ASSOCIACIÓ DE PROFESSORS D'ANGLÈS DE CATALUNYA

APAC of NEWS

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Production of a didactic unit with the Multimedia editor 3.0: "Town and Country"
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An interview with: Guy Cook
by Cristina Riera and Neus Serra

ELT CONVENTION 2000
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a Internet!
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Errata

Our president with Do Coyle (not Dilys Bone), after the opening session. Our apologies!!

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The peaceful time of the summer holiday has come to an end and we find ourselves at the opening of a new school year; as true professionals we are considering new ideas to be introduced into our class programmes: ideas resulting from careful thought and taking into account the successes and failures of the past year and of the new data some of us have accumulated from participating in Summer Courses.

The APAC Committee has no intention of instigating significant changes but would emphasize some of the aspects highlighted in previous years. We have managed to obtain increased amounts for the APAC Awards, so may we remind you that with work sent in by yourselves or your pupils you could win awards varying from books, courtesy of the different publishers, to a sojourn in the U.K. The well-known John McDowell Award is open once again for 2001; all those teachers with any written work which complies with the norms of the award (the rules are published in this issue) should send in their contributions to us.

We have, as yet, received no reply to the letters and collected signatures sent to the President de la Generalitat, to the Consellera d'Ensenyament and to the Sindicats. From the newspapers we understand they intend to have a meeting with the Teachers' Associations; when such a meeting is convened we will, of course, keep you informed and all necessary consultations will be set in motion.

As in each year we shall take part, as contributors, in all the Jornades throughout Catalonia but basically we shall concentrate on organizing the 2001 Jornades in Barcelona; in fact work is already under way but your suggestions and help would be gratefully received.

And, last but not least, we should like you all to share the problems facing the APAC Committee. For many years there have been few changes and we have always had difficulty in finding teachers willing to participate. We realize that all have very full timetables and little time to spare at the end of the day, but fresh blood is needed to give renewed vitality to the committee. November 30th is the deadline for presenting candidatures, those who may be interested please do not hesitate to ask for any information concerning the Association.

Once again we shall attempt to put our hearts into the work for the Association, but the collaboration of all the associates would make the work more productive.

We wish you not too many headaches for the coming year.

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

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Premi John McDowell 2001

El premi John McDowell, instituït conjuntament per l'Associació de Professors d'Anglès de Catalunya (APAC), la Direcció General de Política Lingüística (DGPL), l'Institut Britànic (IB), la Universitat Autònoma (UA) i la Universitat de Barcelona (UB), es proposa estimular la innovació i recerca en l'ensenyament de l'anglès com a llengua estrangera i del català per a adults com a primera o segona llengua.
Aquest premi té una periodicitat biennal.
En l'edició d'enguany a més dels organitzadors APAC, DGPL i IB, hi col·laboren la UAB, la UB i el Consorci per a la Normalització Lingüística (CPNL).

1. Destinataris

- Professors de llengua catalana (batxillerat, formació d'adults, escoles d'idiomes, universitats,..) que treballin habitualment a territoris de parla catalana.
- Professors de llengua anglesa (primària, secundària, formació professional, escoles d'idiomes, formació d'adults, universitats,...) que treballin habitualment a territoris de parla catalana.
- Professors de llengua catalana que treballin fora dels territoris de parla catalana (universitats estrangeres i espanyoles, casals,...).

2. Tipus de treballs que poden optar al premi

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

Els treballs presentats han de ser inèdits.

3. Temàtica

Sense excloure cap àrea d'interès, es prioritzaran els treballs:
- transversals, és a dir, que continguin materials o tècniques aplicables tant al català com a l'anglès;
- relacionats amb el desenvolupament de l'autonomia en l'aprenentatge de llengua dins i fora de l'aula;
- relacionats amb la formació del professorat;
- trans-culturals i de contacte entre l'anglès i el català i el català amb altres llengües;
- relacionats amb perspectives supra-nacionals o europees d'ensenyament i aprenentatge de llengües,
- adaptats especialment a les necessitats del moment.

4. Presentació

Els treballs s'han de presentar mecanografiats a doble espai i per una sola cara, en paper i en suport informàtic. L'extensió mínima és de 20 fulls. Els treballs poden anar acompanyats de material audiovisual i informàtic. Cal presentar un original i dues còpies.
Els treballs s'han de presentar a la seu de l'APAC
(Gran Via de les Corts Catalanes, 606, 4t 2a, F i G. 08007 Barcelona)

5. Dates de presentació dels treballs

Data límit de lliurament dels treballs: 15 de gener de 2001.
Veredicte i lliurament dels premis: febrer de 2001.

6. Jurat

El jurat estarà format per:
- Representants de les institucions organitzadores: dos representants de l'APAC amb les funcions de presidència i secretaria, dos representants de la DGPL i un representant de l'IB
- Representants de les entitats col laboradores: un representant per a cada una de les institucions participants UAB, UB i CPNL.

Cal tenir en compte que ha d'haver-hi una persona per a cada un dels nivells educatius corresponents als treballs presentats.

7. Premis

Es concediran tres premis, la dotació dels quals consistirà en:
- Publicació del treball.
- Diploma acreditatiu.

A més, per al primer premi s'ofereix una matrícula a un dels cursos d'estiu del British Council a Anglaterra, viatge inclòs
Es farà una menció honorífica als accèssits.

8. Publicacions

Els treballs guanyadors seran publicats en la col·lecció "COM/Materials Didàctics" de la Direcció General de Política Lingüística del Departament de Cultura. Només es publicarà la part escrita. En cas que els treballs siguin molt extensos, se'n publicarà una versió reduïda d'acord amb els autors.
A més, s'estudiarà la possiblitat de publicar les mencions honorífiques o aquells treballs que es considerin interessants per ser difosos. (L'APAC i la DGPL es reserven el dret de publicar la resta dels treballs presentats durant el termini d'un any.)

Organitzat per:

APAC
ASSOCIACIÓ DE PROFESSORS D'ANGLÈS DE CATALUNYA

Generalitat de Catalunya
Departament de Cultura
Direcció General de Política Lingüística

Amb la col·laboració:

Institut Britànic

CONSORCI PER A LA NORMALITZACIÓ LINGÜÍSTICA

Universitat Autònoma de Barcelona

UNIVERSITAT DE BARCELONA

11è CONCURS PREMI APAC

Cristina Santamaria Marín, winner of APAC's 1st prize. Premi de la Modalitat A (Exposicions d'experiències pràctiques d'ensenyament de llengua anglesa) for "The Little Indian".

EDINBURGH: The Fairy Festival City

As I explained to Eliza more than once during the course of our stay in Edinburgh, I had been dreaming of this visit for a long time, although I had delayed it for many a year. Finally and quite unexpectedly, I won a prize that made possible a so long awaited visit.

After the emotion of landing in Edinburgh had faded, I could pay more careful attention to the details of all that was passing in front of my eyes through the taxi window.

First of all, I observed the weather. It was bad, rainy with a lot of clouds piled high in the sky, like a dark curtain that veiled the morning sun. But, in spite of the weather, people were warm and friendly, making me feel secure and homely.

I learned afterwards that the weather in Scotland is rather uncertain and changeable, but not the Scots themselves. In the end, the rainy morning turned into a sunny afternoon and a mild evening.

Once the most evident things were over, I could turn my eyes to more earthly events. The suggestive city skyline, against the afternoon sky, evoked to me the fairy tale pictures illustrated in the books I used to read as a child. Actually, those buildings surprised me a lot; they were made of stone and looked nobly and ancient, but not old and shabby at all.

At last, as soon as I was settled down, I was ready to enjoy the festival. It seemed that people from all over the world were pouring into the Edinburgh evening. I could see so many different skin colours; I could hear so many different languages... Nevertheless, everybody was trying to have a good time and to take advantage of the wide range of assorted entertainment that the festival offered.

I was not going to be an exception.

WINTER IN BOXES

Our workshop consists of some practical and amusing ideas for presenting new vocabulary, structures and functions, around the subject of winter, in an intriguing way so that teachers will be able to catch our younger learners' attention and immerse them in active, communicative and real situations. It includes many games, poems, a story, an action chant and even a cookery lesson. We hope that being teachers but acting like children, in order to fully participate in the true spirit of learning by doing, will be a fulfilling experience and that all our participants will have fun, at the same time as picking up some hints to help them in the daily task of producing learning situations that will keep their youngsters occupied and happy at the same time.

by Janet Robinson Nicholson and Ana Leeds Salmerón

Introduction and warm-up

Before starting the session our discovery boxes are attractively arranged around the available space. These are simply cardboard boxes about the size of a shoebox with an illustration on the covers. These illustrations made by children are divided into six themes: clothes (shoes of four different types), nature (a tree in four different states of nature-with or without leaves for instance, weather (symbols representing the different seasons such as a sun or a snowman), calendar (four different thermometers), sports (football, skiing, surfing and roller-skating) and lastly special days (a Christmas tree, a bonfire made of books etc).

As our students come in each one is given one or two pieces of a simple puzzle which we have previously prepared. There are in fact four different puzzles whose pictures have been obtained from a calendar. Each one depicts a country scene in each of the four seasons and these are stuck on cards of different colours: green-spring, yellow-summer, orange-autumn and blue-winter. We then tell them to get together with all the people who have pieces the same colour as them. If there are any pieces left over we put them on the floor in front of the students who have now naturally formed into four groups. They are then invited to complete the puzzle together.

With our students now in groups we proceed with a **vocabulary brainstorm** and discover the themes of the puzzles. After these have been made clear, our students are invited to find all the boxes that refer to their own season. Once the boxes have been properly ordered and classified, after a suitable reappraisal of the vocabulary and the meaning of the different illustrations, the group of winter is asked to bring forth their six boxes and show them to the rest. Each of these six boxes contain something which throughout the workshop will be revealed at a certain moment as a motivation for the activities which will then take place and will refer to the theme it represents.

Weather discovery box

We will start with weather and one student is asked to open this box. Inside appears a piece of cotton wool and the students are asked for any association. If nobody knows what it represents (a cloud) the solution is not given (as it will become clear later on) and the students are told they are going to **feel the weather**, each group is then divided into two to form small groups of two or three people. These then come up in turns and feel the objects previously prepared on a table. Each group then goes back to decide on the different objects and their weather

association. These could be cottonwool ↔ cloudy, table-lamp ↔ sunny, bag of ice cubes ↔ snowy, fan ↔ windy, watering can ↔ rainy etc.

Afterwards our students are invited to **dance the weather** and each of our groups are assigned a weather type in secret and then with soft background music are asked to represent it with movement. When the music stops, the group that is acting at this moment has to stop absolutely still and the others have to guess what they are.

Clothes discovery box

Then, when we are tired after so much dancing, our next box is produced and inside this we find a ladies silk headscarf and we discover that it is to be used as a blindfold. Our class is quickly divided into four or five groups (four or five people to each and then we start our two relay races).

The first is called **feel the clothes** and to run this race four or five bags containing a pair of gloves, a scarf and a hat are put on a chair in a convenient place and on a signal given each one has to run up and find the article of clothing mentioned and has to put it on one of the members of the group chosen for the task. The group who finishes finding all the different articles and dressing the group member first wins. It is important to remind the students that to find the articles of clothing they are not allowed to look but must use their sense of touch. This activity may also be complicated by, instead of being told what to find, each one recognises an article and in the group have to write down what it is until the group obtains a list of the articles in the bag, it is in this case necessary to put different articles in each bag so that the groups can not copy each other.

The next is **let's play with woollies** and is another relay race in which each member of the group has to run up and dress themselves in these articles of clothing or any others that are typical of the winter urged on by the rest of their group. The first to finish wins.

After having had a few minutes of exercise we now sit down to the next game which is **Don't forget!** And is played with all the students sitting in a circle except one who is positioned on the outside of the circle with a mitten/scarf/hat in his/her hand and proceeds to run slowly around the circle while everybody chants:

"It's raining, it's snowing,
Outside the wind is blowing,
It's cold, you want to play,
Don't forget your gloves/scarf/hat today."

When the chant finishes the student drops the mitten behind one of the others who has to pick it up and chase around to fill the space.

Nature discovery box

After this energetic game we present our next box which is the one with the bare tree on it and inside there is found to be a piece of white paper which is quickly cut into a snow flake and it's meaning discovered by way of a riddle.

"White, white....."

This is followed by a **picture dictation** in which our students are invited to draw:

1. A big circle.
2. A small circle.
3. A hat.
4. Two gloves.
5. A broomstick.

After the dictation they must cut out the pictures and, together in teams, stick them on a large piece of paper and make up their own snowmen.

This then motivates and leads naturally on to the next activity which is the poem: **"I'm a little snowman"** which is presented by means of a **group discovery game**. Each line of the poem is written on a picture of a snowman which has a different colour for the hat, scarf and gloves. These pictures are distributed underneath a large piece of cloth and each member of the group, in turn, has to find one with a certain colour until each group has found the five different pictures. These are then laid out on the floor and put in the right order according to the sequence of colours used. Then the poem can be read and repeated by the students using the appropriate gestures:

"I'm a little snowman, short and fat.
Here's my broomstick, here's my hat.
When the sun comes I melt away,
Down, down, down, whoops!.....
I'm a puddle!"

Sports discovery box

We now move on to our next box, sports, which is the one with the picture of a skier on it. Inside there is a piece of newspaper inside. It is explained that this is in fact is a kind of ski and we continue to have a **ski-race** which consists of using the newspaper for sliding across the floor in turn or alternatively putting one foot after the other on a piece of newspaper to get to the other side of the room. This can be organised as a relay race or simply as a fun activity. Our **ski-race** is followed by a **snowball-race** using straws and Ping-Pong balls in relays (much the same way as the former race).

Calendar discovery box

When this box has been opened there is found to be a birthday card inside which will lead to a short conversation about birthdays, ages and their dates. We then proceed to having a **Birthday race** where with paper and pencil in hand our students are told to ask everybody's birthday season e.g. " When is your birthday?" "In Spring etc." They must only write the names of those who reply that it is in winter. Depending on the number of students, the winner is the one who has the most at the end of a certain time or alternatively the person who manages to get them all in the shortest time.

Special day discovery box

Inside this box there is a serviette. After deciding that this is used when we eat something and suggesting other possible uses such as a hat or a veil, our students are asked what we eat or drink on special days and probably there will be suggestions like *cava/champagne,* birthday cake or *turró* which will lead us onto pancakes and when we eat them, which is in fact on Pancake-Day (the day before Ash Wednesday). The idea was to use up what was left in the larder before starting to fast.

We start our Pancake-Day activities with the **story** of the **Big Pancake** in which the mother of five hungry little boys, desperate to give them something nutritious to eat, makes a huge pancake but which, before being eaten, jumps out of the frying pan and starts to roll away. The mother and her sons run desperately after it shouting "Stop! Stop! We want to eat you!" Then they are followed by a cow, a dog, a cat a... etc. until the pancake gets to the river where the fox offers to help it across the river and in the process manages to eat it up.

After this we learn **how to make pancakes** with another **find it game.** Once again we use our large piece of cloth and underneath it we put groups of six coloured plastic plates; each one of the same colour has a picture of one of the ingredients necessary for making pancakes (eggs, flour, salt, butter, jar of milk and sugar and lemon). Our students are once again divided into groups of six, each group is given a colour, each member is assigned a number and in turn they have to go under the cloth and find the plate of their colour with the ingredient that is called out. After that their is a feed-back dictation where each group has to listen to the instructions for making a pancake and order their plates accordingly. E.g. "Put the flour in a bowl". Each group will get the plate with the picture of the flour and put it first and so on until they are told to eat the pancake with lemon and sugar on it.

The plates are then put to one side and altogether we do the **action chant** on how to make it:

- Mix the pancake.
- Stir the pancake.
- Put it in the pan.
- Fry the pancake.
- Toss the pancake.
- Catch it if you can!

Or alternatively:

- Throw the pancake.
- Count to ten.
- Turn it over.
- And catch if you can!

With which we finalise the workshop and hope we have left you with some useful ideas for class.

PRODUCTION OF A DIDACTIC UNIT WITH THE MULTIMEDIA EDITOR CLIC 3.0 "TOWN AND COUNTRY"

by Anna Yagüe
Teacher of English in IES. Alexandre Deulofeu. Figueres.

This report gives an account of my experiment using the editor Clic in my classes of 1 Batxillerat. I am one of the teachers taking part in the project Orator, more specifically in the section of Introduction of new technologies in the language classroom and I want to share with you part of what I have been doing so far.

Basically, I am trying to produce multimedia materials to complement my lessons, which are mainly based on the textbook Preselect, by Oxford.

I have produced different interactive packs so far and they usually cover one or two lessons and, on the whole, I can say that the introduction of multimedia materials in the classroom is a great enrichment in many respects and a satisfying change for students.

If I had to choose one characteristic of the use of this material, I would mention the word easy, both for the teacher and for the students; my feeling is that it smooths the way towards learning in a number of ways.

In the first place, the activities are varied and integrate different media and they also allow individual exercising. This integration of different media permits a balance between the different skills in language learning and is also brain-friendly for the different learning profiles. Another positive aspect is that students are all the time receiving immediate feedback on their actions, which considerably alleviates the anxiety of the learning process in many cases. Besides, this feedback allows students to reflect on their own mistakes and to integrate them as part of the learning process, and they are no longer associated with a feeling of failure in front of the group.

The first choice that the teacher has to make concerns pedagogical design, which metodology you are going to use to attain a certain set of aims. The basic type of exercises that you can elaborate with Clic are certainly behaviourist in that there are one or more definite answers for each task and the structure is mainly question-answer with different variations. One way to complement this and to take a more constructive approach is to "open" the pack to the Internet and finish the exercising stage - which can take a different time for different pupils- with a more open activity, like a search for information and a short presentation in groups. I think that this structure gives a good balance between controlled practice/free practice, and also there is quite a long stage of interesting input before you ask the students to produce something.

The general topic of the Unit is Town and Country and the aims that I wanted the students to attain with the use of this material were:

- To learn and practice vocabulary associated with the central topic
- To become familiar with the prononciation of new words
- To recognize and use this vocabulary in a meaningful context (oral and written)
- To understand the structure and meaning of conditional sentences of the second type
- To write simple conditional sentences
- To predict which words are right in a context
- To understand the important information in a text about other cultures
- To use Internet as a search device to obtain information about a given topic
- To elaborate a presentation with the information obtained

The contents that the students should work on in order to attain these aims, could be classified as follows:

Facts, concepts:

- Vocabulary associated with different habitats, rural and urban
- Conditional clauses of the second type
- A reading text about the way of life of Eskimo people

Procedure:

- Inference of meaning from images
- matching words+sounds with images
- Listening comprehension with the help of images
- Extensive reading (scanning, skimming)
- Gap filling
- Group work
- Communicative strategies for oral presentations

Attitudes:

- Profiting from the opportunities that multimedia offer for language learning
- Management of the own learning process with the help of computer feedback
- Understanding the importance of Internet as a tool to expand our knowledge of things

The activities of evaluation are, on the one hand, the assessment by the teacher of the final presentation and, on the other, the report that the Clic system produces at the end of the session. This report, which can be individual if you have one student per computer, shows a chart with the performance of the learners, including the number of trials, the use of help and the time invested in each activity. All this gives us a very complete feedback on the performance of each student or group, and can well be used for assessment purposes.

In order to achieve all the objectives mentioned and work on the associated contents, I designed 20 different learning activities followed by an information search and a presentation.

The pack starts with an image and a title that introduce the topic of Town and Country. I think it is very important to design an attractive cover for the didactic packs since it serves both as motivation and information about the unit that they are going to work on. It is very easy to get images from Internet and many of them do not have a copyright or you can ask permission to use them. In the case of Town and Country, the cover is a composition of a nice picture of a river between two lines of trees.

Activity 1 is basically an interactive presentation of 15 words of vocabulary that they are going to use (country, holiday resort, large population, idyllic, shopping, dirty, crowded, industrial, peaceful, rural, urban, lively, traffic, factory, lonely). The students click on each word and then can hear the pronunciation and see the translation in Catalan. When they think they are familiar with the words, they go on to the next activity.

Activity 2 presents a new screen with the words of the previous exercise and asks them to decide which ones can be associated with the concept of urban habitat. The words disappear as students click on them and finally, a message informs them that they have found all the words connected with urban areas.

Activity 3 is very similar to the previous one, but here they have to decide which are the words associated with rural areas.

Activity 4 is a matching of opposites in columns: country / town, boring / lively, peaceful / busy, lonely / crowded, rural / urban, clean / dirty, agricultural / industrial, villager / citizen. It is the next step in the cognitive process: the students already know the words and can classify them and pair them according to conceptual meaning.

Activity 5 introduces a new topic, that has already been presented in class, the use of conditional sentences of the second type. This activity is easy because the students just have to match the two parts according to meaning. The sentences correctly completed disappear from the screen and finally there is a message informing the students that the activity has been successfully completed.

Activty 6 is the same as 5, only the two columns have changed the position. In this way, students realize that conditional sentences can start with the subordinate or with the main clause.

Activity 7 presents the same sentences as in the two previous exercises but now the activity is different: the students have to write the verbal forms that are missing, Productive exercises like this one are usually more difficult, so there is a button for information where students can check if they have problems. Also, the programme does not accept what they write if it is not correct, so they receive constant feedback on what they are doing.

Activity 8 is a puzzle of the city of London by night. The use of puzzles alternating with text

activities is very brain friendly because the cognitive strategies that they have to use to solve it are completeley different and it produces a relaxing effect, specially in those students that are basically visual.

Activity 9 integrates images and sound because the students have to listen to 4 sentences and associate each one with a picture. In each sentence there are some key words that help students recognize the association. The sentences are:

- This is a picturesque port in the Mediterranean. There are some boats in the sea.
- The villager is milking a cow. This is part of rural life.
- This is a very peaceful mountainous landscape. The lake is really beautiful.
- The landscape is flat here, you can see the river between two lines of trees.

Activity 10 is an exploitation of the sentences in the previous activity, but here they must associate the key words in the previous activity, which they can see written now, with the same pictures.

Activity 11 still reinforces the same contents: they have to write down the missing words in the sentences of the two previous activities and they can hear the whole sentences in order to do this.

Activity 12 again is fully visual: the students have to do a puzzle of a mountainous landscape.

Activity 13 presents some new contents: an exploration of 16 written words where the students can listen to the pronunciation and see an image associated with each, in order to infere the corresponding meaning. This is an interesting way of presenting new vocabulary, since the students are not just receptive but they have to try and guess the meaning from the information of the images, which is an interesting procedure to work on.

Activity 14 is a reinforcement of the conditional sentences in previous activities and here students are asked to rearrange all the words in each sentence by dragging them with the cursor. The programme informs the students of the badly placed words by marking them red. Again, this is a challenging activity, specially for weak students, but they can use the Help if they wish.

Activity 15 goes back to the vocabulary presented in Activity 13 and here students have to match the written words and the corresponding images, while listening to the pronunciation.

Activity 16 presents a puzzle with the 16 words of the previous activity, but here the students have to find pairs of the same word (they are upside down) while they listen to the pronunciation everytime they click on a word. This activity is also very interesting for learning vocabulary, since it produces a lot of repetition at the same time that students are involved in a visual activity.

Activity 17 introduces a more textual activity: the students have to decide on the chronological order of 7 statements about the story of the Inuit, a Skimo people. In order to do this activity the students have to use logical deduction and they drag the sentences with the cursor until the programme informs them that they are in the right order. This serves as a warming up for reading the text, which is the next activity.

Activity 18 presents a text from the Workbook of Preselect and students are asked to decide the words that fit in each gap, from a list of 4 alternatives. This is a way of predicting meaning and activating vocabulary at the same time.

Activity 19 is again a more visual activity after the stress that reading a text implies. There is a grid with jumbled words and students have to find 5 words that appeared in the text about Eskimos. Every time the students mark a word with the cursor, the translation or the corresponding image appear on the right of the screen.

Activity 20 is an association exercise that evaluates the comprehension of the reading text in activity 18. The students have to classify 7 statements accorting to whether they refer to the Americans or to the Inuit.

Activity 21, finally, is a visual puzzle of the map of the area where the Inuit live and, somehow, it marks the transition to a more open activity: the information search about the Inuit in Internet.

This is one example of the different packs that I am developping and my personal evaluation of this kind of lesson is very positive. I think both students' attitudes and teacher's performance are improved by the use of these materials. In the first place, the reaction of the students is completely different from the one you would get in teaching the same contents in a more traditional way and, most important, it permits the teacher to treat diversity and be of real help to individual students in their individual learning process.

A SPECIAL ADVENT CALENDAR

by Montserrat Cebrián i Sabat
English teacher in ZER Baix Camp Nord.

Summer isn't yet over and I'm already suggesting you think about Christmas... but, you'll see that if you decide to make this calendar for your English sessions you'll need some time to prepare it.

The Advent Calendars our people know are just small boxes with sweets inside, and, in fact, so is ours, but winning them will be more difficult because there will always be something to do, to tell, to sing, to count, to think or to act beforehand.

The only real problem, as I told you at the very beginning, is the time factor, because, basically, to make this calendar we need twenty-five match boxes (it's better if they are quite big, but we must remember that nowadays matches are not as much used as they were in the past so... even if your pupils help you to get them... it's hard work.

We will need a big box, too, where we are going to paste all the match boxes, well covered with a big number pasted in the centre of it. In my case, a big ice-cream box was perfect for this. I liked the colour, too, and this is important, because I didn't need to paint it. I've just covered the advertising with coloured adhesive plastic like the one you use to cover textbooks, but coloured, red and dark green: I drew some red berries and some holly leaves on it.

If you haven't got a box you can stick the match boxes on a hard surface, or on a big piece of material, but if you can get a beautiful big box that you can open and close, you'll preserve your calendar from dust, children's fingers and lost pieces, if you want to use it in more than one classroom. Moreover, when you open the box it's a magic moment, specially the first day, because they are not expecting to find so many boxes inside...

Who is going to find today's number among all the mixed up pasted boxes?

When you find the date -remember that the calendar starts on December the first- we look at the list of the pupils to find out who is in charge of opening today's box. This person will have to open the box, read the instructions and try to guess the small clue that we suggest before getting the sweets he or she finds in the box.

Sometimes the box has got only the paper, no sweets, but I do it consciously, because I'm interested in showing that, obviously, the most important thing is not only the prize but also the fact that we understand and we react in English, and the support we get from our colleagues: the smiles, the claps... are far sweeter than the best chocolate.

In our Rural School Area, as in the majority, the specialist teachers work in more than one village per day, so sometimes we have to carry the calendar with us wherever we go, because it's required. Then, we have to refill the boxes with new sweets. In fact, this could be your case if you teach English to more than one group even if it is in the same school.

Regarding the groups, I would like you to know that all of them enjoy the activity, specially the older ones (Cicle Superior): they are so tall (-giants!-) sometimes we forget that they are still children.

You could consider placing in some of the boxes - or in all of them if you prefer- two different coloured papers: one for the CM and one for the CS.

Something important to organise is the no-school days, and remember that school is closed before the 25th. We solved the problem as following: the person who was in charge of opening the box on Friday opened the Saturday one, and the one who was in charge of the Monday one, opened the Sunday one. The holidays and week-ends were distributed before starting the game.

The last box, the 25th, is opened on the last school day, just before pulling the crackers, singing carols and wishing each other Merry Christmas.

For making the last box, one of the biggest ones, I decorated the interior and I glued a tiny crib inside: the two people, the two animals and the angel. The children are surprised when they see a crib in a match box!. If you think that this last one is not "British enough" you can change the content by drawing children unwrapping presents, or Santa climbing down the chimney..., or some presents around a Christmas tree on the 24th box... but I believe, on reflection, that it's interesting for the children to see different ways of celebrating these dates and that these different cultural celebrations can exist side by side without problems.

In the following list you'll find the short texts that pupils find in the boxes. They are just ideas I suggest to avoid you having to think them up in case you have decided to have a go at this activity, but, of course, you can change or adapt them depending on your pupils' age and interests.

Here are the texts:

1.- Read this poem to your friends:
"It's cold and snowy
Winter is here.
Merry Christmas
and a happy new year!.

2.-Sing a song in English.

3.- Kiss all your classmates and wish them "Merry Christmas".

4.- Make a number 25 with your bottom.

5.- Open the window and wish everybody "Merry Christmas!!"

6.- Can you remember the name of the two animals in English, who were in the Crib with Mary, Joseph and baby Jesus?

7.- Put these festivals in correct order : Easter, St. Valentine, Hallowe'en and Christmas. Do you know in which months they fall?

8.- Are these Christmas decorations? A stocking, a candle, a spider, a skeleton, a rabbit, a big red heart, a star, a bell, a sleigh, a pumpkin, an angel.

9.- What's the name of the man who gives presents on Christmas' Eve?

10.- Where was Jesus born? In Alaska? In Les Borges del Camp? In New Delhi? In Rabat? In Massachussets? In Bethlehem?

11.- In which colours does Father Christmas dress?

12.- How many people were The Three Wise Men?

13.- Did The Three Wise Men go to the crib by plane? By hovercraft? by tricycle? on foot? riding a horse? riding a flamingo? riding a whale? riding a camel? on the underground?

14.- A riddle: I've got blue eyes, a big nose, long white hair, a big white moustache and a long white beard. I'm wearing pyjamas and I'm very very tired but very, very happy. Who am I? (Santa Claus on the morning of the 25th).

15.- A riddle: I've got blue eyes, a big nose, long white hair, a big white moustache and a long white beard. I'm wearing shorts and a t-shirt. I'm eating an ice-cream. Who am I? (Santa Claus on holidays).

16.- Do you think that British people believe in Caga Tió? If your answer is "yes" on which day is it typical?

17.- Go out of the class. Knock on the door and come in. You are Santa Claus now. Give presents to your classmates and to your teacher. Tell them what presents they receive.

18.- Jump on your right foot for a minute. Start again with your left one.

19.- Draw a big Santa on the blackboard.

20.- Order the letters of these words: Demceerb, Juanyar, Nembover

21.- Complete these sentences: We wish you a ..... Silent night, Holy.....

22.- What are you going to eat on Christmas' day? Christmas' pudding? Turkey?

23.- Hurray, Hurray! Christmas Holidays !!!!!.

24.- You have to go to bed early tonight. Santa's coming!.

25.- Have a very, very, very happy Christmas day!!!!!!

I hope you enjoy playing this game. Don't be afraid of the work involved. Once you've made this Advent calendar, you can use it for the rest of your life.

Classroom English: How Much Can We Make of It?

This article reviews the concept of classroom English in relation to primary education. We try to show that the school context, far from being an artificial one, offers excellent opportunities for both teachers and pupils to engage in meaningful communicative exchanges in the target language. A number of practical activities are presented to that end.

by Maria Juan and María Loredo
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1 INTRODUCTION

Back in 1981, Hughes, in a well-known volume on classroom English, highlighted the need for foreign language teachers to use English not only as the goal of their teaching but also as the main language of communication in the class from primary education onwards. Hughes also pointed to the difficulties that this seemingly easy task poses for the foreign language graduate. While the use of the target language in class has no doubt increased in the last two decades, one finds that in practice there are still a number of circumstances (e.g. lack of experience/confidence on the teacher's side, difficult/large groups, etc.) which prevent teachers from making full use of the potential value of classroom English. The latter concept is understood here in a broad sense: the language used at school in EFL communicative exchanges by teachers and pupils alike. We feel that there is still space for debate on the possible ways in which one can take advantage of the genuine communicative situation the classroom affords to make much more use of the target language. The present paper tries to make a small contribution in this respect in relation to primary English teaching.

The classroom situation has often been considered somewhat "artificial". This may be a consequence of teachers trying to depart from naturally-arising classroom situations to cover a teaching syllabus often unrelated to classroom realities. If, on the contrary, we start working on the assumption that classrooms are genuine social environments which enable us to use language in meaningful ways, the term "artificial" no longer applies (Halliwell 1992).

Classroom activities have a number of advantages which make them ideal to foster language learning. For one thing, they include a number of routines the repetition of which helps retention. Also, classroom language is often context bound with many extra-linguistic cues to help comprehension, which makes it easier for pupils to understand a given utterance holistically even if they cannot analyse it word by word in the early stages. At the same time, the pupils' ability to reproduce some of the set phrases often heard in class makes them more resourceful as communicative partners. Most of this classroom language can later on be easily transferred to other daily social situations.

The rest of the paper is organized in the following way. Section 2 includes a number of sample activities which are intended to be examples of how one can use the school context as a resource to teach the foreign language, while Section 3 provides some concluding remarks on the subject.

2 SAMPLE ACTIVITIES

The following sample activities have been grouped under four headings in order to provide a framework as to when and how to use them. The headings are as follows: switching to English, routines, school takeover and games.

2.1 SWITCHING TO ENGLISH

One of the biggest challenges for primary English teachers, particularly when dealing with absolute beginners, is to stick to the target language throughout the lesson. Physical environment can be of great help when trying to make our pupils use a new language. In that connection, an English classroom equipped with visual aids and other appropriate materials is very convenient but not always available. And, what is more, it is often the case that the same teacher is in charge of more than one subject, which makes it harder on pupils to accept the teacher's code-switching when the English period comes. Using monolingual puppets can be a fun way to help teachers overcome this problem. Another possible way of establishing an English atmosphere is by labelling the different parts of the classroom and objects to be found in it for ease of reference. Labelling activities tend to be present in most primary textbooks and can effortlessly be adapted to one's particular needs.

2.1.1 MY ENGLISH PUPPET

OBJECTIVES: Helping to establish English as the language of interaction in the class thanks to the use of a monolingual English-speaking puppet.

LEVEL: Although this technique might seem specially suitable for young puplis (PP), it can actually be used at all primary levels whenever you need external help to make more use of the target language.

GROUP DYNAMICS: Teacher to whole group; the PP can then interact with the teacher (T) in different ways (individually, pairs, teams).

LANGUAGE FOCUS: This activity does not intend to cover any particular language area. Still, there will probably be some recurrent language (e.g. "I don't understand", "How do you say that in English?", "Say that again", etc.).

MATERIALS: One or more puppets for the T. Finger puppets can also be used by the PP.

Optionally, a nice decorated box to serve as the puppet's house.

PROCEDURES:

- Introduce your puppet/s to the class. Try and make it a special occasion. You can conduct an initial session with the puppet after which there is no need for the puppet to be present at all times; it can appear whenever needed.
- The puppet will interact with either the T or the PP playing the role of a monolingual who wants to be helpful and part of the group. The puppet can provide the PP with the language information they are missing in the target language so that they can switch back to it instead of using their mother tongue. It can also take sides with the PP to remind the T of certain things (e.g. difficult language, extra time needed, amount of homework, break time).
- It is advisable to use a different tone of voice for the puppet.

FOLLOW UP ACTIVITIES: PP can make their own finger puppets, name them (the T can provide the PP with a list of possible English names to use), and use them to interact with the T's puppet, the T, or among themselves.

2.1.2 LABELLING THE CLASSROOM

OBJECTIVES: Familiarizing PP with the names of all classroom objects.

LEVEL: Beginners.

GROUP DYNAMICS: Teacher to whole group; the PP can then interact with the T in different ways (individually, pairs, teams).

LANGUAGE FOCUS: Names of classroom objects.

MATERIALS: Some laminated cardboard labels. Blue tack.

PROCEDURES:

- Name different objects within the class, while at the same time showing their labels and sticking them next to the object in question.
- Make PP repeat the names emphasizing correct pronunciation.
- Collect the labels after a short time.
- At this point some variations are possible: You can put the labels back on again this time misplacing some of them and PP, either individually or in groups, set them right; you can distribute labels among groups of PP and they have to try to label the objects correctly. PP can contribute to the monitoring of this task.

FOLLOW UP ACTIVITIES:

- The labels can be left on until the new vocabulary has been learnt. New vocabulary items can be progressively added. At the beginning of the class, you can ask the PP to spot previously misplaced labels and/or identify new ones.
- Ask PP to label the different school areas (see The English School Tour below).
- Distribute laminated labels and some cardboard cards the same size as the labels among the different groups. Ask PP to draw on the cardboard cards the objects on the labels. Drawings can be laminated for later use in other class activities (e.g. bingo, spelling games, etc.). Drawings can also be displayed and PP can vote the best ones to be part of a large classroom language poster. This is a good way to encourage using pupil-generated materials which will make PP feel important while saving you some work!

2.2 ROUTINES

Classroom routines such as ending and starting the class, going to the playground, asking for/granting permission to do things and so on provide a meaningful context which can transform apparently difficult language into something easy to understand and respond to. Why not make use of rhymes and songs to make those recurrent situations significant and enjoyable learning opportunities?

2.2.1 THE SILENT GHOST

OBJECTIVES: Using rhymes as a means of gaining control over a class where noise level no longer permits communication; combining rhyme and PP's TPR (Total Physical Response).

LEVEL: Beginners.

GROUP DYNAMICS: Teacher to whole group; then small groups/individual.

LANGUAGE FOCUS: Onomatopoeic words.

MATERIALS: Poem (optionally, the silhouette of a ghost or a large white handkerchief).

There's a strange silent ghost
Who comes once in a while.
When he appears
We whisper
Hush! Hush!
Sit Still! Don't make a noise!
Hold your breath! One, two, three,
And when he goes
We breathe slowly in and out again
1,2,3,
He's gone!

PROCEDURES:

- Recite the poem trying to emphasize meaning by changing the pitch (you can hold a silhouette or cover your hand with a hankie while reciting).
- Don't try to teach PP the whole poem the first time they hear it, as it would lose its effectiveness. However, PP should learn to hold their breath and breathe in and out slowly from the very first time, as the point of the activity is to achieve a peaceful, relaxed classroom atmosphere.

RELATED ACTIVITIES: Ask PP to draw the silent ghost either in groups or individually. Drawings can, in turn, become part of classroom decoration and be used as prompts for further recitations.

2.2.2 CLASSROOM LANGUAGE RHYMES

OBJECTIVES: Using the rhythmic appeal of poetry to fix language appropriate to certain classroom situations (e.g. asking for permission to go to the toilet/to change seats, announcing playtime, asking for a break).

LEVEL: Beginners.

GROUP DYNAMICS: Teacher to whole group; then small groups/individual.

LANGUAGE FOCUS: It varies depending on the rhymes used. Focus can be on either vocabulary (including set phrases), grammar or pronunciation.

MATERIALS: Poems

I need a pee,
I need a pooh,
Can I please
go to the loo?

Teacher, teacher,
I can't see.
Can s/he swap
places with me?

5 more minutes,
Off we go;
To the playground
Don't say No!

Bell bell go,
Ring once again.
We would like
To play a game.

We are hungry,
Need a snack.
Will break time
Begin at last?

Time to go,
Time to play,
Tidy up,
Put things away.
Did you say you volunteer?
Good, that's what I like to hear.

PROCEDURES:

- Recite the poem whenever the need arises. Try to emphasize meaning while reciting by changing your pitch, using gestures or realia (e.g. showing your own snack to PP; pointing to the classroom clock).
- Don't try to teach PP the whole poem the first time they hear it.

RELATED ACTIVITIES: A competition among different groups reciting rhymes. PP prepare a group performance, which is much more fun and encourages them to learn co-operatively.

2.2.3 ACTIVITY: SINGING ALONG

OBJECTIVES: Using well-known tunes to go with poems as a means of helping PP develop their self-confidence; fixing poems and rhymes by binding them to a tune; learning new chunks of language, not just isolated words, within a stress-free context; emphasizing the social aspect of learning: singing together makes you feel part of a group.

LEVEL: Beginners

GROUP DYNAMICS: Teacher to whole group; then small groups.

LANGUAGE FOCUS: Set expressions; parts of the day; greetings.

MATERIALS: Two different tunes have been used for poems (I) and (II), by M. A. Hoberman. Using the pattern provided by poem (I), two variations have been suggested below (III and IV).

(I)
Hello's a handy word to say
At least a hundred times a day.
Without **Hello** what would I do
Whenever I bumped into you?
Without **Hello** where would you be
Whenever you bumped into me?
Hello's a handy word to know.
Hello Hello Hello Hello.

(II)
Good morning when it's morning
Good night when it is night
Good evening when it's dark out
Good day when it is light
Good morning to the sunshine
Good evening to the sky
And when it's time to go away
Good-bye
Good-bye
Good-bye.

(By M. A. Hoberman, as cited in Ireson 1977)

(III)
Please is a handy word to say
At least a hundred times a day.
Without a **Please** it's not polite
Asking for help or for advice.
Whenever help you need from me
don't ask me **Please** without a **Please.**
Please is a handy word to use
And to forget there's no excuse.
Please, Please, Please, Please.

(IV)
Thanks is a handy word to say
At least a thousand times a day.
Whenever somebody helps you
Don't you forget to say **Thank You.**
Don't say No without **Thanks**
As those words go hand in hand.
Don't say No without **Thank You,**
It's good advice I give to you.
Thank You, Thank You, Thank You.

PROCEDURES:

- The T sings the poem whenever the need arises. While singing, s/he should emphasize key words (in bold characters).
- Don't try to teach PP the whole song the first time they hear it; identifying the key word should be enough.
- The T can finish by asking PP to repeat the tune using 'da-da-da-da' instead of words in order to familiarize them with it.
- On subsequent occasions, the T might sing and stop whenever the key word appears. Progressively PP will learn line after line.
- The T can also ask PP to clap hands whenever the key word is going to appear. If they make a mistake, s/he starts the song again. This technique allows repetition but makes it more fun.
- Once they have learnt the words, different parts can be sung by different groups. This will prevent PP from getting bored, as they will have to listen carefully to sing at the correct time.

RELATED ACTIVITIES: PP can copy out the songs, illustrate them and make a classroom poster.

2.3 SCHOOL TAKEOVER

As we hinted at in the introduction, the concept of classroom English as understood in the present paper permeates classroom limits to take over the school as a whole, not only the building itself but also the school community and the life that goes on in it. The following activities have been devised with that idea in mind in order to benefit from the immediacy of that reality.

2.3.1 STAFF TREE

OBJECTIVES: Teaching PP about school organization and the different jobs involved; acquainting them with the language needed to identify those jobs in English and use them effectively (e.g. react to instructions of the type "Go and ask the janitor for some chalk").

LEVEL: All levels.

GROUP DYNAMICS: Teacher to whole group; small groups.

LANGUAGE FOCUS: Jobs carried out in a school; ordinal numbers; -'s genitive.

MATERIALS: Photocopies of staff pictures; cut-out clothes (the type used for paper dolls); photocopies of a school staff tree; glue and scissors; colour pencils.

PROCEDURES:

- Present the tree and place yourself in it.
- Distribute photocopies of the tree, labels of posts, and teachers' names and pictures among the groups.
- PP work in group and try to match the posts, with the pictures and names. The T provides help when needed.
- Finally, distribute cut-out clothes for PP to colour and stick to make up a final tree display.

RELATED ACTIVITIES:
This activity can either be done independently or in preparation for the English School Tour below. It fits in nicely with a family-tree making activity.

2.3.2 THE ENGLISH SCHOOL TOUR

OBJECTIVES: Familiarizing PP with the language used to describe the school as a whole; taking English outside the classroom, thus breaking school routines.

LEVEL: Elementary.

GROUP DYNAMICS: Teacher to whole group; group work.

LANGUAGE FOCUS: Instructions; formal greetings; ordinal numbers; school areas; prepositions of place.

MATERIALS: Large photocopies of school plan; colour pencils; stickers; blue tack; laminated cardboard labels; safety pins.

PROCEDURES:

- Some English-speaking people are coming to visit your school. PP must prepare a guided tour to show them around.
- PP get into groups with each group being responsible for a part of the school.
- They colour and label their area in a school plan. They also practise the language they will need to show visitors around that area.

- Each group appoints a spokesperson.
- PP rehearse the tour with the T playing the visitor's part.
- The guided tour takes place with some real English-speaking visitors, if possible.

FOLLOW UP ACTIVITIES:

- Before and after the English school tour other activities can take place: reception committee, welcome speech, press conference with reporters and photographers (PP prepare questions for the visitors), visitor's book, something to offer visitors (a gift, a school drawing, etc.), visual display of the activity outside the classroom based on the reporters and photographers' work.
- Younger PP from other groups can participate by preparing something to show the visitors during the tour. After the visit, their participation could be reflected in the afore-mentioned visual display.

2.3.3 A CHILD-FRIENDLY SCHOOL

OBJECTIVES: Familiarizing PP with the language used to describe the school as a whole; taking English outside the classroom, thus breaking school routines; developing PP's awareness of the problems a disabled child might find; learning to look at the world around you from a different perspective; learning not to exclude people with disabilities.

LEVEL: Elementary.

GROUP DYNAMICS: Teacher to whole group; small groups.

LANGUAGE FOCUS: Instructions; warnings; school areas; prepositions of place; physical disabilities.

MATERIALS: Large photocopies of school plan; colour pencils; labels of school areas; a blindfold; laminated flash cards (organisations such as ONCE publish materials that can be used to prepare this activity).

PROCEDURES:

- Get PP into groups and distribute school plan and labels among them. PP match labels and places on the map.
- PP cover their eyes and imagine moving around the school this way. Next, you ask PP to imagine what it would be like to come to school on a wheelchair. Explain that they are going to send explorers to find out all possible obstacles a blind P or someone on a wheelchair will find in the school. PP divide the school in different areas (corridors, toilets, playground, etc.). Each group will be responsible for one area.
- At this point, you can provide some input vocabulary using flash cards. Obstacles as well as solutions can be presented together (steps / ramps, banisters / no banisters, signs / acoustic signals / Braille signs, books / Braille books in the library, toilets / toilets adapted for wheelchairs).
- PP set out to explore their school taking the plan with them. You provide a code to mark problem areas on the plan: from one to three asterisks depending on how dangerous or difficult the area might be for the handicapped P.
- Groups come back and report their findings to the class. The whole group makes a final list of the things needed and the obstacles that should be removed.

RELATED ACTIVITIES:

- In pairs, PP can go around the school or the class taking turns to be blindfolded while one of them gives instructions and acts as a guide ("mind the step", "be careful", "hold my hand", "stick to the wall", "there's a chair on your left", etc.).
- This activity fits in nicely after The English School Tour, once PP are familiar with the school plan. It can also take place after a classroom labelling activity.

2.4 GAMES

At the primary level, the importance of using games to favour interaction and language development has been widely acknowledged (Brewster, Ellis and Girard 1992). Most games need a command of certain specific language: counting, taking turns, getting into groups and so on, which the activity below tries to foster.

2.4.1 MY SWEET-TOOTHED ROBOT

OBJECTIVES: Breaking classroom routine by introducing a playful element.

LEVEL: Elementary.

GROUP DYNAMICS: Teacher to whole group; teacher and pupils then interact in various ways.

LANGUAGE FOCUS: Prepositions of place, giving directions, imperative, names of classroom furniture/objects, warnings.

MATERIALS: Sweets of different flavours. Optionally, robot masks.

PROCEDURES:

- The T explains that a new experimental robot will be tested in the class. There are 4 or 5 prototypes but only one robot will be chosen.
- The T writes on the blackboard a few useful instructions (e.g. go left/right/straight on, move, walk, look, take, go forwards/backwards, be careful). The T pretends to be a robot and PP take turns to give him/her instructions. At this point the T should try to produce a robot-like voice and repeat instructions as given by the PP. Whenever a wrong instruction is given or a word is not

pronounced correctly the T should repeat: "Short circuit", "Repeat instruction". Should this happen three times, the robot will not be able to continue and will be sent back to the factory.

- PP get into groups which are named after the flavours of the sweets (lemon, strawberry, orange, pineapple, mint). Each group chooses a member to act as a robot. Each group is responsible for giving instructions to their own robot. After a little time for groups to practise instructions, robots are sent out of the classroom.
- The Teacher hides 3 sweets per group.
- Robots come in. The T acts as chief engineer.
- Taking turns, groups give instructions to their robot. The T monitors the activity. Whenever a robot does not understand and/or carries out the instruction badly, the next group continues the search for the sweets giving instructions to their robot. Cheating (using mother tongue to give instructions, miming, etc.) leads to robot disintegration, "fatal error". The robot that finds the three hidden sweets first will be chosen as the new prototype.
- Although the competitive element of the game is usually highly appreciated by PP, the T should try to create a light-hearted atmosphere in the class and suggest further awards (nicest robot-like voice, funniest movements, fair play, etc).

RELATED ACTIVITIES:

- Robots rebel against chief engineer, the T, who is in turn sent out of the class while robots, PP, hide some classroom items. The T is admitted into the class again and must find out hidden objects following robot instructions.
- Instead of using robots and sweets, the T organises a treasure hunt with classroom objects. Blindfolded PP follow group instructions to find hidden classroom items.

2.4.2 THE SILENT TEACHER

OBJECTIVES: Revising previously taught classroom language, whether teacher or pupil language (e.g. instructions, classroom layout, etc.), in a fun way.

LEVEL: All levels.

GROUP DYNAMICS: Teacher to whole group; PP can then interact with the T in different ways (individually, pairs, teams).

LANGUAGE FOCUS: It varies according to the specific language you choose to review. Instructions are particularly suitable.

MATERIALS: None.

PROCEDURES:

- Stand in front of the class and mime certain classroom instructions that PP are already familiar with.
- PP have to provide the language that goes with your gestures.

FOLLOW UP ACTIVITIES: A P takes over the T's role while the other PP guess at the language.

3 CONCLUSION

This paper has tried to present primary English teachers with some practical ideas to take advantage of highly-contextualized school situations in order to promote genuine interactional language use in teacher-pupil exchanges as well as among peers. The activities proposed are aimed at developing the pupils' communicative competence at large by working on both receptive and productive skills and taking into account the contextual appropriacy of language choices. Some of them go beyond the strict scope of the English language syllabus to include other school content areas such as the integratation of children with disabilities. All of the activities presented incorporate some of the following elements: total physical response, non-verbal language, visual support, games, songs and rhymes. Most of them sprang from real classroom communicative needs. We believe that to be a good starting point.

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CRITICAL DISTINCTIONS: VALIDITY OF A NUMBER OF DICHOTOMIES, WHICH UNDERPIN CURRENT THEORIES, AND PRACTICE OF ENGLISH LANGUAGE TEACHING.

(mini-course in Apac ELT Convention 2000)

AN INTERVIEW WITH

GUY COOK

Guy Cook is Professor of Applied Linguistics at the University of Reading. He began his career as an English teacher in Egypt, Italy, the UK, and Russia, and worked subsequently as a lecturer at the University of Leeds and as head of languages at the London University Institute of Education.
His publications include Discourse (1989) The Discourse of Advertising (1992), Discourse and Literature (1994) and (co-edited with Barbara Seidlhofer) Principle and Practice in Applied Linguistics (1995). His most recent publication is Language Play, Language Learning (2000) published by Oxford University Press.

by Cristina Riera and Neus Serra

The term "native speaker" has often been a worrying term for many teachers in our country, who feel they are not up to the requirements of a qualified good teacher because their mother tongue is not English. Do you think that native speakers make the best teachers?

On the contrary, to me it seems extraordinary that being a native-speaker has ever come to be regarded as a teaching qualification. This is only possible in an environment where it is believed that exposure to a language is all that is needed to learn it. In reality, learning a language in an educational environment requires much more than mere exposure.
In fact, native speaker teachers can often be at a *dis*advantage when it comes to explaining differences between English and the learner's first language, or empathising with difficulties specific to a particular language background. Of course teachers need a good knowledge of English - that goes without saying. But they also need to be able to explain English structures in their students' first language, and to translate between the two.
An immense confidence trick has been played on the non-English speaking world in this respect.

Many teachers have the feeling that the language they are teaching in their classrooms is far from any "real" English. It becomes "wooden", and, in a way, it is a kind of "English" nobody really uses. Which would, according to you, be the best model for a teacher of English in Secondary schools?

The classroom has its own criteria of reality. What is "real" outside the classroom can seem very false inside it, and vice versa. There is nothing "unreal" or "inauthentic" about pedagogic activities such as learning vocabulary lists, inventing sentences to illustrate a grammar rule, doing dictations etc. Their purpose is clear and meaningful: to help people learn. Conversely, "real" language which has been recorded outside the classroom, being used by people with quite different purposes, can sometimes be very dull and confusing. We should not be afraid to use specially written materials and examples as a model in secondary schools.

In your sessions you mentioned the dichotomy between "focus on meaning" and "focus on form". We agree that they cannot be separated, but in current practice there are examples of the distinction between them. Why, do you think, there is such a tendency in FL teaching?

Yes you are right that a distinction is often made between form and meaning by teachers and learners. I think this is because it is a natural learning strategy to try to uncover the underlying structure or rule behind particular instances. Everybody does this, except perhaps very young children. It seems rather unnatural to try to stop learners seeking out rules - i.e. focusing on form.
On the other hand, as you say, any example of language has both form and meaning. So the distinction is not between two types of language, but rather a distinction of emphasis and focus. One of the great advantages of the classroom (as opposed to the "real" world) is that it creates the space and the time for rules to be spelled out explicitly. The hurly-burly of real language use outside the classroom is not always the best place to learn!

Those teachers who advocate the communicative approach to foreign language teaching are, often, at a loss for suitable material for their classes. Authentic material proves to be much above their pupils' level and the use of invented examples makes them feel guilty. How important is the use of real English in primary and secondary education?

Whether an example is invented or attested does not matter too much. What matters is whether it catches the students' attention, helps them to develop a clearer understanding of how the language works, adds to their confidence, and provides a resource in memory on which they can draw in the future.
In any case, it is very difficult to draw the line between what is invented and the attested. What are poems, for example, or songs? Some of the most attractive examples of language use occur when people are free from contextual constraint. Unfortunately, in language teaching a lot of invented examples in the past have been very boring. They don't have to be so though. This is true at all levels, though it may be that in primary schools, the connection between invention and enjoyment is rather easier to establish.
As for complexity, there is also no necessary connection with authenticity. My advice would be to choose examples for their usefulness to the students, not because they are - or are not - authentic.

Although not closely related to the content of the course, we would like to ask you a last question concerning the importance of learning the foreign language through games, songs, poems and whether learning through playing should be kept for earlier stages of foreign language learning. We know that the content of your last book *Language Play, Language Learning*, deals widely with this subject, but we will appreciate a brief outline for our Apac members.

My book demonstrates the extent and importance of language play in human life. Language play is considered at the formal level (as the patterning of sound and structure) at the semantic level (as the creation of fictions and fantasies) and at the pragmatic level (as humour, social display and agonistic contest). Far from being seen as a trivial or peripheral activity, language play is viewed as central to human thought, underpinning our capacity to adapt as individuals, as societies, and as a species.
The book also considers the implications of an understanding of language play for language teaching. When considered as play, many disregarded form-focused activities can be seen to be "authentic" and "useful" in more profound senses than those usually intended. Language teaching has much to gain from a change of focus, and it is not necessary for all pedagogic activity to be immediately "real", useful, and meaningful.

It is difficult to summarise the book, though. A lot depends on the examples, which I hope are both entertaining, and revealing of neglected aspects of language use. If your readers would like to know more, I hope they will read the book for themselves!

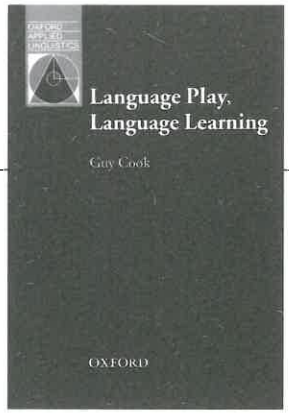
Thanks a lot, Professor Cook, and we hope to see you again in Barcelona.

A REVIEW OF

LANGUAGE PLAY, LANGUAGE LEARNING

Guy Cook

O.U.P. 2000



by Neus Serra

The book is divided into three parts: descriptive, theoretical, and pedagogic, and although part three is the most relevant for any language teacher, this cannot be understood without a careful reading of the two previous sections.

Part One looks at the importance and extent of language in human life. It examines how play permeates language at the three levels of linguistic form, semantic meaning and pragmatic use. In Chapter One the author gives reasons for the playful uses of language not ending with childhood, but continuing throughout our lives. Rythm and repetition are two basic forms of language play to which children readily respond providing a path into language. There follows a very interesting study of the functions of verse and how it may help the child to gain control over difficult new language and ideas. The author moves on to analyze how repetition permeates the childís language environement, it allows greater time for processing, creates a more relaxed atmosphere, through lexical substitution in grammatical parallel structures it draws attention to individual words, and, finally, it provides an opportunity for re-exposure which is not forced. But repetition is not only an aid to language acquisition: its presence is widely distributed throughout adult discourses, such as prayers, ceremonies, songs, advertisements, poems and so on. Chapter Two is devoted to the imaginary words that conform language and to the analysis of form which inevitably generates meaning and chapter three focuses upon the social use of language as a ball: both as an instrument of competition and as a means of expressing shared beliefs and identities.
It looks at aspects of contests, at rituals and at humour.

Throughout the two chapters of Part Two the topic is placed within a broader conceptual framework. Chapter Four regards language play as an aspect of play in general. Since the two main schools of thought, a cultural perspective and an evolutionary perspective, make their contribution to our understanding of play when explaining human behaviour, they have both been considered when theorizing language play. Chapter Five examines the interaction of random forces in language use and compares them to similar interactions in other aspects of human behaviour and other complex adaptive systems. Its relevance to applied linguistics is obvious; in complex systems, form and function cannot be separated, and if they are to maintain their adaptability and capacity for change, the two must remain in dynamic interaction.

Part Three, Chapters Six and Seven, consider the implications of an understanding of language play for language teaching and learning. A view that considers play, work and learning as a triad where each part overlaps with one or both of the others is put forward. The importance of language play is highlighted when it is considered an end in itself rather that a potential means. The concept of language play embraces a far wider range of activities than the trivial games often associated with its uses in language teaching. Play should exert an influence upon learning and teaching, for the many advantages that it brings .

All language teachers will enjoy the whole book, but the last two chapters will prove most meaningful in that they point the way towards the reinstatement of many pedagogic activities which have fallen out of favour under the sway of current orthodoxies: a new departure in language pedagogy, exploiting the universal human liking for competition, fiction and artifice, repetition and the manipulations and analysis of form.

APAC ELT CONVENTION 2000

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Communication in the Year 2000 and Beyond

by Dilys Bone

Those of you interested in, and accustomed to, modern technology, particularly computers, will, I am sure, be familiar with many of the stories told of how a language has been fed into a computer for translation and out has come gobbledygook.

I was recently sent an example of this by an accountant friend of mine who works in France. She had decided to see what a computer translation, in English, would produce for the following French text. The following is the result of this exercise:

Cette garantie s'entend sous les conditions suivantes.

This guarantee gets along under the conditions after.

Indépendance des exercices (in accountants' jargon, this means financial years)

Independence of the exercises.

Ces frais sont amortis sur une durée de 3 à 4 ans.

These expenses are deadened over one duration from 3 to 4 years.

I think you will see that although this may be a translation of the actual words, it is by no means a translation of the sense intended.

ENGLISH AS A WORLD LANGUAGE

The development of English as a world language started early in the 16th century when there were some five to seven million people speaking the language mostly within the boundaries of the British Isles. Between the end of the reign of Elizabeth I (1603) and the beginning of the reign of Elizabeth II (1952) this figure had increased to somewhere around 250 million and the majority, some four-fifths, lived outside the British Isles.

The first permanent English settlement is recorded as having taken place in the year 1607 when an expedition arrived in America and named their settlement Jamestown, after James I. Further settlements followed, and in November 1620 the first group of Puritans arrived on a ship called the ***Mayflower***. The "Pilgrim Fathers", as they were to be named had gone in search of a land where they could found a new religious kingdom, free from the persecution they had suffered in England. Thus English, as a world language, was on the move, a momentum which was to take it, eventually, to the four corners of the world.

Were you to take a map of the world and regard the areas in which you can see, hear and interpret the language, you would find that the various influences extended by the countries into which it has been taken, greatly influences its pronunciation, and grammatical structures. The dialect differences in America are manifold and added to this there is the domination of Australia, New Zealand, South, East and West Africa, South and East Asia, to name just a few.

STANDARD ENGLISH

With all of these influences can there be a "Standard English"? Certainly since the 1980's native English speakers and trainers have tried to influence the development of the language by devising an acceptable national curriculum for English in schools.

Throughout the whole of the teaching profession, world wide, remains the question of which national standard to use in its teaching of the language. The subject becomes even more complex in the teaching of business English when one finds clients who not

only wish to learn the English language, but need to use it in areas where dialects, idioms and pronunciation are outside the influence of the teaching material supplied by publishers.

Put together a group of English language teachers from a variety of countries and a mixture of nationalities, interspersed with the many different systems of teaching and understanding, one has an interesting, if somewhat heated discussion as to how the English language should be taught, spoken and used.

GRAMMATICAL SYSTEM

Students of English often find the grammatical system complex and difficult to understand and certainly, in working with people in the age group 40+, one finds many business people whose experience of the grammatical complexities they were taught during their earlier school years, a great drawback to their communicative use of the language, in their everyday working life.

Whilst appreciating that it may add to the enhancement of the language to understand its deeper structures, it is interesting to note that the majority of adults, inhibited in their language usage and development, have reached this state not because of the complexities of using and understanding the language, but have somehow been damaged on the way, by the attitude of their teachers in teaching these complexities. Often the teachers' lack of interest in either their students, or the subject, creates many of the psychological inhibitions one finds in the business community, where business people are expected to hold meetings, give presentations and negotiate in English.

LANGUAGE IS A VERY POWERFUL TOOL

In business, particularly, language is a very powerful tool. It is the currency of business transactions. Therefore learning to use it effectively can:

1. Improve the quality of the information exchanged with other people.
2. Increase the level of understanding between individuals and groups.
3. Influence the outcome of business contracts and sales.
4. Enrich and enhance one's life.

In a recent report by The Institute of Management, London, Managers from both senior and middle management expressed dissatisfaction with the level and quality of communication which takes place in their working environment.

We, as teachers of English, have a duty, when training business personnel, to make this communication more effective. Often we are so involved with the teaching of the language structures, as we perceive them, that we often fail our clients by ignoring the parts surrounding the language. These are the parts which go to make effective communication, more effective, e.g. voice dynamics, body language and rapport with others.

Some of you may argue that it is not within the brief of language teaching for teachers to train personnel in the effective use of voice tone, colour, breathing and body language. I would like to present the following argument:

> Imagine a visit to your doctor. You feel off colour. Your doctor diagnoses your symptoms and sensations. He touches your brow, you have a slight fever. He looks at your tongue, it is whitish yellow and your breath is slightly tainted. He turns to you, smiles and says. 'I see your problem. I recognise your symptoms, but I am unable to prescribe a remedy because I am only half a doctor. How would you feel? How can a doctor, a qualified doctor, be in a position where he can diagnose, offer advice even, but be unable to prescribe the ***complete and correct treatment.*** Let us make sure that in language teaching, we are not giving our clients, only half the cure.

In the development of language teachers, language teaching and communication this Century, I would like to see more attention paid to the parts missing, or quickly taught from language training, addressed. This applies not only to the clients we teach, but also to the teachers themselves, who have very little training on body language, voice tone and colour, breathing, rapport and how to consider and understand what are the needs of clients, or how they learn.

More consideration needs to be devoted to how people learn and develop and greater awareness of this included in the training of teachers.

Some of the areas which need improvement are:

Rapport
Body Language
Analysis of language
How people learn

Rapport

What is rapport? Let us look at some of the synonyms for this word, to help us have a better understanding:

> Affinity; empathy; harmony; interrelationship; link; sympathy; understanding.

Does this explanation give us sufficient insight into the in-depth meaning of how it affects us as teachers?

Rapport is the word used in NLP Neuro linguistic programming to describe a relationship of trust and mutual influence and is the basis of all successful communication. Rapport comes from recognising and acknowledging a person, or people. We call this pacing and the general principle of pacing is first to acknowledge and enter into the other person's world, rather than demanding that they should understand and enter ours. This can, therefore, have much significance to the way in which we teach and the way in which we try to understand why many people continue to fear the use of the English language. Frequently our teaching methods are based on how much information we can push into the student, rather than how much we can extract, or even share.

Rapport is created between individuals not so much by what is said, but largely by our unconscious body language: postures, gestures and the tone of voice. Words transfer information. Body language and voice tone carry relationship and meaning.

Have you ever been in a situation where someone is agreeing with you, but you do not really feel in harmony with them and suspect that they are not really being honest with you? You are conscious that what they are saying does not really equate with their body movements.

When words and body language conflict, we nearly always recognise the non-verbal message as more significant, even though we are still paying attention to most of the words.

Clothes and appearance are an important part of body language and in company life are quite often an indication of the type of orgaization and its culture.

Body language

Rapport is built by matching the body language and voice tone of others. It shows how you "pay attention" to others. Next time you are in a meeting, or indeed, in any public place such as a restaurant, or even the staff room, look around and notice the people talking together. Those in rapport will tend to share the same posture across the table, or across the meeting table. The way they move and speak to each other will give you some indication about their relationship. Body language is like dancing, there is a rhythm and movement to it.

Matching Voice

Matching voice tone is another way of establishing rapport. Different people speak very differently, even when saying the same words. The pronunciation we often teach in the classroom, does not necessarily prepare our clients for all the different types of pronunciation they need to meet outside of these confines. Some people speak loudly, some softly. Some have a high pitched voice, others a low. If you listen to different types of BBC programmes, you will find that the accents and pronunciation vary. If you ever have the opportunity of listening to a BBC programme entitled "Any Questions" and "Any Answers", you will find a wide variety of regional voices, interspersed with voice tone, use of the language and idioms. Observe how the speakers often match their voice tone as they speak and reposte with one another.

Teachers certainly need to be made aware of the effect their voices have when dealing with students, in the same way as business personnel need to be made aware of the effect of their voice tone upon clients and customers. Studies of top telephone salespeople confirm that they voice match. Perhaps this is a technique which should be developed in the training of teachers.

Here is a short story about the influence of voice tone upon a company:

TALKING UP THE ROOM TEMPERATURE

A New York-based textile executive gave us a graphic example of the importance of voice quality at the time when he had been appointed to head his company's operation in North Carolina. He had been an outstanding manager in New York, and the board also felt that his easy-going style would be suitable in that part of the world. However, he was quite unprepared for the reception he received during the first meeting in his new post. He

described it as "cold civility" and it made him feel very uncomfortable. He said, "I didn't quite know what I had done, it seemed like I had insulted them, certainly alienated them." At this point he became very astute. He kept a low profile and just *listened*. That night he woke up at 3 am knowing what to do to make himself at home there. The next morning when he met his colleagues, he finished each sentence with a slight inflection. It still had a New York accent, but that inflection at the end was a signal to them that he was prepared to meet them in their way of being. The effect was immediate and dramatic: "I felt like the room temperature went up 10 degrees."

Many contracts and repeat contracts, in business, are influenced by excellent client/customer care.

More and more companies are concentrating on the development of building good client/customer relationships. They recognise that if clients/ customers are satisfied with their customer service and care, the orders and contracts will repeat, thus ensuring their future market share.

If you watch good negotiators, you will see how well they match their body language, vary their tone of voice and blend with that of their opposite number.

Analysing the language

Those of you who have benefited from many of the language training programmes available to teachers may now realise that I believe we are only half learning and half teaching what is a much more complex subject than was at first imagined and upon which future generations should be concentrating.

I do not profess to have all of the answers as to how we should proceed, but I do believe that within the last century we only scratched the surface of what needs to be given to make future generations of language learners more proficient to provide a better and greater understanding of the world.

In management training, we often ask groups of people to write down what a metaphor is for their organization. Metaphors are quick ways of finding out what the organizational values are. They often disclose more about an organization and the people who work in them, than any other statement.

The words "company", "organization" and "firm" began as metaphors. Just think of some of the common metaphors we use for business "the corporate junge", "bulls and bears", "jungle warfare", "screw the opposition".

For a few minutes stop and write down on a piece of paper what you think your own "organization" represents in terms of metaphors. What is your metaphor for the type of language learning it provides? What is your metaphor for the type of language proficiency you offer to it and the people working with you?

To even begin analysing how language affects us within the confines of this brief, would be an impossible task. However, I give you two examples of how meaning and interpretation can affect us. Take a simple word, such as immediately . What does it actually mean? What is the definition to you, of this word?

A short while ago I heard an English speaker use the expression I will do it immediately, in two weeks. During a French/American negotiation, I witnessed how the word immediately can break down a business transaction. An American negotiating for some property in France had found what he wanted within a short space of time. He was anxious to get back to his wife and family and so decided he would sign the contract immediately. At the use of this word, the Frenchman became suspicious, why did the American want to sign immediately, when there had been very little time to discuss the deal, consider it over night and then discuss it further, at another meeting. He immediately withdrew his offer in case he had missed something which needed to be analysed. I would like to add that it was not only the word immediately which changed his mind, it was also another simple word influenced. The combination of immediately and influenced created suspicion. Why? Well to him the word influence represented the interference and unnecessary pressure by an outside force. As this word has been used in reference to a bank, you can begin to see why he felt threatened.

When, and as, we teach the English language, let us consider a little more how it can have far reaching effects never before considered by us as a profession. We have a responsibility to ourselves, our clients and the future generations who pass through our hands.

True cognates and false friends: double edged-weapons

by Sofía Arana Landín

If there is one feature which is characteristic of the language of law in different languages it is the fact that legal language is not in tune with common usage and, moreover, legalese can rightly be defined as blurred.
As the language of law is composed of common words either with their normal meaning or with a special one, trying to discern in which cases the meaning is one or the other can become a difficult task. This can be considered to be a question of true cognates and false friends, which are looked at in depth within the legalese context, seeking possible solutions for legal translators.

1. Language and law

Language is central to law because law is constructed with normal language and through specialist technical terminologies. The concepts of law can only be available and understood through language and are inconceivable without it (cfr. WITCZAK 1997:413).
This language-dependent character of legal norms is usually acknowledged by the doctrine[1] and it will not be questioned here.
Law cannot but have one language through which to be formulated as a necessary means of expression (cfr. MAZZARESE 1999:140).
However, the language of law seems to be quite incomprehensible for non-professional people. This is the reason why we are going to focus on the characteristics of the language of law and look closely into the problem of the true and deceptive cognates that contribute to this incomprehensibility of legalese.

2. The ambiguity of legal language

A starting point can be taken from the twofold ambiguity of the notion denoted by the term "legal language".
On the one hand, according to MAZZARESE[2] , the notion of "legal language" can be considered to be ambiguous because of the ambiguity of the term "legal" which in the phrase "legal language" can mean both law-maker language or the language of law, jurist language or the language of legal dogmatics and judicial maker language or the language of adjudication[3] (cfr.WROBLEWSKI 1986:37).
On the other hand, the notion of legal language could be labelled as ambiguous because of the term "language". That is to say, it is not clear to what form of language, legal language can be taken to correspond to[4]. As a matter of course, "legal language" terms a form of language which comes up to be the result of a peculiar mixture of features of both normal and technical language (cfr. ROSZKOWSKI 1999:7).

3. The main characteristics of legal language

According to POWELL there are a few common characteristics[5] of the language of law (cfr. POWELL 1993: 34f.):
1. *Some words which are common in language have a special technical meaning when used within the system of law.*
2. The retention of archaic relics to create specialised terms and formal old-fashioned words.
3. The presence of long sentences containing numerous provisions, action rules, definition rules, nominal phrases and complex prepositional phrases.
4. The language aims to be impersonal, precise, rational, authoritative, decontextualised and all-inclusive.
For the purpose of this paper we are going to study the very first point mentioned as a characteristic of legalese that can present serious problems for translators.

[1] Cfr. WRIGHT (1963:94); MAZZARESE (1991:43); SCHAUER (1993: XI).
[2] Cfr. MAZZARESE (1999:145).
[3] According to WROBLEWSKI (1986: 37): "Pour une analyse des problémes de la traduction juridique, il est commode de distinguer trois types de langues liées avec le droit..."la langue juridique", "la langue de l'application du droit" et "la langue de la science juridique".
[4] Cfr. ROSZKOWSKI (1999: 7): "Can we identify it as a distinct language, and if so, what do we mean by "legal language"? Is it at all meaningful to speak of legal language? Which concepts or rather classificatory terms would best correspond to this phenomenon? Sublanguage? Register? Dialect? Technolect? Or perhaps it is all merely a question of special terminology built-in within the ordinary use of the language.
[5] For more information concerning the characteristics of the language of the law see ALCARAZ VARÓ (1994:74).

4. The polysemy of legal language

Every specialisation has its own terms of art and common terms with very uncommon meanings. In legalese, familiar words can sometimes be used but these common words can either have their usual meaning or an uncommon one. Thus, the ordinary resources of language can be used for general or particular purposes.

This situation is worsened at the time of translating from one SL to the TL because the task of distinguishing when a term is used with its common or uncommon meaning is not always an easy one.

For example, *Bench* in legal terminology is not a long seat, but it refers to judges. The word *adjectival* would have nothing to do with adjectives and would refer to the rules governing procedure. A *debtor* is a beneficial owner because he benefits himself and others. If we speak of silk we are referring to the Queen's Counsel, who would, in fact, be a highly qualified barrister, acting only in very important cases.

For some researchers (cfr. MALEY 1994:11) there has never been a time since the Norman Conquest when the English of law has been in tune with common usage. This feature is shared by legal language in other countries[6].

Thus, we can state that, generally speaking, any legal language is characterised by a large degree of polysemy because legal concepts can often be defined as blurred. Furthermore, the evaluation of a concept is always culture-bound and context-sensitive so that it usually varies from country to country (cfr. LEWANDOWSKA-TOMASZCZYK 1999: 32).

In order to give an example of this point we can focus on EU law in which different conceptions of common words such as federalism and flexibility and different perceptions as to the desirability of regulation or deregulation make it clear that even where we seem to agree on an equivalent term, those concepts are differently perceived, and that, according to KENNY, even a prima facie meaning suffers such instrumentalisation that, in fact, we are confronted by false friends (cfr. KENNY, 1997: 381).

5. True cognates and false friends

The notions of cognates and false friends are known to every translator. A word in the Source Language which can be orthographically or phonetically similar to another word in the Target Language could mean exactly the same (true cognate) or not (false friend).

Cognates can be said to be true when there is a match between the meanings in the language or languages being used, or deceptive, when they are false friends.

Here we have some examples of true and deceptive cognates:

True cognates:

Immunity: inmunidad
Impartial: imparcial
Incompatible: incompatible
Irreconcilable: irreconciliable
Licit: lícito
Negligent: negligente
To usurp: usurpar

If one realises that these similar words are, in fact, equivalents without delving any further into this matter, one may be misled by other words which might also seem equivalent pairs but are not.

Adjectival: adjetivo
Charter: chárter
Circuit: circuito
Discrete: discreto
Instant: instante
Magistrate: magistrado

However, these pairs of words cannot be compared because their meanings within the language of law context do not correspond, as we are now going to see.

Deceptive cognates or false friends:

We can find many different reasons for a word to be misinterpreted. Although I consider all the previous pairs of words to be false friends, different categories could be established.

1. **The translator knows a word in the TL which is orthographically or phonetically similar to the word in the SL, thus, mistaking the meaning of the first word.**

Probably the main reason for saying that a word can be considered to be a false friend is the fact that there is a similar word in another language, probably the TL, whose meaning does not correspond to the word in the SL.

Easy and true as it may seem, when delving into the language of law we find not only these so-called "traditional cognates" and "false friends" but also some that correspond to the very essence of the language of law, and thus, they can be easily misunderstood by a non-specialist translator.

However, within this context, we may encounter different cases:

1.1. *When the basic meanings of the words in the SL and the TL are the same but the meanings of these words are different in the legal context.*

As we have said before, one of the main characteristics of the language of law is the fact that common words are often used with uncommon meanings[7]. Bearing this in mind, we realise that this inner characteristic of legal texts presents a difficult task for translators: the common word is known to the translator in its basic meaning and that is why he renders it according to his knowledge

[6] See also ALCARAZ VARÓ (1994:72): "Después de todo lo dicho hasta ahora se puede colegir que el inglés jurídico es un lenguaje complejo y difícil, no sólo para los estudiosos extranjeros sino también para los propios hablantes nativos de la lengua inglesa. Esta es la razón por la que algunos estudiantes ingleses de Derecho se sienten frustrados en su carrera, ya que han de aprender las disciplinas propias del plan de estudios y, además, desentrañar un lenguaje enmarañado, que para ellos puede ser tan difícil como un idioma extranjero."

[7] ALCARAZ VARÓ (1994:73): "El carácter resbaladizo de los significados de las palabras confiere viveza y variedad al lenguaje cotidiano, al tiempo que lo convierte en fuente inagotable de sentidos."

without bothering to look it up in the dictionary. What is more, as the knowledge of law for a particular translator might be limited, he can take for granted that true cognates are very frequent in legal texts so that, in the end, the translator can easily mistake false friends for true cognates without even questioning their true meaning, as we will see in the following examples:

1.1.a) The word "chárter" in Spanish can be considered to be an anglicism, admitted as Spanish nowadays with the same basic meaning that the English word "charter" has: "a special kind of flight".[8]

However, an anglicism as it may be, within the context of the language of law, this word acquires a totally different meaning, that is, "the name given to certain formal international deeds or documents which contain principles or rights".[9]

1.1.b) As for the pair of terms formed by "circuit" and "circuito" they can also be easily regarded as true cognates. Nevertheless, in the context of legalese, a circuit is not "a round journey" or "a closed path for an electric current" which would be the two meanings suggested by the Spanish deceptive cognate and the English word in its basic meaning, but "a judge to whom first instance cases are brought".[10]

1.1.c) Regarding a further example, the pair formed by "instant" and "instante", both have a common Latin origin[11] with a basic meaning, that is shared by both languages, of "happening at once".[12] Nevertheless, though true cognates in common language these words cannot be considered to be the same in the language of law where the English word "instant" means "present".

Having seen probably the most common case of false friends in legalese we are going to go through some others that I consider worth mentioning.

1.2. *When both words come from a third language (usually Latin) and could have had the same meaning some time ago but have evolved different meanings because they belong to different legal systems.*

This problem becomes very frequent and difficult to appreciate because of the multitude of legal systems existing in the world. It is very usual to have a concept in one legal system which does not have a corresponding equivalent in another, or the case of a concept which exists in both legal systems but denoting different legal realities.

Furthermore, in some cases, such as countries with a civil law tradition which dates back to Roman origins, it may be that originally, the word was the same or very similar referring to a same sense. However, at a later stage, this original meaning may have evolved, reaching very different senses nowadays. The translator will probably not even guess the differences between both words, unless he knows both legal systems, which is not usually the case. Therefore, this case presents one of the most difficult tasks for legal translators. Probably the only way to solve it would be to look up both words in a monolingual legal dictionary in order to check that the meanings of both words do coincide[13]. Unfortunately, bilingual dictionaries are not always of much use here because, in many instances, they have also been misled by this case of deceptive cognates.

For this reason we can state that in the context of legal language true cognates can have turned into deceptive cognates due to the evolution of different legal systems as the following example will illustrate.

1.2.a) As for the case of "magistrate" and "magistrado" this is a typical legal concept, which means that the basic sense of these words refers to legalese. In this case, both words have the same origin, from Latin "magistratus"[14] and they probably meant the same some time ago. However, these words being related to two different legal systems nowadays, a match cannot be made because of the differences within the systems.

In the Spanish case a "magistrado" is a judge who stands out for reasons of his/her career or the importance of the place in which he carries out his work. However, in the English case, a "magistrate is a civil officer acting as a judge in the lowest courts[15]".

1.3. *The case when similar words in the SL and TL differ both in their basic sense and their legal one for other reasons.*

1.3.a) An example would be the pair formed by "convene" and "convenir". According to the Spanish dictionary[16] "convenir" is a word that comes from Latin and means, as a first meaning, to be of the same opinion. As a seventh meaning we do find a legal meaning which is "to agree causing obligation". As for the English word, it means "to come together" and in the context of legalese "to gather or summon for an international meeting".[17]

In this case, though both words do have a common Latin origin and both have a legal sense, both senses are not only different in their basic meanings but also in the legal ones.

1.3.b) It is quite curious to find the equivalence between the false friends "tort" and "tuerto" in the introductory unit of an English for Law book, just before introducing the notions of true cognates and false friends[18]. The meaning of "tort" is "a civil wrong, independent of the breach of a contract", while the meaning of its false friend "tuerto" has nothing to do with law and it would refer to a person who can only see with one eye.

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[8] See REAL ACADEMIA ESPAÑOLA (1995: 640).
[9] See the definition by FERNÁNDEZ y SUÁREZ and ALMENDÁREZ LÓPEZ (1994: 195).
[10] See the definition by FERNÁNDEZ y SUÁREZ and ALMENDÁREZ LÓPEZ (1994: 195).
[11] See REAL ACADEMIA ESPAÑOLA (1995: 1174).
[12] Cfr. HORNBY (1986: 442).
[13] Cfr. ARANA LANDÍN (2000)
[14] See GARCÍA GARRIDO (1989: 12): "Las características generales de los magistrados republicanos fueron: elegibilidad, anualidad, colegialidad, gratuidad y responsabilidad. Los magistrados eran elegidos por los comicios, normalmente por el plazo de un año y en número de dos con igualdad de poderes y derecho al veto...."
[15] Cfr. HORNBY (1986: 511).
[16] See REAL ACADEMIA ESPAÑOLA (1995: 563).
[17] Cfr. the definition by FERNÁNDEZ y SUÁREZ and ALMENDÁREZ LÓPEZ, (1994: 196).
[18] See RILEY (1991: 1).

1.4. *Words with dissimilar meanings in the SL and TL but where the basic and legal meaning in one of the languages do not differ.*

1.4.a) As an example we have the pair formed by the words "discrete" and "discreto", words that are orthographically very similar, though very different as regards their meanings. In this case, a pair of true cognates could have been formed by the same Spanish word with an orthographically speaking more dissimilar word "discreet", where both mean "tactful in what one says and does"[19]. However, the English word "discrete" means "separate or distinct" in both its basic and its legal meaning[20].

2. False friends because the translator knows one meaning of the word in one language and this sense does not correspond with the one meaning in a given legal text within the same language.

This is not a well-known type of false friends because in this case both the word to be translated and the false friend belong to the very same language. Nevertheless, I consider it to be an important type because of the characteristics of the language of law and within it different categories could be established.

2.1. *False friends because the translator knows the meaning of a word and takes for granted that the legal sense would be the same, thus finding a deceptive cognate in the same language. However, a true cognate exists in the other language which could have been used.*

Some instances of this situation would be the following:

2.1.a) The word "adjectival" in its basic sense, which does have to do with adjectives. Nevertheless, in the legal context it refers to the rules governing procedure[21]. In this case, the translator with some knowledge of law would know of the existence of the word "adjetivo" with exactly the same meanings in both common and legal contexts.

Using both languages, parallel equivalents could have been found. However, if the translator does not look into both languages and is content with the basic meaning of the word in a given language, a false friend may have been found.

2.1.b) As for the word "appeal", not in its basic sense of "making an earnest request"[22], but in its legal meaning of "taking a question to a higher court"[23], another false friend may have been found while there was a true cognate had the translator only looked for one in the other language.

This would be the same case as the one just mentioned: in both cases true cognates exist when looking for equivalents in both meanings and both languages. However, the translator may not know the secondary or legal meaning in the same language and he could mistake the common meaning for the legal one.

2.2. *False friends because the translator knows the meaning of a word and takes for granted that the legal sense would be the same, thus finding a deceptive cognate in the same language. In this case there is no true cognate in the other language which may have been used.*

2.2.a) The word "Bill" refers to "a proposed law before it is enacted by Parliament (UK) or Congress (USA)". There is no true cognate in Spanish.

2.2.b) As for the term "brief" not with the meaning of "short", but in the sense of "summary of the facts of a case drawn up for a barrister"[24], again there is no true cognate in Spanish. However, this sense would be in any good monolingual dictionary, not to mention specialised ones.

2.3. *False friends because the translator knows the basic meaning of a word and takes for granted that the legal sense would be the same, thus finding a deceptive cognate in the same language. A deceptive cognate exists in the other language which would also have led to the same consequences.*

2.3.a) The word "Bar" could be used as an example: it is a word with a number of very different meanings[25]. Some of its basic senses do have an equivalent in Spanish. However, within legalese, there is no legal equivalent because of the differences in both systems. In this case we have to bear in mind the system to which we are referring because it would have different meanings for the British or the American one. In the case of the British legal system the Bar is the profession of a barrister, whereas in the USA if we enter a Bar we would not be going into a pub or cafeteria, but "a legal association for lawyers"[26].

2.3.b) Another example of this last category would be the word "vest", in its legal sense, which means "to endow or settle"[27] and would have nothing to do with the underwear worn by a man or the sleeveless garment worn under a jacket.

2.4. *False friends because the translator knows the meanings of the words that make up the legal expression taking for granted that the legal sense would be related to them, thus finding deceptive cognates in the same language.*

Some examples of this last case would be the following:

2.4.a) The expression "costs of suit" does not have the sense of what is to be paid for a garment but it refers to "the expenses of legal proceedings"[28]. The translator might be misled by the basic sense of the two different words here.

2.4.b) As for the expression "Queen's Counsel", it really has nothing to do with her Majesty but with "a highly qualified barrister, acting only in very important cases"[29].

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[19] Cfr. HORNBY (1986: 245).
[20] Cfr. RUSSELL and LOCKE (1995:295).
[21] See RUSSELL and LOCKE (1995:294).
[22] See HORNBY (1986: 36).
[23] Cfr. HORNBY (1986: 36).
[24] See HORNBY (1986: 105).
[25] See HORNBY (1986: 62) where we can find 19 different senses for this word.
[26] See FERNÁNDEZ y SUÁREZ and ALMENDÁREZ LÓPEZ (1994: 194).
[27] See FERNÁNDEZ y SUÁREZ and ALMENDÁREZ LÓPEZ (1994: 204).
[28] See FERNÁNDEZ y SUÁREZ and ALMENDÁREZ LÓPEZ (1994: 196).
[29] See FERNÁNDEZ y SUÁREZ and ALMENDÁREZ LÓPEZ (1994: 202).

2.5. False friends because the translator knows one legal sense, but not that for a given context, thus finding deceptive cognates in the same legal language but in another area.

2.5.a) This would be the case of "goodwill", not with its basic meaning of "a friendly feeling" or as a legal term in general as "the right to use and to profit from the established name and connections of a business"[30], but in the sense this word acquires in Company law as "the advantage possessed by an established business over a new one".[31]

6. Possible solutions

Whenever the meaning a translator has assigned to a word does not make any sense in the given context, he may come to the conclusion that the given word can have another sense. However, in a neutral context, as is usually the case with legal texts, the word can make some sense and the translator may not look beyond the common meaning he knows, thus using a false friend.

In short, not only the lack of equivalents but also the existence of polysemy as well as these deceptive cognates can be considered the major obstacle when translating legal texts.

Bearing in mind the perpetual clash between two languages and two legal systems, achieving terminological precision and total legal equivalence is not only a question of the correspondence between two languages but also of that between the two legal systems to which the concepts belong (cfr. ROSZKOWSKI 1999: 14).

Moreover, translators of legal texts should not translate from one language into another language, but from one legal language into another legal language. The reason for this is that in many languages there is more than one legal language. There exist as many legal languages within a particular language as there are legal systems using that language as its legal language. For instance, we can take the example of Spanish, where there are as many legal languages in Spanish as there are legal systems using this language in South America or Spain. Therefore one has to decide which system's terminology should be used for a particular translation.

So, first of all, it would be advisable to check not only the systems the words are going to be related to, but also the areas within the law the text is referred to. This can help the translator avoid some types of false friends, those whose causes have to do with the differences in legal systems and areas.

Secondly, choosing a specialised bilingual dictionary for both systems and areas may help. However, in many instances, because of the other types of false friends, the problem is not going to be solved only by these means and two monolingual specialised dictionaries are highly recommended.

Nevertheless, if one reaches the conclusion that an equivalent of the source-language concept cannot be found in the target legal system, a subsidiary solution must be sought. According to DE GROOT[32] there are three main possibilities:

- to preserve the source language term in the target language;
- to describe the content of the source language term in the target language;
- to create a neologism.

In these cases the translator will have to value each of these possibilities and select the one that he considers to be best for the given case, which will not be an easy task.

[30] See FERNÁNDEZ y SUÁREZ and ALMENDÁREZ LÓPEZ (1994: 204).
[31] Cfr. FERNÁNDEZ y SUÁREZ and ALMENDÁREZ LÓPEZ (1994: 204).
[32] Cfr. DE GROOT (1997: 377).

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"delicious food"

Activities to consolidate a Teaching Unit (unitat de programació) in the initial Cycle of Primary Education

(Unit and computer activities)

**by Natàlia Maldonado,
Carme Ferreres,
Carmina Maria
and Assumpta Costa**

The experiment here presented comes within the framework of a Project of Innovation for the Introduction of English into the curriculum before the Intermediate Cycle of Primary; it was directed by the CRLE of the Department of Education and carried out by specialist teachers in the centre during the school years 97/98 and 98/99.

To put the project into practice the following experiment is carried out, applied to groups of second year in the centre, groups which have already been introduced to the English language in the previous year.

This experiment will consist of a programme of closure composed of three sessions that form part of a wider generic Teaching Unit: FOOD. During the third term of the year the whole session will work on the project, final completion being the three sessions previously mentioned. This characteristic of "closure" in the programme makes no pretension of introducing new material only the structuring and consolidation of that already presented.

The three sessions which form part of this programme are:

A - 1st session: Units (racons)
B - 2nd session: Computers
C - 3rd session: A recipe

Hereunder is a detailed description of these sessions.

A) The session lasts an hour and a half and the two groups of 2nd year work at the same time. The two classes come together to allocate the units created between them.

There are a total of 9 different units (racons) which have a common philosophy. The units have a contextual theme and a simultaneity. The possibility of moving within the classroom is essential characteristics. On the other hand, the activities are carefully planned and directed, it being possible at any time to consult auditory and visual references (use of recordings and posters hung around the classrooms) so as to achieve the most efficient and autonomous exercise.

The relevance of language skills- above all those connected with oral work and listening- must be made evident; in order that the development of the session be profitable and of maximum benefit, the human resources involved are most important. The three specialist teachers from the centre, plus three children from 6th form of primary, plus a supporting teacher, achieve this aim. (Those units with most oral work are supervised by the specialist teachers).

Eight groups of four children are formed, mixing the two classes. Each group bears an identifying symbol and a grid showing the order to be followed for each unit. The time to carry out each unit task is fixed - approximately 7 minutes - at end of which time one teacher is in charge of sounding a musical triangle or something similar to indicate the change to the following activity -.

The following are the distinctive characteristics of each unit:

1. Shopping list: an activity based on making a shopping list by leafing through a catalogue of products designed with this end in view.

2. Drama: with the shopping list from the previous unit, the pupils act out a scene in a grocer's shop, given atmosphere by the presence of real goods (there is a preliminary

performance put on by 6th form pupils to put the session into context: it is a typical warm-up activity).

3. Classification: there is a mural chart classifying foodstuffs based on five categories using graphy and pictures: drinks, fruit, vegetables, sweets and other kinds of food.

4. Memory game: typical game using flash cards relating to drawing/graphy

5. Puzzle: the groups complete a puzzle and then fill in a card on which the correct solution of the activity is checked.

6. Look up for the words: a "sopa de lletres" card is worked out.

7. Crossword: these are cards of transfer of information (the pupils, in pairs, ask each other for the information they lack).

8. Choose one: unit of listening with cassettes and earphones. The pupil fills in the card listening to the commands dictated in the recording.

9. Colour the differences: cards to find the differences between two illustrations.

In order to verify that pupils attain the established targets of comprehension and practice, the specialist teachers will ask questions during the course of the exercise. In this way a real contact with the English language is present throughout the session.

B) This session last one hour. Each level carries it out separately. Pupils (in pairs) do a practice exercise with a computer, using the programme CLIC.

C) The last session of the programme is of one hour. A recipe is worked through the steps of a recording previously made by some of the children in the experiment. (Use of audio-visual means). This is a closure session, which has a rather festive atmosphere.

Referring to the evaluation of work at the sessions, there is a Formative Evaluation (during the course of the activities it should be verified that children produce correct oral language and adequately reproduce the sound/graphy); and a Summative Evaluation (where it is exactly specified if established aims have been achieved).

There are various sources for the evaluation, so box-charts for personal observations are used (the process of learning is adapted to the characteristics and pace of each pupil); also box-charts for self evaluation (the pupil is conscious of and takes part in his/her process of learning).

The assessment of the experiment made by part of the team of specialist teachers from the centre is reasonably positive given the various aspects involved: the **degree of linguistic production** is adequate; **pupils' motivation** is optimum thanks to the design of the practice activities; **the time factor** in the session is in general adequate although certain units required further work in the classroom. As regards the **preparation** of the experiment, the time invested in the organisation of the activities and the assembling of material is considerable: the resulting body of data, however, makes it worthwhile since it can be used in the future.

To conclude this report, mention must be made of the importance of the involvement of staff in this type of experiment, and, above all, of their consensus as regards what should be the process of learning the English language.

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Activities and Games

IN PRIMARY SCHOOL ENGLISH TEACHING

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Games play a vital role in the life and development of children. Playing is the perfect approach to motivate them while having fun and participating in enjoyable activities that directly connect with their world. Games help promote teamwork and spirit, companionship and responsibility. Many games children traditionally play are easily adaptable to the language class.

The activities cover all kinds of vocabulary, structures and skills, are easy to prepare, explain, understand and adapt to different course syllabuses, class levels and diversity and do not require sophisticated audiovisual aids or facilities, just imagination and motivation. In many cases, children have the opportunity to get involved with the creation and preparation of games.

We also encourage teachers to turn the class into a playground and vice versa. This contributes to make of the language learning process an appealing, motivational and challenging experience.

OUTDOOR GAMES & ACTIVITIES

CATCHING THE BALL

Aims: *Applicable and adaptable to a whole range of vocabulary items, structures...*
(review / reinforcement):

Alphabet, numbers (additions, subtractions, divisions, multiplications...) colours, action verbs, food and drink, places, nationalities, clothes...

Listening and speaking practice.

Procedure:

Players form a circle. Two possibilities:

a/ Players **toss the ball** at each other, try to catch it **before touching the ground** and say one vocabulary item, e.g., a letter, a number... following a **certain order** (backwards or forwards).

b/ Every player should be a number, letter, verb, nationality.... Then, throw the ball high up in the air and call out an item. Whoever was previously assigned that particular word...must catch the ball before it touches the ground and say another one out loud for somebody else to go and so on.

This game can be played as a team competition.
Players will be **out, join rivals** or (their team) **lose points** if they do not catch the ball on time or cannot come up with the (correct) word, expression...
The game is over whenever one team runs **out of players.**

SCAVENGER HUNT & AUCTION

Aims: *Vocabulary and structure practice:*

Objects, things, colours, textures, materials, shapes, alphabet, numbers, actions, adjectives, directions, instructions, imperatives...

Definitions, descriptions...
Reading comprehension skills.
Speaking and listening practice.

Procedure:

The purpose of the game is to **hunt** for things **all over** the school / playground and then have an **auction** where the children learn to use and work out **numbers** in English when **bidding.**

Two possibilities:

a/ In groups.
Give each group **descriptions, instructions** or / and **directions** to find items (that you can previously hide but this is optional) they are to look for, e.g., *find something big, something fuzzy, blue, square, rectangular, made of plastic, ugly, starting with "a", "b", strange, a ball, a stone, a leaf, move left, go straight, three steps to your right...*

b/ Players search for all kinds of **misplaced objects**: clothes, rubbish, papers, balls...In this case, they have fun and at the same time help keep the **environment** and the **school clean**.

When time is up, every group puts their findings together and prepare for the **auction.** Their items can be exchanged for **prizes** (sweets, books, pens, pencils, little toys, points...).
Use and distribute ***fake money***, designed by players / teacher (or photocopy foreign currencies), for bidding at the auction in accordance with the value of the things they managed to find (i.e., one ball will be worth more than a stone...).
The auction leaves everybody with prizes so at the end everyone is happy.

BLIND PERSON'S BUFF

Aims: *Getting to know each other.*
Identifying people.
Giving and receiving directions *and* orders.
Descriptions: personal, physical, clothes, colours...
Spelling and structure practice.
Questions and answers: listening and speaking.

Procedure:

Blindfold one player. He/she is to **tag** and **identify** people by descriptions, directions... from the other players or asking questions about them.
Players may **move around** or even **stay still**. In this case, the blind person will be guided by everybody's **orders, directions**...to get to where the others are standing. They could try to divert him/her from where they are.
Once someone is correctly identified, he/she becomes the "blind person" and the game starts again.

Spelling would be a good resource when they do not know each other's names or other tips or clues fail:

- *He's got blue trousers...*
- *Move right / left...*
- *Who is this?...*
- *This is a, l, b, e, r, t, o...*

STEAL THE BACON

Aims: *Vocabulary practice:*
Alphabet, verbs, numbers, colours, the time, places, clothes, nationalities...

Listening comprehension skills.

Procedure:

Split the class and assign **one and the same** vocabulary **item** to one player from each team.
Mark off two lines at opposite sides of field at a certain distance from one another. Locate one team behind each line.
Standing in between both **teams**, hold a piece of cloth or something similar with one hand. Call out one of the preassigned items. Then, one player from each team must **run up** as fast as possible and **snatch the cloth.** Whoever catches it first should **run back** with the cloth to his/her base and, at the same time, the other after him/her trying to **tag** him/her before getting "home".
The player who fails to accomplish his/her "mission" is "out".
The game continues until one team is out of players.

SHARKS & FISH

Aims: *Vocabulary and structures:*
Actions, verbs of movement, parts of the body, prepositions, animals...
Orders, instructions, imperatives.

Listening comprehension and speaking skills.

Procedure:

Mark off two lines at opposite ends of the field / classroom.
Shark is in the **ocean** between. *Shark* says: **"fish, fish, cross my ocean!"** and gives **directions** as to how to do so: *swim, run, walk, walk backwards/forwards, walk on one leg, bent down and walk, spin around, hop, skip, walk like a robot, like a duck, like an alligator...*
Shark must **tag fish** that then **become *sharks***. Should fish not cross the *ocean* as instructed they also become *sharks*.
The game ends when all fish are tagged.
However, *sharks* are limited to do the same form of locomotion they call.

TWISTER

Aims: *Directions, instructions, prepositions, verbs of movement, imperatives...*
Listening comprehension and speaking practice.

Procedure:

Designate a relatively small and narrow space (depending on total number of players) of field / class.
Place some **player(s) in the center** that start(s) to **rotate** his/her/their **arms** backwards and forwards as if blown by strong winds.
Players have to **make it across** with **eyes closed** or **blindfolded** following instructions from the other adventurers. If **tagged** by the center player, they become **twisters** and must stand exactly at the same spot. Then, the next player starts across and so on.

Play in **teams.** The winners will be those getting the most players across.
Twisters are **not to move their feet** but can stretch out to tag players and even help (their teams) with the instructions.

OBSTACLES

Aims: *Vocabulary / structures:*
Prepositions, verbs of movement, instructions, directions, orders, actions, gestures, noises, animals...

Listening and speaking skills.

Procedure:

Some players form a **loose line or circle** located at different bases.
The rest must make it **through** following the **instructions** from those **at the bases**: *go under my feet, shout, make the noise of a cow, bent down, jump, move your arms, turn around, shake my hand...*
Directions, orders...must be changed all the time. If players do not react accordingly, they start all over again.

Play in **teams** that will try to get everybody through the line / circle first.

CLOCK ON THE FLOOR

Aims: *The time and numbers.*
Listening and speaking skills.

Procedure:

Draw a **big clock** on the playground, with the **time numbers** but **no hands**.
Divide players into two different teams. One will be the **"big hand"** and the other the **"little hand"**.
Tell or **dictate** different **times** out loud. Both teams should move **clockwise** (forwards) or **anticlockwise** (backwards) showing the time correctly just like the hands of a clock.

Variation:
Draw **two clocks**. Both **teams** divide their players into two groups (the "big hand" and the "little hand").
Teams now **take turns** to tell or dictate times to each other.
If they get the wrong time, they should **lose a player** to the rival team until one loses all players.

MUSICAL CHAIRS

Aims: *Learn to distinguish the words from different semantic fields, structures... (colours, objects, actions, jobs...) or improve pronunciation.*
Listening comprehension skills.

Procedure:

Form a **circle with chairs.** There must be **one more child** than chairs. Two options:

a/ A small group starts singing **songs** in English. When they stop, the others, who should be running round the circle, must **sit down** as quickly as possible.
The player who cannot find an empty chair will **join** the **singers.**

b/ Give some players a **list of words** (or they make up their own list).
They start reading them out. When they do not pronounce one item correctly, include an item that does not belong to the same semantic field or stop, runners will have to sit down again.

Take one chair out after each round.
The game continues until only **one player** is **left.**

TRUE AND FALSE CHAIRS

Aims: *Learn and review vocabulary and structures.*
Distinguish negative sentences, statements, etc.
Listening comprehension skills.
Spot and correct all kinds of linguistic mistakes.

Procedure:

Two teams.
Place **two chairs** at the front of the playground or classroom, one with the word ***TRUE*** on its back and the other one with ***FALSE.***
Read out a word or sentence.
One person from each team must be ready to **run up** and **sit on the right chair** (depending on weather the sentence was true or false) before the rival.
Whoever sits on the wrong chair or fails to do so first should join the other team. Have players correct the mistakes too.
The game will be over when one team runs out of players.

PARENTS AND CHILDREN

Aims: *Orders, instructions...*
Listening and speaking practice.

Procedure:

The "parent" (teacher or players) gives **commands, orders...** and "children" (everybody else) **react accordingly.**
The last one to carry out the instruction or whoever gets it wrong should be the next "parent".

Variation:
Two **teams** give each other instructions and lose players to the rivals.

INDOOR GAMES AND ACTIVITIES

BATTLESHIPS

Aims: *Vocabulary items and structures of different nature: Collocations, clothes, letters, food, activities, animals, objects, places,...*
Listening and speaking practice.

Procedure:

Give or get players to create **boards with pictures** from **two different semantic fields** or **structures** that go together and the **ships.**

Play the traditional game using the **drawings as prompts** (e.g., *clothes* and *colours*... so that "*green trousers*" could be *sunk*, "*red coat*" *missed*... etc).

Preteach the expressions used to play the game ***"hit, missed, sunk"***

BINGOS

Aims: *All kinds of vocabulary and structures:*
Clothes, jobs, colours, animals, objects, places, actions, definitions...

Improving pronunciation skills.
Listening and speaking practice.

Procedure:

Teacher or players **create bingos** (e.g., if dealing with *animals, jobs*... draw them on the cards).

With ***pronunciation bingos***, use items depicting words or expressions players have problems to pronounce or understand properly.

Fun trick: deliberately leave **one common item** on all cards which is to be **called out last.** This way, there are no winners and everybody will say *bingo!* at the same time.

THE SKYSCRAPER / THE JAIL

Aims: *Vocabulary and structure review.*
Difficult pronunciations, stress patterns...

Procedure:

In pairs.

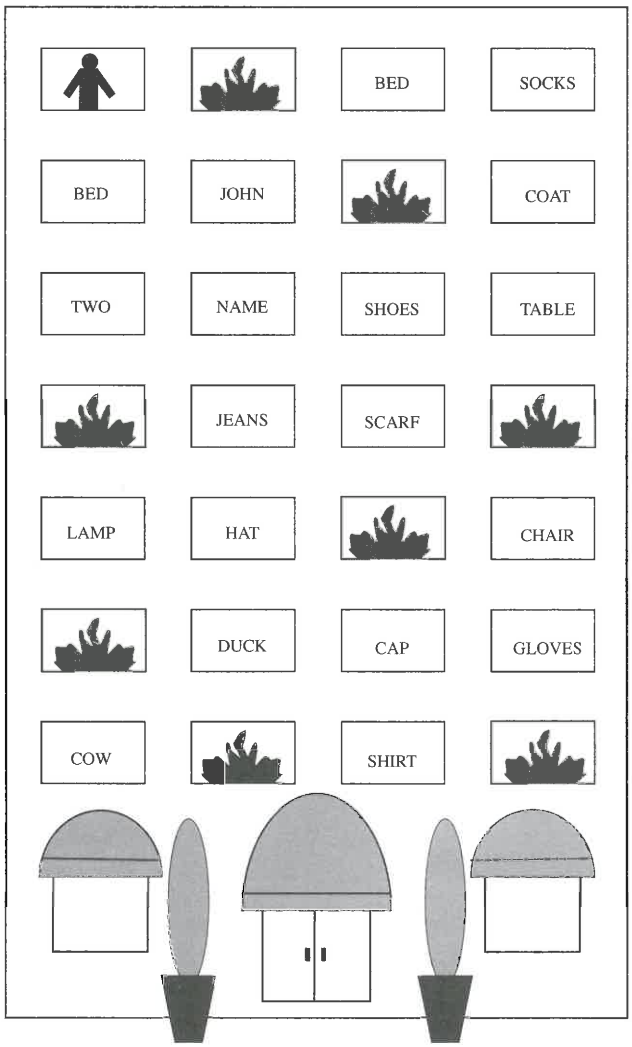
The **skyscraper** is **on fire** and the person at the top is trying to find the way-out or in the other variation the **prisoner** is trying to **escape from jail.**

Players have to find the **right path** from window / square to window / square following the same stress pattern, semantic field, pronunciation...

If they make a **mistake** that partners spot they **lose** their **turn.**

Have players create their own versions, (other places, situations or semantic fields) exchange them and play different games.

The Skyscraper / The Jail



The Skyscraper / The Jail

	BED	ONE	JAPAN	MY		AT
SHIRT		TABLE	FOR	FRENCH	FRIEND	FROM
GO	CHAIR	TAKE	TEACHER		WINE	ON
	NEAR	LAMP	BOARD	CASTLE	CHURCH	SEE
LOOK	JUMP	DUTCH	PICTURE	CINEMA	Arm-Chair	FAR
GET		MEET		SOFA	COOK	PHONE
DOWN	JUMP	RIGNT	FIVE	NURSE		TV
LIGHT	WRONG	RED	YEARS	THREE	Tape Player	HOP
GREEN		CLASS	CLOCK	SHELF	NEW	THEN
JOHN	MISS	SCHOOL	MIRROR		YELLOW	ME
NAME	FEVER	DOOR	BLACK	BOOKS	OLD	
	WINDOW	OFF	CARPET	FIND	BIN	OVER
HOLE	VIDEO	DRAWER		MEET	RADIO	

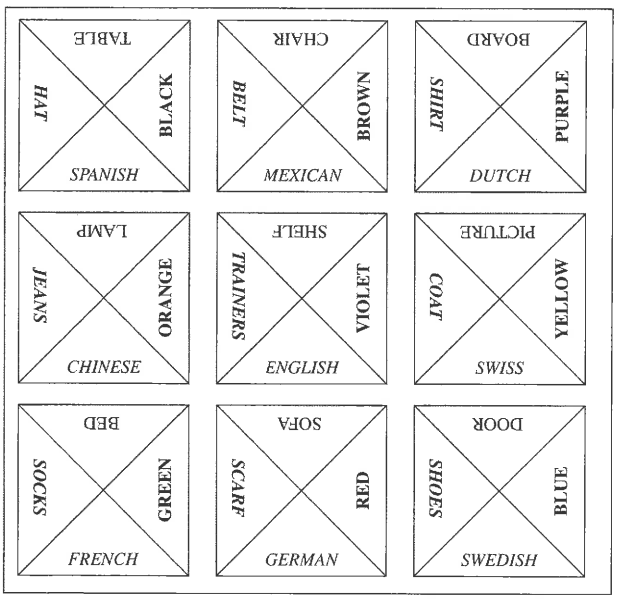
DOMINOES

Aims: *Vocabulary and structure review and reinforcement.*

Procedure:

Teacher or players **create domino cards** including two/four words or expressions... from **different vocabulary fields.**
Then, play dominoes in fours.
Shuffle and deal an equal number and take turns to **get rid of cards** as soon as possible by matching the words belonging to the same field.
They must **"pass"** if matching is not possible in one particular turn and the next person continues.
Those who did not start the game have one more go at the end.

Dominoes



MARRIAGE AGENCY

Aims: *Vocabulary and structures of all types: Pronunciations, collocations, compound words, prefixes, suffixes, verbs...*
Communication skills.

Procedure:

Find and separate two-item expressions/words, collocations, words and their prefixes/suffixes...on two different cards. Give one to each player.
Move and ask round the class in order to find the expression, suffix, prefix, word, preposition...that goes together with the original.

Variation:

In twos/threes. Randomly place cards on desk face down.
Take turns to uncover two cards (at least) each time trying to match as many correct pairs as possible from memory. The more cards you uncover the easier it will be to remember where the correct card / pair is.

GREEN	GRASS	PHONE	NUMBER
VIDEO	GAME	WALK	MAN
MOTOR	BIKE	TAPE	PLAYER
RED	TOMATO	BLACK	BOARD
HOME	WORK	SUIT	CASE
GOOD	MORNING	PHOTO	GRAPH
BLUE	SKY	BASKET	BALL
BUS	DRIVER	WORK	BOOK

BUBBLES

Aims: *Vocabulary and structure review.*
Speaking and listening practice.

Procedure:

Decide vocabulary or structures to revise.
Blow some **soap bubbles** up in the air and players (in turns) must come up with **related items.**
When **bubbles disappear**, the game stops and the person whose turn was next is **"out".**

In a ***different version***, two **teams** blow bubbles to each other.
Those who cannot go at least once before the bubbles vanish or do not say the right word are "out" or join rival team.
The "out" players could help their teams by whispering words to other players in the next rounds.
The game continues (change vocabulary field if necessary) until one team runs **out of players.**

CUTOUT / PICTURE MATCHING GAME

Aims: **Vocabulary or structure introduction** *or review.*
Communication and pronunciation skills.

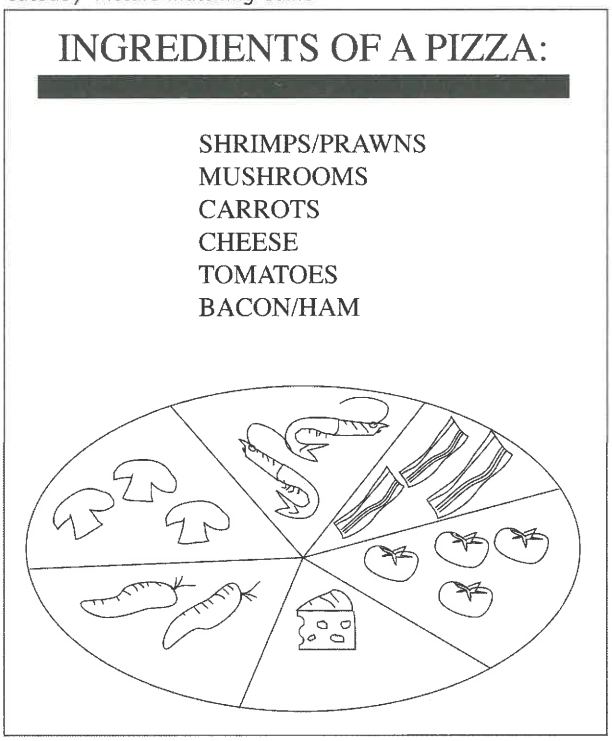
Procedure:

Pictures or cutouts made by students or teacher can be used.
Hang (a) reference cutout(s) / picture(s) on the board (big enough so that everybody can see them). Or use transparencies.
Put the **names** of the different items in the pictures **on cards.** Then, **match and stick** the different items and their pronunciation to the picture(s) / cutout(s) *(introduction)* or have players (distribute cards round the class beforehand) do so *(review)*
For instance, with *"parts of the body"*, the reference picture could be a skeleton and the names of the body parts on cards.

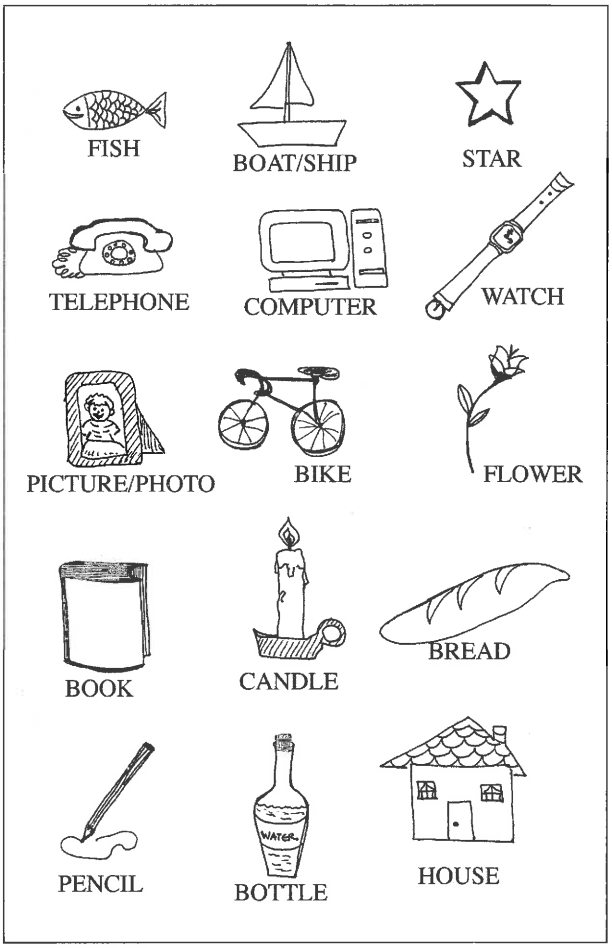
Variations:

Scatter and jumble pictures and cards separately on a desk.
Players *(review)* or the teacher *(introduction)* look for, match and stick the right pairs together on the board.
Play this game as a **competition with two teams.** Players getting any items wrong are "out" or join the other team until one loses all their players.

Cutout / Picture matching Game



Cutout / Picture matching Game



LISTEN & MATCH

Aims: *Descriptions: things, people, objects, places, etc.*
All kinds of vocabulary / structures:
Clothes, parts of the body, the weather, parts of a house, ingredients, food, furniture, the weather,...
Listening and speaking practice.

See Fig. "Ingredients of a pizza"

Procedure:

Give players different **pictures or cutouts** they are supposed to place **on** a **transparency** or stick to a **poster** on the board in accordance with what the **teacher** (or another player) **dictates** them; i.e., if studying *clothes* and the called out word is *"shirt"*, whoever has the (cutout / picture of a) shirt should go up and *"dress"* a figure (previously drawn on the transparency or poster) with it.

Players can draw their own pictures, e.g., if covering*food*, they could fill in a picture of, for example, a *pizza* with their favourite ingredients.

PICTURE DICTATION

Aims: *Communication skills.*
Different vocabulary and structures.
Descriptions.
Locating things: prepositions of place, there is/are, have, be...

Procedure:

In pairs.
Players **create** or use **pictures** (their bedrooms, activities, famous characters, monsters...), **dictate** them to a partner and finally compare the drawings that result with the original pictures.
You can show them by dictating one picture first.

Variation:

Split the class into **two teams** that (in turns) **dictate** and **draw** each other's pictures on the board.
Blindfold the drawing players to make it more challenging and fun.

THE SECRET PICTURE

Aims: *Numbers and alphabet.*
Vocabulary review.
Listening comprehension and speaking skills.

Procedure:

Give players a handout with **dots.** Place a different number, letter, word or picture... next to each one.
They have to **join them with straight lines** following the order that the teacher or another player will dictate and then the secret picture will appear.

Variation:

They can also create their own drawings and dictate them to each other.

DICTATION RACE

Aims: *Vocabulary and structures in general.*
Listening, speaking and writing skills.

Procedure:

Stick "dictations" - one for each team - including the target language (words, expressions, sentences, structures, difficult pronunciations, pictures...) **on the board** at the front of the classroom.
Players (in turns) **run up** to the board and **memorize** as much as possible from their dictation. Then, they **rush back** to their teams and **dictate** what they remember (they are not allowed to return to the board again) to another player that should **write down / draw** it on paper.
The winners will be the team that manages to finish writing or drawing the entire "dictation" first with the least mistakes.

THE SECRET ITEM

Aims: *Asking and answering questions.*
Definitions, descriptions: colours, shapes, material, size, adjectives...
Locating things, directions.
Listening and speaking skills.

Procedure:

Hide some **"secret item"** in a bag or in the class.
Players ask questions about its shape, colour, material, size, location...and whoever **guesses** what it is gets to hide another "secret item".

Variation:

Play as a guessing contest with two teams, one hiding the object and answering questions and another one guessing and making the questions.

I SPY WITH MY LITTLE EYE... 1, 2, 3, WHAT CAN I SEE?.

Aims: *Alphabet and vocabulary review.*
Listening and speaking skills.
Questions and answers.

Procedure:

This game can be played **indoors** (objects, materials, clothes, school equipment...) or **outdoors** (things, animals, plants, colours...).
One player will randomly choose **an object**... in the class / playground the others have to **guess.** He/she starts the game by saying: *"I spy with my little eye something beginning with...*(for example) *B. 1, 2, 3, what can I see?*".
Everybody looks round trying to find things...beginning with the same letter. They can also **ask questions** about the object.
The player who **comes up with the right guess** gets to go next.

Variation: **"A TRAIN FROM SPAIN CAME FULL OF...":**

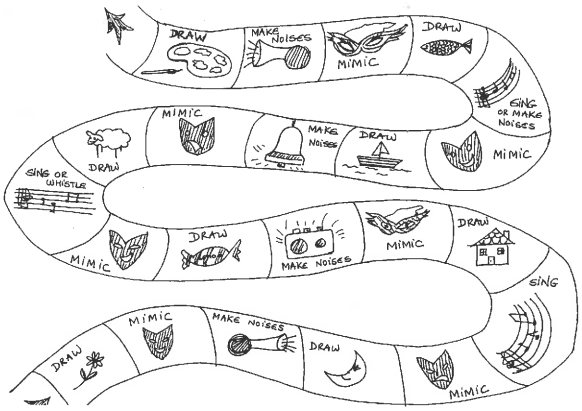
A similar game but players (in turns) come up with **as many words as possible** from one particular semantic field.
Someone starts by saying: "*A train from Spain came full of...*", for example, *jobs, nationalities, words beginning with b, c...*
If played in teams, the winners will be those providing the most words. When out of words, players join the other team.

DRAW, MIMIC AND NOISES

Aims: *Vocabulary and structure review: actions, commands, jobs, nationalities...*
Communication skills.

Procedure:

Teams of two / four players.
Each team (or the teacher) will prepare commands, actions, expressions, pictures... and put them **on cards. Exchange and** try to **guess** each other's cards. They are only allowed to ***draw, mimic, make noises*** or ***sing,*** **as** specified on the cards or a game board.
If the guess is right, they keep playing. If not, the other team continues.



HIEROGLYPHIC

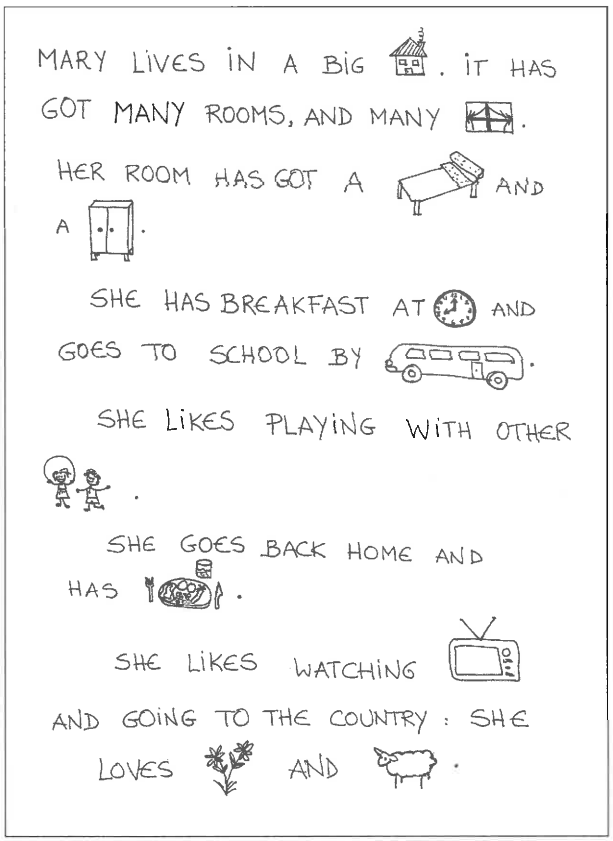
Aims: *Review of vocabulary and structures.*
Writing, reading, speaking and listening skills.
Pronunciation skills.

Procedure:

Provide a handout mixing **written text** and **pictures.**
Read out and **guess the words** replaced by the pictures.

Variation:

Whenever you come across any of the pictures, make mistakes with the word(s), expressions, actions, pronunciation... For example, if the picture is a *flower,* say *tree* and players will have to **"spot and correct the mistakes"**
Have players create their own versions of this game.



SILLY STORIES

Aims: *Vocabulary and structure review.*
Practice on all four skills.

Procedure:

The whole group will help **create a story.**
Each player is to **think of different parts**... that is: some proper name(s), character(s), place(s), time(s), sentence(s) or action(s) somebody can say or do at any time, events, the weather... (and any other circumstances, situations... you might wish to include) and one end.
Put together and **read out** the items **in** the right **order** to make up funny and absurd stories that can be **acted out** too.

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A GIRONA
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The Importance of Being... a Good Reader

by Luke Prodromou

This article argues that reading for pleasure is the single most important technique in the learning of foreign languages in an EFL situation - a context in other words where English is not widely spoken in the community. Greece is an EFL context, as are Italy and Spain. Given that native speakers are not abundant and available for our students to practise their speaking skills on, reading assumes even greater importance than its intrinsic usefulness. There is more to reading than meets the eye. Some researchers believe that extensive reading for pleasure can have a positive knock-on effect on other skills, apart from reading itself.

My own experience testifies to the power of reading. When I was growing up in the UK I failed my 11 + examination (an aptitude test) and attended a school for educational failures (who in some cases were being trained for failure in life, too). At the age of 12 I read my first book. It was the Secret Seven, by Enid Blyton. I don't know whether this literary revelation had anything to do with the fact that thereafter I was always the best student in the class at English. In my fifth year in the educational dustbin, I moved to a grammar school where children were groomed for University. Since then, I have graduated from three British Universities; I have written twenty books of my own and last year read twenty books in Spanish (albeit simplified in some cases). How much was my first Secret Seven the catalyst for this sea-change into something rich and strange ?

Task

Here is a task for raising your students' awareness of the role of reading in their lives. It involves the students in guessing their partner's reading habits and then speaking to them to check whether the guesses were right or wrong.

Guess the following about your partner:

1 He/She read her first book when he/she was ..... years old
2 Last year, my partner read ..... books in a foreign language
3 My partner's favourite kind of book is .....
4 My partner likes / dislikes reading in public places.
5 My partner never / often / sometimes reads in bed
6 My partner uses readers a lot / a little / never with her classes
7 My partner's favourite novel in English / her mother tongue is .....

What is reading ?

Here is a brief definition of some of the processes which good reading involves:

1 decoding: making sense of the signs on the page

2 predicting: using your existing knowledge to anticipate what is likely to come later in the text

3 interpreting the text: reading between the words and between the lines to get at the underlying meaning of the text or the intention of the writer

4 interacting with the text: bringing to bear your own culture and personal mind-set to the text, to enable to you to relate to your interests and your own world

5 response: what you do with the text in practical terms - do you write a letter, a summary / Do you tell someone about it ? Do you make plans as a result of reading it ? etc?

Task

The next task is designed to raise your awareness of how you approach reading and whether you draw on the most efficient reading strategies.

Are you a good reader?

When I read...	YES	NO
1 I keep the meaning of the passage in mind		
2 I read phrases not words		
3 Skip words that don't affect my understanding		
4 Examine illustrations		
5 Predict from the title		
6 Identify the grammar		
7 Use the dictionary		
8 Underline things		
9 Draw pictures in the margin		
10 Write notes in the margin		
11 Make note of phrases I like		
12 Use a highlighter		

Note that all of the techniques above and others not mentioned can promote better reading; it all depends on the individual and their personal learning style. The important thing is to find the style you are comfortable with and which produces results, for you!

EFL versus ESL

I would now like to return to the question of the constraints of learning English in an environment where the language is not used in the community. This 'handicap' may turn out to have some advantages, if the research I will now go on to report has any validity.
The defining features of an EFL situation as opposed to an ESL situation are:

1 Students in an EFL situation lack opportunities for using the language
2 Teachers are often not native speakers
3 Students are in general not seeking to become part of another culture (compare many immigrants to the USA, Australia or Britain
4 There is little time for instruction - the exposure students get to the language in the classroom is limited to a few hours a week.

Research into the power of reading:

In this section I summarise some of the main points emerging from research into extensive reading for pleasure (see bibliography for sources). The research referred to here introduced extensive reading in some schools, with some students and compared their progress with those students who were not part of such a programme. Here are the main conclusions:

1 Comprehension is the key for acquiring language
2 Successful understanding of texts gives learners enormous psychological encouragement. A sense of achievement.
3 Readers read more if their reading is pleasurable.
4 There is impressive evidence that Pleasure Reading or Free Voluntary Reading (FVR) has a powerful effect on the development of literacy-related aspects of language.
5 ...the most striking finding is the spread of the effect from reading competence to other language skills - writing, speaking and control over syntax.
6 The 'PASSES' Project Singapore: reading for 20 minutes a day into 40 ("weak") schools and a longer period once a week. After five years examination pass rates were higher than national average (in skills, error awareness)
7 extra-curricular reading is a strong predictor of TOEFL scores
8 FVR is comprehensible input ...those who report doing more FVR outside the classroom show superior literacy development and those who participate in in-school reading programmes, such as Sustained Silent Reading outperform traditionally taught students (Krashen, 1993)
9 FVR is an important bridge to the acquisition of more complex language.
10 Beginners can profit from texts especially prepared for their level ...for more advanced learners we need to find authentic texts that are both interesting and comprehensible
11 FVR can make some contributions to conversational ability. Many novels contain a substantial amount of conversational language.
12 All this leads to a library of print and aural comprehensible input.
13 For the price of one computer, consider how many paperback novels one could buy for an EFL library
14 Students need not be tested on what they read
15 Reading material should be so interesting that students will want to read...
16 WE acquire vocabulary far more efficiently and quickly through understanding the message and building meaning gradually

Simplified readers

I mentioned above that my main strategy for trying to acquire a foreign language (Spanish) in the last four years has been reading. I began with level 1 and worked my way up to level 5 and then when I was ready started reading novels in the original. Isabel Allende in this respect was a fine teacher, wonderfully comprehensible and memorable. Allende was a good companion - her stories had exciting plots, vivid characters and passion. I have just finished reading Marquez' Love in a Time Of Cholera and can recommend it. I read it in Spanish and when I wasn't holding the book upside down I think I understood most of it.

I now insist that my classes read simplified texts both individually and as a class. Turning to what makes good simplified readers in English, we can say :

A good 'simplified reader' is :

- controlled so that there are not many unknown words. The new words are usually explained in the text or used repeatedly.
- has "selected" structures - the structures are similar to the ones in the coursebook
- has "restricted" information, so it does not prove an obstacle to understanding
- has a good plot or subject which will motivate the learner to keep reading

If we want to encourage students to make the most of extensive reading for pleasure there are two general approaches:

1 an individual reading programme in which students take books from a class or school library and read them on their own

2 when the class all read the same book, discuss it, write about it, act it out etc

I shall now focus on what we can do in practical terms to make reading possible and useful in the EFL class.

Motivating Students to do it

To encourage students to actually get on with the extensive reading I set them, I have a general principle and that is to connect outside class reading with classroom activities. For example, when some of them have read a book or an article form a magazine or newspaper and written me a few lines about it, I use this information in a questionnaire which the students do in class. The questionnaire is a variation of the speaking activity called "Find Someone Who..." and it looks something like this:

FIND SOMEONE WHO...

NAME

1 has read an article about women with small feet

---

2 has read an article about meningitis

---

3 has read an article about NATO in Time magazine

---

4 has read a magazine article about the world's disasters

---

5 has read an article about a new film called You've got mail

---

6 has read an article about Greek culture in Britain

---

7 has read an article about the Blue Planet

---

8 has finished reading a Man for all Seasons

Find out more by asking - "where" "why" "what" "when" questions.

The procedure is simple.

Students ask people in the class questions to find out what they have read recently.

A whole class reading programme - all students read the same book

Techniques:

With a whole class reader we can do some of the following things.

1. Before reading:

Prediction activities from :

1 The cover - the students predict the content (orally, or by jotting down notes)

2 The pictures in the book (by matching the chapter title with the pictures)

3 The chapter titles (predicting the plot of each chapter and the characters)

2. After reading:

1 Students write notes on a diagram based on the characters in the book

2 Students match the characters with appropriate adjectives

3 Students look at the pictures and write a dialogue betwen the characters shown in the [pictures based on their knowledge of the book

4 Students role play an interview the characters; they write letters as if written by a character; they write about the the past (before the story) or the future (when the story is over)

Memory

Let me pause at this point to remind the reader of how important memory is when learning ***anything*** but particularly a foreign language with its stream of new vocabulary.

Research says that roughly speaking we remember a text we have read more if we involve more senses, more intelligences, more activities.

If we read a text only, we remember about 10% of certain information; if we read with pictures, the amount of recall goes up to 20%; if we read with pictures and listen to a text as well, the amount we remember tends to go up 40%. If we read with pictures, sound and also engage in activity connected with the text (say, a game or role play activity) the quantity of items remembered goes up to about 70%. I am not sure where I came across this information and I am not sure how empirically reliable it is. What we can say is that the general tendency in reading is to highlight the importance of variety of input and activity. This is common sense. The more effort we put into reading and the more varied that effort is the more we should get out of it. Above all, the more pleasurable the process of reading is the better. One point we can make about reading and listening to the text at the same time is that it encourages faster reading. It is said that eye movement is more rapid because it is forced to follow the speed of the person reading aloud or reading on the tape. If this is true, then the audio version of books is a welcome development.

Certainly, the audio recording can be used either while reading the book or for reinforcement later, while we are driving, cooking or trying to get to sleep.

Teaching Reading

Here is a summary of some well-known techniques for teaching reading. The reader can use it as a checklist or as an awareness raising activity - how many of these techniques for teaching extensive reading for pleasure do you already use? Which would you like to use to improve your students' reading skills?

1 Predicting from Titles
2 Predicting from Pictures
3 Predicting from Key sentences
4 Predicting from Word lists
5 Finding Synonyms
6 Filling Blanks
7 Scanning for specific information
8 Reading and completing a table, pictures, diagrams
9 Comparing pictures with the text
10 Pre-questions
11 Jig-saw reading
12 Comparing information you hear with information you read
13 Matching pictures with parts of text
14 Putting jumbled sentences and paragraphs into the correct order
15 Numbering jumbled words according to text
16 Completing word-fields based on the text
17 Skimming
18 Cohesive features - what does X refer to ?
19 Write your own questions and read the book to find the answers
20 Drawing pictures in the margin as you read
21 Start reading by listening to the first page and guessing the next part
22 Listening to the audio version of book if there is one
23 Hollywood - what film stars would you choose to play the characters ?
24 Students role-play characters
25 Giving the book, chapters new titles.
26 DEAR (Drop Everything and Read)
26 Making up a new ending to the story
27 Adding a chapter to the book
28 Finding a text to act as caption for the pictures
29 Making up captions for the pictures
30 Role-playing an interview with author
31 Copying beginnings and endings from different books - students mingle and match
32 Skimming the whole book - tell your partner the gist
33 Jumbling sentences from different books - sort them out
34 Practise what you preach ! The teacher reads a good book at the same time as the class read
35 Reading the blurb, and writing questions about the books supposed contents
36 Writing a new blurb for the book after you have read it.

(Acknowledgment : the list above and the inspiration for this article comes from the work of Philip Prowse, who is the editor of a new series of readers from CUP)

Writing about a book

If we ask students to write about the book they are reading (especially if it is aset text for an examination) they will need some linguistic tools with which to do this. Here are some examples:

Useful expressions

a book called it was written it is about it deals with it takes place it is set in the story begins there is a lot of dialogue/description/action the hero / heroine is the main characters are the climax comes / at the end of the book / in the end, / I enjoyed it because / the reason I enjoyed it was / I recommend it because

Reasons for liking a book

easy to read moving exciting interesting fascinating funny full of suspense entertaining terrifying amusing frightening dramatic well-written original

Reading and the Textbook

Most of use textbooks and most of us will develop reading skills mainly from the raw material and the exercises we find in the coursebook. Here is a technique to whet students' appetite for classroom reading

Aims:
to give students a reason for reading
to make the text more accessible
to give students a sense of ownership over the text.

Procedure:
The teacher writes the comprehension questions in the textbook on the board. The students should not know where they are from.

Students write their answer to the questions about the reading text before they see the reading text !

They answer these questions in writing (students should make up an answer using their common sense, knowledge of the world and imagination)

Examples

1 How old was Dickens when he died ?
2 How many brothers and sisters did he have ?
3 Was he good at school ?
4 Why did he leave school when he was eleven ?
5 Who was in prison ?
6 What did Charles do in his first job ?
7 What was his next job ?
8 Was he happy at home ?
9 When did he stop writing ?

Write a story based on these questions:

1 How do we know Della and Jim are married ?
2 How do we know Della and Jim are poor ?
3 Why did Della have her hair cut ?
4 What was the first thing Della did when she got home?
5 How did Jim feel when he came home and saw Della?
6 What did he say ?
7 Why did Jim suggest they do with the Christmas presents ?

Now read the texts and compare your answers.

The reader should compare the difference between teaching classroom reading using the formula text + questions (I read the text and answer the questions) and reversing the process (now and again!): I read and answer the questions and then I read the text!

FURTHER READING AND SOURCES

Greenwood, J. 1988. Class Readers (Oxford University Press)

Hedge. T. 1985. Using Readers in Language Teaching (Phoenix ELT)

Krashen, S. 1993. The Power of Reading (Englewood, Colorado : Libraries Unlimited)

Nuttall, C. Teaching Reading Skills in a Foreign Language (Heinemann)

Prowse, P. Open Your Books (English Teaching Professional, January 2000)

Luke Prodromou
is a teacher and teacher trainer. He is also the author of Star, Rising Star (Heinemann) and Grammar and Vocabulary for FCE. (Longman). He is studying for a Ph.D at Nottingham University

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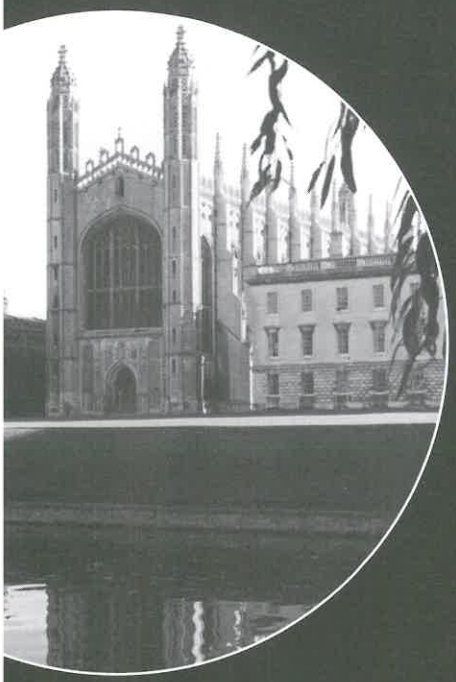

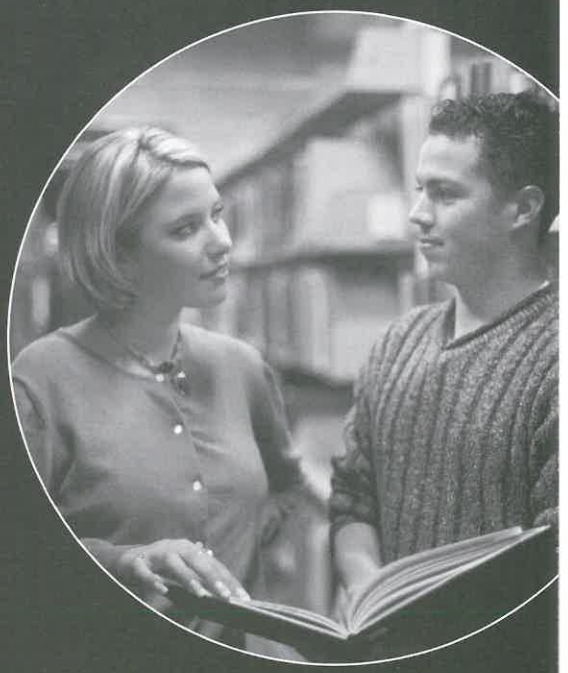

English for Life

Sigui el que sigui el que vulguis fer a la teva vida, una qualificació d'anglès de Cambridge et pot ajudar a arribar més lluny.

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The British Council
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08021 Barcelona

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Fax: 93 202 36 95
email: examinations.services@es.britcoun.org

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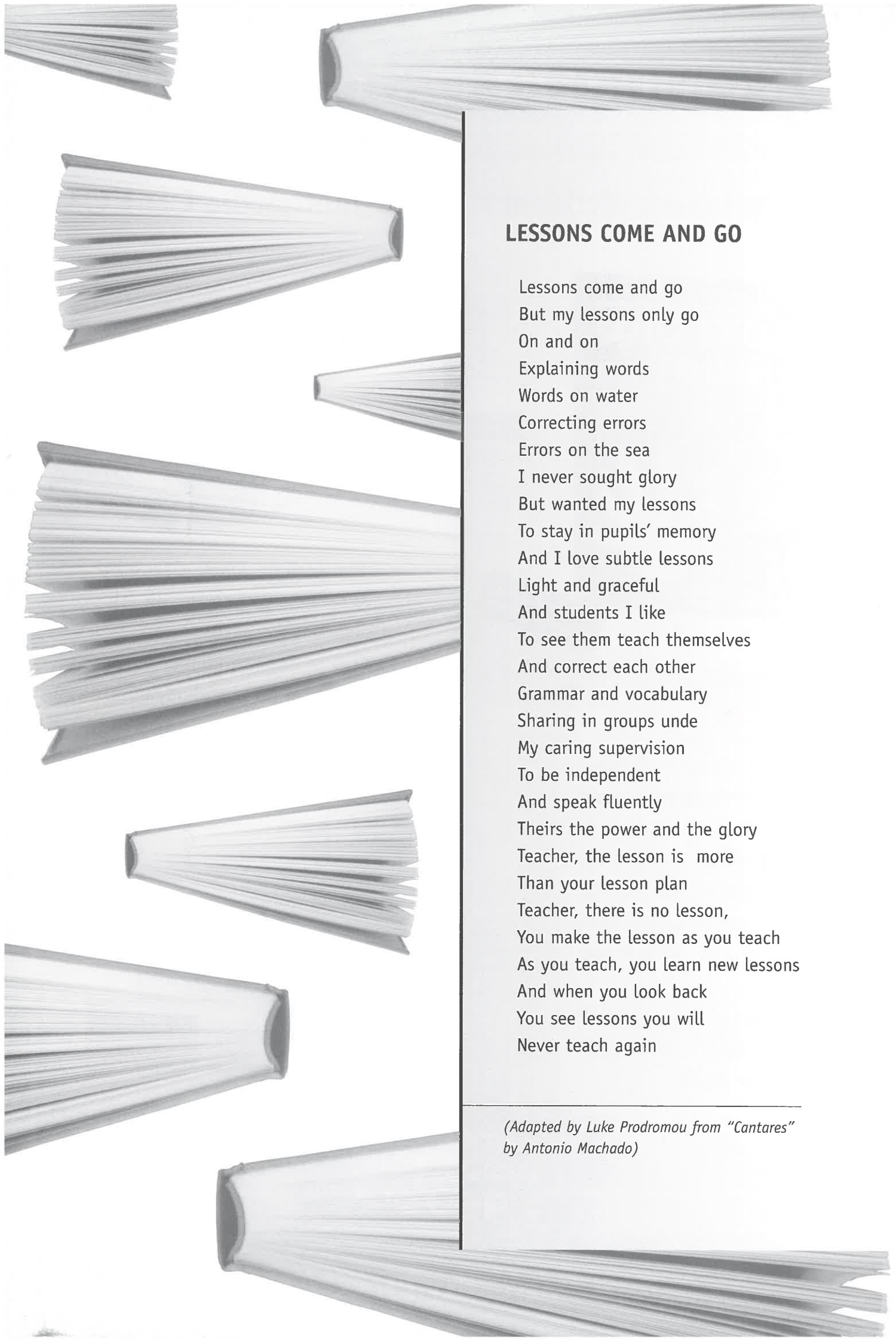

LESSONS COME AND GO

Lessons come and go
But my lessons only go
On and on
Explaining words
Words on water
Correcting errors
Errors on the sea
I never sought glory
But wanted my lessons
To stay in pupils' memory
And I love subtle lessons
Light and graceful
And students I like
To see them teach themselves
And correct each other
Grammar and vocabulary
Sharing in groups unde
My caring supervision
To be independent
And speak fluently
Theirs the power and the glory
Teacher, the lesson is more
Than your lesson plan
Teacher, there is no lesson,
You make the lesson as you teach
As you teach, you learn new lessons
And when you look back
You see lessons you will
Never teach again

(Adapted by Luke Prodromou from "Cantares" by Antonio Machado)

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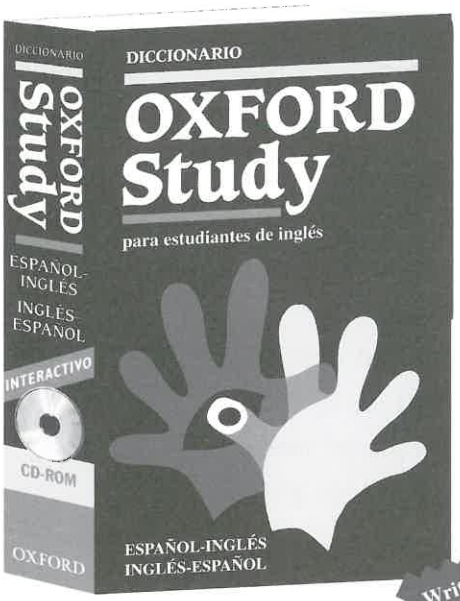

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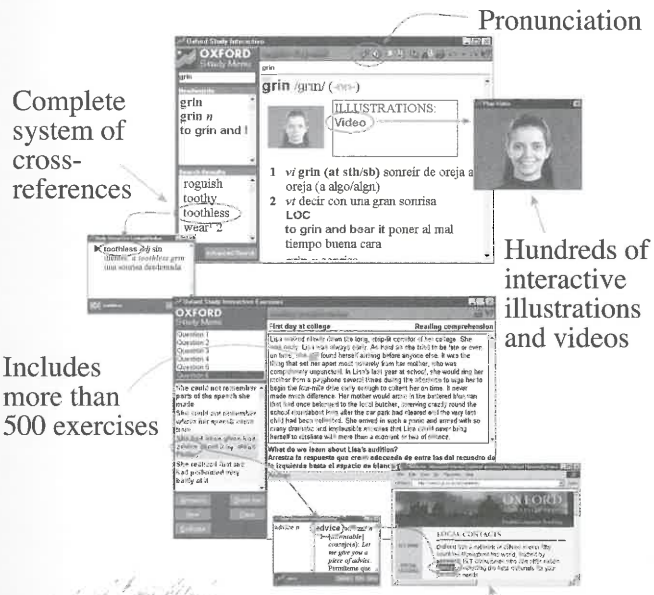
- *may, might* or *could?*
- *bitter* or *lager!*



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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.
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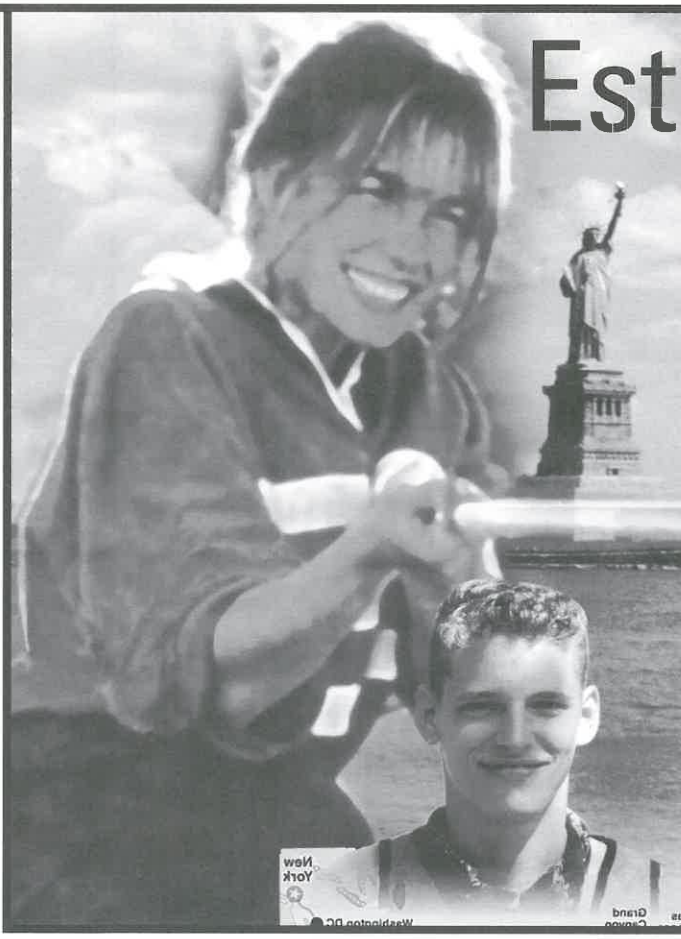

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APAC convoca el 12è concurs per a professors i alumnes de llengua anglesa de tots els nivells educatius (Primària, Secundària, Escoles d'idiomes i alumnes d'universitat)

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A Proposta d'activitats d'aula
(crèdits variables d'anglès o interdisciplinaris, treballs per tasques, projectes, etc).
UN PREMI I UN ACCÈSSIT

B Treballs de recerca
B1 Presentats pels professors
B2 Presentats per alumnes de Batxillerat
DOS PREMIS I DOS ACCÈSSITS

C. Treballs presentats pels alumnes (videos, revistes, còmics, etc).
TRES PREMIS I DOS ACCÈSSITS

BASES GENERALS

1 Tots els treballs presentats hauran d'ésser en anglès. En el cas de la modalitat A i B, els treballs, a més de presentar-se impresos, hauran d'incloure una còpia en suport informàtic, atenent a les característiques del treball.

2 Els treballs presentats per a l'opció A han de ser inèdits i han d'incloure: objectius, continguts, material per utilitzar a classe i activitats d'avaluació.

3 Els treballs de recerca presentats pels professors (opció B1) han de ser treballs d'investigació sobre aspectes relacionats directament amb la llengua anglesa.

4 Els treballs presentats pels alumnes (opció C) han d'incloure una introducció del professorat de la matèria indicant els objectius de l'activitat.

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

6 El termini de presentació finalitza el dia 31 de gener del 2001

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

8 El premi de la modalitat A consistirà en un curs de dues setmanes al Regne Unit o Irlanda. L'anada i tornada al lloc de destinació serà a càrrec del professor premiat.

9 Els premis de la modalitat B consistiran en: un curs de dues setmanes al Regne Unit o Irlanda (opció B1) i un curs d'anglès a una escola d'idiomes de la localitat de la persona premiada (opció B2). L'anada i tornada al lloc de destinació serà a càrrec del professor premiat.

10 Els premis es lliuraran en el marc de l'APAC-ELT Convention 2001.

11 El jurat estarà format per cinc membres d'APAC.

12 APAC es reserva el dret de publicar totalment o parcialment els treballs presentats en el butlletí de l'Associació - APAC OF NEWS -

13 Tots els participants al Premi APAC han de ser socis d'APAC amb l'excepció de les modalitats B2 i C.

14 Tots els treballs s'enviaran per correu ordinari: APAC (PREMI APAC)
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15 L'APAC no es responsabilitza dels treballs no recullits abans dels dia 30 d'abril del 2000.

16 Aquestes bases anul.len les bases publicades anteriorment.

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

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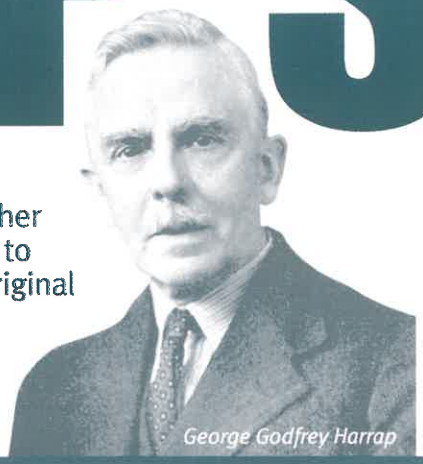
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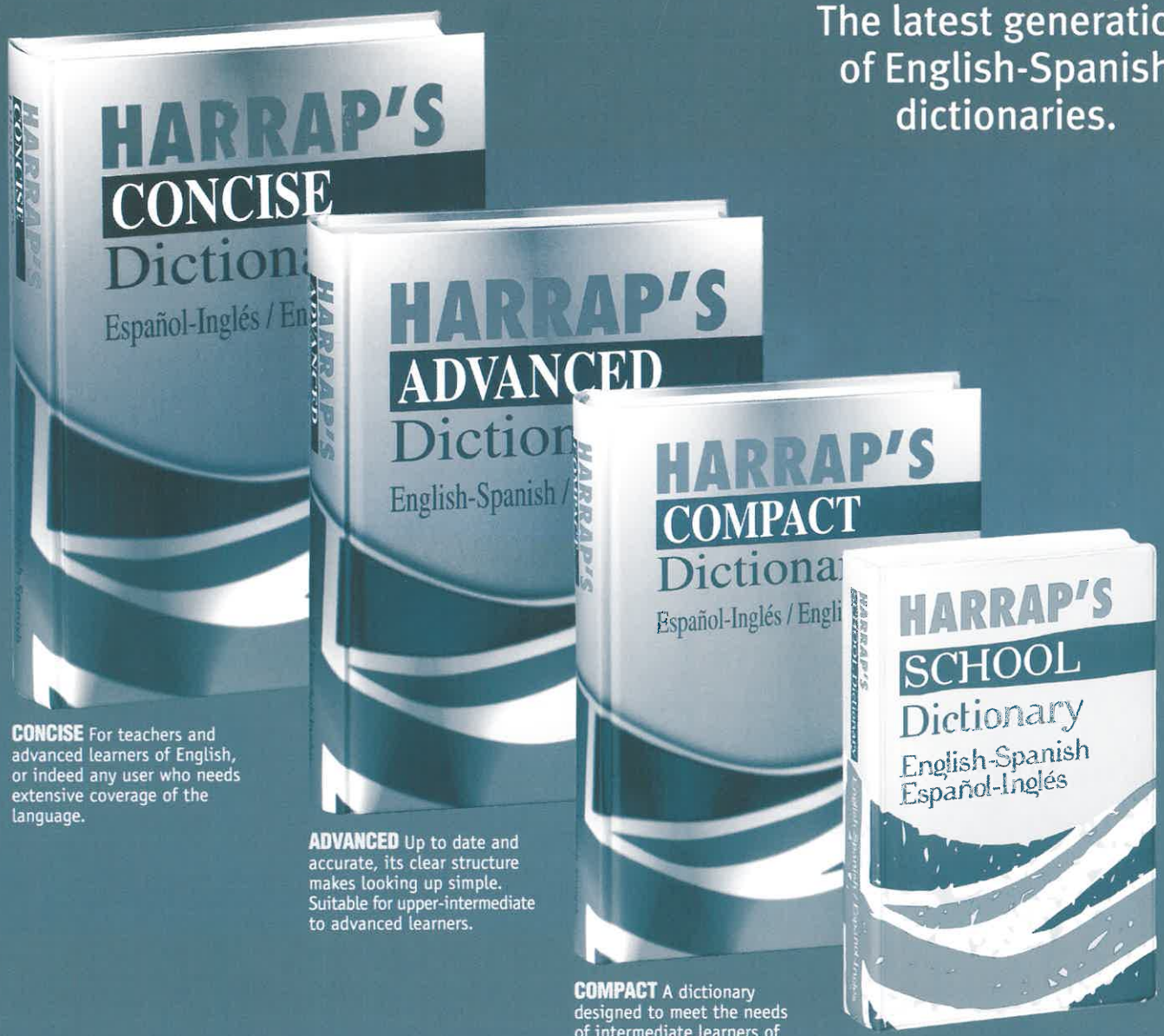

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