

NEWS



Unit of Work: The Little Indian
by Cristina Santamaría Marín

Writing Poems from Song Titles
by J. L. Bartolomé

An interview with: Dilys Bone
by José Antonio Martín
and Maria Teresa Galobardes

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Dear Members of APAC,

To be president of APAC for six years has been for me an honour and, why conceal it, a challenge, but everything in life has its moment and now, I believe, the time has come to pass the reins to another who will conduct APAC along the paths considered most expedient.

Partially reorganised three years ago, this management committee, over which I presided, seems to have done good work: the Association has a healthy economy with sufficient members to allow us to have at our disposal an office and an assembly hall: office hours are part-time open to members every afternoon Mondays to Fridays; our magazine has greatly improved, there is a new team of editors backed by specialists in lay-out, printing and distributing. All this IS financed exclusively from membership fees; also three monographs have been published, one every two years due to the work involved and cost of each one.

The "Jornades", which have always been our "flag-ship", remain the best in the Iberian Peninsula and some say in Europe. Close collaboration with the University of Barcelona has been maintained and improvements at the University have redounded to our "Jornades". The number of teaching staff attending has not diminished significantly, although there has been a change in the type of teachers; thanks to our mini-courses we have been able to attract those teachers who with greater experience were not happy with attending different sessions and wanted either to concentrate on a single topic or to have the opportunity to do something more academic. This has taken us to offer three very different mini courses which we think cater for all tastes. But we have still kept the general discussions and talks we have always held.

For three years we have had our own web page in which information is given concerning who we are and what we do, details of the APAC and John McDowell Awards and how new members can subscribe or request past numbers of our magazine APAC OF NEWS

We continue to send by ordinary mail the "call for papers" and the APAC ELT CONVENTION pre-programmes with the Registration Form, which can also be returned via Internet.

There are Delegates in the four Catalan Capitals so that our management may be decentralised and the entire Catalan Territory may be uniformly served.

Since the Association is organised and run by teaching specialists I feel, as a member of the Committee, duly satisfied with the work accomplished.

I trust the new Committee may count on the same support that all members have afforded us in the past.

As president I take my leave but as a colleague I remain at your service.

Sincerely yours,
Isabel Vidaller

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

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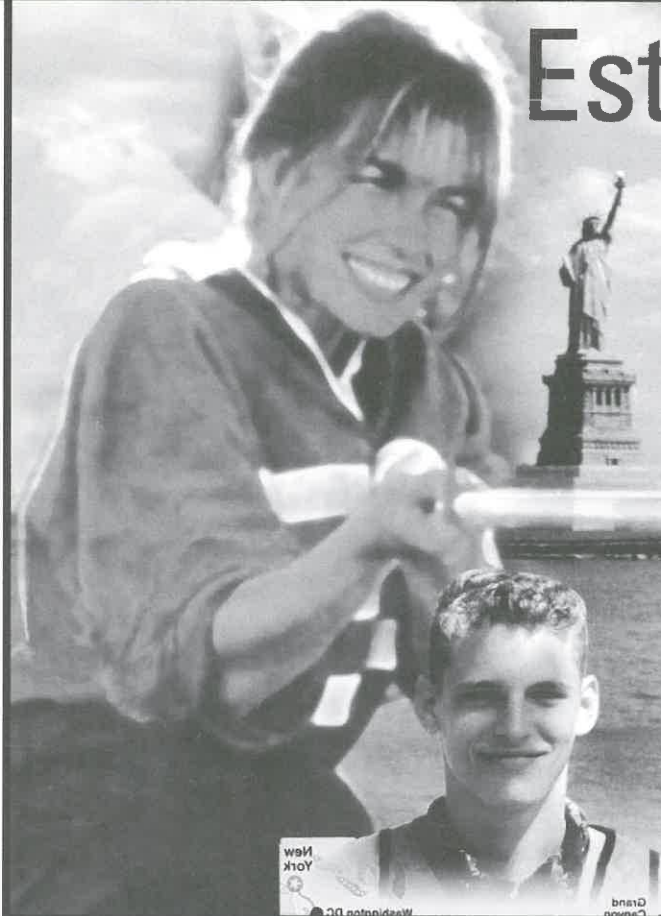
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UNIT OF WORK: **The Little Indian**

by Cristina Santamaría Marín, winner of APAC's 1st prize.
Premi de la Modalitat A (Exposicions d'experiències
pràctiques d'ensenyament de llengua anglesa)

This Unit of Work is outlined to develop with the students of Initial Cycle of Primary School, through the Physical Education area, that would be taught in English.

This Unit of Work is especially elaborated, thinking of the physical aptitudes, concerns and motivations of the Initial Cycle pupils. Likewise, it pretends to develop their imaginative ability and their capacity for using the symbolical game. In general, the students at this age are attracted by the different activities that encourage their imagination.

In order to make the foreign language learning process more effective, in relation with the students' communicative capacity and, at the same time, using their imaginative ability, it's necessary that we create a clear and well defined context, where students can evolve their own communicative competence.

The role-play activities, as a resource in the foreign language and Physical Education classes, allow working with the contents of method and attitude, in contexts that are completely meaningful, although they are fictitious and like a game. At the same time, these activities permit to evolve the students' individual communicative and expression capacities, helping them to overcome their shyness and the mistake fear, and encouraging their self-esteem. On the other hand, these role-play activities make easier to overcome some students' inhibitions, especially oral communication and body expression.

Even though this unit is a proposal to develop the Physical Education area in English, it includes some concepts that had been worked in the *Coneixement del medi: social i cultural* area. The lesson that is developed in this unit, some of the more significant geographical elements, is very near to the students of this cycle, because they could relate it, with other aspects that they already know. At the same time, it helps to consolidate concepts that had been worked previously in the classroom.

In this Unit of Work, we also include an activity in which the students must interpret an easy map, in order to perform the activity. In this way, we reinforce a particular method of this area: *anàlisi i observació de plànols senzills*, that had been worked previously in the classroom

On the other hand, we pretend to introduce through the story, the students' respectfulness with the different origins and traditions of each person, and at the same time, reinforce the acceptance and respect of these differences.

We have thought to develop this unit in ten sessions during the sixth quarter of the Initial Cycle, because the students need some previous knowledge such as action verbs, colours, numbers, etc. that would be introduced and reinforced in former units.

On the other side, this unit is outlined as a synthesis, where all the contents that had been proposed, in different units, all through the cycle, can be revised.

DIDACTIC OBJECTIVES

Foreign Language Objectives

- Listening and global comprehension of the meaning of the story: **The Little Indian**.
- Physical response, dramatising the story.
- Recognising in the story the name of the different geographical spaces: **campsite, tepee, wood, grass, path, road, mud, hill, cave, river**.
- Oral production of the different geographical spaces and the sound that is produced in trespassing: **Sh; swish; suck, squelch; gasp; grrrr; pitter, patter; clog, clap**.
- Recognising action verbs and their prepositions: *walk through / into / out, swim across, climb up, run down / up / out of, look into, peep at, go into / out*.
- Memorise and reproduce a song, a rhyme.

Objectius d'Educació Física

- Discriminar estímuls auditius que condicionin el moviment.
- Representar accions que es reconeguin fàcilment.
- Experimentar les possibilitats expressives del propi cos de forma global.
- Simbolitzar accions pròpies de diverses situacions.
- Respondre correctament als estímuls en els jocs.
- Executar ordres.
- Experimentar el joc com a objecte de plaer i recreació.
- Participar activament en les activitats.

MAPA DE CONTINGUTS DE LA UNITAT

Foreign Language Contents

PROCEDIMENTS	FETS I CONCEPTES	ACTITUDS I VALORS
<ul style="list-style-type: none"> • Listening a song and a tale. • Global comprehension of the song and the tale through visual help: flash cards. • Identification and memorising of the different geographical spaces and the sound that are produced in trespassing • Repetition of the song and the sounds of the tale. • Production of usual and frequent oral messages in the activities development. • Dramatisation of the tale. • Distinction and use of no linguistic elements: glance, intonation, and gesture. • Matching image-sound using visual help, flash cards. 	<p>Vocabulary:</p> <ul style="list-style-type: none"> • Numbers: review the numbers from 1 to 10, counting and discounting. • Nouns: <i>Indian, feather, headband, bow, and arrow.</i> • Real space situations: <i>campsite, tepee, road, wood, grass, mud, river, hill, cave.</i> • Onomatopoeias of different sounds: <i>sh, sh; swish, swish; suck, squelch; gasp, gasp; grrrr; pitter, patter, clog, clap.</i> • Actions: walk on tiptoe, walk through, swim across, climb up, look into, go into. • Verbs: <i>whistle, climb, close, look peep, listen, creep, stagger, stumble.</i> • Verb tenses: <i>simple present tense, imperative.</i> • Situation prepositions: <i>up, down, through, across, into, out.</i> • Adjectives: <i>little, dark, tall.</i> • Questions: <i>Where is it from? It's from...; Do you like your friends?, Yes, I do; No, I don't.</i> <p>Communicative Functions:</p> <ul style="list-style-type: none"> • Greetings / leavings: <i>Hello!, Hi!, Goodbye!, Bye, bye!</i> • Introductions: <i>How do you do? , My right / left friend is...</i> <p>Socio-Cultural Aspects:</p> <ul style="list-style-type: none"> • American Indians historical surroundings. 	<ul style="list-style-type: none"> • Active participation in the games, songs and role-playing activities. • Collaboration with the other students. • Concern and effort in the correct song and rhyme production, games and dramatisations of the tale. • Carefully listening. • Respect the game rules. • Respect the other students.

Continguts d'Educació Física

PROCEDIMENTS	FETS I CONCEPTES	ACTITUDS I VALORS
Control i consciència corporal		
<ul style="list-style-type: none"> • Utilització dels sentits en l'organització del moviment espacial. • Realitzar activitats en què l'alumne hagi produir sons. • Situació del propi cos en funció de nocions de dins /fora, a dalt/ a baix, etc. 	<ul style="list-style-type: none"> • El sentit de l'oïda: consciència. • Nocions de: dins/fora, a dalt /a baix, entre, creuar, travessar, etc. 	<p>Responsabilitat individual.</p> <ul style="list-style-type: none"> • Afavorir la utilització eficaç de l'espai.

PROCEDIMENTS	FETS I CONCEPTES	ACTITUDS I VALORS
Execució d'habilitats coordinatives		Relació amb els altres. <ul style="list-style-type: none"> • Interès i col·laboració en les activitats motrius col·lectives. Respecte a l'entorn. <ul style="list-style-type: none"> • Sensibilització per la interacció amb l'entorn en les activitats a la natura.
<ul style="list-style-type: none"> • Contrast entre els diferents tipus de moviments lents i ràpids, etc. • Experimentació de girs sobre diferents eixos corporals. 	<ul style="list-style-type: none"> • Funcionalitat de les parts del cos en els diferents tipus de moviments: lents, ràpids, etc. • Girs sobre diferents eixos corporals: tombarelles endavant i enrere. 	
Expressió corporal i dramatització		
<ul style="list-style-type: none"> • Realització de jocs o activitats en què es proposin situacions o personatges que es puguin imitar. • Dramatitzacions i representacions de petits contes. • Relació del moviment del cos amb el ritme de cançons, danses o cantarelles infantils. 	<ul style="list-style-type: none"> • La simulació i imitació de situacions. • Danses amb coordinacions senzilles. 	
Realització de jocs		
<ul style="list-style-type: none"> • Experimentació del joc com objecte de plaer. • Simbolització en el joc 	<ul style="list-style-type: none"> • Jocs tradicionals amb normes i regles senzilles. 	

ACTIVITATS D'ENSENYAMENT I APRENTATGE

Per treure el màxim de profit de les activitats de la unitat, cal que els nens i nenes s'impliquin el màxim possible en la història que anirà desenvolupant-se tot al llarg de la unitat. Per això, cal que les activitats complementàries de l'àrea d'Educació artística: visual i plàstica, es desenvolupin de manera paral·lela, a l'aula amb l'ajut de les tutores, ja que, el resultat d'aquestes activitats, és necessari pel funcionament posterior de la unitat de programació.

Totes les activitats, tant jocs, com cançons o audicions, estan enllaçades les unes amb les altres amb la continuïtat d'una història que els està succeint als alumnes en companyia de la nova mascota i guia: The Little Indian. El fil conductor de la història és un petit indi/índia, que evidencia la diversitat de persones, procedències, tradicions, mentre els ensenya l'entorn on viu, diversos jocs, cançons, etc., i amb el qual els alumnes gaudiran de diverses aventures.

Per tal que es vegi de manera més clara i ràpida en que consisteix cada activitat, hem utilitzat un codi de símbols:

Speaking	Game	Song and dance
Tale	Drawing	Vocabulary
Song	Listening	Rhyme
		Final task

1. Where is he from?

Structures: *Where is it from? It's from...*

Orientacions

Per tal d'introduir el tema de la diversitat de procedència i de cultures, es proposa als alumnes que preguntin als seus familiars jocs tradicionals de diferents llocs que coneguin, per tal d'explicar-los després a classe i poder jugar-hi. Alhora de presentar el joc en llengua materna, els alumnes hauran d'indicar la seva procedència, tot contestant a la pregunta: *Where is it from? It's from...*

El mestre/a pot recordar o bé introduir jocs tradicionals catalans: l'eixarranca, saltar a corda o amb gomes, les bitlles, les bales o la baldufa, joc del cercol o diàbolos, etc.



2. A new friend introduction

Nouns and adjectives: *Indian, feather, headband, bow, arrow. Little.*

Verbs: review of action verbs: *play, walk, tiptoe, swim, climb, look, run.* Introduction of the verbs: *whistle, listen, creep.*

Colours: review of the colours worked previously.

Numbers: review of the numbers from 1 to 10, counting and discounting.



Song: "Ten Little Indians"

One little, two little, three little Indians,

Four little, five little, six

Ten little Indians.

Ten little, nine little, eight little Indians,...

La cançó es pot repetir a l'inici de cada sessió, per a donar la benvinguda al nou amic.

Orientacions

S'introdueix el personatge del conte: *the Little Indian*, enumerant primer les diverses accions que els són pròpies als indis, amb l'ajut de *flash cards*, o bé representant els moviments; i després, les característiques del vestuari: *He wears a headband with a feather, he uses a bow and arrows*, per tal que els alumnes dedueixin de qui es tracta. Un cop el personatge ha estat identificat, els alumnes decidiran quin és el nom del nou amic, i cantaran la cançó *Ten Little Indians*, per tal de donar la benvinguda a la mascota de la història: el petit indi/índia.



3. Simon says: whistle, stumble, stagger

Verbs: review of the action verbs: *play, walk, tiptoe, swim, climb, look, run*. Consolidation of the verbs: *listen, creep*. Introduction of the verbs: *stumble, stagger, whistle*.

Orientacions

A continuació per reforçar el vocabulari introduït, es realitzarà un joc de TPR: *Simon says*, tot utilitzant els verbs que representen accions que realitzen els petits indis. En aquest cas es fa un repàs de verbs ja coneguts: *play, walk, tiptoe, swim, run, climb, look*; i es reforcen els verbs nous: *whistle, listen, creep, stumble, stagger*. Un cop s'ha assolit el nou vocabulari, es pot fer que els alumnes, per torns, siguin directors de joc.

4. Fancy dress

Orientacions

Per tal que puguin venir adequadament abillats com a indis en les properes sessions d'aquesta unitat, en les sessions d'Educació Artística: visual i plàstica, elaboraran, amb l'ajut dels professors/es, unes bandes pel cap adornades amb gomets de diferents colors, tot fent sanefes, i unes plomes que pintaran de colors.



5. Oneself introduction

Vocabulary: *Hello!, Hi!, Goodbye!, Bye, bye.*

Structures: review: *What's your name?, My name is...;* consolidate: *How do you do?;* and introduce the new structure: *My right/left friend is...*

Orientacions

A partir d'ara, en les activitats de l'àrea d'Educació Física, els alumnes portaran sempre posada la banda del cap i la ploma elaborades prèviament, i hauran d'actuar i moure's com si fossin indis de debò.

Tots els alumnes hauran de pensar-se un nom indi: el

nom d'un animal salvatge o de granja que ja coneixen, acompanyat d'un qualificatiu de mida o bé d'un color. Posteriorment, aniran desplaçant-se pel gimnàs o un espai delimitat, tot saludant-se i presentant-se els uns als altres. Després d'una curta estona, s'asseuran en rotllana i hauran de presentar-se ells mateixos i als companys que tenen tant a la dreta, com a l'esquerra en la rotllana, tot intentant recordar els noms indis de cadascun dels companys.



6. Discovering landscape elements

Nouns: *tepee, path, campsite, road, wood, grass, mud, river, hill, cave.*

Adjectives: *dark, twisty, deep, tall, wet, steep.*

Verbs: *play, walk, whistle, tiptoe, swim, climb, look, peep at, stagger, stumble.*

Orientacions

Amb ajut de *flash cards*, o bé fotografies de diferents tipus, el mestre/a anirà presentant als alumnes els elements geogràfics de l'entorn que envolta al nou amic, *The Little Indian: campsite, road, wood, grass, mud, river, hill, cave*. També s'aniran introduint els diferents adjectius, que qualifiquen, de manera més apropiada, cadascun dels elements geogràfics. Alhora podem repassar els colors, tot indicant de quin color és al dibuix o fotografia, etc.



7. Wood, river, hill

Nouns: *tepee, path, campsite, road, wood, grass, mud, river, hill, cave.*

Verbs: *play, walk, whistle, tiptoe, swim, climb, look, peep at, stagger, stumble.*

Orientacions

Joc semblant a *Earth, water, air*, però en aquest cas hauran de situar-se allà on és la *flash card* o fotografia que representa l'element que el mestre/a ha dit. En un principi només s'introduiran tres paraules del vocabulari d'elements paisatgístics, però a mida que els vagin assolint es podran introduir més, fins i tot es pot complicar el joc, introduint les accions associades a cada element del paisatge: *campsite - play; path - walk; road - walk, whistle; wood - tiptoe; grass - walk, creep; mud - walk; river - swim; hill - climb, look, stumble, stagger; cave - look, peep at; etc.*



8. Discovering the surroundings

Actions: *walk through, walk down, swim across, climb up.*

Onomatopoeias of different sounds: *sh; tip, toe; swish; suck, squelch; swim; gasp.*

Adjectives: *sticky.*

Prepositions: *through, down, across, up, at.*

**Text:**

Our new little friend is going to explain us his home neighbourhood, and tomorrow expedition:

"At the end of the campsite path, there's a twisty road. Then, we'll walk down the twisty road.

There's a dark wood, There are a lot of wild animals: wolfs, snakes, bears... in the dark wood; and we must be very quiet; sh, sh, sh, sh, sh, sh.

We'll walk through the dark wood; tip, toe, tip, toe, tip, toe, tip, toe.

Just in front of the dark wood, there's some tall green grass and we'll walk through the tall grass; swish, swish, swish, swish.

When the tall grass finishes there's a big patch of wet mud. Ugh! It's very sticky. Suck, squelch; suck, squelch; suck, squelch; suck, squelch.

At the other end of the wet mud, we can see a deep river. We'll swim across the deep river; swim, swim, swim, swim, swim, swim, swim.

And at the other bank of the deep river, there's a very steep hill. We'll climb the steep hill; gasp, gasp, gasp, gasp, gasp, gasp, gasp.

Just up the steep hill, we can see the campsite and all the surroundings.

Orientacions

Amb aquesta activitat, els alumnes aniran descobrint i experimentant les sensacions sonores en anar passant per diferents tipus d'accidents geogràfics.

De la mà de la nostra nova mascota, *The Little Indian*, anem desvetllant als alumnes l'entorn paisatgístic del seu món. És important, al principi, seguir el mateix ordre en la seqüència paisatgística, ja que d'aquesta manera facilitarem la memorització, tant dels elements geogràfics com dels sons que es produeixen en travessar-los.

 **9. The map****Orientacions**


A la classe, amb l'ajut dels/les mestres, i com activitat de l'àrea d'Educació artística: visual i plàstica, pintaran un plànol senzill on apareixen els diferents elements geogràfics introduïts en l'activitat anterior.

 **10. The tale: the hill**

Onomatopoeias of different sounds: sh; tip, toe,; swish; suck, squelch; swim; gasp.

Vocabulary: tepee.

Actions: walk through, walk down, swim across, climb up.

 **The Story:**

The little Indian wakes up. He gets out of the bed. He gets dressed. He has his breakfast.

He says to his mummy, "Ooooooooooooooooooooooh! I'm going to play."

He goes out of his tepee and there we are, waiting for him.

We walk down the campsite path. Walk, whistle, walk, whistle, walk, whistle.

Just outside the campsite, there's a twisty road. We walk down the twisty road, walk, whistle, walk, whistle.

There's the dark wood. We go into the dark wood, quietly. There are a lot of wild animals. Sh! Sh! Sh! Sh! Sh! Sh! Sh!

We walk through the dark wood, tip, toe, tip, toe, tip, toe, tip, toe. Then the dark wood finishes.

There's some tall grass. We walk through the tall grass, swish, swish, swish, swish, swish.

There's some wet mud. It's sticky! We walk through the wet mud, suck, squelch, suck, squelch, suck, squelch.

There's a deep river! We swim across the deep river. Swim, swim, swim, swim, swim.

There's a step hill. We climb the step hill, gasp, gasp, gasp, gasp, gasp.

"Look! The campsite. What a nice view. Oh! There's my tepee!

Let's play to some games.

Orientacions

Abans de començar a escoltar i seguir la història, es farà una petita discussió per comprovar per a quins llocs es desenvolupa l'acció a partir del plànol que els va facilitar el nou amic: *the Little Indian*, i que ja van pintar. Alhora que identificaran la situació espacial de l'acció en els diferents espais del centre escolar, parc, etc. En explicar la història, tots els alumnes segueixen al mestre/a per les diferents situacions. Cal fer molt d'èmfasi en els sons de la història. Mentre es passa pels diversos elements geogràfics, es convida als alumnes que repeteixin els sons adequats a cada situació i representin les accions més adients.

**11. North wind, South wind**


Vocabulary: review of the weather vocabulary: wind, North wind, South wind.

Orientacions

D'entre tots els alumnes es fan dos grups de tres o quatre nens i nenes. Un dels grups representarà el *North wind*, i l'altre representarà el *South wind*. El grup que representa el *North wind*, ha d'empaitar i tocar a la resta de companys, que quedaran congelats, i no es podran moure. El grup del *South wind*, haurà de descongelar als companys. El joc s'acaba quan tothom queda congelat i el *South wind* queda controlat.

**12. The running talisman**

Vocabulary: review of the weather vocabulary: thunder, rain, raindrops, pitter, patter.

 **Rhyme: "I hear thunder"**

I hear thunder,

Oh! Don't you.

Pitter, patter raindrops,

Pitter, patter raindrops.

I'm wet through.

Orientacions

Tots els alumnes seuen en rotllana, amb la mà dreta a sobre de la mà esquerra dels companys. Mentre diuen la *rhyme*, es va passant el talismà de mà en mà: de mà dreta a mà dreta del company. Al nen o nena que li cau el talismà, o que en acabar la *rhyme*, el té a la mà, pagarà una penyora. La devolució de les penyores es fa al final del joc. El mestre/a es qui decidirà quan es fa la devolució, i qui farà d'àrbitre en les devolucions. Per tornar la penyora al propietari, aquest haurà de realitzar l'acció que els companys determinin, sempre que la sàpiguen expressar en anglès. D'aquesta manera aconseguim repassar molts dels verbs d'accions i vocabulari apresos.

13. The tale: It's raining

Onomatopoeias of different sounds: *sh; tip, toe; swish; suck, squelch; swim; gasp.*

Actions: *walk through, swim across, stumble, stagger, run through, run down, run up.*

Vocabulary: *tepee.*

The Story

"Oh, no! It's raining." *Pitter, patter, pitter, patter, pitter, patter.*

"We must return to the tepees in the campsite."

We run down the hill, stumble, stagger, stumble, stagger, stumble, stagger, stumble, stagger.

.....
Up the twisty road, run, run, run, run, run, run, run, run.

We run up the campsite path, run, run, run, run, run, run, run.

And the little Indian crawls into the tepee.

"Ooooooooooooooooooh! Mum! It's raining!"

Orientacions

Quan el mestre/a cregui convenient finalitzar la sessió, es realitzarà aquesta activitat. D'aquesta manera, es torna al punt de partida, per tornar a reprendre l'aventura en la propera sessió, en la que es faran nous descobriments.

En el camí de tornada, al igual que en el d'anada, els alumnes realitzaran les accions que va indicant la història. En simular que baixant corrents de la petita muntanya, hauran de tentinejar, trontollar i fer tombarelles tot imitant la correguda per un fort pendent. Els sons són una mica diferents dels del camí d'anada, perquè estem corrents cap al campament.

14. The talisman

Orientacions

A la classe, amb l'ajut dels/les mestres, i com activitat de l'àrea d'Educació artística: visual i plàstica, realitzaran un petit talismà amb fang, en el que hi faran un forat per poder passar un cordill. Un cop assecat, pintaran dels colors que vulguin, i finalment, hi posaran el cordill per poder penjar-se'l del coll.

15. The tale: The cave

Actions: *walk through, walk down, swim across, climb up, look into, peep, walk into.*

Onomatopoeias of different sounds: *sh, sh; tip, toe, tip, toe; swish, swish; suck, squelch; swim, swim; gasp, gasp; creep, creep.*

Prepositions: *through, down, across, up, into, out.*

The Story

The little Indian wakes up. He gets out of the bed. He gets dressed. He has his breakfast.

.....
"Ooooooh! Look! There's a cave!"

It's a very dark cave! We look into the dark cave, peep, peep, peep, peep, peep.

We go into the dark cave creep, creep.

We Listen. Nothing.

We go out of the dark cave, ceep, creep, creep.

Orientacions

Cal que tots els alumnes portin el plànol, per no perdre's i el talismà que han elaborat. Tal com s'ha fet anteriorment, tots els alumnes segueixen al mestre/a representant les diferents situacions espacials en les que es troben i que ja coneixen, repeteixen els sons adequats i les accions pròpies de cada situació.

S'ha de tenir en compte que l'activitat no acaba aquí, sinó que la història continua després amb alguns jocs i la sorpresa final.

16. Everybody changes

Structures: *Do you like your friends?; Yes, I do; No, I don't. I like...; close your eyes; turn round.*

Orientacions

Es tracta del joc anomenat també **Rebombori general**: Els alumnes seuen en rotllana, amb cercles o rodes que indiquin la situació de cadascun. L'alumne que para es situa en el centre de la rotllana, amb un braç estirat i els ulls tancats, seguint les ordres del mestre/a: *Close your eyes. Turn round. Stop!*. S'atura i pregunta al nena qui està assenyalat si li agraden els companys que té a la dreta i a l'esquerra: **Do you like your friends?**. Les possibles respostes poden ser tres: **Yes, I do**; amb la qual cosa no es produeix cap canvi; **No, I don't**; i aleshores, haurà d'indicar a quins altres dos companys vol tenir per veïns, i es produirà un canvi, moment en que el nen/a del centre aprofitarà per ocupar un dels quatre llocs que restaran lliures. Finalment la última resposta possible és: **Everybody changes**, amb la qual cosa tothom ha de canviar de lloc.

17. The tale: The mystery

Actions: walk through, swim across, climb up, look into, peep, crawl, run out, stumble, stagger, run through, run down, run up.

Onomatopoeias of different sounds: sh; tip, toe; swish; suck, squelch; swim; gasp; creep; clog, clap.

Prepositions: through, down, across, up, into, out.

The Story

"Let's investigate the cave!"

We crawl into the dark cave creep, creep, creep, creep, creep, creep, creep.

Deeper and deeper and deeper and deeper and deeper, into the dark cave... Suddenly!

"Ooooh! Be quiet! Sh, sh, sh, shhhhh! Don't you hear a noise? What's this?"

"Grrrrrrrrrrrrrrrrrrrrrrrrrrrrrr!!!"

We run out of the deep and dark cave, clog, clap; clog, clap; clog, clap; clog, clap; clog, clap; clog, clap.

.....

And the little Indian crawls into the tepee.
"Ooooooocoooooooooh! Mum!"

Orientacions

Com en totes les activitats anteriors, en les quals s'ha explicat una part de la història, els alumnes participen activament en la narració, tant dramatitzant les diverses situacions, com repetint els sons que es produeixen en passar per cadascun dels elements geogràfics.

18. What does it live in the cave?

Vocabulary: review of the vocabulary learned all through the cycle: colours, sizes, animals, physical appearance, etc.

Orientacions

Abans de finalitzar la sessió, es fomentarà un petit debat, per tal d'esbrinar que ha estat el que els ha espantat a la cova. Quin tipus de ser hi viu, com és, etc.

19. What are you afraid of?

Orientacions

A la classe, amb l'ajut dels/les mestres, i com activitat de l'àrea d'Educació Artística: visual i plàstica, realitzaran un dibuix de l'animal o l'ésser que han imaginat i que viu dins la cova.

20. Final task

Orientacions

Els alumnes per grups, inventaran la seva pròpia aventura, utilitzant el mateix personatge, o inventant-se un de nou.

Després l'explicaran als companys i tots junts hauran d'escenificar l'aventura.

21. We are Indians

Vocabulary: silent, forest.

Verbs: hunt, search, shoot.

Orientacions

Per tal de celebrar el final de l'aventura i com acomiadament del nou amic, tots els alumnes es situaran en rotllana i realitzaran una dansa índia, representant les accions que indica la cançó, o bé dansaran lliurement, allò que la música els suggereixi.

Song: "We are Indians"

We are Indians,

We're creeping through the forest on silent foot.

We are Indians,

We're creeping through the forest on silent foot.

We're looking for animals,

We're hunting animals,

We're searching for animals,

With arrows to shoot.

22. The Unit album

Orientacions

A la classe, amb l'ajut dels/les mestres, i com activitat de l'àrea d'Educació Artística: visual i plàstica, realitzaran una portada pel petit àlbum de la unitat, en el qual afegiran: el full de la cançó *Ten Little Indians*, el plànol la lletra de la *Rhyme: I hear Thunder* i el dibuix que han elaborat, d'allò que els ha espantat a la cova i finalment, com a cloenda de l'àlbum, la cançó *We are Indians*.

ASSESSMENT

The assessment is included inside the dynamic of the lessons' development and it is integrated in the teaching learning sequence of activities. These activities will give information about the results and the necessary modifications of the unit.

The systematic observation of the students in the teaching learning process, must be useful for the teacher to detect mistakes or shortages, and be able to supply the best pedagogical help in order to correct them. It is necessary to point out those aspects that we consider more important to grant the success of the formative assessment and settle some directions that will help the assessment of the more relevant learning aspects.

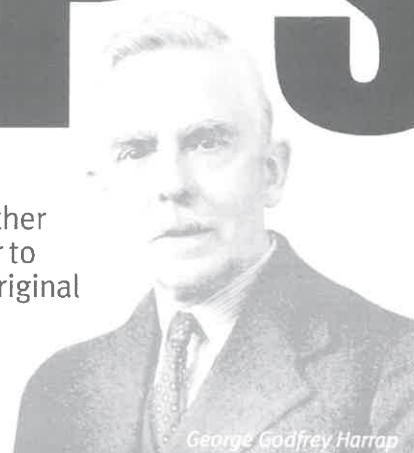
That's the reason why, it's necessary to work out a guide assessment sheet. This would show the most relevant aspects that the teacher must bear in mind, when trying to determine the achievement degree of the suggested objectives.

Once the Unit of work has ended, the assessment process would be finished. With different synthesis and adding assessment activities, that would consider the results of the learning process and would help to detect and check, till which point the proposed objectives for this period, had been achieved.

HARRAP'S

Dictionaries

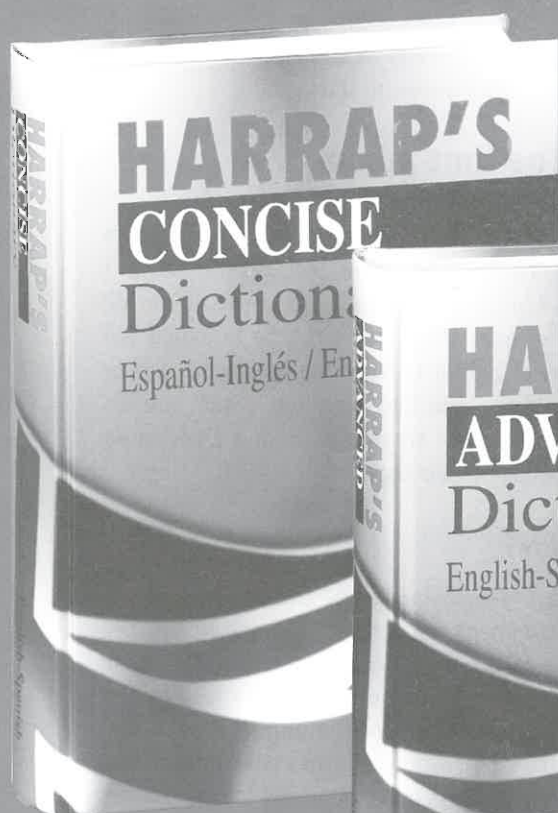
There have been many other bilingual dictionaries *similar* to Harrap's, now at last the original has arrived in Spain!



George Godfrey Harrap

Bienvenido Mr. Harrap

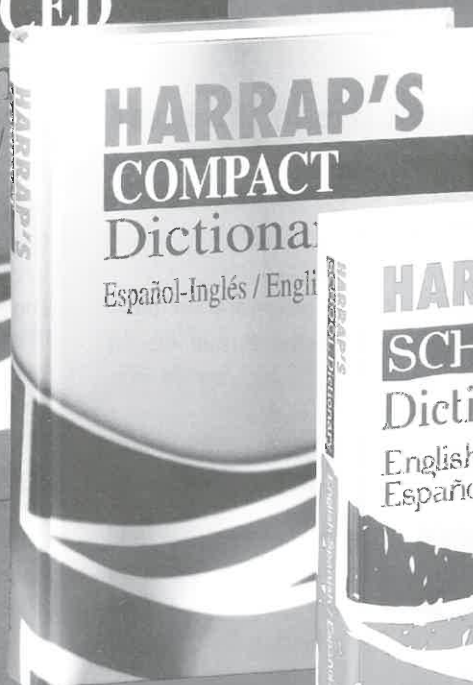
The Harrap range.
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dictionaries.



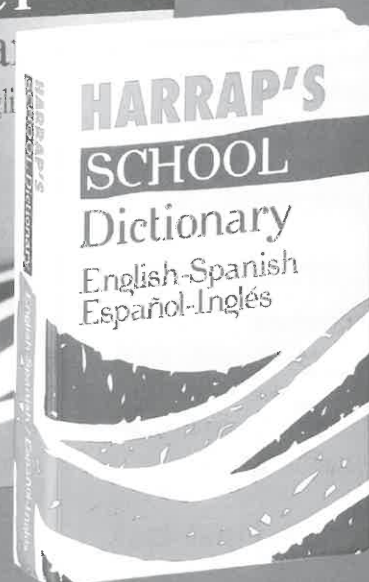
CONCISE For teachers and advanced learners of English, or indeed any user who needs extensive coverage of the language.



ADVANCED Up to date and accurate, its clear structure makes looking up simple. Suitable for upper-intermediate to advanced learners.



COMPACT A dictionary designed to meet the needs of intermediate learners of English.



SCHOOL Created specifically for school-age beginners and pre-intermediate learners who are just starting to need a bilingual dictionary.

HARRAP'S
Dictionaries

Real English. Real life.

Writing Poems from Song Titles

by J.L. Bartolomé
I.E.S. Montsacopa (Olot)

In the November 1994 issue of *APAC of News* I brought out an easy-to-do activity to push writing on lazy students ("Pop line answers: funny interviews for lazy/unmotivated students"). Further revision of this task has proved that the students are to be fanciful and sensitive, and the intellectual challenge that lies behind it is quite a sizeable one.

In a somewhat similar approach I would like to present another time-saving (elaborate?) technique to encourage teenage students to produce funny, clever, sensitive poems which are not originally of their own: building them on the titles of pop songs. The full borrowing of the song titles supplies the whole stuff of the poems (lines, syntax, rhythm, rhyme...). The creative task of the poem-makers is to let their feelings flow and carry the song titles onto any kind of aesthetic boundaries they like. Again the intellectual challenge can be great and so is the fun the language learners and their pushers can get.

This is the outline of four graded tasks.

A. Write a short poem about a topic suggested by a particular album (soundtracks draw well) using some of the titles of the same album

"Irish Love"

Meeting under the trees
In a secret place
Fear and hatred
Love and guilt
The long road

(from *Cal* by Mark Knopfler)

or sharing the lines with song titles from other groups or songwriters

"Flight of the Gull" (from Neil Diamond's *Jonathan Livingston Seagull*)

Living on an island	(Status Quo)
Up on the roof	(Carole King)
Staring at the ground	(Roxette)
Feel the earth move	(Carole King)
Quiet Storm	(Smokey Robinson)
Lonely looking sky	(Neil Diamond)
Four winds	(Mike Oldfield)
Spreading wings	(Gabriel Yard)
Skybird	(Neil Diamond)
Freebird	(Lynyrd Skynyrd)
Flip flop and fly	(Elvis Presley)
Riding high	(Bob Marley)
Over the rainbow	(Judy Garland)

Round and round	(Jaki Graham)
Sailing homeward	(Donovan)
Catch a falling star	(Perry Como)

B. Write a short free verse poem bringing together some song titles from a few (no more than four or five) pop stars. Altogether there should not be more than twenty song titles. One of these must become the title of the new poem.

Roxette

"Wish I could fly", "You can't put your arm around what's already gone", "It will take a long time", "Waiting for the rain"

Tracy Chapman

"All that you have is your soul", "Be careful of my heart", "If these are the things", "Dreaming on a world", "Heaven's here on earth".

Queen

"Let me live", "My life has been saved", "Heaven for everyone", "A winter's tale"

"A Winter's Tale"

Let me live
Waiting for the rain
Dreaming on a world.
Wish I could fly
All that you have is your soul:
It will take a long time.

C. Collect the song titles of a particular pop star. Arrange the titles in alphabetical order.

Tracy Chapman's hits

Try to write short/long poems by linking the titles in different ways:

1. Alphabet

Fast car
First try
For my lover
For you
Freedom now

2. Clustering clever ideas (epigrams)

Heaven's here on earth	The rape of the world:
Behind the wall	Woman's work
Less than strangers	Wedding song:
Paper and ink	"Bang bang bang!"

Give me one reason Tell it like it is
Why? So

3. Free verse (about a topic, the title must be one of the original titles)

"If not now"

A hundred years
Across the lines
Cold feet
Behind the wall
Born to fight
At this point in my life
Dreaming on a world
Talkin' bout a revolution
Freedom now
If these are the things
Matters of the heart
(Short supply)
Material world
(Mountains o' things,
Smoke and ashes)
The rape of the world
The only one.
Speak the word
Tell it like it is
The promise
New beginning
Crossroads
This time
I'm ready
If not now
Give me one reason
Paper and ink
Why?

D. With larger stocks of song titles there are many-coloured possibilities to frame them into poetry.

1. Anaphorical openings, parallelisms

- a) Only a woman's heart (Eleanor McEvoy)
Only sixteen (Sam Cooke)
Only you (Platters)
- b) Love is history (Michele)
Love is a battlefield (Pat Benatar)
Love conquers all (ABC)
Love missile F-11 (Sigue Sigue Sputnik)
- c) It's impossible (Perry Como)
It's all too much (The Beatles)
It's my life (Talk Talk)
It's my party (Lesley Gove)
It's a long way there. (Little River Band)
It's so easy (Guns 'n' Roses)
It's now or never (Elvis Presley)
It's only make believe (Conway Twitty)
It's a miracle (Culture Club)

- d) "Baby Jane" (Dr Feelgood)
Baby we've got a date (Bob Marley)
Baby you still got it (The Captain & Tennille)
Baby I'm a want you (Bread)
Baby it's you (The Beatles)
Baby please don't go (John Lennon)
Baby come back. (Equals)
Baby now that I've found you (Foundations)
Baby what a big surprise (Chicago)
Baby Jane (Dr Feelgood)
Baby baby don't cry (Smokey Robinson)
Baby I don't care (Joni Mitchell)

2. Onomatopoeias

- Boom Boom (John Lee Hooker)
- Crash! Boom! Bang! (Roxette)
- Bang Bang (Cher)
- Boom boom boom (The Outhere Brothers)
- Tick Tock (Vaughan Brothers)
- Razzle Dazzle (Bill Haley)
- Chirpy Chirpy Cheep Cheep (Middle of the Road)
- Shoop Shoop (Cher)
- Mmbop (Hanson)

3. Anaphorical colours

- Black night / Black coffee
(Mike Oldfield/ Sinead O'Connor)
- Red wine / Red sky
(Woody Guthrie/ Status Quo)
- Purple rain / Purple haze
(Prince/ Jimmi Hendrix)
- Blue velvet / Blue moon
(Bobby Vinton/ Elvis Presley)
- Greenfields / Green grass of home
(The Brothers Four/ Tom Jones)
- White mountain/ White shadow
(Genesis / Peter Gabriel)

4. Couplets and quatrains

- Every rose has its thorn (Poison)
- At the end of the song (Carpenters)
- Kisses sweeter than wine (Marlene Dietrich)
- Come rain or come shine (Ray Charles)
- Light and shadow (Vangelis)
- Light of hope (Chris Rea)
- Light my fire (The Doors)
- Like a rolling stone (Bob Dylan)

5. Witty pairs

- Don't forget to remember (Bee Gees)
- I forgot to remember to forget (The Beatles)
- When I take my sugar to tea (Nat King Cole)
- You're the cream in my coffee (Nat King Cole)

6. If epigrams (matching if and main clauses)

If you leave me now	(Chicago)
I'll never find another you	(The Seekers)
If I don't be there by morning	(Eric Clapton)
Ring my bell	(Anita Ward)
If leaving me is easy	(Phil Collins)
Missing you takes up most of my time	(Dr Hook)
If you believe	(George Harrison)
Wake me up on Judgement Day	(Steve Winwood)
If you can't give me love	(Suzi Quatro)
This love will last	(Chris Isaak)
If six was nine	(Jimmi Hendrix)
I'd rather go blind	(Rod Stewart)
If only I had the words	(Billy Joel)
Would I lie to you?	(Charles and Eddie)
If I were me	(Elton John)
I wouldn't want to be like you	(Alan Parsons)
If I could change your mind	(Alan Parsons)
Wouldn't it be nice?	(Beach Boys)
If I had a hammer	(Trini López)
I'd cry	(Stevie Wonder)

7. "Question Words Blues"

Why do lovers break each others hearts	(Showaddywaddy)
What becomes of the broken-hearted	(Jimmy Ruffin)
How can you mend a broken heart?	(Bee Gees)
What's that you're doing	(Paul McCartney)
What would happen	(Meredith Brooks)
What can I say	(Bee Gees)
What's the use	(Carpenters)
What can I say after I say I'm sorry	(Nat King Cole)
What is this thing called love?	(Nat King Cole)
Why do fools fall in love	(Frankie Lymon & Teenagers)
Why can't I wake up with you	(Take that)
Why can't we live together	(Timmy Thomas)
Why don't you do right	(Sinead O'Connor)
Why don't you try	(Leonard Cohen)
Why?	(Anthony Newley)
When will I be loved	(Everly Brothers)
When do I?	(Bee Gees)
Where have all the flowers gone	(Peter, Paul & Mary)
Where did our love go	(Diana Ross)
Where's the party	(Madonna)
Where are you	(Bee Gees)
Where are you tonight	(Bob Dylan)
Where will you go?	(Mark Knopfler)

How do you sleep	(John Lennon)
How deep is your love	(Bee Gees)
How can you be so cold?	(The Captain & Tennille)
How blue can you get	(BB King)
How high is the moon	(Donna Summer)
How long?	(Pucker Up)
Who do you love	(Quicksilver Messenger Service)
Who can't it be now	(Man at work)
Who do you think you are	(Spice Girl)
Who's that girl	(Madonna)
Who's that guy	(Grease soundtrack)
Who's sorry now	(Connie Francis)
Who'll stop the rain	(Creedence Clearwater Revival)
What's love got to do with it?	(Tina Turner)

8. Crazy alliterative verse

Hunting shooting fishing	(Dr Feelgood)
Sinking ships	(Bee Gees)
Shapes of things	(The Yardbirds)
From the ashes	(Mike Oldfield)
After the gold rush	(Neil Young)
Rush rush	(Paula Abdul)

9. Places & faces (This poem-like ladder is rather a quiz. The second song title in each line supplements information about the place in the first half. The reference to the song-makers is left out for reasons of space).

Heart of America / Indian reservation
Berlin / Another brick in the wall
Hong Kong Blues / China in your hand
Israel / The promised land
Vienna / Tennessee Waltz
Tokyo / The House of the Rising Sun
London Town / Baker Street
India / Welcome to the jungle
The night Chicago died / Milk and alcohol
Africa / The lion sleeps tonight
California dreamin' / Surfin' USA
Cuba / Caribbean Queen
Europa / World before Columbus
Hawaiian Wedding song / Aloha-Oe, until we meet again
San Francisco / Nothing but bridge to Paradise
The Witch Queen in New Orleans / Guitar town
A Heart in New York / Big Apple
Mexico / Tequila sunrise
Babylon / Another day in Paradise
The Yellow Rose of Texas/ Born free
Don't cry for me Argentina / Guitar tango
When in Rome / Three coins in the fountain
The poor people of Paris / Moulin Rouge
Belfast / Sunday Bloody Sunday
Woman of Ireland / Green is the colour
The Galway Girl / Potato picking
Venus/ Where tomorrow is

10. Parallelisms

Robbery, Assault and Battery (Genesis)
Gypsies, Trains and Thieves (Cher)

11. Erotic poems

"Hot legs" (Tom Jones, Tina Turner)
Hot stuff (Donna Summer)
In the midnight hour (Wilson Pickett)
Sleeping in my car (Roxette)
Lady Marmalade (All Saints)
My favourite plum (Suzanne Vega)
A taste of honey (The Beatles)
Mmm Mmm Mmm Mmm (Crash Test Dummies)
Sweetest thing (U2)
Heaven is in the back seat of my Cadillac (Hot Chocolate)

12. Ballads

"Wild thing" (The Troggs)
In the cage (Genesis)
A horse without name (America)
Black dog (Led Zeppelin)
Blackbird (The Beatles)
Hummingbird (BB King)
Mockingbird (Peter, Paul & Mary)
Leatherwing bat (Peter, Paul & Mary)
Mickey's Monkey (Smokey Robinson)
Sparrows (Simon & Garfunkel)
White rabbit (Jefferson Airplane)
Year of the cat (Al Stewart)
When doves cry (Prince)
Steel and glass (Candlebox)
Wild thing (The Troggs)

13. Acrostic numbers (This is a vocabulary/sound game. The students must choose from the following lines and write them down one below the other so that an English word is joined from the first letter in each line. At the same time this line arrangement must sound beautifully).

One heartbeat (Smokey Robinson)
Two doors down (Lynn Anderson)
Three steps to heaven (Shwaddywaddy)
Four walls (Jim Reeves)
Five o'clock world (The Vogues)
Six blade knife (Dire Straits)
Seven tears (Goombay Dance Band)
Eight days a week (The Beatles)
Nine to five (Sheena Easton)
Ten commandments of love (Moonglows)

Which of the following Catalan words sounds more beautiful in English?

a) xarxa	b) niu	c) pedra	d) tou	e) dit del peu
N	N	S	S	T
E	E	T	O	O
T	S	O	F	E
	T	N	T	
		E		

A couple of tips for the teacher who may like to carry out this activity in their classroom.

* It is important that the pick of song titles is done at random. It is pointless whether the students themselves/the teachers should become the supplier of song titles.

* If a particular pick of song titles does not work, be quick to disregard it and try out new stuff. After all, this sort of material can be found in plenty easily.

* Do not quest for excellence. Reward all kinds of poetic performances and let students work spontaneously. One should bring to mind what greater poets wrote:

"In poetry everything which must be said is almost impossible to say well" (Paul Valery)

"If poetry comes not as naturally as the leaves to a tree it had better not come at all" (John Keats)

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DILYS BONE

Dilys Bone, President of *BESIG (Business English Special Interest Group - IATEFL)*, was one of our guest speakers at the APAC-ELT Convention 2000. Her three lectures (*Communication in the Year 2000 and beyond, Using Influencing Stories for Business or General English and The Effect of Body Language in the Classroom*) were a great success.

She is very well-known both as a *Neuro Linguistic Programming (NLP)* Practitioner who applies these techniques in business courses and as a teacher trainer who encourages teachers to incorporate these skills in their classroom. She looks determined and does not elude any question. She is aware people can be suspicious about NLP but she seems to play with it by creating a mysterious atmosphere (an atmosphere full of questioning in her talks. Nevertheless she is pretty convinced about the benefits of this approach. It was a great privilege to have her in our Convention.

by José Antonio Martín and María Teresa Galobardes

One of the points you emphasised most in your talks was that business teachers are preparing the future business generation of the world. Could you comment on that a little? What do teachers of English need to be aware of?

First of all, I believe that teachers need to be aware that they are teaching individuals. Individuals who have different learning styles and needs. I know that this is very difficult when you are dealing with large numbers of students and it is often very difficult to give individual attention to what is happening in a large room, but it can and needs to be done. Teachers of business students in particular are training the future business personnel of their country and they have a special responsibility. I have worked for several years in the

training of business personnel who have reached high positions in their company only to find that because of bad past experiences at school they find it difficult to do publicly what is required of them. For instance in school, students are frequently told to "shut up", "be quiet", "stop talking" and in a subject such as English where they are expected to have a high level of communication when they enter their professional lives, they find that they have had very little opportunity to speak. This results in a psychological block which can be difficult to remove. Fortunately by using the techniques of NLP this can be done.

From your experience as a company adviser and as trainer of businessmen and

women, what do you think the benefits of NLP for business English training are?

It helps you to keep ahead of the crowd. In business there is no such thing as a standard presentation, standard meeting, or negotiation. Fortune Magazine, a world-renowned American business magazine, reported that there are more than 25 million business presentations given every day. Inadequate or bad communication skills are the reason most presentations are ineffective. Using the skills of NLP, these business presentations become very effective. NLP also teaches us that clients expect us to adjust our thinking to their particular needs and requirements, rather than the other way round, as often happened in the past. It teaches good listening and

interpretation skills. In cross-cultural communication situations it is invaluable. If companies do not sell the services and products they provide by effective communication, then they are out of business and without business none of us can survive.

Do general English courses using NLP share the same benefits?

Most certainly. The principles of NLP can be applied to anything. Neuro Linguistic Programming (NLP) is the study of excellence in thinking, language and behaviour.

Can NLP also be as useful to vocational training courses (such as secretarial studies) or English for Tourism...?

I think my previous answer suggests that this is true. In our rapidly changing world of business, we need to develop and nurture our clients and customers. Being aware of their special needs and staying in tune with these makes for better customer care and client contact. The area of tourism could certainly benefit greatly from this type of training.

In your talks, you mentioned that NLP has got a bad reputation, especially in France, why is that? What would you tell people that are sceptical about NLP?

Unfortunately, most professions carry a note of "concern". One only has to look at the world of medicine, dentistry, selling, the church even, to see that in the wrong hands anyone can create "problems" within their profession. I would say to people who are sceptical about

NLP imagine working with a true professional person who has the interests of their clients at heart, what would you see them doing to improve your company's financial position in the world market to make you realize that you had chosen the correct method of training?

By the way, how did you get to know about NLP?

I like to think that the teachings of NLP have always lain dormant in my heart without my realizing my true potential or being aware of its name. I have always been "passionate" about music, vocal expression and language. At the same time I realized that there was something missing from my life. One day I was invited to lunch with a friend of mine to her brother's house. We started talking about language and how people did not really understand its true interpretation. He told me he had attended a lecture the previous week on NLP and had now signed up for a Practitioners course. After reading the leaflet he gave me, I realized that this was what I had been searching for all my life.

Do you know other NLP practitioners? Is there any difference between your approach and theirs?

I am pleased to say that I know many NLP practitioners throughout the world. With the benefits of e-mail one is able to keep in touch. There are also many NLP circles holding special evenings and training sessions, so it is possible always to be up-to-date with new ideas or different ideas. As each person

is an individual and sees NLP in their own way, then I would not expect others to see everything in the same way as I do. That is the whole meaning of NLP. We use our senses of sight, hearing, touch, smell and taste to gather information about the world in which we live. These neurological mechanisms help us to make a map of how we see the world around us. Given that man is unique and no two people ever see, hear or feel something in exactly the same way as another person, it makes for an interesting and exciting life experience.

What is the role of the different learning styles in the planning of tasks for business skills training?

I am not quite sure how you want me to interpret this question, but the skills and techniques learned in an NLP based course allow you to develop more confidence and credibility which helps you to communicate effectively. While some of the ideas may, at first, seem strange to you, the benefit and confidence you will receive as a result of using the techniques will more than meet the forceful demands of today's competitive world.

According to your presentation, body language, stereotyping, first impressions and social/cultural status are not sufficiently dealt with in most business courses. How could we incorporate them into our daily practice?

In this, I was referring specifically to Teacher Training Courses, but it also applies equally to business courses. Not only could we, but I really

believe that we should, incorporate these skills into any real training course, otherwise we are not training future personnel to meet the demands that lie ahead of them. Once you have learned these skills they become automatic and part of your everyday life. I would certainly like to see more of the benefits of NLP incorporated into all training programmes.

What training techniques make an NLP session different from a more conventional one?

As I have said before, we use our senses of sight, hearing, touching, smelling and tasting to gather information about the world in which we live. Unfortunately, these senses are most frequently damaged by our early experiences of life. The experiences can be real or imagined but it is our interpretation of what has happened that makes them "very real" to us. If these experiences prevent us from achieving excellence in our life, then we need to redress the issue by finding a method which will help us back onto a road which will create a better world for us to live and work within. If we develop our awareness of how we and other people function then this must surely be a better system. In most conventional situations more emphasis is given to the "content" of the programme rather than how it functions or affects others.

You use story-telling in your training. What is the meaning and the importance of evocation for a businessman/woman?

As very young children we explore and seek to understand what is happening around us. We are curious and to develop further our insatiable thirst for knowledge we constantly ask questions and then we question the answer until our rapacious appetite is satisfied, or something equally stimulating and curious attracts our attention. Quite frequently this ravenous search for information is halted by the people around us, our parents and our teachers who tell us to stop asking questions, or send us away without answering our demands. Often these people have forgotten their own childhood experiences and their own thirst for knowledge and sense of adventure which has now become clouded by all of the preconceptions and inhibitions of life we gather on the way. Therefore, it is to childhood we need to return if we are to increase our awareness of all that surrounds us.

Story-telling, particularly reminds us of our childhood. The stories also offer a moral which can be interpreted and used in our present life. By making business personnel aware of some of these stories, we often offer solutions to business problems which would not necessarily be apparent. Stories also help them to discuss problems that would not normally be brought to the surface if they were talking about "real" people. The fictitious characters found in stories represent the people with whom we live and work, but at the same time can create no danger to us as they are just that "fictitious".

If you have ever read the stories of Lewis Carroll "Alice in Wonderland", or "Alice Through the Looking Glass", and the stories of C.S.Lewis "The Lion, the Witch and the Wardrobe", you will see the magic which can be woven into our lives. These childhood stories were written for both children and adults and the messages contained within them can be used to good effect in our adult lives. We should never lose sight of the fact that we were all once children with the ability to see, hear and feel magic. Somehow that magical experience has been lost. I believe it was in one of Shakespeare's Sonnets that we find the line "Nothing is lost that cannot be found if sought". NLP gives us the ability to do just that.

One final thing I would like to mention. You have not asked me about music. Before each session I played music. This music varied in speed and intensity according to how I felt the audience. Music has always played a very important part in my life and it is something I incorporate into my training sessions. Music has the power to heal and to open up the spirit. Like the beauty of words it is quite frequently missing from training sessions. Let us hope that in the future all training will include the benefits which are given to us as our birth right, but so sorely destroyed by those around us, quite frequently unwittingly. Seeking ways to improve our understanding of life and searching for our ultimate goal can never be a waste of time.

Thank you very much for your contribution to the 2000 APAC Convention

E-MAILS A UNA MESTRA. CORREU ELECTRÒNIC I APRENTATGE DE LLENGÜES.

MIREIA TRENCHS

Lleida: Pagès Editors. Col·lecció Assaig Argent Viu (nº30), 1998.

by Elsa Tragant

Universitat de Barcelona

E-mails a una mestra, guanyador del Premi Batec 1997 a la recerca i innovació educativa, És una narració en primera persona fruit de l'experiència d'una mestra novella a una escola pública en introduir el correu electrònic com a eina complementària a les seves classes d'idioma a nens de 11-12 anys. La narració s'inicia brillantment amb el capítol 1 on la mestra ens descriu les seves primeres impressions de l'escola i ens explica com va sorgir la idea d'utilitzar el correu electrònic per l'aprenentatge d'espanyol com a llengua estrangera. La pinzellada que es fa de l'escola al capítol 1 s'amplia al capítol 3 on trobem una descripció detallada de l'escola anomenada Mini-School, una escola primària al barri de Harlem de Nova York. Aquest capítol, a part d'aportar el context necessari a l'estudi que llegirem posteriorment, és interessant en sí mateix doncs a la Mini-School es porta a terme una experiència innovadora que es basa en el treball interdisciplinari, l'organització de l'aprenentatge per tasques i la tecnologia informàtica. A mida que s'avança en la lectura

d'aquest capítol queda palès el grau d'innovació pedagògica de l'escola i la importància del component informàtic en ella, i per tant el lector s'adona que aquesta és una escola idònia per portar a terme l'estudi plantejat en aquest llibre.

Si l'organització de la Mini-School de seguida desperta l'interès del lector, el plantejament de l'estudi i com es desenvolupa als capítols 4 i 5 manté aquest interès. Això s'aconsegueix perquè l'estudi el porta a terme la mestra que a la vegada és la investigadora i això li permet narrar una experiència viscuda des de dintre i transmetre-la amb detall, coneixement, i, a la vegada, amb cert grau d'emoció pròpia de l'investigador-particip. L'altra avatatge d'aquesta metodologia de cas és que s'utilitzen diverses fonts. En aquest estudi, a part dels missatges electrònics escrits pels alumnes, que constitueixen l'eix central del treball, s'empren diversos procediments per a la recollida de dades, principalment uns enregistraments en vídeo dels estudiants escrivint els missatges i unes entrevistes després d'aquests

book reviews

enregistraments. Aquesta diversitat de procediments fa que les interpretacions de les dades siguin robustes i que el lector pugui confiar en l'anàlisi que l'autora presenta.

L'anàlisi es basa en un conjunt de 92 missatges escrits en espanyol per 16 alumnes de nivell principiant i que anaven dirigits a la mestra, amb la que aquests alumnes van mantenir correspondència de naturalesa oberta al llarg del curs acadèmic. L'objectiu d'aquesta anàlisi inclou tant la descripció dels processos d'escriptura com la descripció d'aspectes lèxics-gramaticals i discursius-pragmàtics. Una descripció com aquesta que cobreix tants camps podria córrer el risc de fer-se feixuga pel lector, però no és aquest el cas. Al contrari, l'anàlisi resulta amena ja que s'articula al voltant de la descripció de "retrats" de quatre alumnes amb estils diferenciats i missatges electrònics amb característiques pròpies: Latoya, Shanaya, Tarik i Malika. Posteriorment, i per tal que aquestes descripcions no quedin limitades a quatre casos

aïllats, l'últim capítol del llibre dona una visió més general de les dades al presentar quines de les característiques dels missatges són més freqüents i quines més singulars en el conjunt dels 16 alumnes.

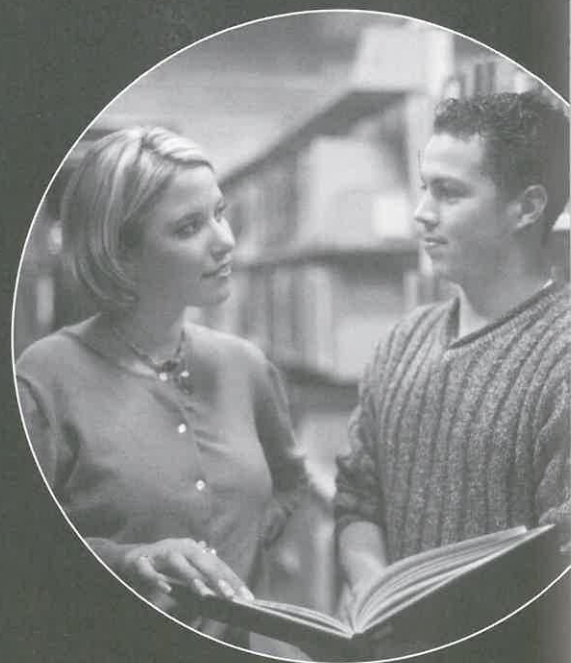
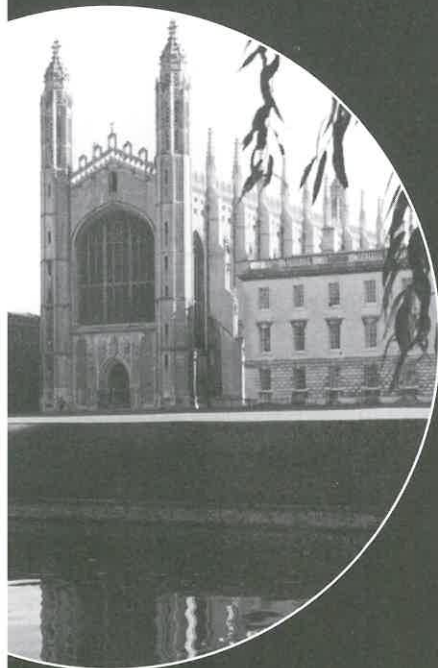
En definitiva, la lectura d'aquest estudi és un plaer ja que, tot i sent un treball rigorós, està escrit amb un llenguatge planer que transmet l'entusiasme de la mestra-educadora, que al capdavant demostra que és possible portar a terme tasques obertes com els missatges electrònics amb alumnes joves i ben principiants. No obstant, l'interès d'aquest llibre no es limita a l'estudi. També s'inclou un tractament teòric, extens i ben documentat, de la informàtica en la didàctica de les llengües estrangeres i la comunicació electrònica a l'aula, amb informació sobre experiències tant als Estats Units com al nostre país (capítol 2), recomanacions tècniques i pedagògiques per aquells que volen incorporar aquesta eina a les seves aules (capítol 6) i un llistat comentat de referències a Internet.

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IMAGINATION INTO EXPERIENCE: ESP SIMULATIONS

Much of the input in ESP classes comes from students' experiences in the field. However, when your ESP students are also students in the field, they frequently lack the experience that is such a key source of ideas, discussions and activities. ESP simulations overcome this problem by giving students the opportunity to create for themselves the experience that they are lacking.

by Mary Black

Institute of North American Studies

1 GENERAL FRAMEWORK

Much of the input in English for Specific Purposes (ESP) classes comes from the students' knowledge and experience in the field. However, when students in an ESP class are also students of the field, they frequently lack the element of experience that is such a vital source of input for ideas, discussions, and activities. One way to overcome this is by designing a simulation class in which students get the opportunity to create for themselves the "experience" that they are, in reality, lacking.

In this paper I will give an overview of what a simulation course is, the benefits of a simulation course, and factors to consider when designing a simulation course. I will also give an example of one successful simulation class which can serve as a model for teachers who want to design their own courses and which highlights the benefits of this type of course in ESP learning situations.

2 WHAT IS A SIMULATION COURSE?

We are all familiar with simulations on a small scale, which tend to appear in EFL classes in the form of role plays. Role plays are a particularly effective way to get students practicing English since they not only supply the topic and context of a real-life situation, they also give the participants the chance to escape their shyness and inhibitions, and to overcome their lack of experience by providing an alternate, imaginary identity. A simulation course is simply a role play writ large. That is, for the entire course, students are not "themselves," or not exactly; rather they take on a fictitious role, one which is related to the particular field they are studying.

For example, a business student studying business English becomes an entrepreneur; the invented context is the company which s/he has created. A student of secretarial English becomes a working secretary; the context is the company or department in which s/he

works. A student of information sciences becomes a librarian; the context is the library or other information organization in which s/he works. And so on. These roles and their corresponding invented environments serve as the vehicle through which students learn English related to their field.

3 BENEFITS OF A SIMULATION COURSE

The first benefit of a simulation course is mentioned above; it provides students who lack practical experience in their field the opportunity to "create" that experience and to use this imaginary role and environment as a substitute for real experience. Just as work experiences provide a large degree of input in an ESP class in which the students are working in their field, in a simulation course the students' "experiences" and information from their created companies become a basis for their speaking and writing.

ESP simulations also provide a coherent framework within which to learn language. Any course goes from unit to unit, theme to theme, function to function, but sometimes the element of cohesion between units is lacking. For example, in business English, students study organizational charts, marketing terminology and concepts, meeting behavior and language, among other topics, but classes may run into the pitfall of each unit being isolated from the previous one, all of them practiced in different contexts with disparate themes. In an ESP simulation course, however, the context for the entire course is given, in the fact students create it themselves, so that in a business English simulation, students make an organizational chart of their own company, plan and describe the marketing process of one of their company's products, hold a meeting as president of their company, and so on. Thus, what they learn is not only applied within a coherent context throughout the entire course, that context develops more with each unit, leading students to further define their company as they apply the language they have learned.

Another benefit of ESP simulation courses is that they are also easily applicable to multilevel groups. The input can vary based on student levels, and the output required by the teacher can be evaluated based on each student's abilities. Since each student's output is unique, teachers can really personalize their evaluation based on where the student began and what his/her goals are for the course.

The last and perhaps most significant benefit of an ESP simulation course is affective in nature: by inventing their own roles and contexts, students can use their imagination and be as creative as they want. They are asked to really think about what their goals are and to create, in some ways, their ideal future. A student of tourism will create the job of his/her dreams; a student of business will invent the company of his/her dreams. Regardless of how naive students are or how fanciful and idealistic their invented roles and situations are, the fact that they create them leads to inherent interest; no teacher is forcing content on them, rather they are inventing content. Students do not invent situations that are uninteresting to them, and the fact that they create their own role and content leads to a great interest in applying the language that they learn in class. Thus simulation courses tend to involve and motivate students deeply and draw out their enthusiasm for learning.

4 DESIGNING A SIMULATION COURSE

When designing an ESP simulation course, the teacher or course designer must keep in mind three main factors based on the content area, levels and goals of the students group. Defining these factors will help the course designer plan the tasks which are the culmination of each unit, and through which the simulation is applied.

Based on the content area of the students, the simulation situation and student roles must be created. That is, the teacher needs to decide appropriate simulation contexts given the students' field. Business English students can take on the roles of business people, library science students the role of librarians, and so on. The content area and the level of the students determine the vocabulary, grammar and functions that will be dealt with in the class.

Students' goals can be defined applying a needs analysis of potential students as well as their teachers, program coordinators, and professionals in the field. The key question is in what situations and using what skills will students need to use English in the future. For business students, this could encompass writing faxes, participating in meetings, and presenting company results. For library science students, this could include answering reference questions, or perhaps using detailed vocabulary to catalog new acquisitions. Once the course designer knows the students' goals,

putting this together with their level will lead to the creation of individual units, with the language to be studied and the final tasks defined.

5 AN EXAMPLE OF A SIMULATION COURSE: ENTREPRENEURIAL ENGLISH

To illustrate how a simulation course can work, I would like to give a somewhat detailed account of one simulation class which has been designed and taught with great success, Entrepreneurial English.

This class is a university business English class in which the students are studying business management. The students create their own companies of which they are presidents, hence the name of the class, and these companies are used as the basis of the simulations; all tasks are designed with the students' companies in mind.

The students can create any kind of company they want, and they have created companies as diverse as hotels, restaurants and travel agencies (the most typical choices), to a fantasy-game role playing company, a hot-air balloon-ride agency, and even "green" companies such as Rewaste, Corp., which recycles industrial waste, and Ecological Motors. It's evident from the companies that in addition to fulfilling the teacher's agenda of contextualizing business English for students with no experience, the simulation also fulfills a basic criterion for the students - it's fun. Because they create their own companies, the class has inherent appeal for the students since for the duration of the course they are immersed in organizing, designing, describing and reporting on their company, creating in them a sense of pride and interest. These companies are frequently unrealistic; they are the students' fantasies of an ideal job, but for the purposes of learning English, this is no impediment; on the contrary, students' interest is sparked and they are eager to get into the tasks that will define their companies in more detail.

The content of this course, which is for intermediate-level students, includes a variety of units which examine and practice oral and written communicative functions, business vocabulary, and grammar points appropriate to the level, all based on tasks which were derived from the situations in which students may need English in the future as professionals in the field. The tasks are arranged in a sequence that makes sense in terms of both linguistic objectives and the simulation, with a gradually deepening description of and familiarization with their companies on the part of the students tied to gradually more complex linguistic goals. Following is a chart of all the units studied in this course, which lasts 120 class hours and requires substantial out-of-class preparation on the part of the students.

MODULE ONE

Warm-up	Creating the Company, Logo and Slogan
Unit 1	Company Profile
Unit 2	Organizational Chart
Unit 3	Advertising and Marketing a New Product or Service
Unit 4	Describing a System or Process
Unit 5	Oral Presentation to Potential Investors

MODULE TWO

Warm-Up	Networking, Social Chit-Chat
Unit 6	Telephoning
Unit 7	Report on a New Product or Service Launched (refers to Unit 3)
Unit 8	Describing Sales Trends and Graphs
Unit 9	Making Arrangements and Appointments (refers to Unit 10)
Unit 10	Meetings

MODULE THREE

Warm-up	Meeting Debriefing
Unit 11	Company Results; Describing and Profit and Loss Statement
Unit 12	Expansion Project; Comparing Alternatives
Unit 13	Future Plans (refers to Unit 12)
Unit 14	Letter from the President; Annual Report
Unit 15	Final Oral Presentation to (Potential) Investors

Let's examine a few of these units in detail to see how they combine the linguistic objectives in a task-based syllabus within the framework of the simulation.

UNIT ONE - COMPANY PROFILE

This is the first unit in which an evaluated task is given. Previous to this unit, the students have decided on the kind of company they want to create, the target market for that company, and the logo and slogan for the company that would attract this market. Unit One is an opportunity for students to further define their companies while studying basic vocabulary and grammar related to business English. They discuss general points of their company such as the founder (themselves), founding date, location, number of

branches and/or subsidiaries, number of employees, general philosophy and mission, and so on. At this stage, the students are still adjusting to the idea of a simulation - to the idea that they have a company, that is - and the company profile gives them a way to ease into a more precise description of the company.

Below the functions, grammar and vocabulary studied in Unit One are listed, as well as the final tasks to be evaluated. After having defined their companies in this way, students are ready to proceed to other, more specific tasks.

FUNCTIONS, GRAMMAR, AND VOCABULARY	TASKS
Simple present tense	Describe the company using bullet points
Simple past tense	Describe the company - written
Passive voice	Orally present your company
General business vocabulary	

UNIT TEN - MEETINGS

This unit falls about two-thirds of the way through the 120-hour course. By this time, students have a good feel for their companies, and are convinced and convincing in their roles as entrepreneurs. The unit previous to this one is on arrangements, so this flows nicely into the unit on meetings in that the students have to call each other in order to set up the date, time and location of the meeting. We first go over the

functions necessary to participate in a meeting, such as stating opinions, agreeing, disagreeing and interrupting. Then, a scenario for a simulated meeting is given: students are told that they will attend a meeting of the Barcelona Entrepreneurs Association (BEA), an imaginary organization of which they are all members. The BEA is discussing the possibility of planning a trade fair to give local small businesses and the BEA itself more exposure. Certain members of the

BEA, the students in the class, have volunteered to organize the fair, and after initial brainstorming, they form subcommittees dealing with various aspects of the trade fair, such as financing, participant services, advertising, concessions, and so on. Students choose to work on the subcommittee that reflects their interests or in which their company can be of particular use; for example, the owner of a publicity agency can work on the advertising subcommittee, or a restaurant owner can work on the concessions subcommittee.

The group then breaks into subcommittees, and each subcommittee is told to plan some alternative

proposals for an upcoming meeting of the entire group where final decisions will be made collectively. As students develop these proposals within their subcommittees, we ask for one volunteer to prepare an agenda for the whole-class meeting; this person will act as the chair of the meeting, and the teacher can give him/her additional language and skills input useful for running a meeting. When the meeting begins, the students participate spiritedly, and this unit serves not only as a consolidation of oral skills, but as a reminder to students of how much they've learned so far in the course.

FUNCTIONS, GRAMMAR, AND VOCABULARY	TASKS
Expressions of stating opinions	To plan a meeting: financing, advertising, etc.
Expressions of agreeing and disagreeing	To participate in (or run) a meeting
Expressions used to interrupt	
Intercultural factors related to meetings	

UNIT TWELVE - EXPANSION PROJECT; COMPARING ALTERNATIVES

In this unit students are told that their companies have shown such marvelous results (as inevitably they do!) that they want to expand to another geographic location. They must imagine that they are working with the marketing department of their companies and that they are to investigate three different sites for future expansion. The students must write a memo comparing the relative advantages and disadvantages of the

different locations, including factors such as labor costs, tax rates, potential market, and so on. They are told that this memo is simply informative, not decisive, and that they should recommend the new locations, not choose it. The decision will come in the next unit on Future Plans, again providing coherence from unit to unit.

Below are the functions, grammar and vocabulary that are studied in this unit, as well as the tasks that are evaluated.

FUNCTIONS, GRAMMAR AND VOCABULARY	TASKS
Comparatives and superlatives	Write a memo comparing sites
First and second conditionals	Present the alternatives with advantages and disadvantages to management
Memo format	

As can be seen through these three sample units, this course uses the students' companies as a vehicle for studying business English. The units proceed from more general tasks with simpler language points to more complex tasks with more complex language points. There is a variety of input and output required of students, both oral and

written, and all tasks are accomplished within the framework of the simulation. When this class is examined in detail it is evident that despite the fact that the companies are imaginary, they provide an element of realism to the class, as well as coherence and interest that many business English classes may not provide.

6 USING SIMULATIONS IN OTHER CONTENT AREAS

I have given the example of a simulation applied in the area of business, but simulations can be used in virtually any ESP situation. Following are two brief examples of how simulation classes could be applied to two other areas of ESP: travel/tourism, and secretaries.

English for the Travel/Tourism Industry

Simulation/Roles: Students create their own hotel; they are the owners

Units: · Designate target market and customer

- Make an advertising or promotional campaign aimed at the target market, create written ads, role play TV commercials, report on development or results of the campaign.
- Correspond by letter/fax/e-mail or speak by telephone to airlines/travels agencies to arrange package trips.
- Explain office procedures or client etiquette to new employees, write an internal memo explaining office processes.

- Role play contact with clients, in person or by telephone, to make arrangements, check-in/check-out, solve problems, etc.

English for Secretaries

Simulation/Roles: Students create a company, a specific department and a boss for whom they work.

- Units:
- Define the company, including its products or services, the logo and slogan, and the market.
 - Write a job description of his/her tasks and responsibilities.
 - Give/receive dictation and send out letters for boss.
 - Take and leave messages.
 - Explain office procedures and processes to new employees, such as: mail, typing format, filing, using the word processor, directing calls, obtaining supplies, the chain of command when dealing with problems or complaints, client etiquette, etc.
 - Receive visitors, make introductions and chit-chat.
 - Ask the boss for a raise.

Obviously, the design and evaluation of the tasks would depend on the level and specific needs of the students, but these examples serve to demonstrate how a simulation is easily applied to many different content areas.

7 PRACTICAL CONSIDERATIONS

Simulations open up a world of possibilities for ESP classes, especially in the way that they compensate for the students' lack of experience and lead to greater interest and enthusiasm on the part of the students. However, a few considerations should be taken into account to assure the success of a simulation course.

First, simulations require learner training so that the students understand why they are studying English within the context of the simulation. Learner training leads to learner buy-in, and having students bought in to the idea of the simulations permits them to suspend reality in order to profit from the class. Most students will have never heard of a simulation class before. If the teacher has used simulations before, one way of showing students what a simulation means and sparking their interest in simulations is by bringing in samples of student work.

Secondly, the teacher him/herself must be convinced about the benefits of a simulation and must create an atmosphere of plausibility within the class. This involves consistently referring to the students' fictitious work situations as if they were real, and consistently dealing with the students in their roles. The students will eventually believe in the simulation themselves, but especially at the beginning of the course the teacher can help foster an environment of creativity and openness in order to help students participate and profit fully from the simulation.

Another consideration is related to the tasks and nature of the course. When tailoring tasks, the curriculum designer must remember to make the simulation an

integral part, indeed the focus, of each task, rather than making it an afterthought. The business English simulation class mentioned above is a perfect example; the end tasks for each unit involve students' applying what they have studied to their company. By making the simulation the principal framework of the class, students will benefit from their creativity and will have the added advantage of cohesion throughout the course. The last consideration is related to the purpose of the course. ESP courses are either primarily linguistic in content, or they strive to combine teaching of both language and area content. Because of their very lack of experience students may invent unrealistic companies, sales figures, number of employees or other aspects. If the course objectives are strictly linguistic, the teacher should be willing to suspend belief whenever students' inventions are clearly unrealistic and should focus instead on the correctness of the students' language. However, if the teacher also has responsibility for teaching content, whenever the students veer too far from reality, it is best to guide them to more realistic ideas and figures.

8 CONCLUSION

The benefits of ESP simulation courses for students without experience in their field are clear; no experience in the field is needed, students are motivated by the chance to invent their own work situation, the roles give confidence and context to students, and the simulation provides a coherent framework for the study of ESP. One final note: simulation courses also work for students with prior experience in the field, as they not only give them a chance to synthesize their knowledge and experience, they also motivate them in the same way that they motivate inexperienced students - by creating their own company the subject matter is inherently interesting to them.

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CRÈDIT VARIABLE DE TRADUCCIÓ

by Lourdes Montoro

THEORY

The overall objective of this workshop -Crèdit Variable de Traducció- is to introduce E.S.O, batxillerat, and *cicles formatius de grau mitjà i superior* students to translation, and to the usage of resources related to it, the specific aims being:

- a. To learn about English Translation, as part of the degree called "*Llicenciatura en Traducció i Interpretació*" at E.U.T.I.
- b. To acquire a general and practical knowledge of translation.
- c. To learn by doing, by being exposed to different kinds of authentic texts both in L1 and L2.
- d. To get familiar with frequent linguistic deviations when translating.
- e. To improve listening and reading comprehension of texts related to the subject which is being translated both in L1 and L2.
- f. To develop oral and writing skills related to L1 and L2.
- g. To compile materials for personal use.
- h. To provide participants with strategies for further study.

Their main components are:

- Introduction to the history of translation
- Introduction to a critical assessment method: Additions, omissions, substitutions, errors, adaptations, and adoptions.

- Analysis of the three Spanish translations (novel, condensed version and film script) of an American classic: *To Kill a Mockingbird*: Author's biography, reviews, background, plot, introduction, analysis, conclusions, statistical study and alternatives
- Study of sayings, idioms, false friends, registers...
- Study of terminology in cross-curricular lessons on social studies, natural science, physics, computer science, electronics, mathematics...
- Translation exercises: advertisements, songs, menus, contracts, laws, catalogues, correspondence, psychology, literature, children's literature, geography, history, gemmology, movies...
(English into Catalan and/or Spanish)

(Note: This syllabus is part of a 30-hour monographic course called: Introduction to translation, and taught by Lourdes Montoro at Escola Oficial d'Idiomes II, Barcelona, during the second semester (Fridays: 15:00-17:00).

SOME SAMPLES

SIMILES

Write the Spanish equivalent for the following similes:

1. AS BLACK AS PITCH
2. AS BLIND AS A BAT

FALSE COGNATES (“FALSE FRIENDS”)

Translate the following “false friends” and give examples:

ENGLISH INTO SPANISH:

1. Accomodation
2. Accost

SPANISH INTO ENGLISH:

1. Acomodación
2. Acostar

PROVERBS

Translate the following proverbs into Catalan:

1. All lay on a willing horse
2. Better late than never

LAW

Translate into English:
(formal letter)

Estimat Senador,
Moltes gràcies per la vostra carta del 16 de maig d'enguany i per les còpies dels projectes legislatius que heu tingut l'amabilitat d'enviar-me. Ambdós projectes em semblen molt interessants i desitjo de tot cor que siguin aprovats per l'Assemblea.

ART

Translate the following text into English:

El arte y la cultura de Europa Occidental han ejercido una enorme influencia en el resto del mundo. La tradición cultural se remonta a la Antigua Grecia, pero sus características más singulares se forjaron en Italia durante el imperio romano.

COMPUTER

SCIENCE

Translate into Spanish:

Introduction.
Installation.
The HP24540B (Serial/Parallel Interface Card) and the HP24541B (Dual Serial Interface Card) can be installed in any of the accessory slots in the Hewlett-Packard Vectra personal computer or IBM-PC or IBM-AT or IBM-XT.

ECONOMY

Translate the following words into Spanish and Catalan:

Acknowledgement of receipt.

At sight.
Export Firms group.
Purchasing power.
Trade agreement.

HUMOR

(JOKES ABOUT RESTAURANTS)

Translate into Spanish or Catalan the following excerpts:

1. *Waiter:* How did you find the steak, sir?
Customer: Oh! I just moved the potato and there it was.
2. *Customer:* This soup tastes funny.
Waiter: Then, why aren't you laughing?.

MUSIC

Translate from Spanish into English the following lyrics:

LOS REBELDES (*No me gusta trabajar*)

No me gusta trabajar
levantarme a la siete para ir a currar
perder mi juventud en una fábrica, ni hablar
no me gusta trabajar

SPORTS

Translate the following schedule into English:
(Fifth World Cup for Athletics, 89)

TIMETABLE SATURDAY 9
17:45 MARTILLO
18:00 PÉRTIGA
19:00 100M VALLAS
19:15 400 M 19:45 ALTURA MUJERES

TELEVISION

Assess the following quotations. Look for additions, omissions, substitutions, errors, adoptions and adaptations if any.

- a. Oh, my dear God!
Mare de Déu, Senyor
(Magnum)
- b. They eat out of her palm
Van a comer en la palma de su mano
(Se ha escrito un crimen)

TRANSLATION AND THE INTERNET

Check the following addresses:

- a. A WEB OF ON-LINE DICTIONARIES
http://www.bucknell.edu/equivalència_rbeard/diction.html
- b. TERM CAT (Centre de Terminologia)
<Http://www.termcat.es>

PEER OBSERVATIONS FOR PROFESSIONAL DEVELOPMENT

(OR "THE BEST NEW IDEAS COULD BE IN THE CLASS NEXT DOOR")

by Gabrielle Nicas & Joseph Hopkins

Institute of North American Studies, Barcelona

This paper focuses on how establishing a program of peer observations can be a valuable part of professional development for the teaching staff in a second or foreign language program. We first consider the rationale for having teachers conduct peer observations, followed by a discussion of the etiquette involved when a teacher is a visitor in a colleague's class. Then we suggest procedures for observers to follow on how a visit should be set up, and provide samples of tasks that can be used to help teachers focus on a specific teaching skill while observing a class. Finally, we go over various points for consideration when setting up a peer observation program.

RATIONALE FOR HAVING A PEER OBSERVATION PROGRAM

First of all, it is important to make the distinction between a peer observation and an observation for assessment. The main goal of this latter type is to evaluate teachers' performance in the classroom, or in other words, to control the quality of instruction given at a school. A director of studies or another supervisor typically performs this type of observation, and although there is an element of learning that one hopes will take place, this is unfortunately not always the case. This is natural, since when superiors conduct an assessment observation, they are evaluating job performance. Therefore, quite often there is some element of criticism involved, causing defense mechanisms to go up, and the learning potential of the experience to go down. Peer observations, on the other hand, are not value-based and as such provide teachers with the opportunity to discover effective teaching practices from each other in a very non-threatening way, rather than having what they should do dictated by a supervisor. Furthermore, such observations have the added benefit of getting teachers actively involved in their own professional growth, which in turn will foster autonomy rather than dependence, a quality that some authors argue should be a major goal of teacher education (Freeman 1989; Richards 1990; Wajnryb 1992).

Similarly, peer observations could be useful in helping teachers break out of "ritualistic teaching behavior". Maingay defines this type of teaching as "set into patterns that no longer reveal awareness on the teacher's part of why he or she should be teaching in

that particular way" (1988: 118-19). By observing their colleagues, teachers are provided with the opportunity to reappraise their own teaching behaviors and hopefully to prevent ineffective rituals from becoming fossilized.

Finally, aside from the benefits for individual teachers in terms of personal professional growth, peer observations have a positive effect on a language program as a whole. In terms of specific teaching practices—such as error correction, managing small group and pair activities, or dealing with discipline problems—encouraging teachers to see what is happening in other classrooms indirectly helps to standardize what is done on an institution-wide basis. In short, while respecting teaching style differences, peer observations help to make sure that the teaching staff as a whole is more or less "on the same page". In addition to this, having teachers come together to observe one another can lead to a greater sense of cooperation in the staff room. In fact, one of the aims of peer observations is to prevent teachers from feeling they are teaching "in isolation". This, in turn, could also lead to a greater sharing of ideas and materials, as well as an increase in identifying and working together to solve problems that teachers and/or students are having in their classes.

ETIQUETTE FOR PEER OBSERVATIONS

Although peer observations are meant to be developmental in nature rather than evaluative, teachers nonetheless tend to feel nervous when someone else is visiting their class. For this reason it is very important to conduct the observation in a way

that makes the person being observed feel as comfortable as possible. The guidelines outlined in Table 1 can help make the observation a positive experience for everyone involved.

TABLE 1

Guidelines for peer observation etiquette

- Arrange your visit as far in advance as possible.
- Inform the teacher as soon as possible if you have to cancel the visit.
- Get to the class a few minutes early.
- Be as unobtrusive as possible.
- Do not participate in class activities unless the teacher requests you to do so.
- Do not initiate or pursue conversations unnecessarily with students.
- Do not take away even a modest degree of classroom responsibility, control, or authority from the classroom teacher.
- After the visit, thank the teacher for letting you come to see his or her class.
- Meet with the teacher to discuss the lesson and clear up any doubts you might have.
- Do not offer judgments, criticisms, or even constructive advice unless the teacher has specifically asked you to do so.

Adapted from Murphy 1991

SUGGESTED PROCEDURE FOR CONDUCTING PEER OBSERVATIONS

1. Choose a focus

Before doing a peer observation there are some simple steps that teachers can take to make the observation more beneficial. First, they should decide what they want to focus on. Teachers could choose to focus on an area in which they feel weak, do not have a lot of experience, or simply wants to compare to their own teaching style. A lot goes on in a classroom and unless one is a trained observer it is difficult to take notes on everything that is happening (See Day 1990 for a further discussion of the difficulties involved in this type of data collection for observations). Therefore, in general it is better to choose to focus on one or two particular aspects of a class, such as the ones provided in Table 2. Alternatively, instead of focusing on one or two particular teaching skills, observers might want to observe a class that is of an entirely different nature from the ones they are used to teaching in order to gain an overall perspective. For instance, if a teacher has no experience teaching ESP classes, he or she might just want to get a general idea of what happens in this type of class.

TABLE 2

Specific classroom events that could be the focus of a peer observation

- Grammar presentations
- Eliciting techniques
- Giving instructions
- Questioning by the teacher
- Wait-time
- Who asks the questions?
- Managing error
- Patterns of classroom interaction
- Teacher-student interaction
- Student-student interaction
- Student/teacher talk time
- Setting up group/pair work
- Monitoring group/pair work
- Managing speaking activities
- Teaching listening
- Dealing with discipline problems
- Timing and pace
- Using video
- The board as a resource

Adapted from Nunan 1990; Wajnryb 1992.

2. Choose an observation task

Once teachers have decided what aspect of a class they would like to focus on, they need a tool devised to collect this specific data, in other words an observation task. An observation task should be a simple device that helps observers organize their notes and maintain their focus on the area they are interested in, and at the same time free them from forming an immediate opinion on what is taking place in the class. See Appendices 1-4 for samples of this type of observation task. In addition, Wajnryb (1992) is a good source for more observation tasks covering a wide range of teaching practices. Another option is for administrators to make their own observation tasks designed especially for their specific program needs. Table 3 summarizes guidelines to keep in mind when creating these tasks.

Nevertheless, even though an observer has chosen to observe a class simply to learn about its general nature, it is important that he or she take notes on what happens throughout the lesson so as to have data which is as accurate as possible on which to reflect later. To this end, it is generally useful for teachers to record start times for activities, grouping arrangements (ie. whole class, pairs, small group), the nature of activities, along with observations on what the teacher and the students are doing. See Appendix 5 for a suggestion on how observers' notes could be organized. In addition, as mentioned earlier, since it

is very difficult to record absolutely everything even for experienced observers, teachers should probably be advised to jot down notes on the most significant classroom events (Day 1990: 44-47).

TABLE 3

Guidelines for creating peer observation tasks

- Make them easy to use.
- Don't try to have teachers focus on too much.
- Make sure what teachers are focusing on has a practical application for them.
- The task should force the observer to focus on the teacher and the students.
- Make sure observers understand that judgements are to be saved for later.
- Make sure there is an element of post-observation reflection in which teachers are asked to think about what they have learned and how this could be applied to their teaching.

3. Carry out the observation

Once teachers have decided on a focus and a tool with which to collect data, they are ready to carry out the observation. Afterwards, observers may want to meet with the teacher they observed to clear up any doubts or ask any questions. However, it is important to remember that this should be for clarification only and not to give criticism, unless of course the teacher being observed has specifically requested it. That being said, even if observed teachers do request feedback, this should be done with the utmost diplomacy.

4. Reflect on the experience

The final step in the peer observation process is to reflect on the experience. Teachers should be encouraged to think about what they have learned and how this could be applied to their own teaching.

SETTING UP A PEER OBSERVATION PROGRAM

The first step in making peer observations a developmental tool in a school is to set up a clearly defined peer observation program. The following suggestions for creating a peer observation program can help make this a positive and beneficial element of any academic program.

First, administrators need to decide whether to make the program voluntary or mandatory. We recommend

making it mandatory for several reasons, time being an important one. A mandatory program forces teachers to take the time to do a peer observation. Most of us agree that we can learn a lot from our colleagues, however, when peer observations are voluntary it is far too easy for teachers to plan to do it later. Another reason for a mandatory program is that it makes it less of an imposition for teachers who are really interested in doing them. When a program is voluntary, teachers may feel they are imposing on their coworkers by asking to come visit a class. By making it mandatory they can be relieved of this responsibility, which makes it less awkward for those who would love the opportunity to visit a colleague's class.

It is also important to design a program that is tailored to teachers' needs. Talking to teachers to find out what teaching skills they would like to improve will make the peer observation program much more useful. Once these skills have been decided on, administrators should be able to provide teachers with observation tasks based on the skills they said they wanted to improve. In addition, administrators should sit down with those who do assessment observations and make a list of the teachers who are strong in these skill areas so that they will be able to make recommendations of who teachers should observe. Teachers should also be provided with some orientation on how to conduct peer observations (i.e. the etiquette of observing) and how to make effective use of the observation tasks.

Finally, a supervisor should be involved in helping to set up peer observations and debriefing observers afterwards to see what they have learned from the experience. The supervisor should also ask for any feedback the teacher might have on the process. This will enable administrators to further tailor the peer observation program to the needs of their institution.

We believe that a peer observation program can be a rewarding tool in teachers' professional development, as well as an invaluable asset for a second or foreign language program. However, it is not enough simply to tell teachers to go and visit their colleagues' classes, but rather, a certain amount of advanced planning is necessary for the program to be successful. Administrators first need to work with the teaching staff to negotiate a set of peer observation rules of etiquette and to determine what types of specific teaching practices teachers would like to concentrate on. Following this, teachers should be provided with appropriate tools in order to gather data on these areas they wish to improve, along with guidelines on how to reflect conscientiously on what they have observed. Doing this will help to ensure that the experience will be a truly worthwhile component of their professional development and growth.

APPENDIX 1

GIVING INSTRUCTIONS

During the lesson

1. Listen carefully for the teacher's instructions. Collect these by scripting them as accurately as you can, using the chart below.
2. In the *Comments* column, note whether there was any visual support, modeling, or comprehension checks, and whether the teacher had to repeat the instructions. Note also whether the instructions were understood.

Phase of the lesson	Scripted instructions	Comments

After the lesson

1. Looking over the chunks of instructions that were collected, what patterns or tendencies do you notice in your teacher talk when giving instructions?
2. Consider the following features and their importance in giving effective instructions. Is there any area that you could improve your instructions to make them more effective?
 - Rate of speech
 - The way the verbal message is segmented and the time between segments
 - Attending behavior: your position in the class, eye contact, movement
 - Visual support
 - Cueing to aid memory
 - Modeling
 - Comprehension checks

Adapted from Wajnryb 1992.

APPENDIX 2

MONITORING PAIR/GROUP WORK

During the lesson

Observe the teacher and take notes using the chart below on his or her behavior when students are engaged in pair or group work.

Phase of the lesson	How the teacher monitors	In what circumstances the teacher speaks to a pair/group	The teacher's voice, position, proxemics

After the lesson

1. Consider the effectiveness of the teacher's monitoring in terms of the degree to which:
 - It kept students on task.
 - The teacher was available to help out with specific problems and to answer questions.
 - It made the teacher aware of student errors.
 - It permitted the teacher to evaluate the usefulness of the activity.
 - It allowed the teacher to know when to wrap up the activity and go on to something else.
2. Of the various skills you have observed in this lesson, which do you feel you could incorporate into your teaching to make your monitoring more effective?

Adapted from Wajnryb 1992.

APPENDIX 3

DISCIPLINE

Before the lesson

Which of the following characteristics do you think are true of a well-disciplined classroom?

1. Learning is taking place.
2. It is quiet.
3. The teacher is in control.
4. Teacher and students are cooperating smoothly.
5. Students are motivated.
6. The lesson is proceeding according to plan.
7. Teacher and students are aiming for the same objective.
8. The teacher has natural charismatic "authority".

Source: Ur 1996: 260

During the lesson

Take notes on the following:

Actual & potential problems	Teacher's reaction	Outcome

After the lesson

1. Was the teacher able to foresee potential problems?
2. Do you feel the teacher dealt with difficult situations appropriately?
3. Was this a well-disciplined classroom? Why or why not?
4. Do you still agree with your original list of the characteristics of a disciplined classroom?
5. What have you learned that you could apply to your own classroom?

APPENDIX 4

SETTING UP GROUP OR PAIR WORK

During the lesson

Take notes on the following:

Lead-in and instructions to the activity.
--

Use of blackboard, OHP, handouts, and other visual aids.

Notes on what students and teacher do during the activity.

After the lesson

What was the purpose of having students work in pairs/small groups?

Was this made explicit to the students?

Were the teacher's instructions effective? Why or why not?

Was the teacher's use of visual aids effective? Why or why not?

In your opinion, was the activity successful in fulfilling its purpose? Why or why not?

What techniques have you observed that you could incorporate into your own teaching?

APPENDIX 5

POSSIBLE FORMAT FOR NOTES ON A GENERAL-TYPE OBSERVATION

Start time	Grouping	Activity and comments

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BIODATA

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A QUICK GLANCE at Teaching Speaking

by **Sílvia Cardús**

IEN (Institut Estudis Nord-Americans)

What is meant by “speaking”?

By speaking we mean anything from an utterance to a speech or conversation. Thus as teachers, why is this one of the most difficult skills to teach students? Perhaps it's because it's the only skill which the student must perform spontaneously, without help, and with the utmost peer pressure. Therefore, classroom activities that help develop the students' ability to express themselves through speech are an extremely important component of a language course.

How to teach speaking?

Before we can discuss how to do that, we should first look at the key features of spoken English. What makes spoken English different from the other three skills (reading, writing, and listening)? That when people actually speak to each other, they do not enunciate each word clearly; nor do they always use complete sentences; they falter and repeat themselves as well as interrupt themselves. In general, they do not conform to the usual language sample found in textbooks. Spoken English provides for a great range of expressive possibilities. Aside from the actual words a speaker uses to express himself, he can also vary his stress and intonation, he can rephrase what he's saying or speed up or slow down. He can use facial expressions, gestures and body posture to help transmit his message. His listeners can interrupt him, ask him for clarification or offer other kinds of feedback. A speaker hesitates and says the same thing in different ways; he sometimes changes the topic in midsentence. Moreover, there is a natural use of adjacency pairs (hi-hi; dinner's ready- coming). He also uses short answers, turn-taking, and proper openings and closings of conversations. Native English speakers tend to negotiate closings whereas non-natives tend to be too abrupt. All of these are considered to be features of spoken English (Nolasco, 1987:5-20) (Harmer, 1983:48-50) and should be included in speaking activities if

students are to master the English language.

Now when we say a learner has mastered a language successfully, that means he can understand and produce it both accurately (correctly) and fluently (receiving and conveying messages with ease). Thus, in planning a unit, when the objective is accuracy, both teachers and learners are mainly concerned with “getting the language right”; whereas when the objective is fluency, they are mainly concentrating on “the message”. Hymes (1974) adds an additional restraint to the mastery of a language. He states that “merely learning lexical items is not enough”. “We must learn when to use them and under what circumstances they are appropriate”. He calls this “communicative competence or the social use of language”.

The 3 P's.

There are three stages in order for students to reach this communicative competence, according to Penny Ur (1997) and Carol Read. These are the three P's:

Presentation, practice, and production.

In the first stage, **presentation**, the teacher describes and demonstrates the skilled behavior to be learned and the learners perceive and understand it. This gives the teacher the chance to present the new form and meaning and to check for understanding, as well as giving the students the chance to see the usefulness and relevance of the new language item. At this stage the teacher serves as informant and model and the activities are highly controlled. The type of interaction that takes place is that of teacher to student or teacher to students. It is of utmost importance to correct students so they have a correct grasp of the new form.

The teacher should prepare and make sure he has the class' full attention when presenting new material. He should be brief, clear, original, and illustrate with plenty of examples. The more student involvement and impact, the better.

The following are some activities which are appropriate at this stage:

explanations; listening to and initial repetition of model sentences; dialogues; brainstorming (eliciting) structures from students; visual and aural realia; kinetic demonstrations; games or fun activities; translation.

The second stage is **practice**, where the teacher suggests exercises and learners practice the skill in order to acquire facility and fluency. The purpose here is to provide maximum practice within controlled but realistic and contextualized frameworks and to build students' confidence in using the new language. The teacher's function is that of conductor and corrector. The focus is on accuracy and thus, the activities are very controlled and students have a limited choice. The kind of interaction is that of teacher to student, student to student (open pairs-class acts as audience), student to student (closed pairs-without an audience). Therefore when correction is necessary, the teacher corrects the student, the other students correct the student, or the student corrects himself. To be effective, the activities must have validity and they should activate learners primarily in the skill. Learners should have a good grasp of the language required to practice and they should practice as much as possible within the given time. The activities should be selected so that learners succeed in doing the tasks. The activities should also provide useful practice to both the weaker and the stronger students. Drills, dialogues, info gaps, opinion gaps, games, songs, videos, cassettes, and any kind of visual stimulus or aids are appropriate.

The last stage, **production**, is where learners continue to use the skill on their own, allowing them to become more proficient and creative. This provides the students the chance to use the new language in a freer, more creative way, while at the same time, allowing the teacher to check how much has really been learned. This is the perfect opportunity for students to integrate the new language with the old and to deal with the unpredictable. The teacher's role is that of monitor, adviser, consultant, encourager, and mistake-hearer. As the focus is on fluency, there is a greater element of freedom and therefore, there is generally non-interference by the teacher. Correction should be done after the activity. Possible activities to be used at this stage are role

plays, info and opinion gaps, discussions, debates, simulations, problem solving activities, describing and reporting from visual and aural aids, videos, communicative puzzles, games, songs, enigmas, and dialogues. In order for these activities to be effective, teachers should use the group work so that participation is even. The teacher should choose the topic and task carefully so as to stimulate the students' interest. Proper training in discussion skills and clear instructions should be given and the teacher should keep the students speaking in English. (See chart 1)

Sample lesson

The following is an example of a possible way to teach students the structure "it's used for + ing" with the 3 P's.

Presentation. The teacher could write the structure on the board and then write the following examples:

- 1) Pencil sharpener? What's it used for?
It's used for _____ pencils.
- 2) Knife? What's it used for?
It's used _____ meat.
- 3) Pen? What's it used for?
It's _____ on paper.
- 4) Phone? What's it used for?
_____ to another person.

Practice. The teacher could show the students the following pictures (which were taken from an edition of Quo Magazine-See Chart 2), beginning with number 1 and instruct students to write a sentence using the given structure. Once everyone has finished, he could show them the following pictures in order, telling the students that each picture is a different object, and asking them to write a sentence for each picture until the teacher feels the students have grasped the structure or until students figure out that it's the same object-a razor.

Production. The teacher could do the following activity. Divide the class into two teams and ask one person from team A to come up to the front of the class and in two minutes try to give as many uses as possible (using the given structure) for an object (clothes pin). Each correct sentence would count as a point. Then he should ask Team B to do the same, but with a different object (the

cardboard roll from kitchen paper towel). The team with the most points, wins. The unacceptable sentences should be discussed after the activity.

Evaluation of an Activity.

A teacher should consider the following when evaluating an activity:

- 1) it should be relevant to the students' communicative needs
- 2) it should incorporate the typical features of spoken language
- 3) it should be authentic
- 4) it should present realistic situations
- 5) it should be appropriate to the students' interests
- 6) it should be appropriate for students' age, level, and culture
- 7) it should concentrate on a few new structural items
- 8) the vocabulary should be appropriate
- 9) there should be a task or a reason for speaking
- 10) the task and instructions should be clear to students
- 11) the content should be well-sequenced
- 12) there should be adequate guidance by the teacher
- 13) the activity should achieve the desired practice and /or fluency of the structure involved
- 14) the teacher should provide feedback afterwards.

Kinds of Mistakes.

Prior to doing an activity, a teacher should have a clear idea of which errors will/won't be acceptable. The following are kinds of mistakes that students make when speaking:

pronunciation, grammar, vocabulary, appropriacy, discourse organization, fluency (stopping without using hesitation devices, approaching topic indirectly, appropriate closings, etc.), avoidance (avoiding difficult structures, going in a roundabout way to express something). These may be due to L1 interference, overgeneralization of a rule to cases where it no longer applies, poor

teaching or learning, or a slip (due to carelessness, physical &/or mental exhaustion).

Options.

A teacher has several options when a student makes a mistake.

One option is to correct at the moment. This can be done in several ways:

- 1) the teacher can correct the student
- 2) a peer can correct the student or, if lucky,
- 3) the student will correct himself.

The second option is to do nothing at all_let it go.

And lastly, the error can be corrected later (in the same ways as before; T -> S, S -> S, SS -> S (Bowen,1994:44-58).

I would like to stress again that it is extremely important for a teacher to have decided on the following two points before doing an activity:

- 1) the kinds of mistakes he will accept
- 2) how and when he plans to correct.

REMEMBER: When doing fluency activities (production strage), do not correct at the moment unless it's absolutely necessary.

Non-linguistic factors that influence speaking.

When doing a speaking activity in class, the teacher should consider the following factors which affect speaking in the classroom:

- 1) the classroom environment
- 2) the teacher's rapport with his students
- 3) the students' age
- 4) the students' relationship with each other
- 5) the sitting arrangement
- 6) the students' culture
- 7) the students' physical and mental exhaustion or mood
- 8) the students' personality
- 9) the physical size of theclass
- 10) the number of students
- 11) the time of day and the day itself.

In this article I have presented both the linguistic and non-linguistic factors which must be taken into consideration if we are to successfully help our students to become good language speakers.

THE NEW OXFORD THESAURUS OF ENGLISH

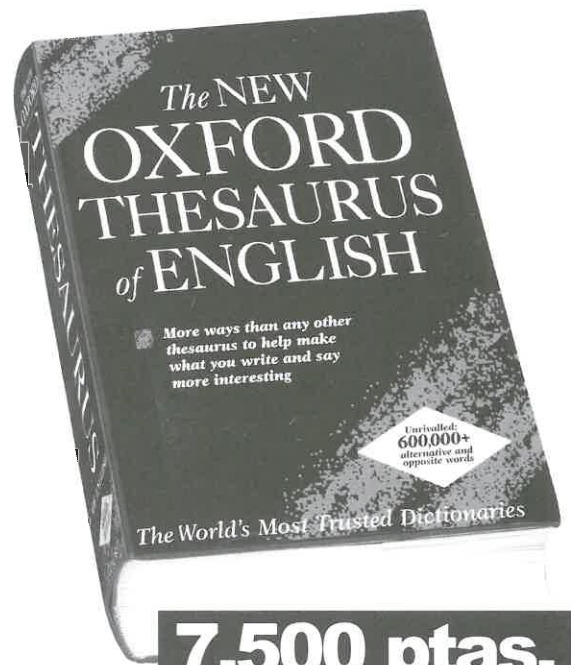
600,000

synonyms and antonyms

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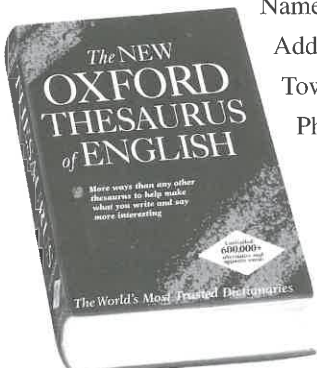
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13è CONCURS

PREMI APAC

APAC convoca el 13è concurs per a professors i alumnes de llengua anglesa de tots els nivells educatius (Primària, Secundària, Escoles d'idiomes i alumnes d'universitat)

PODEN OPTAR A PREMI

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-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, adreça, 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 2002
- 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 2002.
- 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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08007 BARCELONA
- 15 L'APAC no es responsabilitza dels treballs no recollits abans del 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.

IN SWEN

The Minister for Exams

When I was a child I sat an exam.
The test was so simple
There was no way I could fail.

Q1. Describe the taste of the moon.

It tastes like Creation I wrote,
It has the flavour of starlight.

Q2. What colour is Love?

Love is the colour of the water a man
lost in the desert finds, I wrote.

Q3. Why do snowflakes melt?

I wrote, they melt because they fall
onto the warm tongue of God.

There were other questions,
They were as simple.

I described the grief of Adam when he was expelled from Eden.
I wrote down the exact weight of an elephant's dream.

Yet today, many years later,
for my living I sweep the streets
or clean out the toilets of the fat hotels.

Why? Because constantly I failed my exams.
Why? Well, let me set a test.

Q1. How large is a child's imagination?

Q2. How shallow is the soul of the Minister for Exams?