcomed back into the company of respectable sciences. Of course the name was changed: provided you talk of language transfer study, and avoid "interference" you are tolerated in the most polite circles these days: which wasn't always the case, as I know from experience.

iii) The third main development in CA has been the incorporation of MACROLinguistic approaches. This goes hand in hand with the new emphasis on culture of course. We now have Contrastive Rhetoric and Contrastive Pragmatics developing apace, and, most importantly, demonstrating the relevance of CA to everyday uses of language in social settings.

Are CA and (Error Analysis henceforth) EA two very different things? Are they complementary? Should one precede the other?

ACTIVITAT DE RACÓ. COMPRENSIÓ ESCRITA. ACTIVITAT 9.

	It is a dress.		It is a boot.
	It is a sock.		It is a scarf.
	It is a shoe.		It is a jacket.
	They are jeans.		They are shorts.
	It is a shirt.		They are pyjamas.

EVALUATING ACTIVITIES

Initial evaluation, formative (any learning activity can be used to follow up students) and adding up evaluation (that each teacher can prepare according to the objectives he or she suggests) are taken into account.

Self-evaluation is reflected in a sheet of paper in which students are asked to compare, with the help of a grid, their previous knowledge and their knowledge after the unit.

FINAL CONSIDERATIONS

From the very beginning, I realised that preparing the same activity with different levels of difficulty would be useful not only for teachers working in rural schools, but also in any classroom having students of a single school year, as there are always students with different levels of knowledge and they need activities adapted to them, both reinforcing or extension activities.

The preparation of this project brought me an excellent occasion to search for a wide amount of information on foreign language learning.

In addition, this experience made me feel pleased with myself because I left textbooks apart during some days (imagine the complexity of working the different proposals offered by textbooks in the same class session!) and I devoted myself to work with the same story, the same topic, the same kind of exercise, etc. with students of different school years. This global proposal made it much easier for me to work in the classroom, though the creation of the program and the material was much more complicated and demanding.

This program unit can be found in the Foreign Language Resources Centres of Lleida and Barcelona.

STOP PRESS !!

TESOL-SPAIN
National Convention 2000 Madrid
 theme MANAGING LEARNING
 24th, 25th and 26th March

For presentation proposal form write to:

Annie McDonlad Facultad Humanidades, Universidad San Pablo-CEU, Desp.3
 Paseo Juan XXIII, 6 28040 Madrid SPAIN

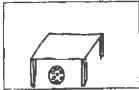
Alternatively you can find us at

<http://eirelink.com/tesol-spain/proposal.htm>

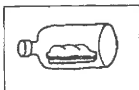
all proposals to be received by October 30th, 1999

My name is Date:


1. Look at the pictures and choose the correct sentence.



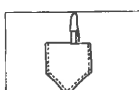
1. a) The ball is under the table.
 b) The flower is under the chair.
 c) The ball is on the table.



2. a) The sandwich is in the bottle.
 b) The sandwich is n the bottle.
 c) The boy is in the bottle.



3. a) The house is on the chair.
 b) The ball is on the mountain.
 c) The house is on the mountain.

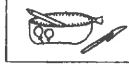


4. a) The pen is on the chair.
 b) The pen is in a pocket.
 c) The pencil is in a pocket.

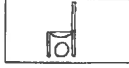
page

My name is Date:


1. Look at the pictures and choose the correct sentence.




1. a) The pen is in a pencil case.
 b) The pencil is in a pencil case.
 c) The pen is under a table.




2. a) The car is under the table.
 b) The sandwich is under the table.
 c) The ball is under the chair.




3. a) The boy is under the table.
 b) The scissors are on the table.
 c) The hat is on the table.



4. a) The television is on the chair.
 b) The film starts at four o'clock.
 c) The television is on the floor.



5. a) The boy is going from a car to the school.
 b) The girl is going from her house to the school.
 c) The boy is going from his house to the school.




6. a) The woman is walking with a dog.
 b) The old man is walking with a dog.
 c) The old woman is walking with a dog.


page

My name is Date:


1. Look at the pictures and choose the correct sentence.




1. a) The sandwiches are behind the bottles.
 b) The sandwich is on the cheese.
 c) The sandwich is behind the bottle.



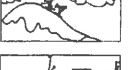
2. a) The woman is going up the mountain.
 b) The woman is going up the ladder.
 c) The man is going down the ladder.




3. a) The river is between two mountains.
 b) The forest is between a house and a mountain.
 c) The river is between two forests.



4. a) John is opposite Mary.
 b) Susan is in front of Tom.
 c) Mary is in front of John.



5. a) They are skiing down the mountain.
 b) They are skiing up the mountain.
 c) They are skiing round the mountain.




6. a) The photos are on the chair.
 b) The radio is between the photos.
 c) The books are between the photos.

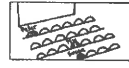
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My name is Date:


1. Look at the pictures and choose the correct sentence.




1. a) This person is on the bed.
 b) Switch off the lights before you go to sleep.
 c) This boy is between the bedside table and the bed.




2. a) Peter is at the front of the cinema and Susan is at the back of the cinema.
 b) Peter is sitting between Tim and Susan.
 c) Susan is sitting in front of Tim.



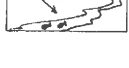
3. a) The tree is next to the boy.
 b) The bicycle is at the side of the boy.
 c) The bicycle is near the house.



4. a) The bread is between the jug of water and one glass.
 b) The flowers are under the table.
 c) You must wash your hands after you eat.



5. a) The plants are at the side of the door.
 b) The ball is behind the door.
 c) The cat is between the plants.



6. a) The house is far from the river.
 b) The house is near the river.
 c) The house is in the river.

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Consolidation phase: this phase is useful to show what each student is capable of doing after the whole activity. One of my suggestions on this aspect is performing the story as a theatre play.

SELF-ACCESS ACTIVITIES

As I have commented on before, there is a moment when the teacher must be with a series of students and the others must work on their own performing the self-access type activity. Activities of this kind are rather simple and can be used in an autonomous way, as they have self-correction. In addition, they can be used both during and after this unit. The self activities I suggest for this program unit are:

- Listening comprehension activities:
 - a) Listening to the story while looking at the drawings or reading the text.
 - b) Two activities in which after listening to a sentence they have to match it with a drawing. At the back of the sheet of paper there is a photocopy with the correct answer to the activity and the text they have listened to through the tape. This way of giving the correct answer in two different ways aims at answering the various kinds of students.
- Speaking activities: there are games with flash-cards in which the question of a student matches with the answer of others students.
- Reading comprehension activities: there are four games that consist of matching five drawings with five sentences. Each game can be painted, laminated and put in an envelope that will be stored away in a file where other games of the same kind are classified alphabetically.

TEACHING LEARNING ACTIVITIES

During the first year, apart from preparing the story, I devoted myself to review all the information I had on foreign language learning. Furthermore, I thought about which activities would be suitable to achieve the objectives that were planned from the beginning.

I chose co-operative activities, such as preparing posters, activities having some transverse axis into account, such as sex equality (a girl and a boy are the main characters) or the axis of health education (they have lunch under a sunshade the day they go to the beach), games and various activities. All these suggestions aim at facilitate the practice of the four basic skills.

All the activities can be put into four main groups:

Preparation phase: these activities prepare students to listen to the story. A good example of them would be an activity in which the two villages are presented and another in which the two families are presented. This would help to learn or remember the names referred to different members of a family (father, mother...).

Central phase: the teacher tells the story and students try to understand it without having a simultaneous activity to perform.

Follow up phase: the story is told again, but students are required to answer some kind of question. An example of this kind of activity is one in which each student must put the text of the story into the right order while the teacher is reporting it. The steps of this activity would develop as follows: the text of the story is photocopied in colour sheets of paper (each student has a different colour), the teacher cuts the text according to the drawings, each student leaves the different fragments of the text on the desk in order to read them, the teacher reads the text of the first drawing, students try to locate it and then teacher and students check which is the correct fragment. Correcting the sheet helps beginner students not to be lost.

Other activities in this phase are:

- Rehearsing a dialogue in the story.
- Reading a series of sentences which have to match the corresponding drawings. It should be considered that the same kind of activity has various difficulty levels, but the correct answer is always the same.

My name is Date:

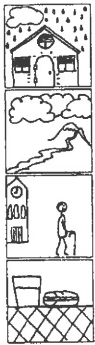
140 Read, look and copy.

It's cloudy.

The old person is happy.

It's a small sandwich.

The door is new.



A.

B.

C.

D.

page

My name is Date:

140 Read, look and copy.

It's five o'clock.

The old person is happy.

It's a small sandwich.

It's half past two.

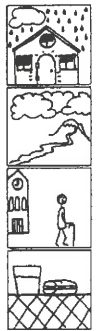
The door is new.

It's six o'clock.

The river is short.

It's cloudy.

It's sunny.



A.

B.

C.

D.

page

* There are also activities in which the youngest students or those who have more problems in learning receive just the first page of the activity, being students with a highest level those who will perform the activity with the rest of the pages of the story. When correcting, everybody starts at the first page and then students who had just the first page perform the self-access activity and the teacher continues correcting with the rest of the students until the teacher remains just with those who had all the pages. An example of this kind of activity is the following: