

ASSOCIACIÓ DE PROFESSORS D'ANGLÈS DE CATALUNYA

A P A C

of

NEWS

**Communicative Listening
Through Modern Songs**
by Marianthi Kotadaki

American Fast Food
by Khalid Al-Seghayer

An Interview with: Paul Seligson
by Neus Serra

ELT CONVENTION 2001

Actes

Valoració de les Jornades

Editors

NEUS FIGUERAS
NEUS SERRA

Editorial Advisory Panel

MIREIA BOSCH
MONTSE IRÚN
PEPITA SUBIRÀ
PEPA SUGRAÑES

Secretary to the editors

MÍRIAM ALGUERÓ JOSA

Advertising

MÍRIAM ALGUERÓ JOSA

Correspondence

A P A C

Gran Via de les Corts Catalanes
nº 606 4^{rt} 2^a F-G
08007 Barcelona

Telephone & Fax
93 317 01 37

e-mail: info@apac.es

Graphic Design

LAURA PLANELL

Dep. leg. B-41180-1988 ISSN 1137-1528

APAC
a Internet!

www.apac.es

Dear Colleagues,

This is not the usual introduction to our APAC of News. As you have probably noticed, it is not signed by Isabel Vidaller, who has been President of Apac for the past six years and whose term in the post has expired. Our duty as editors on this occasion is to provide the presentation to the current issue, and to break the news on future developments at the Associació.

First we would like to present the contents of this issue, which we think may provide useful matter for reflection and also some hints for the classroom, and invite you to send to us your comments and suggestions. We hope that for those few who could not make it to the Convention, the Actes included and the pictures will help get an approximate idea of what it was like.

Second and most importantly, we have to whet your appetite for the future of our Associació and our APAC of NEWS. The new President and the new Junta will no doubt take advantage of what has been achieved so far to propose improvements, which we hope you will contribute to develop.

We would also like to use this occasion to thank Isabel Vidaller for her work and "savoir-faire" as President, her kindness and availability twenty four hours a day, and being all ears and eyes before, during and after the yearly Convention, and for her friendship. Thanks to her, our Associació has gone a long way towards a process of professionalization, which we expect the coming Junta will be able to complete.

We wish you a healthy "final de curs" and a very relaxing summer holiday. And we look forward to compiling the next September issue, which will contain the new proposals and resolutions of the 2001 Junta d'APAC, as agreed in the Assemblea which will take place in June, and for which the invitation is enclosed.

Yours.

Your two Neuses,

Neus Serra

Neus Figueras

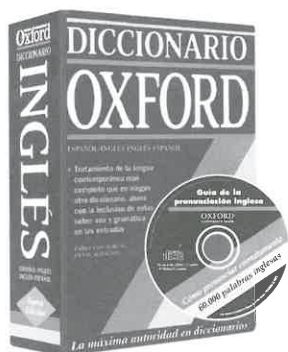
contents

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

- 3 COMMUNICATIVE LISTENING THROUGH MODERN SONGS**
by Marianthi Kotadaki
- 7 AMERICAN FAST FOOD**
by Khalid Al-Seghayer
- 13 DOTZENA EDICIÓ CONCURS APAC**
- 14 An Interview with: PAUL SELIGSON**
by Neus Serra
- 18 A Review of: HELPING STUDENTS TO SPEAK**
by Paul Seligson
- 19 APAC ELT CONVENTION 2001**
(separate index on page 17)
- 51 INSCRIPCIÓ NOUS SOCIS**
- 53 Guide for Contributions to APAC of NEWS**

FOR YOU

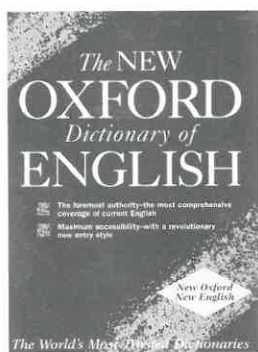
**DICCIONARIO
OXFORD**



Comprehensive coverage: over 275,000 words and phrases, more than 450,000 translations.

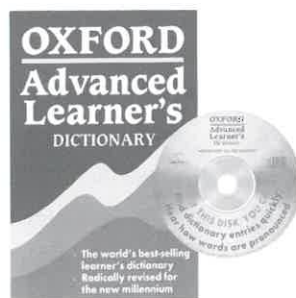
- Includes free CD-ROM with the pronunciation of all the headwords.

**THE NEW OXFORD
DICTIONARY OF
ENGLISH**



The ground-breaking dictionary which gives a true and complete picture of English as it is used today: 350,000 words, phrases and definitions, illustrated by 70,000 examples.

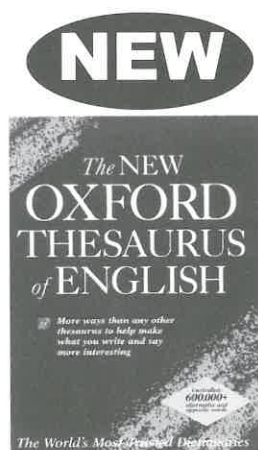
**ADVANCED
LEARNER'S
DICTIONARY**



80,000 references, 4,500 new words and meanings reflect the English language as it stands today.

Free CD-ROM with the complete text of the dictionary plus search facility and the pronunciation of all the headwords.

**NEW OXFORD
THESAURUS
OF ENGLISH**



Unrivalled breadth: over 600,000 synonyms and antonyms. Indispensable for anyone wanting to increase their range of expression.

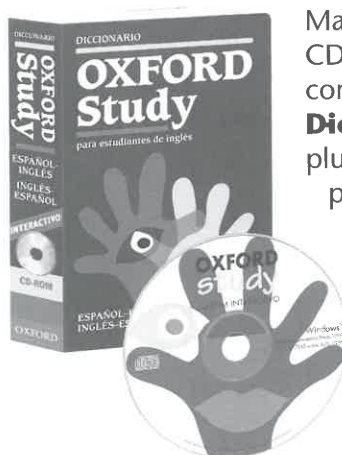
FOR YOUR STUDENTS

OXFORD POCKET CATALÀ



Produced in collaboration with the Generalitat de Catalunya. A unique bilingual learners' dictionary for Catalan speakers. Over 52,000 terms, expressions and examples. Comes with free diskette with a set of handy practice exercises.

OXFORD STUDY



Magnificent fully multimedia CD-ROM: comes with the complete text of the **Diccionario Oxford Study** plus search facility, pronunciation of the headwords, interactive photos, video sequences, games, practice exercises and much, much more.

Dictionary key facts: more than 185,000 translations, over 100,000 terms and expressions and 58,000 examples.

COMMUNICATIVE LISTENING THROUGH MODERN SONGS

by Marianthi Kotadaki

First published in *Bridges*, June 2000

EFL listening practice: a daunting task

The present article aims at providing a few tips on how English teachers can transform a listening lesson based on authentic modern songs into a theoretically structured communicative listening activity.

Listening is regarded to be the act of interpreting sounds one receives through the ears, and it is contrasted to hearing, which is the act of receiving sounds through the ears without interpreting it. Consequently, the purpose of implementing listening in the EFL classroom is to help our learners practise their listening skills, and enable them to interpret the target oral speech with success.

Unfortunately, specific factors frequently short-circuit the listening process and turn it into a daunting task for the learners. Firstly, there seems to be an ongoing lack of authentic listening texts, which are deemed quite essential, as they exhibit those features of authentic spoken discourse, (false starts, hesitation, repetition, recycling, etc.), that our students must get familiarised with. Secondly, if the students have abstained from listening, or worked upon the stilted language of traditional listening passages, -ultimately intended to be read, not heard-, then they are not prepared to receive the apparently imperfect natural spoken language. Thirdly, many teachers are reticent to engage in the painful task of listening, either because they value more the practice of the other two productive skills (reading and writing), or for a number of other reasons. Finally, the fact that syllabuses are mostly constructed around the written language, which is anyway subject to examination, urges the consistent teaching of the written, not the spoken, mode.

The nature of listening practice in the EFL classroom

In the EFL classroom we usually distinguish two kinds of listening practice: the **top-down** and the

bottom-up one. During the former listeners focus on the message(s) of the speaker(s), while during the latter they listen for the expression, the actual words used to convey a specific message. The first kind encourages more uncontrolled speech by the learners and practices their fluency skills, whereas the second kind promotes the practice of their accuracy skills in pronunciation, grammar or syntax. Both listening modes are used in combination, as regularly happens in real-life situations. The typical process followed in the classroom might be:

Top-down listening

Bottom-up listening

Controlled speaking practice

Uncontrolled speaking practice

Writing practice

Which means: listening for meaning might lead on to listening for form in preparation for controlled speaking practice, which might lead on to freer uncontrolled speaking practice and then to writing practice. This actually reflects real world listening.

Current approach towards EFL listening

The currently prevailing approach towards listening is markedly communicative and has been advocated by renowned researchers like Brown G. & Yule G. (1983), Rixon S. (1986), Underwood M. (1989), Burgess J. (1994) and others. Listening needs to transcend its traditional resemblance to comprehension testing and simulate real world communication as closely as possible. Listeners need to become communicatively efficient in the target language. The factors that safeguard the attainment of this goal are outlined below as follows:

- **Use of authentic listening texts**, in order to achieve fidelity to the real spoken language. These can be authentic in origin, that is texts created by real writers for real audiences, serving no pedagogic purpose, or authentic in

nature, that is texts bearing many of the features of authentic spoken discourse, which highly facilitate the perception of meaning. Authentic language is utterly different from the idealised language students are spoonfed with in the classroom.

- **Use of top-down and bottom-up practice in combination**, so that listeners could listen to a text to interpret both the main message, but also the expression utilised to convey it.
- **Lesson construction around the pre-, while- and post-listening structure**, a vital framework, as it gradually guides our learners from the reception to the production stage. Activities in the pre-listening phase must anticipate impending problems, encourage the students' prediction skills and stimulate their interest in the listening work. During the while-listening stage, listeners should exploit the language of the listening text through various tasks. In the post-listening stage learners could process the content for some productive purpose, speaking or writing.
- **Task-based, problem-solving, heuristic listening**, with learners learning by coping with a number of manageable issues, which offer challenge and motivation to the task.
- **Integration of all four skills** in one listening lesson, as students listen, read, speak and write, which clearly reflects the purpose of real world listening.
- **Co-operative learning** by encouraging our learners to work in pairs or small groups, which builds up their self-reliance, ensures total participation, constitutes a form of learner training, and ultimately confirms the principle that meanings are constructed co-operatively.

Communicative listening through modern songs: is it possible?

What this article aspires to demonstrate is how we can merge the principles hinted at before in order to turn the apparently superficial listening to pop or rock music into a constructive communicative activity. Basing our listening practice on modern songs can soundly be justified as follows:

- Songs disperse the feeling of monotony created by the ritualistic process of a typical lesson and offer variety in the classroom.
- They familiarise learners with the lexis, grammar, syntax and culture of the foreign language in an enjoyable manner.

- They provide motivating subjects (social, political, sentimental, etc.) which can feed plenty of speaking and writing practice.
- They capture and maintain the learners' interest in listening particularly if they are constructed on the pre-, while-, and post-listening framework.
- They become an enjoyable activity which oils the wheels for learner self-reliance, teacher independence and active participation in their own learning.
- They are an innovative way of both educating and recreating.

From theory to practice: a communicative listening lesson based on a pop song.

The lesson which follows is based on a ballad of the 70s sung by Al Stewart, an American singer, and is constructed on the communicative framework. Its content is rich and exploitable, and for this reason it was tested fairly successfully among the upper-intermediate level students of Piramatikon (Experimental) Senior Secondary School of Patras.

ALMOST LUCY
(Al Stewart)
TASK 1 (pair work)

Choose one of the three alternatives from each section and discuss it with your partner:

She enjoyed her job a lot and tried hard to be good at it	She didn't really love her job and did it only for money, never showing interest in the people who surrounded her.	She was so absorbed in her job that she spent much time entertaining the people in the clubs
Every night she had to do her best in order not to lose her job and the little money she earned. Still she believed that her job at least offered her experience.	Being a star she hoped that, she would sign more contracts in the future and she disliked any imperfect attitude at work.	Her boss often praised her talent and filled her with precious gifts.
Unfortunately she had an accident which damaged her face. So she went to California to restore her beauty.	After killing her boss she moved to California, where she got married to a rich film director.	One day Lucy gave up Everything and went on holidays in California. She would never regret her previous life as it had taught her so many things.

TASK 2 (individual work)

Listen to the song once and see if your prediction was correct. Discuss it with the rest of the class.

TASK 3 (individual work)

Listen to the song again and complete the gaps with the missing items. Then discuss your findings with your partner and the rest of the class.

SONG

Lucy worked a every day
 And though she put her mind to it.
 Her was never in it.
 She stayed around just long enough to

 She won't pass the night with you
 She can't stay a minute.
 And all these faces
 Never bothered her at all
 They just existed like a backdrop
 Or a pattern
 Lucy looks like someone who is waiting for a call
 She knows it'll come but
 Can hear at all.
 Lucy finds the-..... and the bar
 Hangs her clothes up, hopes tonight
 The won't be broken.
 Well they kick you round so much
 When you're not a star
 you all night
 lust for a pittance or a token.
 But all these never bothered her at all
 She says it sharpens your perception
 When your back's against the wall
 There's something that enables her to
 Above it all
 To shrug it off just when it seems to

 Hey, I think you almost feel the
 Coming on inside
 Hey, I think you almost feel it now And you

 The last time that I saw her
 She had given up the
 Moved away to California
 Got on her face.
 She says that life was just another time
 Another space
 It's over now, she
 It's not a waste.
 Hey, I think you almost feel yourself
 Reaching out (chorus)
 Hey, I think you almost feel it now

And you

TASK 4 (individual and pair work)

Tick the right box Yes, No, Don't know, taking information from the song. Then discuss your findings with your partner and the rest of the class.

	Yes	No	Don't know
Lucy loved her job			
The people she met were always the same			
She worked eight hours a day			
She was treated badly at work			
She earned about 5 dollars per night			
She believed that her job was steady			
California was the place where she went to relax			
Her experiences caused her pain			
Lucy was still going to continue working in clubs			

TASK 5 (individual work)

Each noun of column A is explained in column B. Match the items of the columns to find the right meanings of the nouns:

1. Pittance	a. coupon which can be exchanged for goods
2. Backdrop	b. browning of the skin after sunbathing
3. Pattern	c. printed cloth used as part of the scenery in a theatre
4. Dressing-room	d. insufficient amount of money
5. Token	e. place where actors usually put on their costumes
6. Suntan	f. design repeated on cloth

TASK 6 (group work)

Work with your group and write in the bubble what plans you think Lucy is making for her future while lying in the sun in California :

Have we achieved our goals?

If we examine each task attentively, we shall notice that many of the ideas deployed above are quite evident in our lesson. In **task 1**, students are asked to practice their prediction skills, by forming guesses which they will later confirm or reject. Thus, their interest in the topic gets stimulated, co-operation is necessitated and learners get prepared for the ensuing top-down listening in **task 2**. In the next task (**task 3**), bottom-up listening is practised with learners focusing on the specific words or expressions that constitute the song. Accuracy skills are practised in this way. The inter-learner discussion that follows kindles the spirit of self-reliance, while learners silently engage in learner training by justifying their answers according to relevant grammatical rules. **Task 4**, the diagram, seeks the students' critical thinking as well as information from the song for its completion. The negotiation of the answers encourages the practice of the learners' fluency skills. **Task 5** is a matching exercise, which helps students to clarify certain vocabulary difficulties without the intervention of the teacher. Finally, in **task 6**, learners form small groups, assume a theatrical role (they are placed in Lucy's position) and use the information gleaned in writing. As we realise, most, if not all, the current communicative principles underlie the present lesson.

Conclusion

Listening is the least tangible of all the skills. Nonetheless, structuring its practice on the communicative basis can bring about amazingly tangible effects. Besides, if this practice involves modern songs, it ceases to be a typical painful learning task. It becomes a unique unforgettable experience.

REFERENCES

1. Burgess J (1994), '*Ideational frameworks in communicative language learning*' in *System* 22/3
2. Brown G & Yule G (1983), *Teaching the spoken language* CUP
3. Rixon S (1986), *Developing listening skills*, London: Macmillan
4. Sheerin S (1987) '*Listening comprehension: teaching or testing?*' in *ELTJ* 41/2: 126-131
5. Underwood M (1989) *Teaching Listening* Harlow: Longman
6. Ur P (1984) *Teaching Listening Comprehension* CUP
7. Al Stewart '*TIME PASSAGES*' EMI

Biodata.

Marianthi Kotadaki holds a degree in English Language and Literature from the University of Athens and the Diploma of English Studies from the British Council of Athens. She is now attending the second year of her Master's degree at the Hellenic Open University (Patras department), and simultaneously teaching at the Piramatikon (experimental) Senior Secondary School of Patras, where she has regularly experimented with a series of lessons she has constructed based on authentic pop and rock songs.

American Fast Food

(The Hamburger): A Cultural Lesson

by Khalid Al-Seghayer

- **Target Students Level:** Intermediate High
- **Time:** 100 minutes (50 for each class)

Introduction

A strong motivation for increased mastery of a second language is the teaching of the culture underpinning the target language learners are studying. This satisfies their natural curiosity to know more about the country where the target language is spoken. Motivation is not the only reason why culture should be taught in the classroom. Rather, an understanding of the similarities and differences between one's own culture and that of another's enhances intercultural tolerance and effective global communication.

This lesson is an introduction to the multifaceted aspects of a target culture. Food, being a cultural product, is selected as the primary stimulus to further exploration of the perspectives, practices, history and geography of the target culture. This should create a meaningful and exciting language learning experience.

Through being introduced to some typical foods, students will learn certain properties and values of the target culture, as well as gain some insight into stereotypes of other cultures' lifestyles.

Three points need to be mentioned.

- One, the activities to be used in this lesson will consider the meaning-making and sense-making communicative purpose. The aim is not to teach forms of the target language, it is to enable students to use the language in a meaningful context.

- Two, emphasis will be placed on training and directing students to practice top-down strategies; that is, listening for global understanding, and guessing meaning from context.
- Three, these activities will link American fast food, as a cultural product, to the perspectives and practices of American culture as a whole.

A. Objectives

Function.

Students will be able to use the Internet as a research tool to learn more about the target culture's foods. They will identify vocabulary related to food, compare and contrast similarities and differences between food in American culture and their own culture. They will also discuss and present the relationship between a cultural product, such as food, lifestyle, costumes, geography or history of the target culture; use the language function that is appropriate for their level; and predict what some of the fast-foods of the future might be.

Performance

Students will practice top-down strategies: listening for global understanding, and guessing meaning from context, etc. Students will listen to

and comprehend a short talk about The Hanburger: Its History and Popularity (see Appendix 1). This short talk should be recorded by the teacher so students may listen to it multiple times. Teachers can make up their own talk or adopt this one or one similar to it. Students will create a network structure depicting the relationship between food and culture. They will orally suggest other types of food and possible reasons or factor governing eating behaviors or consumption of some specific type of food. They will write a short essay about the class topic or a related experience.

Grammar

The aspect of the language suggested by the short talk is the preposition, especially of, on, at, for, by, and to. Teachers are welcome and encouraged to consider other grammatical aspects. Instead of initially teaching the forgoing aspects, the emphasis will be placed on practicing these linguistic elements and reinforcing them. This will be done indirectly, while building on the comprehension phase. Also, students will be directed to apply these skills when making oral presentations and when writing their compositions.

Culture

After listening to the recorded talk, students will:

- compare and contrast the similarities and differences between American foods, fast-food in particular, and their own foods
- discuss the relationship between a cultural product such as food, the lifestyle, customs, and geography of the target culture.

The short talk will introduce them to the history, popularity, and cultural significance of the hamburger. They will learn that efficiency and convenience are important to American people. They will also learn that Americans place a high value on personal independence and self-sufficiency. This will enable students to engage in cross-cultural exchanges.

B. Equipment and Materials

- Computer with access to Internet

- Digital overhead projector and Electronic White Board
- Still pictures of food
- A recording by the teacher of The Hanburger: Its History and Popularity
- Artificial hamburger sandwich sample

C. Procedures

1. Day One

Anticipatory Set (2 min.). The teacher will start the class by talking briefly about food, more precisely, its significant role in human life and how important it is to eat healthy food. Students will be asked to discuss the relationship between culture and food.

Warm-Up Activity (8 min.). The class will begin with an activity that will help them to relate the food they eat with their lifestyle, perspectives, geography or history. Hence, two warm-up activities will be implemented.

First, in order to generate a general discussion and engage students in participating in the content of the class, they will be shown some fast-food pictures taken from some food websites available on the Internet. Then some possible questions will be asked:

- What do you see in the picture?
- What do people sometimes put on a hamburger?
- What is your favorite food?

Second, after discussing the relationship between food and cultural environment, students will be asked to create a structure network depicting this relationship. In constructing their structure network, students will be directed to use a software called Inspiration to help them organize their thoughts and communicate their ideas visually (see Appendix 2).

Presentation (15 min.). After having a discussion on the relationship between food and cultural environment or historical and graphical factors, the class will listen to a short talk about The Hamburger. To facilitate the top-down strategies, students will be listen to the recorded

talk for the first time and report to the class what they remember about the presentation. The aim is to train students to be able to extract ideas as opposed to bottom-up strategies where students perform a discrete task, such as discriminating among and recognizing sentencing patterns, identifying key words, and the like.

Guided Practice (25 min.) The students' task here is to listen to the recorded talk again and recognize the main idea, supporting ideas, and details. For this activity they will be given a chart to complete and put into groups, and then they will be asked to sequence events (See Appendix 3).

Students will be encouraged to think of possible reasons why the hamburger is a typical and popular food in America.

- Could it be because it is convenient, or efficient or because American society is obsessed with time and speed?
- What do students think the advantages and disadvantages of fast foods are, and what do they think some fast foods of the future might be?

(See Appendix 3)

For this activity students will be given the choice of making their prediction through any written form, drawing, or the like. Furthermore, they will be asked if they consider a fast food restaurant to be impersonal or dehumanizing when compared to eating a meal at home.

The remainder of class time will be devoted to informing students about the research project they will be assigned, the next meeting, and finding information about a particular food in American culture through the use of the Internet. After dividing into groups, they will spend the rest of the time brainstorming about some descriptors that would help them get to related websites. Students will be assigned, as homework, the following responsibilities:

- to identify some food that is representative of American culture
- to discuss the similarities and differences between food in American culture and food in their own culture
- to search for more information that might possibly help explain the existence of

certain foods in the culture or factors that influence eating behaviors

- present the information to the class

Students will be informed that some of the information they look for may not be available on the web. In these cases students may have to look to other resources, or just make-do with whatever information they have.

2. Day Two

Next Class (10 min. for each presentation). The class will begin with the instructor asking the students to recall and summarize what we discussed in the previous class. Then each group will present its report. In order to motivate learning and develop learners' language skills, students will be given choices in how to present their research. As a result, depending on the preference and consensus of each group, they will be allowed the option to select the format for their presentation, such as a formal presentation, dialogue, an art presentation, or a cooking demonstration. They will be encouraged to use a presentational program such as PowerPoint.

Independent Practice (20 min). Students will be given the choice of writing a short essay reflecting on what took place in the class. They will be instructed to consider writing about one of the following topics: (a) discuss briefly what have you learned from the class; (b) would you regard American food as a product of American culture; and (c) try to relate what has been presented in the class to a personal experience that you went through. They may talk about a time when they ate dinner at an American family's home or about a time when they ate at a restaurant.

Anticipated problems. Some potential problems may occur which can be attributed to the following: Students may argue that there is no single set of values for all Americans. After all, not all Americans eat hamburgers. In searching the Internet, learners may stumble upon websites that are not appropriate from an educational perspective. Some of the requested information may not be found on the Internet. Some of the encountered material may be difficult to understand.

Appendix 1

The Short Talk about The HAMBURGER: Its History and Popularity

Today, we are re going to be talking briefly about two main issues. The first one is the history of the hamburger and the second is popularity of hamburger.

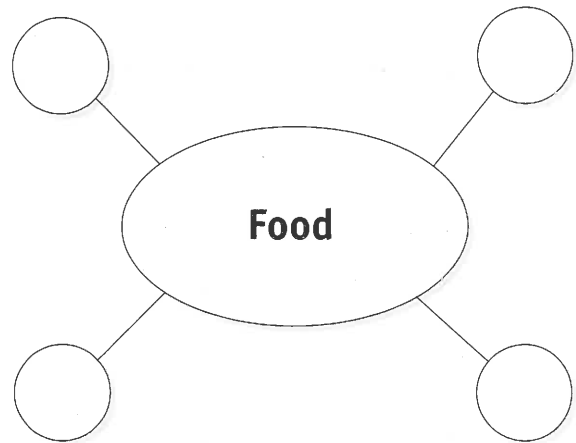
Let's start by talking a little bit about the history of the hamburger. The word hamburger can refer to different things, but our concern here is the sandwich that consists of a patty of beef served inside a roll that has been cut in half. It is not known for sure what the origin of hamburger is. That is why many people still think "hamburger" somehow related to "ham". It is believed that the hamburger got its name from the German town named Hamburg. Hamburg was known for its ground steak. It is said that in the early 19th century German immigrants to the United States introduced the hamburger steak. Hamburger steak were served on buns for the first time in 1904 at the St. Louis World's Fair. Since that time, serving hamburgers on buns became the regular way of eating hamburgers.

Now, we will discuss the popularity of hamburgers. Over the years, hamburgers became the most popular American food. One reason for its popularity is the way it is served. People think hamburgers on buns is a convenient way to eat them and that it makes the taste much better. Another reason is the growth of the fast food restaurant, McDonald's. When the first McDonald's was opened in San Bernardino, California, in 1949, Hamburgers were the main item on its menu. McDonald's restaurants soon became part of almost every community in the United States. Today, McDonald's includes other items on the menu, but the hamburger still remains the main item.

For further information, please check:

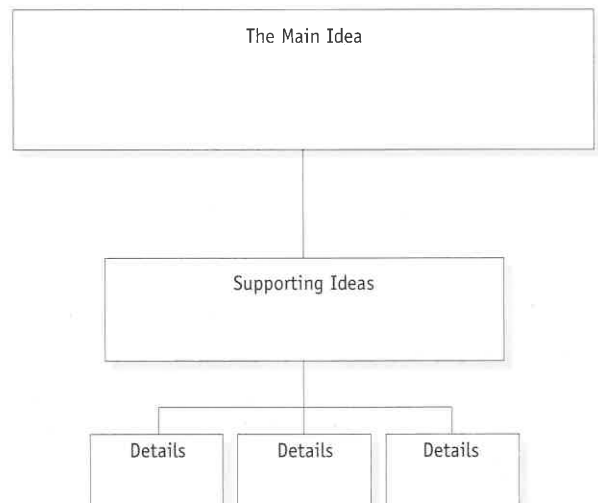
- The New Encyclopedia Britannica. (1997). Volume 5. p. 656. Chicago: Encyclopedia Britannica, Inc.
- Broukal, B. and Murphy, P. (1991). All About the USA: A cultural Reader. New York: Longman

Appendix 2



Semantic Map Depicting the Relationship between Food and Culture

Appendix 3



Appendix 4

ADVANTAGES	DISADVANTAGES

The advantages and disadvantages of eating fast food

HARRAP'S

Dictionaries

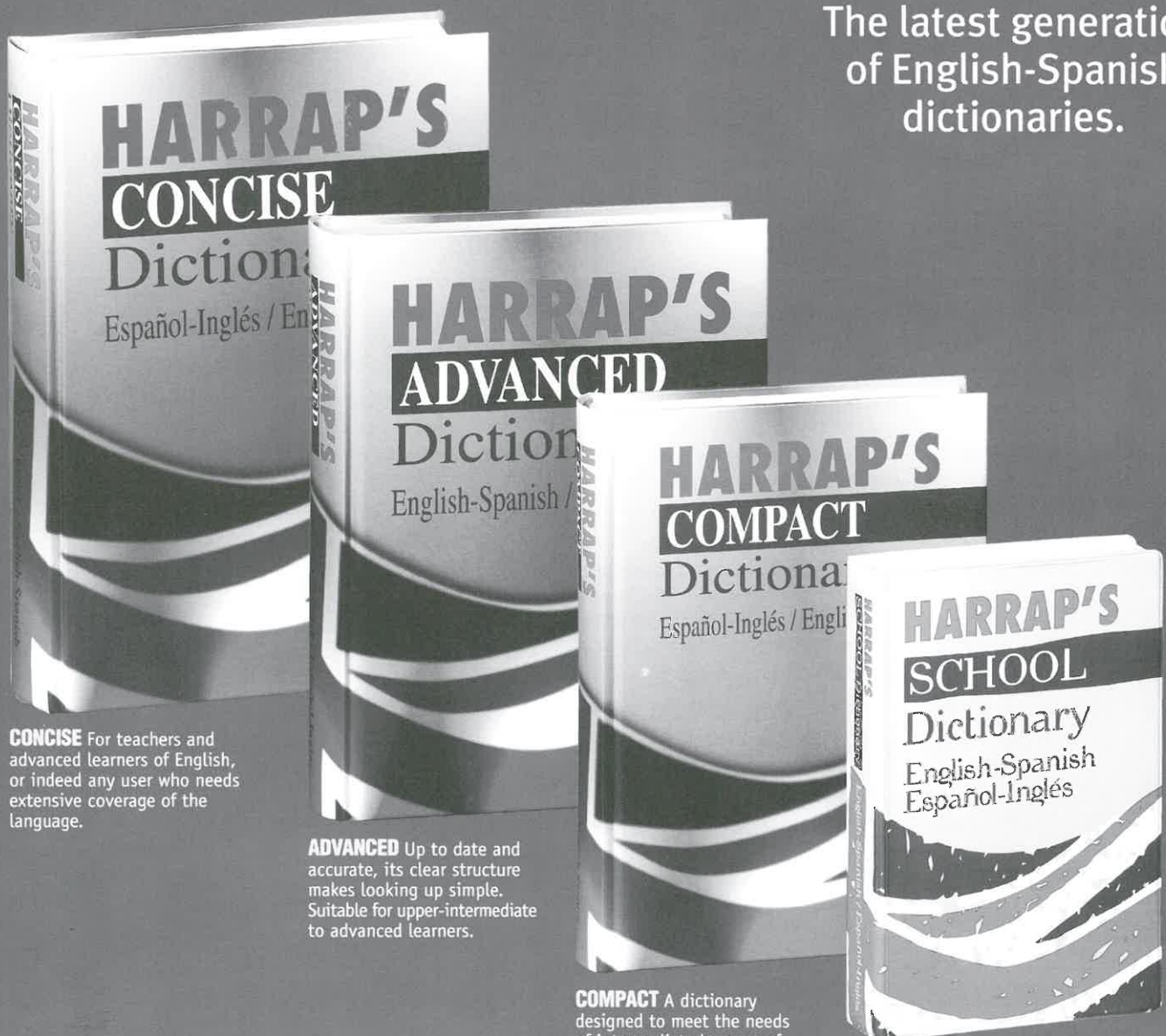
There have been many other bilingual dictionaries *similar* to Harrap's, now at last the original has arrived in Spain!



George Godfrey Harrap

Bienvenido Mr. Harrap

The Harrap range.
The latest generation
of English-Spanish
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.

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-se impresos, hauran d'incloure una còpia en suport informàtic, atenent a les característiques del treball.
- 2 Els treballs presentats per a l'opció A han de ser inèdits i han d'incloure: objectius, continguts, material per utilitzar a classe i activitats d'avaluació.
- 3 Els treballs de recerca presentats pels professors (opció B1) han de ser treballs d'investigació sobre aspectes relacionats directament amb la llengua anglesa.
- 4 Els treballs presentats pels alumnes (opció C) han d'incloure una introducció del professorat de la matèria indicant els objectius de l'activitat.
- 5 Tots els treballs es presentaran en sobre o paquet tancat. Dins es farà constar:
 - Nom, 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)
Gran Via de les Corts Catalanes, 606, 4t 2a F
08007 BARCELONA
- 15 L'APAC no es responsabilitza dels treballs no recollits abans dels dia 30 d'abril del 2000.
- 16 Aquestes bases anul·len les bases publicades anteriorment.
- 17 La participació en aquest concurs implica l'acceptació d'aquestes bases. La decisió del jurat és inapel·lable.

Lliurament dels premis:

dotzena edició PREMI APAC



MODALITAT "A"

PROPOSTES D'ACTIVITATS D'AULA

PREMI Per el projecte "Children's Rights" presentat conjuntament pels següents estudiants del CAP de la UAB. (Dolores Baliellas, Victòria Mateu, Susana Padrosa, Rosa Soriano, Iván Fernández, Javier Núñez I Mayte Sánchez). El premi consisteix en un curs d'anglès per a professors al Regne Unit de dues setmanes.

ACCÈSSIT per el projecte de multilingüisme "Enjoy de Languages" presentat conjuntament pels següents estudiants del CAP de la UAB. (Hassan Bou Houch, Nerlande Yona Fabien, Eurne Miravete, Natàlia Puig Folch, Mireia G. Etxeberria Agirretxe, Elisenda Hernández Llord, Jordi Más López, Daniel Reche Trigo).

MODALITAT "B"

TREBALLS DE RECERCA

Modalitat B1 . ACCÈSSIT al Professor Marc Parici Baradad del IES Jaume I de Salou.

Modalitat B2 .PREMI a l'alumne de 2n. de Batxillerat Mercè Llores Risquez de l'IES L'Alzina de Barcelona.
El premi consisteix en un curs d'anglès en el Institut Britànic de Barcelona.

MODALITAT "C"

TREBALLS PRESENTATS PER L'ALUMNAT

(VIDEO, REVISTA, CÒMIC)

PREMI per el Treball "English Sketches" als alumnes de 1r. d'ESO de l'IES Sant Quirze del Vallès de Sant Quirze del Valles I a la seva professora Marta Ponti.

PREMI per els videos "Civilizations of the world" i "Our loved Land" als alumnes de 3r. d'ESO de l'IES Gironella de Gironella i a la seva professora Judit Ballonga Codina.

ACCÈSSIT al treball "Literatura Infantil" que ha format part d'un projecte Comènius en el que han participat escoles d'Alemanya, Hongria i Holanda i ha estat presentat a aquest concurs pel CEIP Salvador Espriu de Badalona i la seva professora Maria Teresa Villarroya.

ACCÈSSITS als treballs presentats pels alumnes Christel Frühauf Martin i Oscar Gómez Fernández de 2n.de batxillerat de l'IES Cristófol Ferrer de Premià de Mar.

Barcelona, 23 de febrer del 2001

EDITORIALS COL.LABORADORES :

BURLINGTON BOOKS, MACMILLAN-HEINEMANN, OXFORD UNIVERSITY PRESS, RICHMOND PUBLISHING, PEARSON EDUCATION-LONGMAN, COLLINS-GRIJALVO

PAUL SELIGSON



*about the relevance of oral skills
in a foreign language class.*

Paul Seligson has TEFLed since 1978 in Algeria, France, Egypt, Venezuela, Spain, the UK and Brazil and has trained teachers worldwide. An MA in TEFL and RSA Course Assessor, he's co-author of several courses including *Buzz 1-3* (Longman), *English File 1&2* (OUP), and *Prepositions* (Zastrugui). He is also Series Editor for Richmond House Teachers' Handbooks to which he has contributed *Helping Students to Speak*. He currently teaches and trains at his own school, ISE in Brighton.

by Neus Serra

N.S. It has always been my main concern, as for many other teachers, the fact that after six, seven or more years at school students' oral performances are usually very poor. While many students may be able to write a fairly correct letter applying for a job, for instance, they would be a complete failure when faced with a job-interview. Is the number of students in a class the greatest handicap to teach and practise oral skills?

P.S. Well, yes, clearly the bigger the class, the bigger the problem. You can do anything with six but you can't do very much with sixty... Obviously, I've taught 60, I've taught 40 and I've taught 6, I know which I prefer. Anything is easier with a small number. I used to have twenty in the British Council, it was the standard number. Once you get much beyond twenty-five it gets a little like organized guess-work and you spend half the lesson trying

to remember the names and half the lesson sort of hoping they quiet down enough to hear you, and it becomes difficult but I still believe that if you know a number of factors you can still make progress. I was able, in Egypt, to teach a number of large classes to say a little, in English, because I had a number of factors in place.... we had an oral evaluation at the end of the course which meant the students had to sit down and interview each other very quickly with a list of pre-known questions which they had been given six months to prepare for, they had known well in advance what the test was going to be and I was given 6 hours to commit these to memory in some shape and form. This was based on my experiences at school; when I was twelve or thirteen or fourteen, I was learning Russian and French at school and I learnt to speak a little of both, not because I'm a good linguist but because at the

end of each year we had an interview with the teacher. It strikes me that part or, if not the majority, I think it should be at least fifty percent of the whole process, should be speaking and pronunciation, fifty per cent of the whole classes is listening, speaking and pronunciation. If you go back in places, and students need to show progress within those areas, they should be able to understand "ish" pronounce "ish" and speak "ish". I think a good percentage of the class will give some time to practicing at home, preparing themselves for exams because they want to pass. And if we share these goals with the parents it becomes easier, but if the whole thing is sort of a gift wrapped in mystery then at the end of the year after they still have to write and produce grammar exercises it seems to me there is not really any incentive within the whole system.

N.S. You see the thing is with evaluation.....

P.S. I think you have got no choice but to put in place a solid testing system so that the teacher considers that none of us wants to speak English but we all have to because of the test. At the moment it's an "us" against "them" situation, I want them to speak says the teacher but they won't, for all sorts of reasons, and at the end of the day the test doesn't force them.

N.S. Well, in this country the test is set up by the teacher.

P.S. My suggestion is that the teachers themselves should take responsibility. They test you at the end of the year I assume in order to give "notas" and so on, therefore, if a substantial proportion of those who are able to give correct performance and pronunciation and it's not difficult you can easily test forty students in one hour and if you have prepared oral tests and a known agenda and they have plenty of time to prepare. It's not scary, it's easy to implement and I've seen teachers have success.

There must be some sort of a pay back for all the effort, because it's an enormous effort to get students to say anything. And otherwise any number of excuses can be made on all sides, by the students, the teachers and the institution.

N.S. Teachers often say there's not enough time to do their pair or individual oral work... besides there's the danger of lesson getting out of hand.

P.S. Yes, that's right, there are all sorts of arguments I've not tolerated; how can you teach a language in silence. It's easy to make excuses. My insistence is on a smaller syllabus which gives more time for practice. There's plenty of time for practice if you're not too busy doing other things but if you're too busy servicing too many things at once, then of

course nothing gets done properly and of course speaking is an afterthought whereas, and my insistence is on this, if your priority is high on grammar there's not going to be time in a forty hour period to do all the other things that are going on, all the discipline, motivation etc. It's a question of teaching the process and choice-making.

N.S. Would you suggest to limit the number of structures to be taught in a classroom, so that there's time to interiorize them?

P.S. Absolutely. It's irrelevant the number of structures that are learnt in a classroom...what relevance does it have? We're not teaching Latin. We're teaching a modern vehicle for communication. as I understand it. Why are we learning English? For international communication, whatever that means... but it doesn't mean, I don't think, in most cases reading comprehension

N.S. Teachers, worried to get to the end of the textbook, lack sometimes the time to devote to oral activities. The consequence is often a mismatch between language structures learnt and proficiency in the use of them in oral communicative situations. How could such a problem be avoided?

P.S. The thing is you have to choose. Less is more, I think. The essence of language learning as far as I can see is revision; if you don't have enough revision you're just displaying and I made the point recently. Language teaching is not display and much of what happens to service the written exam the teacher writes on the blackboard the students acquire them temporarily through translation or whatever is the technique they use, it doesn't come back and it disappears, we've all learnt and lost languages. My feeling is that if the teachers are too busy displaying because the

syllabus is too big. for the purpose of learning English I mean, it's much better to cut the syllabus down to a very small core so everybody can feel success and then you can embellish that syllabus with whatever is valid locally, here in Catalunya, or in Turkey or in China; it doesn't matter. All syllabus are too big, all syllabus as far as I can see are copies of Mrs. Thompon and Mrs. Martinet's book.

The grammar of the sixties. Every single course I've ever seen by and large and that includes the local crop, they are all based on the same syllabus which was used by two old ladies in the South of France and we are still servicing that grammar book and then since the sixties when this book was produced we've got other skills to bring along which take up quite a lot of time, we've got memory which takes a lot of time, we've got all manners of autonomous development to alternative techniques as I spoke about in the lecture I gave during APAC'S ELT convention, there are always things going on and on top we do this same grammar syllabus and rather than reduce the grammar syllabus to make space for all these skills and practice which we all desire we've kept the same thing and stuck more and more layers on top and now with... the new Reforma, it seems, they're stretching once again the grammar syllabus when in fact they should reduce it in my mind, keep it to the sensible core which anybody could do so students feel success; what's more demotivating than failure? If you fail first year in language how are you going to feel in third year. If you succeed in the first year because the teacher says all you need is this and of course there is a bonus and then surely the mixed-ability problem will, at least, be smaller because the lowest level will still be successful. If the lowest level is a failure they will always be seen as a problem, in their own minds too.

N.S. Here is where some complaints start. Parents say you've been to school for so many years and you're not even able to manage a sort of survival English. Is this the same in other countries?

P.S. As far as I know yes. The countries where language learning is successful, in terms of English at least are the countries where... for example, Scandinavian countries, the countries where the television isn't dubbed. You might think of this in terms of Spain ; it's mainly a problem of not being over-ambitious too quickly. If you try to make people run before they can walk of course this is to fail. So to my mind two desires, I've always been to Spain, because I love Spain, would be reduction of the syllabus to a core which teachers feel they can manage with plenty of time for revision, time to activate this orally, you can do all sorts of passive reading and stuff for homework always extra vocabulary which will take a long, long time to stick and come through reading. Basically the classroom is the place where they need to practice and teachers also need to start thinking about things like oral homework.

My feeling is we need to turn language teaching upside down in many ways in terms of homework what you ask students to do in the class perhaps should be the mundane because at least they're doing the mundane in a group and the more exciting task when they're on their own and need stimulating... why not try to do something orally. There are so many things you can do which are not being done because the actual syllabus is too large, this and you can't keep piling more on... as I understand the Reforma, the syllabus seems to get bigger and bigger...

N.S. And sometimes one wonders about the usefulness of the things that are taught

P.S. What's the point of teaching reported speech before you can speak it. In a country, such as Spain or Catalunya or whatever, where all students share their mother tongue, the priority must be functional language. If you're going to make any sense of anything whatsoever then we should be teaching them to say things like "Can I have?", "could I?" etc. all the basic functional language which was the strategies revolution; after streamline we had strategies, that strategies language course and for the first time we had functional language courses and we've drifted away from that again now. I'm not suggesting to go back to strategies, not at all. But I'm suggesting that operational language must be a high priority otherwise it doesn't make sense to talk to each other. It doesn't make sense for me to speak to you, my next-door neighbour, who I have a perfectly affective relationship with in Catalan to try to speak to you in English if we're actually operating and learning about each other so the two parties are to be able to do things, "here you are", "yes, please", "no, thanks", that type of stuff, plus to be able to ask each other interesting things with some degree of fluency, not worrying too much about mistakes because as soon as we get back to accuracy and grammar the students will not have the confidence to function so you've got a contradiction, so you want functional operational things happening with space for the students to discover things about the world, each other and so on, through English, so that English becomes self-motivating, so there's a self-generating motivation we need to look for in teaching not all the nonsense which comes from so many different sources.

N.S. What is the connection between the amount of oral input in the classroom and students' output?

P.S. It's a big question and I don't know the answer. As I understand the question my belief is the teachers don't need to do an awful lot of talking in the classroom because I don't believe an awful lot of acquisition happens in the classroom if the students aren't really with me, so my strong belief is if teachers can get the students to operate together which, you know, is a hard sell but still the pair work, group work thing, where the students are doing a limited amount together with a definite goal and some real content, it seems to me they would rather do that than do something boring, and they would rather do that than something where they would not succeed. Anyway why not give a chance to a little bit less, a little more practice, it all comes down to, I believe, that input and output should be close together in terms which if I were a fourteen-year old person that would satisfy me, to not say "get on" all the time, whenever the teacher speaks and check with my friends I've got some of that, I can say some of that. So I think, in the moment it should, in terms of the classroom, so as to speak, work perfectly.

N.S. So would you use target language from the very beginning?

P.S. I think teachers should. If there's only one the students can hear, it's English. I've got no aversion at all to Catalan or Spanish in the classroom; on the contrary I think it's useful to learning but I think you have to phase out as you phase in operational language so that the two things go together, but to have a dry, painful class where the students try a second guess of what the teacher's trying to say in a very noisy room with the

windows open and the traffic outside is frankly a joke. So my feeling is that the input hypothesis I empathize with but I don't believe in part - time language learning, two little periods a week squeezed in between mathematics and geography, etc.

N.S. Yes, but unfortunately, that's the situation in our classes...

P.S. But if that is the case why go for students learning through the ear when they are not really listening. Much better to go through the students learning through practice with a few things so that they can feel they are managing and have some success, because I don't see that if I'm sitting there passively receiving for three years before I'm allowed to speak I'd feel at least frustrated if not demeaned because it makes me feel that I am useless and I can't actively participate. And nothing else that teenagers do as far as I can see is entirely passive they're active on every other front so I think language practice should be an active thing in the classroom likewise trying to speak together so all I'm saying in conclusion is you stick it all together and if you have to teach less practice more, speak more, teach less. You don't need listening comprehension, set listening tasks for homework; listen to a movie and catch through expressions, listen to a senior member and all the things we talked about in all the sessions at the conference, *Little listening homeworks* so that students are genuinely active listening a lot outside the class and so that's why I think what should be happening in the classroom is organized practice, with the teacher guiding and helping and trying to find space to actually speak to each person in English once a week, they can just say "Hallo, how are you, how's it

going?" across the class. My feeling is that that sort of atmosphere is more conducive to what should happen than some of the alternatives.

N.S. In a way, in our context, it's sort of pretending...

P.S. You need to pretend to be little English users, nor English people. And the other secret is we are not training students to be native speakers, we are trying to make them be bilingual switchers, changing between the two languages. So fine if the teacher speaks some Spanish or Catalan, who cares? providing the students feel it is worth speaking the language together and if that happens my feeling is it will probably be a happier world than this over ambitious nonsensical mess which many teachers find themselves in. Having said all this, and I've been saying it for fifteen years, I went into twenty classrooms in Spain in the last two years and not one of them was using pair-work. Pair-work is perfectly O.K. in primary. What happens in secondary? Why are teachers afraid in secondary? Why does it all have to get serious? Toma ya! Let's get some grammar, isn't that ...?

N.S. Well, in a way if you give them exercises it is easier to keep them quiet

P.S. Yes, but it's not about crowd control, education must be creative or it is nothing. Unfortunately, you know, that is one of the systems which is still in favour in some communities it's crowd...riot control as opposed to trying to think of things to do. Teaching English, teaching any language in secondary school is one of the most difficult jobs in the world. There's no question about it and most people fail much more than they succeed, I think failure shouldn't lead you to the wrong diet.

N.S. So, we should keep at it.

P.S. Yes keep at it and set yourself limited goals and then if you have a limited goal you feel success and, if you feel success with the students you keep going. If you're constantly feeding yourself the wrong diet, you're constantly going to fail, and my feeling is if the students can produce the language content of any course book at the end of two or three years in life... if students could produce the contents of level one of any course book most teachers would be delighted and most students would be delighted because they could then travel and do things and they could go on the internet and communicate but because we're so busy exposing them to third conditionals and reported speech and then so many gaps to fill and who cares whether "a" is in the wrong because nobody can tell, because internationally we don't know whether it is wrong or it is right and if we still keep preaching accuracy and heavy duty grammar it's a part of exercise and power control it's not really helping anybody, I don't think, satisfying themselves. I would be perfectly happy if I could do Russian, level one, ...I studied Russian for seven years at school, I used to write compositions but I can't say a blooming thing... in Russian, if I could just remember level one, I'd happily go to Russia and I'd reach level two on my own. But if can't do anything, I'd go to Russia already a frustrated speaker I think we're releasing children from school with an antipathy towards English which they don't need. So less is more, just teach less and give more practice and everybody has it better, let them speak some Spanish and let them make a noise.

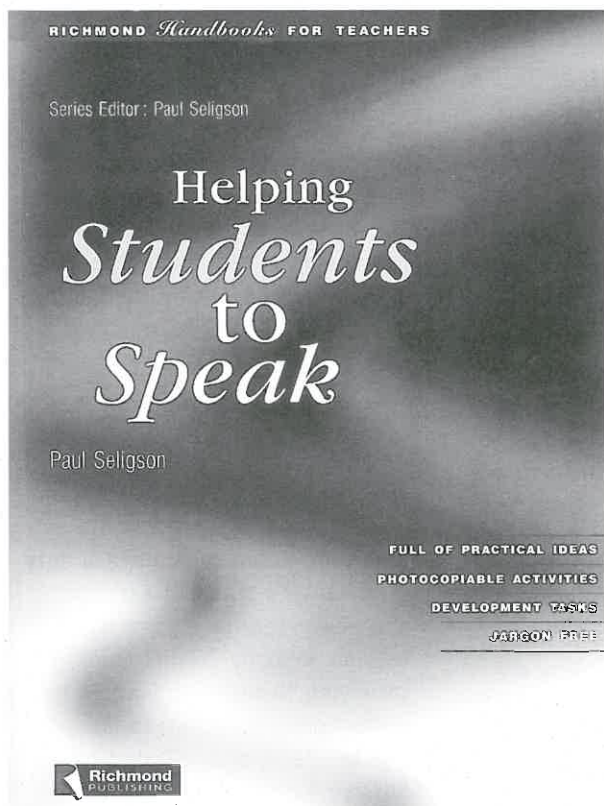
N.S. Well, Paul, I'm sure your opinions on the subject will really be appreciated by many teachers. Thank you for having shared your time with us.

HELPING STUDENTS TO SPEAK

book
reviews

PAUL SELIGSON

RICHMOND PUBLISHING, LONDON 1997



Many teachers find it difficult to persuade their students to speak. Drawing from his long experience both as teacher and teacher trainer, Paul Seligson presents in **Helping Students to Speak**, a series of ideas which might prove really useful to foster the practise of oral communication both inside and outside the classroom. The author goes even a step further stating that focusing on speaking might help students who are weaker at reading and writing to do better.

Teachers' main objective should be setting realistic goals, making the aims of their courses clear and ensuring students know what they are going to learn at each stage, bearing in mind the diversity which is bound to be present in any classroom situation.

Paul Seligson insists on individual and class motivation to instil a sense of progress and achievement; therefore he puts forward the belief in the importance of the amount of time spend in trying to maintain enthusiasm and "re-motivating" students.

The key word to motivation is relevance and the author suggests a few important ingredients to increase students' interests, one of them being the backwash effect of regular positive feedback.

Well aware of the problems of large classes and/or different levels within the same class, the author presents a series of techniques that can be used with large classes and how they can be implemented.

Students are to be made aware of the importance of English as an International Language. Once the relevance of English has been made clear, there should be no great difficulty for speaking and listening activities to go beyond the time constraints of the classroom situation. **Helping Students to Speak** proposes strategies to help students increase their capacity to communicate, suggesting at the same time classroom organization and activities to maximize students' exposure to the foreign language.

The detailed descriptions of the proposed activities, in addition to the photocopiable material included, makes of this book a valuable tool for any teacher who considers oral skills an aspect of language teaching that not only must not be neglected, but encouraged as a priority.

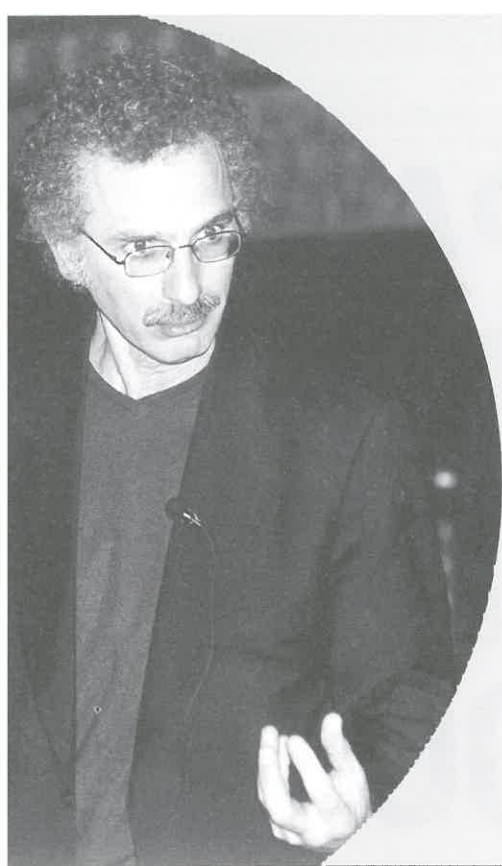
If you want to contribute to this section, APAC of News gives you two options:

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

APAC ELT CONVENTION 2001

i n d e x

- 20** **ELT Concerto: Transforming Teachers**
by Luke Prodromou
- 28** **Project work: Step by Step**
by Dr Diane Phillips
- 33** **Making Meaning Clear**
by Brian Brennan
- 36** **Using Pictures in the Primary Classroom**
by Ursula Bader and Ursula Schaer
- 42** **"I've got 12 years old": L1 in SLA**
by M^a Luz Celaya
- 49** **Valoració de les Jornades 2001**



ELT Concerto: *Transforming Teachers*

by Luke Prodromou

This article is an approach to teacher development through the transformative power of art. It also attempts to relate teacher development through art directly to classroom practice. The title of the article, "transforming teachers" has two meanings: (1) teachers who engage in a process of transformation of their own potential as classroom practioners and (2) teachers who transform their learners language ability to bring it closer to the desired outcome. The basic assumption behind the ideas I express here is that teachers need to grow and continue to see their job with fresh eyes, if they are to continue to bring about change in their learners' language ability. I see the teaching of English as a foreign language not only as a technical process of making grammar and vocabulary available to learners but as an educational practice which draws on and has an impact on the learners' way of looking at the world.

The process I describe involves looking at four art forms to see what we can learn from them as teachers. The four art forms are sculpture, painting, poetry and music. On another level, I use the same art forms as metaphors for what a good lesson may consist of : in what was is a good lesson like sculpture, painting, poetry or music?

Thus, I use art on two levels in this paper – on one level, it can provide a different point of view of the teaching process which may help the teacher see her job in ways previously unimagined. Learning from the way art work is just one way into the process of continuing development and growth. Metaphors are particularly useful in the process of teacher development in that they bring together different ideas, experiences and events and they bring out unsuspected similarities between them. In teacher development, they can be a means of seeing teaching

as a process of transformation of the teachers' awareness of classroom processes and, potentially, of her capacity to bring about change in the classroom. I will explore the power of art not only to transform the way we see the structure of the good lesson but also our capacity to modify existing lesson structures into more effective ones.

On the classroom level, the metaphors I draw on suggest classroom techniques whose aim is to transform the learners into more successful participants in the process of acquiring the language.

Dialogue with a teacher trainer.

I have chosen to make use of the four metaphors drawn from the world of art, prompted by the work Thornbury on aesthetic metaphors as a tool in teacher development (Thornbury, 1999). In his research, Thornbury asked his learners to compare the good language lesson to a number of experiences, mostly drawn from the world of art, but he included other experiences that seem to give people particular pleasure, like eating and dancing. Students were asked to complete the following questionnaire:

In your opinion, what should a good English class be like? (Choose one of the following)

Like

- | | | |
|---------------|----------------|-------------|
| a. a story | f. a poem | h. a dance |
| b. a symphony | g. a football/ | i. a play |
| c. a film | tennis/ | j. a sonata |
| d. a meal | basketball | .. or..? |
| e. a song | match etc. | |

Students chose their preferred metaphors for the good lesson and also added comments explaining why they had chosen that particular metaphor. The comments students make about the similarities between the various metaphors are, of course, as insightful as the actual statistical result. In my own teaching context, I replicated Thornbury's research with 100 adolescent learners. I will not focus on the results of these surveys as what I am more interested in here is the process of going to the learners and listening to what they have to say. This process, based as it is on metaphors drawn from other forms of communication and human motivation throw light on teaching from all kinds of unexpected directions. The familiar object, teaching, is thrown into new, and often surprising, relief.

In this article, the aspect of aesthetic experience that I find relevant to the work of the teacher is the transformative power of art and in particular I will draw on the way artists transform their raw material and the way art can transform the reader or spectator.

I argue for a parallel process to art in the teaching of English as a foreign language. I will exemplify the following aspects of good teaching :

- The transformative power of teaching
- The way good teaching transforms its raw (textbook language or learner language)
- The way good teaching can transform the learner

From allegro to adagio

Let us take music as an example of how art can help the teacher see her work in a fresh light.

The first movement of Rodrigo's *Concierto de Aranjuez* is in a fast tempo or "allegro". The feelings aroused by the music are feelings of joy and optimism. In other words, the "allegro" suggests "alegria". This first movement of the concerto can thus act as a metaphor for the sense of joy with which the good teacher approaches her job. The teacher's enthusiasm, her sense of pleasure in the process of teaching is something students detect immediately. From the first words the teacher speaks, from the way the teacher moves, from the way she looks at them, the students sense her commitment to and pleasure in teaching.. The words we use and our body language can raise positive expectations in the learner. Research into the good language teacher confirms that a sense of joy would seem to be useful, if not essential, for motivating learners.

Many teachers do indeed embark on their careers with a sense of commitment and excitement which quickly fades. A new course is also often approached with a freshness which rapidly goes stale as familiarity sets in and problems arise. Even a new sixty minute lesson will

be planned with care and approached with energy only to fall apart in the classroom. There are thus a whole range of obstacles to good teaching; problems arise which bring disappointment to many teachers and even a sense of hopelessness. Te "allegro" si followed by "adagio", the "alegria" by "tristeza" "Ocho de cada 10 docentes senalan los problemas psicológicos como el mayor riesgo de su actividad...el cansancio y la pérdida de autoridad lleva a muchos a la consulta del psiquiatra" (El País, 5 noviembre, 2000 : 31)

Failure in the classroom has many and varied causes. But let us begin from the more obvious obstacles to success in teaching. Good teaching depends not only on enthusiasm but also on little things like the management of classroom furniture and the appropriate use of classroom equipment. A good teacher knows how to use the classroom space to the best effect, overcoming any obstacles in the way of motivation and positive expectations. More specifically, nothing will happen in class if the students can't see the board, if they can't hear the teacher or each other. What makes things happen in class is often the human voice, its tone, its expressivities, its almost musical modulation. Already, we can see that the roles we are called upon to play go way beyond the role of conveying information and testing the understanding of that information. Let me now take another metaphor from art to highlight the multifarious roles teachers are called upon to perform. Poetry, like painting, is one of the highest achievements of language use. It would be reasonable to assume that language teachers have something to learn from the process of poetic creation, as both teacher as and poets are involved in the use of language as a means of transforming the reader or in our case the learner.

If Shakespeare, the greatest poet in the English language, had been a teacher of English as a foreign language, he might have expressed, more powerfully than any applied linguist, the roles teachers are called upon to perform - he might have put it like this:

As We'd Like It (Transforming teachers)

Every class is a stage
 And the teachers and learners merely players
 They have their failures and their successes
 And the teacher in her time plays many parts
 In lessons of many stages. At first, the ice-breaker
 Breaking down the barriers between teacher and learner
 And then the presenter of target language, with clarity
 And care to capture the attention of students
 Who crawl unwillingly to school. And then the friend

Smiling and supportive, with encouraging words
 Making learners' syntax grow.. Then the tester
 Full of forms and index numbers, armed with marks
 Grading and ranking, quick in discrimination
 Seeking the carrot - extrinsic motivation
 But bursting the bubble, learner transformation.
 And then the judge, sitting at home with piles of papers
 With eyes severe and endless cups of coffee
 Full of corrections in red and underlinings
 And so she plays her part. The sixth stage shifts
 Into the classroom manager, master-mistress
 Of time and space, facilitator of classroom
 Interaction and monitor of learners' progress
 A model of language and correctness, using her voice
 To keep up the pace and keep down the noise.
 Last role of all, that ends a good teacher's history
 The magic of transformation, teaching with artistry
 With music, sculpture, painting and with poetry.

Thus, we teachers play diverse roles – from the practical skills of the classroom manager to the high order skills of friend and social worker. How do we begin to fulfil the enormous range and potential we have as teachers ? In this article, I will be focusing on the role of teacher as artist, the teacher as transformer. Before I explore the power of art to transform the teacher and to transform the learner, I would first like to refer to some of the pedagogic problems teachers face, particularly with large classes of adolescents of mixed ability. In order to do this, I will move on from the first movement of Rodrigo's concerto – the allegro - to the second movement , which is a slow, sad adagio. This music may stand as a metaphor for the following problems teachers often face :

- 1 The bad learner or slow learner (adagio means "slow"; "slow" in ELT is often used as a synonym of "bad")
- 2 errors and what to do with them – how to avoid error from becoming "terror" and to see learner error as an opportunity rather than a problem.
- 3 discipline problems – the great challenge with learners young in particular : how to get their attention and then how to keep it
- 4 self-esteem – the engine which drives learning forward; without self-esteem nothing will happen in class or inside the learner.

Later in this article, I will describe four techniques which tackle each of these "problems" in what I consider to be a simple and effective manner.

What is "metaphor" ?

This article then is about what we can learn from the great communicators, the artists, the painters, sculptors, composers and poets

As "metaphor" is a fundamental concept in what follows, I would like to offer the following definition of the term, drawn from the novel **El Cartero de Pablo Neruda** by Antonio Skarmeta. In the following extract, the Chilean poet explains "metaphor" to the would-be lover, Mario :

"Metáforas, hombre!"

"Que son esas cosas ?"

El poeta puso una mano sobre el hombro del muchacho.

"Para aclarártelo mas o menos imprecisamente, son modos de decir una cosa comparándola con otra."

"Deme un ejemplo".

Neruda miró su reloj y suspiró.

"Bueno, cuando tu dices que el cielo esta llorando - que es lo que quieres decir?"

"Que fácil ! Que esta lloviendo, pu"

"Bueno eso es una metáfora."

...

"Usted cree que todo el mundo, quiero decir *todo* el mundo, con el viento, los mares, los árboles, las montañas, el fuego, los animales, las casas, los desiertos, las lluvias..."

"...ahora puedes decir etcétera..."

"...los etcéteras - usted cree que el mundo entero es la metáfora de algo?"

(El Cartero, Skarmeta)

From this extract, we see that two apparently different experiences, that of the poet (Neruda) and the lover (Mario, the postman) have something in common – their way of looking at the world can be expressed in metaphoric language – by comparing one thing with another. Indeed, everything, "the whole world", can be seen as a "metaphor" for something else; the poet, through his or her imagination can see connections where apparently do not exist and thus make his or her poetic message powerful and memorable. The lover, Mario, like the poet, can express his feelings through metaphor not only to make them powerful and memorable but also, as we see in the novel (and the

film made from it) how this poetic transformation of his feelings can also transform the feelings of the person he loves. Let this transformative power of metaphor be our guide in the journey that follows.

Dialogue with a Spanish teacher

I would now like to apply the principle of metaphor to a letter written by a Spanish teacher of young learners. The letter is a response to a workshop the teacher had attended on humanistic, learner-centred methodology, given by the present writer. In the workshop, I had tackled the problem of lack of student motivation by suggesting the strategy of learner-input, i.e. the occasional use of texts produced by the learners themselves as the basis for some of the lessons we teach. I had suggested that the judicious use of learner-generated texts might increase the learners' motivation. The teacher felt my suggestions were unhelpful and suggested her own alternative approach to the problem of discipline. As you read the text, try and identify the metaphors the writer uses for (a) the teacher (b) the learners.

Hoy he decidido hacer un cambio significativo en mi aula de inglés y en mi forma de impartir la asignatura.

Comenzaré por dar menos protagonismo a los alumnos y yo como profesora dictadora voy a imponer las normas, marcar los ejercicios, elegir los temas, etc

"¿Por qué? Pues muy sencillo. No sé si conoces la expresión: Estoy hasta las narices."

Bueno! Esta es la versión light de la frase. Realmente la otra es un poco mas fuerte... picante...

Te mando un breve resumen de mis "rules" preferidas :

1 Hay solamente una profesora en la clase, y no sólo sabe lo que hace y lo que dice, sino que además, siempre tiene la razón.

2 Cuando la profesora habla, los diablillos, o sea, los alumnos se callan, y escuchan con atención. No pueden interrumpir ni tampoco intervenir.

En este punto 2, es conveniente que quede claro que el silencio en la clase es vital. El que quiera practicar inglés que lo haga en su casa. Who cares ?

3 I mustn't do what I think, but what I'm told.

De cualquier modo ya te contaré como me va con este nuevo y revolucionario método de llevar una clase de monstruos o pequeños déspotas indisciplinados.

The metaphor the writer uses for the teacher is that of a "dictator", who controls the whole process of learning, from beginning to end; the learners are,

metaphorically, "little devils" "monsters" and "despots". The teacher thus sees the lesson as a conflict, as a struggle for power, a struggle between good and evil. This feeling of anger or helplessness is very common amongst teachers and wholly understandable. Any suggestions we make as teacher educators must address the issues in all their seriousness. Many progressive methods of language teaching fail because they do not address the fundamental issue of discipline in classes of young learners and adolescents. It is futile going into class armed with learner-centred, humanistic or even mainstream communicative methods if we are to be "disarmed" by a total lack of motivation and if all the learners want to do is "play around" or have fun at the teacher's expense. The conflicts that arise can lead to stress and deep depression. My intention in putting forward these ideas is not to make matters worse for the teacher but to suggest ways out of the impasse.

The metaphors used by the teacher in the letter above are clearly negative. While one must respect the feelings they express arising as they do from the experience of the classroom as a small-scale jungle, it would on the other hand be defeatist not to go beyond them. How can we break the grip of these fatalistic metaphors? I suggest one way of breaking the hold of the pessimistic feelings contained in these metaphors to draw on different metaphors.

Metaphor One – sculpture

Shakespeare's favourite book, apart from the Bible was Ovid's Metamorphosis, a book full of stories about transformations. A story from this great book will provide our first metaphor: English language teaching as sculpture. As you read the story, try and identify metaphors for the good teacher and the good language lesson.

The story of Pygmalion

Once upon a time, there was a king of Cyprus called Pygmalion. This king was also an artist, a sculptor. One day, Pygmalion had a strong desire to create a statue of a beautiful woman. So he took his pieces of precious ivory and sculpted them into the statue of the most beautiful woman anyone had ever seen. Then Pygmalion fell in love with the statue. This presented him with problems and great pain. But Aphrodite the goddess of love felt pity for Pygmalion and decided to breathe life into the statue. The statue became delightful flesh and blood and her name was Galatea. Pygmalion made Galata his queen. And Pygmalion and Galatea lived happily ever after...

The moral of the story

The metaphors for teaching buried in this metaphor are the following :

- 1 the strong desire to create something beautiful – Pygmalion’s passion finds its echo in the good teacher’s desire to teach well, to teach with enthusiasm and commitment.
- 2 The creation of something whole and beautiful from the fragments of ivory – the raw material is transformed into a beautiful work of art. In the case of the teacher of English, the fragments are our student’s errors; their broken syntax and incomplete knowledge of vocabulary. We as teachers are called upon to take this raw material and recycle it into something which brings the students closer to communicative competence. We make their fragments whole.
- 3 Pygmalion’s love for his own creation in the good teacher’s case corresponds to the affection he or she feels for her students. We may not be able to express love for each and every one of them but caring for them is essential – whether it is caring whether they pass their exams, learn English or go out into the big wide world as confident democratic , there is no teaching without care, if not love.
- 4 Aphrodite breathed life into the inert material of the statue and made it into warm flesh and blood. We are called upon to breathe life in to textbook material or any text in English whether ready made or learner made. We have to bring to life to what goes on in the classroom – to connect the life of the classroom with the life outside the window; to connect the little world of classroom culture with the culture outside the classroom.

In the classroom

How does one implement the "pygmalion" principle in the classroom ? I will now go on to describe one way in which I 'do a pygmalion' with my classes.

I had a class recently at intermediate level. They were adolescents, noisy and restless. Their English left a lot to be desired as did their behaviour. They would talk constantly during the lesson and pester each other just for the sheer fun of it. Occasionally, they would listen to me. This usually happened when I told them a good story or a joke or gave them a test.

I began to realise that there were certain techniques I used in class which were "discipline-friendly" and others which were "discipline-unfriendly". I discovered that, for example, dictations were in general more conducive to good discipline than pairwork interaction or milling around the class in order to complete a "Find Someone Who..." questionnaire. There is something

about dictation - and writing in general - that "calms the beast" in restless adolescents. On the other and, there is something in pair and group work that "stirs the beast" in them.

The dictation I describe below was based on fragments of texts produced by the learners themselves and I found that this kind of dictation had an even more calming effect on the class than the conventional dictation. It "brought out the best rather than the beast in them"

The procedure is as follows :

Pygmalion in the classroom

Ask students to write a two different sentences about a topic you are going to present in the textbook. For example, I was about to present a reading text on Leisure Time. Students were given the following stems to complete :

I like watching TV because.....

I like going to the cinema because.

They produced sentences like this :

I like going to the cinema because I like see very much films on a big screen.

I like watching TV because it is interesting for me.

I like going to the cinema because I'm watch the film and I eat popcorn and drink coke' etc etc

When the students had completed their sentences I collected the slips of paper and then gave them a dictation based on their own sentences. They ended up with a text in two paragraphs, one about TV and the other about the cinema. As I dictated their sentences back to them I performed the following transformations on the texts :

- I corrected the errors
- I connected the fragments into paragraphs
- I added words and grammar to raise the level of the text
- I added the occasional idea of my own

The students then read through the finished text to find (a) their original sentence (b) underline expressions they liked. For homework, I asked them to add a third paragraph of their own beginning : "Other ways in which I like to spend my free time are..."

This technique tackles the four problems I referred to above in relation to Rodrigo's adagio:

- 1 the slow or "bad" learner is transformed into an integral part of the class – everyone's sentence, however inadequate in terms of language or ideas, becomes an essential part of the finished text
- 2 students' errors – in this task the "problem" of error becomes an opportunity for further learning; errors are transformed into steps.
- 3 discipline problems – the dictation has a tranquilizing effect on the class as they have to listen carefully to get the text written down; the fact that it is based on their own texts is an added motive for paying attention; it appeals to their vanity or intrinsic interest in seeing their own work taken as the basis for classroom activity
- 4 self-esteem – the activity gives value to their work, even when it is full of errors; instead of giving the texts back to them underlined in red and with a low - humiliating – mark, we bring out the best in the individual texts and in the class as a whole. We do not metaphorically or literally treat their work as "rubbish" or if we do it is "rubbish" which is recycled to give it new life.

Metaphor 2 – Painting –

My second example of metaphors for teacher development draws on a great painting – Goya's "Third of May 1808 (the firing squad)".

In this painting, Goya shows Napoleon's troops executing some of the citizens of Madrid who had put up resistance to the French invasion of Spain. The central figure in this painting is a young man in a white shirt, kneeling down. There are two "odd" details about this painting that I would like to focus on. The first is the fact that the man about to be executed is much larger than he would be in real life. Although he is kneeling he is taller than everyone else, including the members of the firing squad. If this Madrileño stood up he would be gigantic. Is this an error on Goya's part? Secondly, the man's shirt is brilliantly white, much whiter and brighter than it would be in real life, especially in the darkness which surrounds the whole scene. Is Goya not aware of the artificiality of this strange use of colour?

Of course, Goya's raw material as a painter is line and colour. He deliberately distorts - or transforms - "reality" to convey a particular message, to create a special effect. In this case, he is saying the victim is really the victor; the young man being executed for fighting for his country's freedom is much greater than the aggressors. Although he will die and the French will – at least for a while – prevail, in the long run, history will vindicate the people of Madrid who fought for freedom and will condemn the brutality and injustice of Napoleon's troops. The white shirt symbolizes the

innocence of this man in particular but the innocence of the victims as a whole. In short, Goya transforms the bare facts by his use of line and colour, making the weaker party the stronger one, converting defeat into victory.

In the classroom

How does one implement the Goya principle in the classroom? I will describe a simple procedure which transformed learner's weaknesses into strengths, their relative failure into success. The procedure was as follows. In the textbook, the class had been practicing describing pictures. The pictures provided by the textbook did not inspire the students much, so I asked them to choose a picture of their own and prepare to talk about it to the rest of the class. One student chose Goya's Third of May to present to the rest of the class. The student had prepared notes on the painting as a prompt to help her while she was speaking. Here is an extract from her notes :

Student Notes

*1808 Napoleon he occupied Madrid - Spanish resist -
Puerta del Sol*

*French shot them but French officer – said to cavalry
to charge - Square crowded – they shot everybody.*

Goya knew army of occupation what it means.

When the student had finished her presentation, I asked for a copy of the notes and carried out a few changes: I corrected the errors, expanded the notes into full sentences and connected them to form a complete text. I added a language of a slightly higher level than that used by the student. I gapped the resulting text and in a later lesson presented to the whole class as a test. It looked something like this:

1 Student-centred test :

When Napoleon's army occupied Madrid in 1808, Goya soon discovered (1) _____ an army of occupation means. On the second of May, the Spaniards tried to (2) _____ up some resistance and there was a riot in Puerta del Sol. Some French officers (3) _____ a few shots from a hill above the city The officer in (4) _____ then ordered the cavalry to (5) _____ at the crowds in the square. The following night, they (6) _____ up a firing squad and shot anyone who happened to be within easy reach.

This technique, like the "pygmalion effect", addresses the four 'problems' with which I began this article in the following ways :

- 1 The slow or bad learner is encouraged by seeing her text recycled and used by the rest of the class as a learning device.
- 2 Errors: the enhanced text makes any negative features in the text positive – the errors are corrected, and the notes connected into complete sentences. Thus, apparent weakness is transformed into strengths.
- 3 Discipline. Students seem to have a tendency to express solidarity to one of their own kind. So there is less noise during the students' oral presentation. Writing of any kind is as I have indicated above "discipline-friendly"; in the written phase of the Goya procedure there is more motivation as the text is one generated in part by one of the learners. Its test-like qualities also have a tranquilizing effect on restless adolescents. I deliberately call activities a 'test' even when they are really teaching devices.
- 4 Self-esteem: the student's sense of her own potential is increased by the value the teacher gives both to her choice of topic and the language in which it is expressed. The positive use to which her notes, even her linguistic errors are put and fact that the student's peers learn from her efforts is added fuel to the individual's self-esteem.

Metaphor 3 Poetry

In **A Midsummer Night's Dream**, Shakespeare explains what it means to be a poet in a way which echoes the process of transformation which we have already seen in the description of sculpture and painting above.

Shakespeare, too, sees the creative process in terms of transforming his raw material into "something rich and strange". He compares the poet to a "lunatic" and a "lover" because they all share the ability to make something out of nothing to see things which are not there or to distort reality in exciting ways. To do this, all three – the lunatic, the lover and the poet – use their imagination. Here is the speech, with a few pedagogic interpolations :

The lunatic, the lover, and the teacher
 Are of imagination all compact :
 One sees more devils than vast hell can hold
 That is, the madman; the lover, all as frantic
 Sees Helen's beauty in a brow of Egypt :
 The teacher's eye, in a fine frenzy rolling,
 Doth glance from grammar to vocabulary,

from error to error;

And, as imagination gives life to

The forms of things unknown, the teacher's pen

Changes them to shapes, and gives to airy nothing

A correct expression and a name

Such tricks hath a good teacher

That if she would but teach with joy

The student is the bringer of that joy

While in a test, the fear of failure

Can make the right word an error.

(To enjoy Shakespeare's original, see : . A Midsummer Night's Dream, V. i. 7-22)

In the classroom

How can the teacher give shape to learners' errors? How can learner's imperfect attempts to communicate in English be transformed into a model of correct English and at the same time boost the learner's confidence and self-esteem ? The technique I describe below is simplicity itself : one takes the worst piece of writing produced by the class and makes it into the best – simply by dictating it to the whole class, correcting all the errors as one dictates. Thus, the text comes out perfect. One gives an airy nothing "correct expression" and at the same time demonstrates the value that even the weakest learners' work can have for the whole class. For example :

Dear Luke.

I feel happy because first I do not have to go to my work for five days and second the Christmas are coming.

I will spent My free days round the center of the city looking inside the shops.

The weather suits perfectaly with the Christmas spirit.

becomes :

Dear Luke,

I feel happy today because, firstly, I don't have to go to work for five days ! Secondly, Christmas is coming. I am going to spend five days walking round the city centre, shopping.

The weather is perfect for Christmas : the snow and the cold is ideal for days like this

Metaphor 4

My last metaphor, music, focuses on the way Rodrigo in his *Concierto de Aranjuez* transforms the sad second movement, the *adagio*, into a joyful *allegro*. Moreover, I'd like to focus also on the way he gives the guitar the role of protagonist and integrates it perfectly with the orchestra. The *Concierto de Aranjuez* is a remarkable – amongst other things – for the way it takes a popular instrument such as the guitar and integrates it powerfully with the classical orchestra. The regular instruments of the classical orchestra follow the lead given by the guitar. On a metaphorical level :

Let the guitar be our weak learner

Let the orchestra be the class

Let the teacher be the conductor

Let the composer be the teacher and the learners

In the classroom

The class had been asked to write about a famous person they admired. My weakest student produced this text about Maria Callas:

"Maria Kalas it's a very big sink. She sink it's a big opere in Europe. Heer husbant it's a Aristotelis Onasis it's a strong man have very many and very ships. Maria kalas died from carkins Millions of people came for her funeral"

In attempting to transform this text I wanted not only to correct the errors but to integrate this "weak" learner with the class – to give him a sense of belonging and a sense of self-esteem. I wanted to motivate him by making his text a learning vehicle for others; an opportunity for others to learn; "perfecting his imperfections" with the teacher's "imagination". At home, I corrected extracts from a dozen or so student texts about famous people and put them onto slips of paper.

In class, I asked students to write the names of the famous people they had written about down the margin on a piece of paper, starting with Maria Callas. I gave out the slips of paper at random; the students read out the information while the rest of the class wrote what they heard next to the name of the famous person described in the text. After they had compared texts and helped each other, the final text looked something like this :

Maria Callas She was born in New York in 1923.
 She was a very great opera singer.
 She fell in love with Aristotle Onassis.
 She died in 1977

Fleming He discovered an important antibiotic in 1928.
 He won the Nobel Prize in 1945.

Nobel He was born in 1833 in Sweden.
 He invented dynamite
 He was very rich

Columbus He was born in 1451 in Genoa.
 He landed in the Bahamas in 1492.

Marie Curie She was born in 1857.
 She investigated radioactivity.

etc

This technique makes use not only of learner language but learner knowledge, too. The starting point for moving to the "other" tongue is knowledge they have in their "mother tongue". When the time comes to check the correctness of the language, of course, the teacher has an important role, having transformed their linguistic imperfections into perfect English. However, when they come to check the content of this collective dictation, they are the "experts". They have the power of "knowing" and the glory of successfully communicating what they know to their fellow students.

As far as the "weak" or "slow" learner is concerned, we have helped them to move from *adagio* to *allegro*, from lack of confidence to self-esteem, from failure to success.

Thornbury, S. (1999) *Lesson Art and Design* (ELT Journal, 53/1 : 4-11)

Biodata.

Luke Prodromu is a teacher and teacher trainer with the British Council in Greece. He graduated from Bristol University where he studied English and ancient Greek. He has an MA in Shakespeare Studies from the University of Birmingham and a postgraduate Diploma in ELT from the University of Leeds. He taught Shakespeare at the University of Thessalonica (1978-1982). In ELT, he has taught all levels and trained teachers in both the state and private sector. He was an assessor for the RSA Diploma and between 1981-1991 a member of the UCLE CTEFLA Scheme Committee. He has trained teachers in many European countries and Latin America. He has also done work for the university of Edinburgh, Pilgrims, for teaching purposes and mixed ability classes. He has also taught on "training the trainer" courses in the UK on behalf of the British Council and for ESADE in Barcelona. His most recent books include *Rising Star* and *Starlight* (Macmillan - Heinemann) and *FCE Grammar and Vocabulary* (Longman). He also wrote *Mixed ability classes - a handbook for teachers* (Prentice Hall). He has published widely in ELT Magazines in journals, especially in the area of culture in language teaching, the good language teacher and the teaching of examination classes. He is a founder member of the Bits and Pieces ELT Theatre Group. He is currently engaged in PHD research into "corpora, culture and pedagogy" at the University of Nottingham.

Project Work:

STEP BY STEP

by Dr Diane Phillips
Bell Young Learners

1. Introducing the project

Project work is becoming increasingly popular in the language classroom, especially with younger children (aged 5-12). For some students, especially those used to following a course book this way of working may be unfamiliar - they may not feel that it is "serious work". It is therefore worth spending some time to introduce the project, especially if this way of working is new to your students (and their parents!).

- Spend time at the beginning of the course discussing/negotiating the project with the students.
- Raise the students' awareness of the value of learning a language in this way and the part they have in making it work.
- Make them feel that their interests are genuinely reflected in the detailed planning.
- Discuss the end-product(s), the language they will be learning, the skills they will be practising, the way their progress will be monitored and assessed, the choices they will have.

2. Negotiation and choice

A number of choices can be presented to the students for discussion at the beginning of the project and at stages throughout the project. Depending on the age and language level of the children answers to these (and other) questions can be discussed and decided:

- Should everyone do all aspects of the project, or would it be better to allocate certain tasks to certain students?
- To what extent can they take responsibility for finding information and providing materials etc.?
- How much can they do outside of class time?

- How do they wish to make best use of your time? For example, can they get on with work so that you can conduct group/individual "consultancies"?
- How do they wish to display their work at the end of the project?

Any decisions that the students make will help foster a feeling of ownership of, and responsibility for, the project and increase their motivation. In monolingual groups with younger children and/or those who have very little English this introduction to project work can be conducted in their first language.

3. Classroom Management

If you are new to project work you may be concerned about classroom management. If groups are engaged on different tasks it can be difficult to monitor and assist more than one group at a time.

The following tips may help:

- introduce the project carefully so the students know what to expect and what their role is
- establish the "rules" (for example, *Always wear an apron when painting. If you want a camera book 2 days in advance*)
- to introduce project work do some whole-class work before groups do different tasks
- in each lesson know exactly what each groups is doing/when/where so you can plan how you are going to organise and monitor the activities
- when the students are working individually/in groups have systems so that the students can ask you for help in an orderly way, for example: by booking an appointment, "ordering" materials they need for the next lesson, booking a tape recorder etc.

- plan time at the end of the lesson when materials are packed away and the whole class comes together; when you can sum up what has been achieved and make sure the students know about any preparation they have to do for the next lesson

4. Storage and display of the project work

At the same time as planning the project you have to decide:

- how to store on-going work which is being collected to make up the final end-product
- how the end-product is going to be displayed

If you have regular use of a class room a lot of work such as posters, pictures, stories, charts, maps, reports etc. can be displayed on the walls. If the end product takes the form of an exhibition the display is built up as the project progresses. If you can't leave work in the

classroom you may need to use portfolios, or boxes for the storage of the things the learners have made.

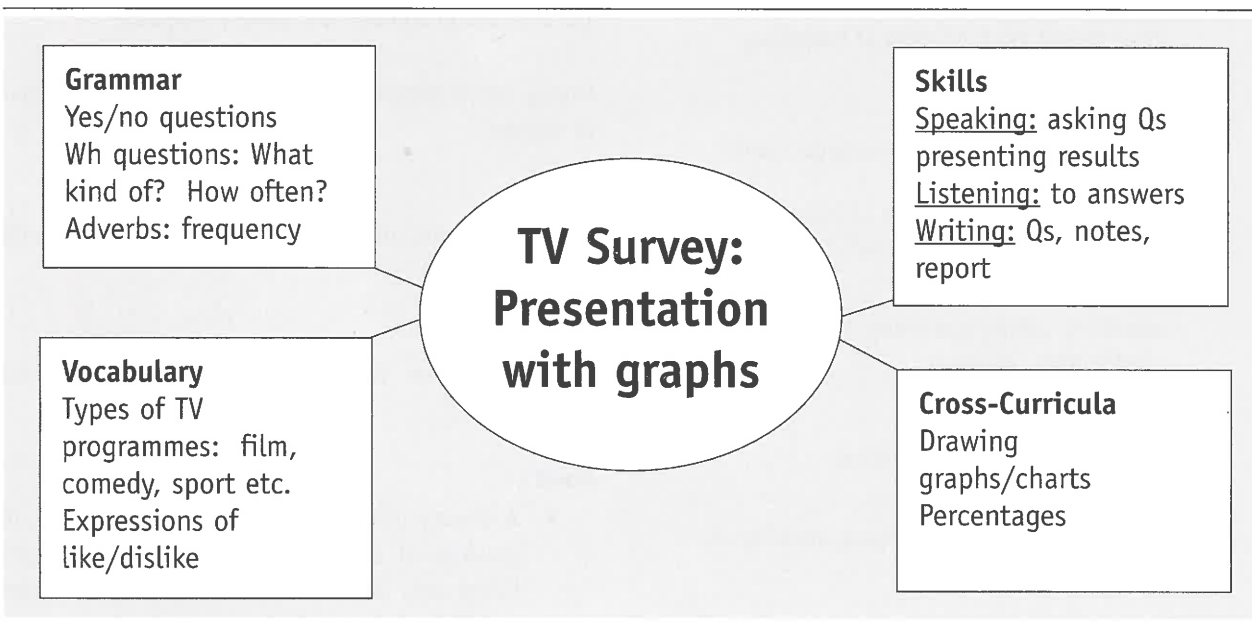
5. Planning

5.1 Step 1: The Product

The end product of the project is important and should be carefully planned for.

However, it shouldn't be given undue prominence to the extent that the process is neglected. It's better to have a small amount of high quality work than a mass of badly presented, poor quality stuff. Most importantly it should be the learners' work, not the teacher's, which is admired. In general, do not be over ambitious in what you can achieve in the time available.

Introduce/ elicit the project area. Brainstorm product ideas -via video clips, post-cards, newspaper magazines. For example, if you want to do a project on the local area - perhaps a Guide to the Town for tourists - bring in tourist information, brochures, posters etc. as examples of what the students might produce.



Use a Project Web. (see diagram, above). In the centre of the web put the topic of the project. The end product can take a number of forms. Some examples include:

- **a wall display** - a poster presentation, a map or picture of a historical place with accompanying cassette guide e.g. to your own town; a frieze - e.g. underwater world with fish, octopus, sea horse, ship wreck, pirate treasure chest.
- **a report** - written and/or oral (with graphics,

charts, statistics etc.)

e.g. children's favourite TV programmes; people's knowledge of other cultures - expectations and reality; News coverage/treatment of different types of media.

- **a booklet/guide** - a tourist guide in English to the student's own town/city, a guide to the local town/the school/the Study Centre for new students, a recipe book, a magazine or newspaper; survey of cafes/coffee shops.

- **a model** - an island; a house/block of flats; an "invention"
- **a video** - of a "short film", a "TV programme", the School News, an information guide
- **an event** - a live debate with audience (e.g. UN Council, Any Questions), a fashion show, a drama production/show, an exhibition, a party, an international evening, etc.

5.2 Step 2: Activities

Next, list the stages and activities needed to achieve the end product(s). For example, a mini-project on the media might be "to conduct a survey (with native/fluent English speakers) of their favourite television programmes".

5.3 Step 3: Language

Under each of the headings on the web make a note of grammar points, vocabulary areas, and skills that are needed for each activity. For the "TV survey" you might list these points:

- **grammar points**
 - "yes/no" and "wh" questions (What kind of? - How often? etc.) Adverbs of frequency (sometimes etc)
- **vocabulary areas**
 - types of TV programmes (comedy, sport, documentary),
 - expressions of like/dislike (I love/hate/can't stand)(I think it's great, awful etc)
- **skills**
 - speaking: asking questions, asking for clarification, giving a short presentation
 - listening: to the answers
 - writing: notes, a short report
- **cross-curricula**
 - drawing graphs with captions, working ot percentages

5.4 Step 4: Group/Time planning

Decide on the product objectives - what you want to make or do by the end of the project, for example: a wall chart showing people favourite TV programmes; a short News bulletin etc..

If different groups are doing different things - organise the class into groups/individuals and decide on the group product objectives - what each group are doing when and what they will have made/prepared at the end of the project.

Working backwards, draw up a draft time plan - listing activities, and deciding on short term and final deadlines. Use Post-Its to help you plan. On each Post-It write an activity and then place it on the time-scale. For older/higher level students they can do this for themselves.

Draw up a chart with a day-by-day plan listing the:

- product
- activity
- language (teacher input needed - with a Syllabus Checklist?)
- skills
- any work done out of class
- materials/equipment

Display the charts on the wall and make sure each student has a copy. This is a working document to be ticked off/amended so that eventually it is a Record of Work.

6. Presentation of the Project

Finally, when presenting the project to others you have to decide:

Who?

To other classes, other teachers, parents and friends, the wider public?

Where?

In the classroom, the hall/on stage, outdoors, in the Video Studio?

How?

- A display can be staged as for the opening, or preview, of an new art exhibition with guests being sent invitation cards, drinks and nibbles provided, and talks from the "artists".
- A video can be treated as a film at the cinema with tickets, and popcorn and ice cream for the "audience".
- An event such as a live TV debate or a show will involve invitation/admission cards or programmes, and refreshments?
- Your students can devise a questionnaire or "trail" for the visitors who are viewing the project display, with a prize for the person who finds out the most information.

7. Evaluation of project work, record-keeping, measuring progress

It is important to allocate time for the evaluation of both the process (the doing) and the product (the tangible results). You need to build in slots within the timetable in which you can look back at what you have done, why you did it, and at how successful you have been. Time for group/individual feedback also needs to be planned.

7.1 Individual learner record of the project

To a large extent the class end-product and each student's file constitute tangible proof of the work achieved. However, you should plan for "mile-stones" along the way. It is important to help the students measure and appreciate their own progress, and also have that progress recognised.

However you decide to show off the project to the "public", the learners should also have a record of the work they have done for, and around, the project. This can take the form of a file or folder into which work for the project is put, together with project plans or timetables, objectives for the project, tasks completed,

reports on progress, and evaluation sheets.

7.2 Project Diary or Log

Entries in the log can be made after whole-class discussion, by groups if they are working on different aspects of the project, or by individual students taking responsibility in turn.

7.3 Class Review and Evaluation

Example tasks include:

- looking at and reviewing each others' finished work
- selecting the best examples from the different groups for inclusion in the class magazine or for a wall display
- awarding prizes for the best contributions
- giving short presentations about the work different groups have done
- showing "work-in-progress" for comment: a video clip or audio recording, a short sketch

You can help this process by providing structured feedback tasks, for example:

Evaluation Task			
For each of the posters displays make comments in the boxes:			
People in the group	Title of poster	Three things I particularly liked	One suggestion for improvement
1			
2			
3			
4			

When the students are used to doing evaluation tasks you can ask them to decide how they would like to get feedback from you and the other students in the class. They can make up their own evaluation task or questionnaire.

7.4 Reports on individual progress

Students can be asked to give a personal report on "work in progress" - what they have enjoyed/didn't like, what they have learned, found easy/difficult, problems they are having with their research, interesting facts they have discovered etc.. The report can be spoken or written and can be used as the basis for an individual tutorial with the teacher.

7.5 Teacher assessment

There is a danger with project work that the contribution and progress of individual students may not be recorded by the teacher and that s/he cannot give a detailed assessment of each student. In order to be able to keep track of each student in your class a record grid of the type shown below is recommended.

A sheet is kept for each student which you fill in on a regular basis, preferably at the end of each lesson. In this way you will be able to assess how well individual pupils are doing within the class, you can give feedback to the students when needed, and you will have information that can be used for student reports and feedback to parents.

8. Acknowledgement and Further Reading

With thanks to the very many teachers on Bell Young Learners' courses who have developed a wide range of creative projects with children and teenagers.

For further ideas and activities on specific projects see *Projects with Young Learners* (1999). Phillips, D., S. Burwood and H. Dunford. Oxford: Oxford University Press.

I would welcome any feedback, queries and comments on diane.phillips@bell-centres.com

Carlos	Mon	Wed	Fri	Mon	Wed	Fri
Participation						
co-operation						
task completion						
performance (accuracy/fluency)						
Homework						

Biodata.

Diane Phillips is Head of Young Learners at the Bell Educational Trust. She is a senior Assessor for the Cambridge DELTA and a British Council Inspector. Her publications include *teaching Practice Handbook* (Heinemann) and *Projects with young learners*.

MAKING MEANING CLEAR

by Brian Brennan

Anecdote

This takes place at an academy belonging to a well-known chain, in Nice during an intensive French course. There are five German-Swiss in the class and one Anglo-Celt. One of the Swiss asked the teacher a vocab question during a written grammar exercise. Comment on the teacher's clarification.

...leve 1: *Excusez-moi, je ne comprend pas le mot **grenouille**.*

Professeur: *Alors, tout le monde!* (she stops the whole class) *Ecoutez!: les anglais ne supportent pas que les français mangent les grenouilles! Les anglais ne supportent pas que les français mangent les grenouilles ! ...*

(le silence reigns)

Defining Terms

What does *mean* mean?

In *The Lexical Approach* (LTP 1993), Michael Lewis identifies no fewer than 10 aspects of meaning: connotational, factual & modal, discoursal, negotiated, top-down & bottom-up, contextual, pragmatic, collocational, differential and referential. This last - *without interpretation or embellishment, or what you would find in a reference source like a dictionary* - being our default definition for this session.

How we do it

What are the common ways used in ELT to get across meaning of words, blocks of words and grammar? Make a *huge* list.

You can: Say what it's the opposite of (antonym).

Give a synonym/near synonym (**wallaby?** *It's like a **small kangaroo***).

Put it on a cline (*boiling-hot-warm-**tepid**-cool-cold-freezing*).

Go up a level (**larch?** *it's a kind of **tree***).

Go down a level (**dairy** food? *Butter, cheese & yoghurt are types of dairy food*)

Go across a grammatical category (**length?** *It's the noun for the adjective long*)

Explain it via function. (**corkscrew?** *It's what you use to open a bottle of wine*)

Define it: (**crowd:** *a lot of people together in the same space*).

Ask another student to explain or define it.

Draw it on the board.

Show them a picture of it.

Mime it.

Do a demo with cuisenaire rods.

Make the sound it makes (*sheep, horse, hen, splash, drip, thunder, scream...*)

Bring one specially into the class (*realia*).

Point to one, if there's one handy.

Give them clues to guide them to it, including clear contexts.

Give them an example in a different context.

Ask them concept questions.

Use a monolingual dictionary to define it.

Translate it, using a bilingual dictionary.

Translate it, using the T as a dictionary/what it *doesn't* mean (*false friend*).

Have them guess what category of word it is and have a vague stab at it.

Work out the meaning from just the context.

Work out the meaning from latin/cognate (*true friend*).

Work out the meaning from other related English words.

Do a line-matching exercise with mini-definition or translation.

Do a multi-choice matching exercise with definitions or translations.

Say "Look it up for homework" (ie: *Go home*).

Practice One: meaning at a word/lexical-block level

Which of the above ways would you use to make clear the meaning of the words in italics?

1. I hated going to her house. Every time I went, there was *cod*. I've always hated *cod*.
2. We'd like *two return tickets* to Edinburgh, please.
3. *Water* it twice a week in summer and keep it away from direct sunlight.
4. Will you please stop *taking the piss*?
5. Stop trying to *butter me up*; it won't do you any good.
6. I sent her out to buy a new *kettle*.
7. The *nave*, *apse* and *altar* all date from the twelfth century.
8. He had long dark *eyelashes*.
9. What are your plans for next *Thanksgiving*?
10. They *poured scorn* on me because of my strange accent.

11. They *tilled* the soil from *dawn* to *dusk*.
12. I managed to find a *stool* near the bar.
13. They *sent him to Coventry* after he'd been caught stealing.
14. The nation *went to the polls* in 1997.
15. Did you ever go trainspotting when you were a kid?
16. I immediately knew he was a complete *jerk*. My opinion hasn't improved since then.
17. What do you *recommend*, waiter?
18. Hey, that's *cool*!
19. Axis attempts to set up *quisting* governments in the occupied territories failed.
20. *Fancy a quickie*?

Practice Two

How **concise** and **precise** can you make *explanations* for the following?

Imagine your class audience is mid/upper intermediate.

Group One	Group Two	Group Three	Group Four
a sweat-shop	a leafy suburb	touchy-feely	a slum landlord
right-on	sleaze factor	to peter out	a closed book
no frills	a white lie	warts-and-all	baby boomers
an out-take	de facto spouse	a house-warming	a horsey tory
a wallflower	(to) freak out	the redneck vote	(to) make a quick buck
a bit on the side	media hype	a big shot	the annual works do
a do-gooder	a hostile bid	hanky-panky	green belt
a complete write-off	the old school tie	the acid test	white trash
a shake up	a ho-hum sit-com	money laundering	a complete rip off
blue-collar staff	new age	lager louts	convenience food
blast from the past	a huge backlog of work	spin doctors	in dire straits

Concept Questions

- Remember not to use the target structure/item when you're checking comprehension of it.
- Keep to the simplest, least ambiguous, most concise language you can.
- Ask questions that require very simple (one or two word, if possible) answers.
- You will seldom need more than two questions to delimit the meaning.

eg: **I may have to leave early today.**

CQ1: *Is there a possibility that I have to go before the normal time today? (Yes)*

CQ2: *Is it sure that this will happen? (No).*

You've got it.

12. Would you be a darling and get the phone?
13. The university was closed following the disturbances.
14. If it's a girl we'll call her Helen.
15. It took a while to get used to getting up at six.
16. The rebels are thought to be hiding in the central highlands.
17. The house could fetch a quarter of a million quid if we're lucky.
18. You should get those teeth seen to.
19. It's time you went home, sir.
20. I wish you'd told us about it sooner.
21.
22.

Practice Three: Meaning of Grammar Blocks

Devise concept questions to delimit meaning for the following

1. I wish you wouldn't leave the door open.
2. Despite their disastrous start, they ended up winning the championship.
3. If it hadn't been for the ref we wouldn't have lost.
4. We really must get together soon.
5. Unless the financial situation improves, someone will have to go.
6. He used to live just outside Christchurch.
7. Hardly had we arrived than we made friends with the locals.
8. We wouldn't still be here now if it hadn't been for Jonathan.
9. The more I thought about it, the more confused I got.
10. You'd better take some extra money for a taxi in case you miss the last bus.
11. If it were a bit cheaper we'd be able to get it.

Part Four: The Acid Test

Look at the beginning of *Del Amor y Otros Demonios* (1994), by Gabriel Garcia Marquez.

Get into groups according to your Spanish level: *pre-int, intermediate* and *advanced*.

What problems would you have and what help with meaning would you want from your teacher (etc) if you were a paying student in a class?

Biodata.

Brian Brennan, is the Language Training Manager at International House Company Training (Barcelona). He has taught in Greece, Britain and different parts of Spain.

USING *Pictures* IN THE PRIMARY CLASSROOM

by Ursula Bader and Ursula Schaer,
Berne – Switzerland

Pictures are a very powerful tool for teaching coherent language as well as lexical items. They make language more meaningful and comprehensible, moreover they enhance memorisation.

In the following article, we would like to show how pictures can be used for more than just illustration and helping to understand. Pictures are an excellent means for practising and producing language in a young learners' classroom. We will describe both, techniques for introducing and practising coherent language in stories as well as single lexical items through the use of story cards, flashcards and all sorts of language games based on picture input.

0. Introduction

In our classroom we often come across situations in which students shout out words or phrases the moment they see a picture. Not only single words like dress but also phrases or sentences they have learnt months ago (e.g. It's time for school. Hurry up!; I don't know!) seem to be triggered off by a specific picture. We frequently observe that these phrases are also used in other contexts quite automatically without much thinking. (e.g. Hurry up! It's time for [sic] break.)



dress

Obviously this language has been integrated and seems to be the base of our young learners' developing productive skills in the target language.

We realised that we could do more than just use the pictures in our text-book in order to teach new vocabulary and to foster understanding of stories we tell. If the pictures are really functional and actually show the meaning of the language that is being used,

It's time for school. Hurry up!



they offer the wonderful possibility to help the children to learn the complete text of a story by heart.

In the same way as we can disconnect the pictures (e.g. use them in a different sequence), the language connected with the pictures can be disconnected to be used in a different context after it has eventually been learned. We experienced it to be important for children to be exposed to the same picture, preferably from the textbook, during the presentation and practice phases. The pictures from the textbook provide the wider context for the children. Once the word is acquired other pictures for the same lexical items could be used.



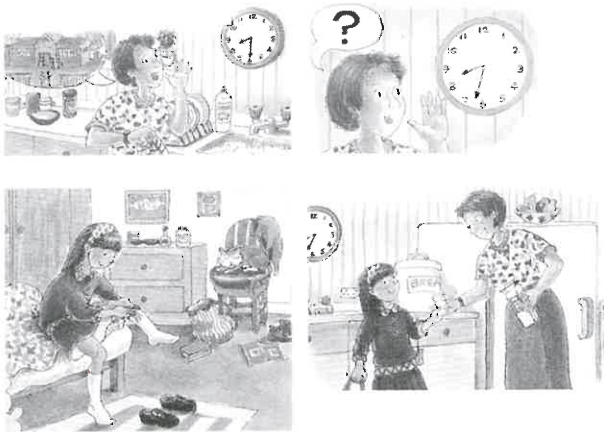
I don't know!

One goal in our story-based approach to teach English is that our young learners learn the stories of our textbook by heart or at least a major part of it. In order to achieve this, we have to tell and retell the stories quite a few times. As the magic of a story is usually lost when it has been told and everyone knows the end, the challenge for the teacher is, how to make it interesting and motivating for the learners to listen to the very story over and over again until they can tell the story themselves.

We have developed a sequence of techniques and activities of working with the stories of our textbook which we would like to share.

I. Using language for story-telling and language work

1. Looking at one story card after another, listening to the story told by teacher (open end)



In the first step we tell the story using the commonly used-story telling techniques such as involving the children, referring to what they can see on the pictures, asking for words they already know, or eliciting predictions by asking questions like: "What do you think will happen next?"

For story telling, we usually sit close to each other in a circle in a special corner of the classroom. In order to focus the students' attention we put one picture after the other on the floor for the children to look at while they are listening to the story.

In this phase we normally use much more language than the tape will eventually use and our focus is the understanding of the content of the story and on the interaction with the children. The clue here is that we do not show them the last picture(s) of the story nor tell them the end. This is to be revealed by listening to the tape in the next step.

2. Looking at one story card after another, listening to the story from the cassette with the end



The teacher collects the pictures again and now we are listening to the story from the tape. The corresponding picture is put down on the floor as soon as the story on the tape gets to this point. Since the children understand most of the story by now, they can already concentrate on the language which is being used by the characters

while listening to the "dramatised" version from the tape. Since nobody wants to miss the end and the final clue of the story, everybody is listening attentively up to the very end.

At this point, other class work usually takes over and we will come back to the story in the following lesson.

3. Listening to the story and arranging pictures in the right order



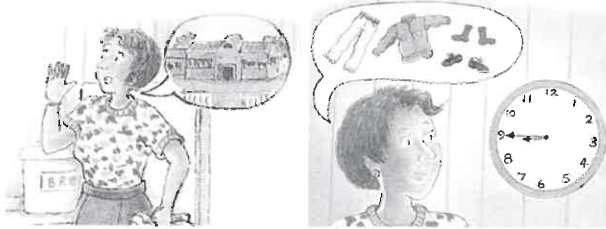
This time the teacher hands out one story card to each student or eventually one card to two students. While listening to the story from the tape again, the children are expected to put down their picture as soon as their text comes up. In this activity the learners only have to remember the story and to listen selectively for their bit of text.

This class activity is followed by an individual listening task using a worksheet in which the learners have to bring all the pictures of the story into their correct order.

4. Listening and matching texts to pictures

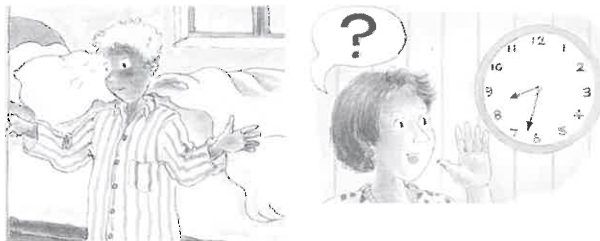
In the following lesson the children put the pictures on the floor as they remember the story. While listening to the story on the tape we check whether the pictures are indeed in the correct order. In the following step the children are given slips of paper with the text for each of the story cards. While handing out the slips, the teacher reads the text to each child. Those children

who cannot read the texts yet just remember their line and put down their slip when the lines come up on the tape to which we are listening another time.



Paul, it's time for school. Hurry up!

What are you wearing today?



I don't know.

In the next step, those students who are ready will be asked to read the text aloud to the others. Most children, especially those who are not ready to read in English yet, are quite good at remembering the lines and they protest immediately when a line is not read correctly.

We round this activity off by going back to the worksheet from the previous week, in which the pictures had to be put into their correct order. The students are now given the jumbled-up texts, which they cut out, place below the matching picture and after having checked again, the slips are finally glued down.

5. Listening to and repeating sentences while looking at the story card

By now the children have listened to the story eight times already and the motivation for listening to the text again would be very low if they did not have the opportunity to act out the story. The prospect to acting usually gives pupils a new motivational boost.

In order to be able to play their roles, the children have to practise their texts. We practise speaking the parts by dividing the class into as many groups as there are characters. The story cards are shown while the tape is being played, after the text of each individual character the tape is stopped and the respective group repeats the line in chorus. As usually every group wants to act each character we must go through this procedure several times.

6. Using story cards to retell a story

We start the next lesson by retelling the story together with the children. The teacher holds up a story card and starts telling the story or takes over the role of the narrator. The children will complete the lines to each picture and (re-)produce as much language as they can remember.

7. Using story cards as prompts for telling / acting out stories

At last we act out the story. In the first step we play the tape and the children only have to mime the actions. Whenever they are ready to speak the text they join in. When they feel confident enough we do not play the tape again but have the story cards ready as a prompt when they cannot remember their lines. As the pictures have been used throughout all the activities before, they give them just the little help they need.

When there is enough time - a wonderful means of 'blackmailing' the children to work more efficiently and faster - we will video-tape their production. The children love to watch themselves on TV and their urge to get everything right is impressive. Another rewarding aspect is that by watching these videotapes half-a-year or a year later the children can see how much progress they have made.

II. Flashcards for classroom work

In the next part of this paper we compiled some techniques of working with flashcards which we and our learners like. Some of them you might already know, others might remind you of using this very technique again or some might even be new. We would appreciate to learn about your favourite ideas for working with flashcards. (Please mail us your activities. You will find the addresses at the end of this article.)

Each of the activities belongs to a different phase of the learning process, and we carefully follow the steps of introducing, repeating and producing the new language. You will find activities for each step below.

1. "What's this?"

- a) As an introduction of new vocabulary:

When we introduce new vocabulary we show the flashcard and at the same time we mime activities

which are in some way connected to the picture, and we use appropriate accompanying language.

For example, bathroom: "In this room, "the bathroom", we have a shower in the evening, we wash our face in the morning and we brush our teeth".

b) As a practice game:

At a later stage we have six to eight flashcards on the board. The teacher mimes an activity and asks the children to guess which of the words it is.

As a further step one of the pupils mimes and the other children guess.

2. "Who's got ...?"

We give each pupil one flashcard (there could be several cards with the same picture in the class). Then the teacher calls out a word. The children who have this card hold it up, then the next word is called out. When all cards have been called out, the children swap their cards to get another one and the game continues. It is quite crucial that this game is administered at a rather high pace as it gets boring otherwise.

At a later point, when the children already know the words and can pronounce them quite well, they can call out the words.

3. "Look and say!"

Six to ten flashcards are on the board, the teacher points to one card, the students call out the word in chorus and the teacher points to the next card. This is an excellent pronunciation activity as difficult words can be combined with easy words and be repeated many times in a playful way:

table – wardrobe – table – chair, table – wardrobe – table – chair, table – wardrobe – ...

chair – wardrobe, chair – wardrobe, chair – wardrobe, chair – wardrobe

wardrobe – lamp, wardrobe – lamp, wardrobe – lamp, wardrobe – lamp

wardrobe – lamp – cupboard, wardrobe – lamp – cupboard, wardrobe – lamp – cupboard

Again pace, rhythm and the energy being produced in the classroom are motivation factors.

4. "What's missing?"

When the children know the words well we do an activity where the flashcards on the board are turned around individually. The children are asked to close their eyes before the first card is turned. After

opening their eyes again, they have to speak the word belonging to the missing picture. The more pictures are turned over, the more difficult it gets and the higher the pupils' motivation to guess becomes. The teacher's trick is to make the children repeat the previously turned cards every time again so that they become quite confident in speaking the words. In the very end, some of the turned cards change places. Now the game gets really difficult and exciting "Will we know in the end where which card is?"

A lot of praise on how well they have mastered this difficult task is extremely motivating: Nothing succeeds more than success!

5. "Chair calls table"

The students are sitting (or standing) in a circle. One chair is vacant. Every student holds up a different flashcard. The student sitting on the left of the vacant chair calls out his/her card and calls another card: "Chair calls table". The pupil with the table card gets up and sits on the vacant chair. Now the student as above calls After a time the cards are swapped and the game continues.

As the pupils usually want to have their friends sitting next to them, they need to know the words represented on their friends' flashcards. Therefore the motivation to learn and remember these words is quite high.

6. Odd one Out

A group of 5 flashcards are put on the board, four belong to a group, one does not.

For example: Chair – table – lamp – schoolbag – bed

The children have to speak the words that go together and then the word that does not match. The idea is that they say the words as often as possible.

7. Group contest

This activity is an excellent opportunity to revise the vocabulary of several units.

The pupils are divided into two or three groups. In each group the pupils stand in a single file queue facing the teacher. The teacher holds up a flashcard and the first student in each queue is allowed to call out the word. The first child to shout the word earns a point for his/her group. Then these children go to the back of their group and the second ones have a chance to win a point with the next card. If the word is shouted at the same time, either each group gets a point, or the card is put to the back of the pile and the children get a new chance.

In groups of smaller children this variation might be useful to consider:

The teacher holds up a flashcard, if the first student of the first group can say the word, this group gets a point, if s/he cannot say it the second group has a go and so on.

There have to be at least as many cards as students, and also with this game pace is the key-word. This game is best played at the end of a lesson or before the break as students tend to get quite excited.

III. Small pictures for individual work and teamwork

"Children learn fast, but they forget even faster."

A constant repetition of vocabulary or language is a vital part of effective teaching, not only at primary level.

Pictures can be used for all kinds of games which pupils can either play in pair- or groupwork or even at home during the holidays if they wish.

1. Picture pages

All our students are given one page with twelve "bingo cards" per unit. Two thirds of the pictures are already printed, whereas usually four pictures have to be drawn by the pupils. So these pages can be used for colouring and drawing activities. These are authentic listening activities as the children are expected to react appropriately to sentences like: "Colour the trousers brown. The T-shirt is blue with white stripes. On this card draw a pair of yellow socks."

Later these pages are cut into single cards (if the photocopy could not be made on cardboard, the pupils have to stick the little paper slips on cardboard cards). These cards have to be kept in a special place, such as a little box or a big envelope, as they tend to get lost otherwise.

Now these cards, which are actually a personal picture vocabulary file, can be used for all kind of games:

Bingo:

The pupils select six cards which they place on the table in front of them. Then the teacher calls out the first word. If the word is among the six cards on the table, the students turn the cards over. When all six cards have been called out the student shouts BINGO.

Odd one Out:

This game was explained as a game with flashcards on the blackboard, but can also be played in pairs or groups of three.

Pelmanism / "Memory" game: Two students choose eight, twelve or more pairs of their bingo cards and play pelmanism. After the cards have been shuffled and put face down on the table, the pupils turn over two cards and say the words, if the two cards have the same picture the pupil can keep the set.

Especially when played with a few sets only, the following instructions could be useful:

Unlike the normal game, the child who has managed to find a pair is not allowed to try another time. Because of the few sets of cards it is possible that this player, especially towards the end of the game, may get the last four or five pairs which could kill the game for the other players.

Taking in more pairs of cards would be a solution, but particularly the slower learners might then find it very difficult to remember all the English words or the pronunciation and tend to play the game in mother tongue or silently. As with the Odd one Out game, they have to be encouraged and reminded to say the word of the card every time they turn it over.

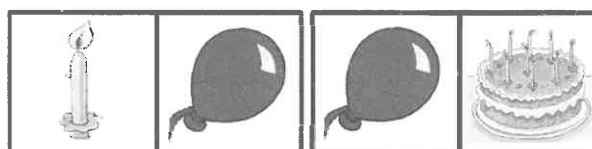
2. Games produced by the teacher

If sorting out the bingo cards with the pupils takes too much time it is handy for the teacher to produce his or her own sets of the "memory" games for each unit. Depending on their abilities the pupils can work with a set of one or two units. It is either the teacher who decides which set of words would be useful for the particular learners, or the students have the opportunity to choose for themselves.

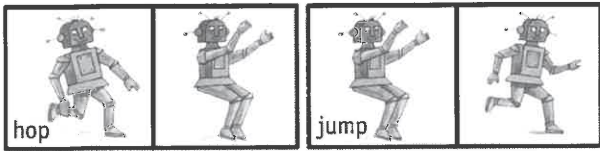
Domino games:

Big favourites with our learners are loop or domino games. At different levels we use different kinds of games.

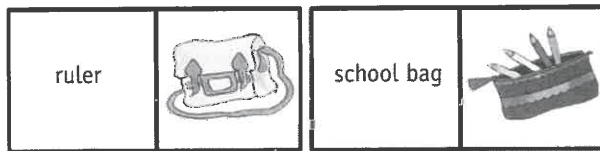
a) At the beginner's level we use a picture/picture set:



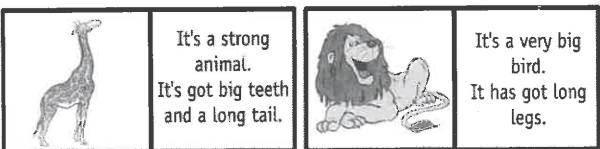
b) Then a picture/picture & word set: Here the written word is presented, but the pupils do not have to be able to read the words if they are not ready for it yet.



c) Then a picture/word set: If you play it from left to right the pupils have to read but only after they have had a picture input of the word. When played at a higher level it could be played from right to left (or vice versa) and the pupils will have to read the word first and then match the picture.



d) At a higher level the pictures can be combined with longer texts:



Happy Families:

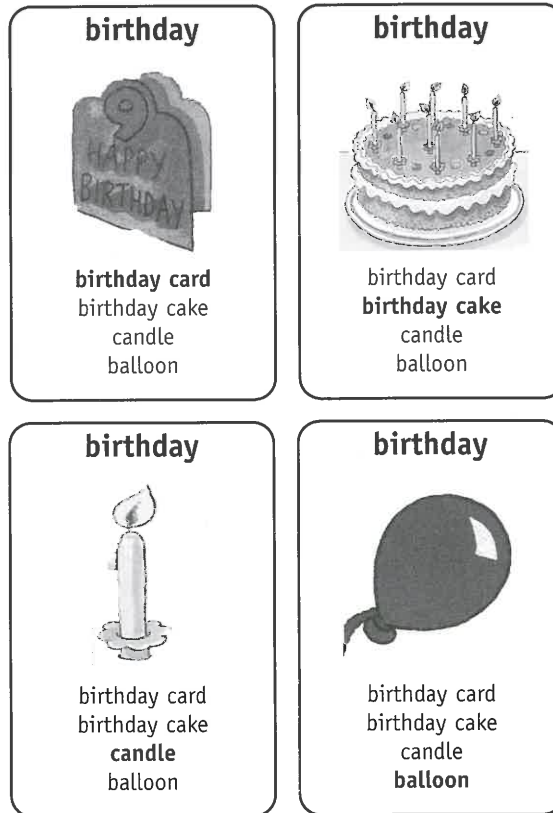
As the name suggests this game is played like the popular game most children might be familiar with. The game is played in groups of three to four children. The set of cards is being dealt out evenly among the players. Since always four cards go together as a "family", the aim of the game is for each player to gain as many families as possible by asking their partners for the missing cards. When the pupil has a complete family, it is laid down and cannot be asked for again.

The necessary language to play this game has to be introduced first and should be present somewhere in the classroom, either on the blackboard or on a poster:

Have you got > Yes, I have. Here you are.
 > No, I haven't. I'm sorry.

It's my/your turn.

The playing-cards contain a picture and the words of the whole set or "family".



IV Conclusion:

We have demonstrated a variety of activities to introduce and practice sentences, phrases and single words in the target language, based on a picture input. All the flashcard activities and the examples of how to work with small picture cards have a game and fun aspect. This is vital as playing is highly motivating for all children and helps the learners to memorise. It is the task of the professional teacher to make systematic use of these "learning activities" within the well planned lesson and not to use them just under the fun aspect or as a time filler.

Producing all these materials is time-consuming. Wouldn't it be wonderful if publishers produced and sold CD-ROMs with sample games and the pictures from their text books, so that the teachers only had to put in the pictures of the words they wanted their students to practice?

* Biodata.

Ursula Bader, has been a teacher of English and teacher trainer for many years, originally in adult and secondary education. She has initiated and supervised a successful project for teaching to 6 to 10 year-olds in Berne, Switzerland.

"I'VE GOT 12 YEARS OLD": L1 IN SLA

by M^a Luz Celaya

We may have forgotten the fact that, as learners of EFL ourselves, we all produced at one time or another utterances such as "I've got ... years old". Now, as L2 users, teachers or researchers, we try to avoid such constructions and painfully try to eradicate them from our students. Is it really worth the effort? Do we have to pretend that our (students') L1s do not exist? This lecture offers an overview of the role of the L1 in SLA, with special emphasis on recent perspectives on L1 influence and with the objective of giving an insight into the process of acquisition in a foreign language learning context.

Introduction

New technologies, migration and cultural exchanges make monolingual communities rather infrequent these days. As the multilingual speaker becomes the norm, the study of second and foreign language acquisition tries to seek answers to new problems: is the mind of the multilingual speaker different from that of the monolingual speaker? What does it mean to be "multicompetent"? (Cook, 1992).

There is an issue, especially in such language learning situations, which has always been the focus of attention in Second Language Acquisition (SLA) studies, ever since the first years of the emergence of Applied Linguistics, and even in language contact situations in the Renaissance and later on in the 19th century: the role of the first language (L1) in the acquisition of the second language (L2). As teachers of EFL, we have all "corrected" sentences of the type shown in the title above: "I've got 12 years old". Such utterances may lead us to believe that, for our students, learning English consists in making direct translations from Spanish / Catalan into English. Is this what they really do? Does Foreign Language Acquisition (FoLA) take place in this way?

Transfer and Contrastive Analysis: The 1960s

In the 1960s, under behaviourist premises of language learning, the first language was taken as the starting point of second language acquisition as well as an obstacle. As appears in the foreword to Lado (1957):

"The basic problem arises not out of any essential difficulty in the features of the new language themselves but primarily out of the special "set" created by the first language habits. (...) Individuals tend to transfer the forms and meanings and the distribution of forms and meanings of their native language and culture to the foreign language and culture."

The term "transfer" was borrowed from psychological explanations of learning in general to describe the process of SLA. In the days of Contrastive Analysis (CA), it was thought that the old habits, that is, the first language interfered with the new habits of the second language, thus giving way to cases of both positive transfer, if the two languages were similar, or negative transfer or interference, when the languages were not similar. "The student who comes into contact with a foreign language", Lado (1957: 2) says, "will find some features of it quite easy and others extremely difficult". Teachers at that time had to "go through the painful business of comparing languages" (Lado, 1957: 2), using the technique known as CA.

Transfer does not exist: The 1970s

CA, however, left many errors unexplained. Why did second language learners of English use "goed" instead of "went" when their L1 did not present such feature? Why was it that English speaking children also used "goed"? In the 1970s, the work of Krashen, Dulay & Burt, among others, favoured the substitution of CA by Error Analysis (EA). EA was not a prognostic technique but a diagnostic one, that is, linguists studied the Interlanguage (IL) produced by learners and then explained and classified the errors in the data instead of making predictions about what they thought they were going to come across.

EA proved thus that there existed a number of errors which were not caused by the first language. In their "morpheme studies", the researchers found that many errors produced by second language learners were developmental, that is, those also found in a given L2 when acquired as L1, as is the case of "goed", natural errors in the process of language acquisition.

Example 1

Composition 5

My name is Pep, I'm from Barcelona (Catalonia, Spain). I'm twelf years old and I have two brothers and a sister. **I study in a institute it name's**

I was a goalkeeper of my team of the school.

We was the champions for me.

I'm clever and Hanson.

Composition 8

My name is Joan. I live in Barcelona. I have two dogs and fish. The dogs is one name is Tron and Truc.

I'm blue eyes, and my head is yellow.

NOTE:

- The examples provided here all come from learners of English in Barcelona, aged 10 to 17, who are bilingual in Catalan and Spanish and have not followed private English classes after school hours.
- The data come both from written and oral language.
- The data have not been edited but proper names have been changed or omitted.

When a student of 1er ESO, bilingual in Catalan and Spanish, uses "it name's ..." in a composition instead of the target-like "its name's ..." he is not

drawing on his L1 rules. When the same student in the same composition uses "We was the champions for me", he is not transferring his Spanish / Catalan S-V agreement rule into English. If we come across "I'm blue eyes, and my head is yellow" by a student at the same level, we cannot claim they are examples of L1 influence.

Such were the types of errors that led Dulay, Burt & Krashen (1982) to affirm that only 4.7% of the errors they had analysed in L2 learners could be attributed to L1 influence and that, essentially, second and first language acquisition were similar processes. Their studies showed, then, that the L1 could no longer be considered as the basis for L2 acquisition. This hypothesis became known as the L2 = L1 hypothesis.

The New Transfer: The 1980s

Nevertheless, there was a feeling, especially in the classroom, that first and second language acquisition were not quite the same. Examples such as the ones below did not disappear just because the role of the L1 had been denied by many researchers:

Example 2

Composition 1

My name is Maria.

(Tinc) twelf years (tinc el) hair is brown. (Tinc els) eyes blue. My favorite color is blue. My (plat) favorite is potato (fregides) and (el gelat).

Composition 11

I'm a girl and I have thyrtly-three years old. I live in Barcelona, and my name is Marta. (Tinc el cabell negre, I porto ulleres).

(M'agrada vestir) with (roba diversa i pantalons llargs, samarretes de maniga curta,) but I'm not like the dress.

I go to institute ..., (I vaig a la classe de 1er ESO B)

I like (agues menjar: spaguetti, chocolate, (carxofa), etc...

I'm sympathetic, etc...

NOTE:

The items between brackets are in Catalan, the learner's L1.

The Michigan Conference on Language Transfer, held in 1981, showed a renewed interest in transfer. "The New Transfer", as it was then called, disentangled the notion of transfer from behaviourist ideas. Transfer was redefined and a new name was proposed: "cross-linguistic influence" (CLI). This new term represents the definition of transfer as "the use of native language (or other language) information in the acquisition of a second (or additional) language" (Gass 1988: 387). Both Gass & Selinker (1983) and Kellerman & Sharwood-Smith (1986) were seminal books in that period. They reflected the belief that in SLA the languages involved influence one another in various, sometimes subtle, ways. We move from, almost exclusively, the analysis of L1 influence in the learners' production to new approaches that take into account aspects such as the linguistic context, the learner himself or the learner's feelings about the languages. These new approaches gave way to the identification of different types of transfer, as shown in the following table.

Table 1. Types of transfer

PRODUCT	negative	positive	
PROCESS	learning	production	reception
NUMBER PREVIOUSLY LEARNT LANGUAGES	single	dual	
DIRECTION	borrowing	Substratum	
PROCEDURES IN PRODUCTION	strategic	Subsidiary	automatic

As a product, L1 influence gives way to negative or positive products, depending on whether the L1 interferes or helps. For instance, the frequent "me like the pop music", as a case of negative product and the passive construction in both English and Spanish / Catalan, as an instance which would yield positive products.

According to Dechert & Raupach (eds.) (1989: 174); as a learning process, transfer is used in the learner's attempt to establish hypotheses about L2 rules and items on the basis of the knowledge of any language only or as the result of the interaction between any language and L2 input. As a production process transfer refers to the activation of the knowledge of any language in the establishment of an IL plan by means of which the learner seeks to realize a communicative

intention. Finally, as a reception process, transfer implies that the learner attempts to interpret incoming utterances in the L2 on the basis of his knowledge of any language.

Transfer is single or dual if the influence comes from 1 or 2 languages which have been acquired before the second or third languages.

If we focus on the direction of transfer, we come across two types, namely, borrowing, when transfer takes place from the L2 to the L1, and substratum, when it takes place from the L1 to the L2.

Three types of transfer have been identified according to the degree of conscious attention involved in their application. Strategic transfer: the learner's attention is on the planning problem and intentionality is involved in using a strategy to solve it. For example, L1-based plans which become phonetically encoded in IL rules: an L1 word with L2 pronunciation. Subsidiary transfer: when attention lies neither on a production problem nor on a plan containing a transferred item. It appears, for instance, in situations where the learner must produce swiftly, which may give way to L1 items with L2 suffixes, thus showing the ability to shift between the two languages. Finally, automatic transfer appears when highly automatized L1 subroutines are activated and therefore attention focusses on other aspects of the production process. This type of transfer would explain cases of code-switching, as in example 2 above, with the insertion of L1 words that show no combination of the two languages.

These new conceptions of transfer were really innovating at the time and meant the possibility of incorporating L1 influence into more recent explanations of SLA, as we shall see in what follows.

Recent perspectives

Transfer and the natural order hypothesis

Even if there exists a natural order of acquisition, that is, a given language is acquired through the same stages no matter whether it is an L1 or an L2 (L2=L1 hypothesis), the L1 has been found, nevertheless, to affect both rate and route of acquisition. On the one hand, it may delay the process of acquisition. The acquisition of English negation, in which negation is postverbal (I do not like) by Spanish learners, whose language presents preverbal negation (No me gusta) is a

clear example. Even if following the same stages of acquisition, Spanish learners of English use preverbal negation ("I no like") for a longer period of time than learners whose languages do not show this feature.

On the other hand, the L1 may affect the number of stages, that is, the route in the acquisition of a given item. Chinese learners of English, whose language does not have an article system, use deictics before acquiring articles, a stage which does not appear in learners whose languages share this feature with English.

We see, then, that the old claim in the 1970s that second languages follow the same process of acquisition as first languages may be modified to account for the existence of the language already acquired, the L1.

Transfer and markedness

According to UG explanations, languages are formed by core and peripheral rules. Core rules are those which are shared by all languages and are, therefore, unmarked. Peripheral rules are language-specific and, consequently, marked. The CA idea of transfer has been incorporated into this view and the Markedness Differential Hypothesis has been proposed to account for the role of the L1. It is thought that learners will find it more difficult to acquire those areas which are more marked in the L2 than in the L1 but that, contrary to the beliefs in the 1960s, different areas may be problematic only if they are more marked. The CA technique is not enough, then, to predict problems in SLA.

Transfer and psychotypology

Kellerman (2000) has gone further in relating the idea of CA with that of the learner's perception of the distance between the languages, that is, whether the learner sees the languages as close or as distant, no matter their typology, that is, what their real relationship is. This is known as "psychotypology". Kellerman claims that it is when the learner sees the languages as related that transfer will take place. Studies in Finland, for instance, with L1 Finnish, L2 Swedish and L3 English reveal that learners rely more on the language they perceive as closer to the L3, be it the L1 or the L2. Finnish learners rely more on their L2 (Swedish) than on their L1 (Finnish) in the acquisition of English because they perceive

Swedish as closer to English than Finnish. In the same context and for the same reason, Swedish learners of English who have Finnish as their L2 have been found to rely more on Swedish (L1) than on Finnish (L2).

The analysis of transfer in a different context has yielded the same results. L1 Dutch learners with two different L2s (German and English) perceive a greater similarity between Dutch and German than between Dutch and English.

In the same line, Bouvy (2000) analyses the influence of L2 Dutch or German on L3 English by French learners. She finds out that cross-linguistic transfer reflects learners' metalinguistic awareness, that is, in her terms, both their typological knowledge and their psychotypology. This hypothesis draws on the previous one by Kellerman and expands it. The type of errors in her data are mainly lexical, with a small percentage of syntactic and morphological errors, a finding which coincides with the results in the studies in Finland mentioned above. An interesting point in this study is the "transferability rule" that learners seem to use: "Transfer elements whose forms are seen as resembling English". This type of metalinguistic awareness is clearly seen in the following example from a Catalan learner of EFL. This learner, who is bilingual in Spanish and Catalan, has German as her L2 and English as her L3, both of them foreign languages.

Example 3

(R = researcher; L = learner)

R: what is this?

L: erm a boy

R: a boy

L: and a girl

R: yes

L: and the girl has a Brot no eso es alemán, no?

R: (laughs)

L: (laughs)

R: no yo no sé alemán

(Oral narrative from picture description, 1 BUP)

Another type of linguistic awareness comes from the explicit knowledge of L2 rules in a formal context. Viladot (in progress) analyses the role of the L1 in two groups of university learners who have received different types of instructional programmes. One of the groups has been taught morphosyntactical and semantic rules explicitly whereas the other group has followed English

courses with no explicit linguistic contents. Viladot hypothesizes that the latter group, that is, those learners without an explicit linguistic component in their programme will rely more on the L1, precisely because their linguistic awareness is much lower.

However, the transferability rule just mentioned ("Transfer elements whose forms are seen as resembling English") is not always followed. Data collected in the Age Factor Project (Departament de Filologia Anglesa i Alemanya, Universitat de Barcelona) shows that learners may also use the L1 either whenever there is a gap in their L2 knowledge or in spontaneous utterances, independently, it seems, of transferability and psychotypology.

Example 4

(R = researcher; L = learner)
 R: what are the boys doing?
 L: the
 R: the children rather
 L: the childrens erm are looking the map
 R: ok
 L: and the the dog erm is looking into the cesta
 R: basket
 L: in the basket
 R: ok and here?
 L: the boy bueno the childrens erm are you erm a ver espera eh eh coming mm are you getting
 R: aha
 L: erm along the street

Example 5

(R = researcher; L = learner)
 L: and then the dog is er put into the ostres no em surt
 R: basket
 L: sí yes basket and they don't know
 R: aha
 L: and the her mo ai thei mother
 R: aha
 L: er show us the ai show the map of the plan and the children take it, no?

(Oral narratives from picture description, 1 BUP)

These cases may even lead to utterances in the L1 with the insertion of L2 words, as shown in the following example.

Example 6

(R = researcher; L = learner)
 R: in the basket, ok. And what has happened here?
 L: (silence)
 R: what has happened here? What has the dog done?
 L: mm the dog erm espera com es diu se ha ido bueno

R: se ha ido, ok. And here are there any sandwiches in the basket?

L: the dog se los ha bueno

R: the dog

L: (silence)

R: has eaten

L: eat sí

R: the sandwiches, ok.

(Oral narrative from picture description, 1 BUP)

Transfer, psychotypology and markedness

Psychotypology and markedness have also been brought together in the proposal that the perception of a given L1 structure as infrequent or irregular may lead to classifying it as "psycholinguistically marked". The transferability of such structure, then, will be inversely proportional to its degree of markedness. When an L1 item is perceived as language-specific, it is not transferable to a given L2; when it is perceived as language-neutral, it may be transferable.

Two interesting points in this theory are worth mentioning. One is the fact that the transferability of a given item may vary depending on the L2 involved, since "psychotypology" will undergo changes as different second languages come into play, independently of the status of that item in the L1. That is, a marked structure may be transferred to an L2 perceived as close while an unmarked structure may not be transferred to an L2 perceived as distant.

The second point is the fact that perceptions of transferability may change over time, as the level of proficiency increases and other factors (motivation, attitude, individual characteristics) interact in the acquisition process.

In a recent study (Miralpeix, 2001), transferability has been analysed in relation to both prototypicality and frequency of use of non-polysemous words. Results show that it is the least prototypical but most frequent item that tends to be transferred. For example, "mariet" is the preferred option to refer to the picture that shows a "ladybird" and "relicary" is taken by most of the subjects in the study as the word to refer to a "locket".

Transfer and UG

UG explanations of First Language Acquisition (FLA) have been used to try to explain SLA. Provided we are all born with an innate ability for language, do we use this ability when learning languages other

than the first? Is SLA the same as FLA? We come across three perspectives on this issue:

- . The Fossilized UG Hypothesis, also called "Parasitic Hypothesis", defends the idea that in SLA there exists no access to UG, so SLA must be explained by means of L1 transfer.
- . The Recreative Hypothesis claims that there is no L1 transfer, since SLA proceeds in the same way as FLA because we have full access to UG in both cases.
- . The Resetting or Reconstructive Hypothesis states that UG is still active in SLA but in a different way. In the first stages of SLA acquisition there exists L1 transfer; later on, there is access to UG and so parameters are reset.

One of the most recent accounts in this line is the Full Transfer / Full Access Theory (FT / FA) (Schwartz & Sprouse, 1996). This explanation of SLA states that the initial state of L2 acquisition is the final state of L1 acquisition, hence the name Full Transfer. Later on, when problems appear, the learner draws from options of UG and this implies Full Access. We can compare the following dialogues to see that, as the level of proficiency in the language increases, learners seem to rely less on their L1.

Example 7

Role-play 1

Two school learners (A and B) aged 12 in a role-play. Learner A has to convince his father (learner B) to allow him to have a birthday party.

A: I am party mm aniversari ... invitaré friends er of my class mm

B: When?

A: ... thirty

B: Thirty? Is lot of people

A: Yes ... I'm not ... los apartaré

B: What are you going?

A: mm ... in home

B: No, no, no. When you going to the McDonald's?

A: No

B: In home, in home no. Is very short

Role-play 2

Two school learners (A and B) aged 17.

A: Father, can I make a party at weekend?

B: This weekend?

A: Aha

B: And if you. I don't know if you going with me. I maybe

A: Why?

B: You are too young to make parties at home. And you you came. You will take at home many friends and drink and something like that and you destroy home

(Adapted from Muñoz et al. 1999: 47)

It is strange that Lado's statement about L1 culture having an influence on the L2 culture (see above) seems to have been ignored for so long. The transfer of forms and meanings has received consistent attention from both teachers and researchers. However, "cultural transfer" has not been studied so deeply until the issue became of interest in the area of Interlanguage Pragmatics (ILPs). It is true, though, that cultural awareness has always been one of the main concerns in the field of translation (see González-Davies, 1995). It has been found that, just as cross-linguistic influence may have an effect at the linguistic level, transfer may also influence the way learners follow or break sociolinguistic rules and cultural conventions. This type of transfer is known as "pragmatic transfer".

Cultures differ in terms of the status that the participants are afforded in a given situation, and this affects the choice of speech act and / or the strategy for its realization. I would like to borrow at this point one of my favourite examples, given by L. Beebe in a seminar she delivered in Barcelona in the early 1990s when the idea of the "new transfer" became known here. An advanced Japanese learner of English living in the States is offered a piece of cake in an informal party after a copious meal. His answer was "No, thank you. I make it a rule to be moderate when eating."

Transfer effects of this type have been found in studies of requests, suggestions, invitations, refusals, and so on. Three interesting conclusions from research (Kasper & DuFon, 2000) are that 1) a high level of linguistic competence in the L2 is positively related to pragmatic transfer, that 2) the foreign language classroom does not offer learners enough opportunities to develop pragmatic awareness, and that 3) it is possible to teach pragmatic features.

However, according to Kasper & Schmidt (1996), what is not always clear is what exactly is transferred: the learners' assessment of the social situation and the contextual variables?, the strategies by which a linguistic act can be performed?, the linguistic forms by which such strategies can be implemented? We can see in the following example the extent to which form-function relationships in IL differ from those by native speakers, as pointed out by Harley (1989).

Example 8

Stimulus:

I think your hair needs cutting

Responses by native speakers (English)

1. I'm planning to let it grow, so I'm not gonna cut it for a while
2. Well, I don't really like it cut in winter. I prefer it cut in summer when it makes me feel a lot cooler

Responses by non-native speakers
(Spanish / Catalan)

1. No, I want long hair
2. Sure?
3. This is not your business!
4. So do I
5. Really?
6. Why?
7. I'd rather cut it
8. Really? Well, I'll have my hair cut tomorrow.
9. I think so too. I'll go one of these days

(Adapted from Muñoz et al. 1999: 102)

An analysis of this example before the 1980s would not take any of the utterances above as cases of transfer, just as the Japanese student's refusal to have a piece of cake would have passed as coming from a very advanced learner. However, the native speakers in the experiment are able to give an argument against the proposal, following the instructions of the task, whereas most of the non-native speakers are not able to do so.

Concluding remarks

We have seen the changes that L1 influence has undergone and the reasons for the emergence of different perspectives nowadays. After this "time for reflection", you may conclude that "I've got 12 years old" will still be present in our classes. And you will be right. It is reassuring to learn that similar utterances appear in foreign language classrooms all over the world, since the native language necessarily interacts with the second in one way or another. This does not mean, however, that our students will never be able to say "I am 12 years old". I think we should use the information about cross-linguistic influence we have nowadays to understand the features of our students' L1 instead of trying to go against such an influence. Why do we have to pretend that our students' L1s do not exist? The L1 and the L2 may be constantly influencing one another, as in the

following example that shows an interesting influence at the phonetic level and which confirms the idea that messages may be interpreted in the most amazing ways:

Example 9

(R = researcher; L = learner)

R: you have a cat, right?

L: ... cartas?

(Oral interview, 1 ESO. From the Age Factor Project Data Base, UB)

The last two examples will help us to finish this paper in a very optimistic mood. I am sure you will agree with me that enthusiasm and the need to communicate in the foreign language may demolish all predictions and theoretical claims.

Example 10

Hi! My name is Marta. I'm twelve years old. I live in Barcelona, I'm Spanish. I like pop music, dancing, singing. I like Backstreet Boys and Eternal. My hair is brown and my eyes are brown. I'm tall.

I live with my mother. I don't have brothers and sisters. I have a cat, it is orange and white.

(Composition, 1 ESO. From the Age Factor Project Data Base, UB)

Example 11

(...) the sea is white and cold, is grey or black, or aurora pink, or sunset red. The sea is, as we are, always active, flows and ebbs to the rhythm of tides, caused by the attraction of the moon.

Where does the sea go to, what comes after the sea, what does it hide? And where are we going to, hidid by its unknown wills?

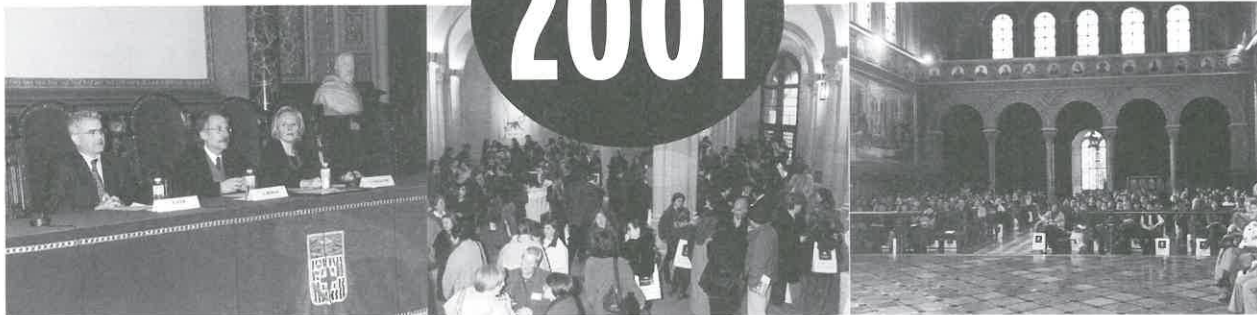
(Project, 3 BUP. From Vidal & Ribé, 1997: 49)

Biodata.

M^a Luz Celaya, is Associate Professor of English Applied Linguistics at the University of Barcelona, where she teaches Second Language Acquisition and Descriptive Grammar of English. She has published extensively in the field of SLA and is co-author of a series of textbooks to teach English in the line of project work. She has published a book on the issue of transfer (M.L. Celaya 1992. *Transfer in English as a Foreign Language. A Study on Tenses*) and two textbooks in SLA (M.L. Celaya and F. Rodríguez. 1999 *Second Language Acquisitions Workbook*). At present, she is a member of the research team at the University of Barcelona working on starting age and the acquisition of English at school.

Valoració de les Jornades

2001



Aquest any hem celebrat les XII Jornades de l'APAC sota el títol *Time for Reflection*.

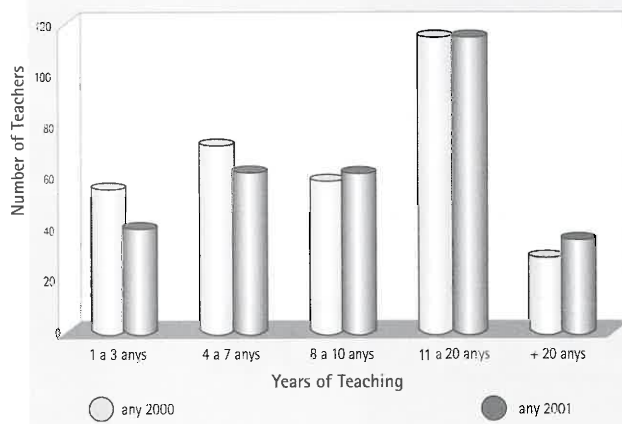
Tant la valoració interna pel que fa a la gestió, organització, col·laboració de la Universitat de Barcelona,..., com la externa, a través dels comentaris i felicitacions rebuts per part vostra, dels ponents i dels sponsors, ens permet afirmar amb il·lusió que aquestes XII Jornades de l'APAC han estat un èxit.

Entre els ponents més ben valorats per vosaltres es troben en Paul Seligson, en Luke Prodomou, la Penny Ur, i en Mario Rinvolucrí, els quals van ser sol·licitats per l'APAC a les diferents editorials i institucions. També tenim noms propis de la casa com Maria González Davis, M^a Luz Celaya, Elisenda Papiol i Maria Toth, i d'altres com la Susan House, L'Angela Haselgreen, la Sarah Philips, en Michael Downie, i en David Spencer. Ens agradaria que el proper any les vostres valoracions fossin més nombroses, ja que estem segurs que hi ha hagut moltes altres xerrades que per descurt no han estat valorades. Des d'aquí fem una crida sol·licitant la vostra col·laboració per poder anar creant una base de dades que ens ajudi a poder fer una tria dels "Call for Papers" el més acurada possible.

El nombre de participants va oscil·lant lleugerament cada any però ens movem en l'entorn de 800 persones entre ponents, col·laboradors, i assistents.

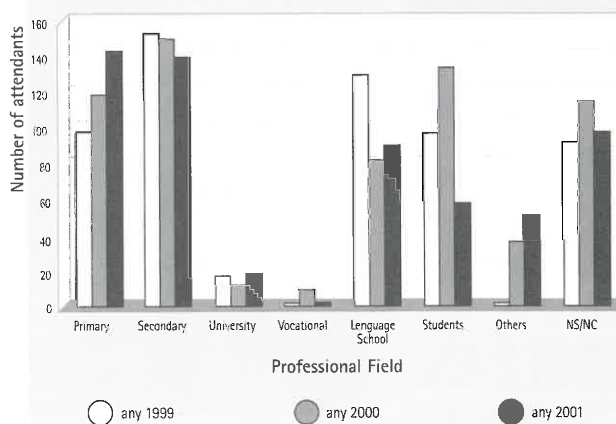
Com podeu veure en aquesta estadística els percentatges d'assistents segons el camp de procedència va variant lleugerament en les diferents jornades. Dins de les columnes de Primària, i Secundària hem agrupat també aquells assistents que omplien més d'un camp professional per raons d'espai.

Teachers attending the APAC ELT CONVENTION 2001



Aquest és el segon any que tenim informació sobre els anys d'experiència dels assistents, i és encoratjador comprovar que les Jornades d'Anglès segueixen sent un esdeveniment a seguir pels que portem forces anys dedicats al món de l'ensenyament.

Professional Field of the attendants at the APAC ELT CONVENTION 2001

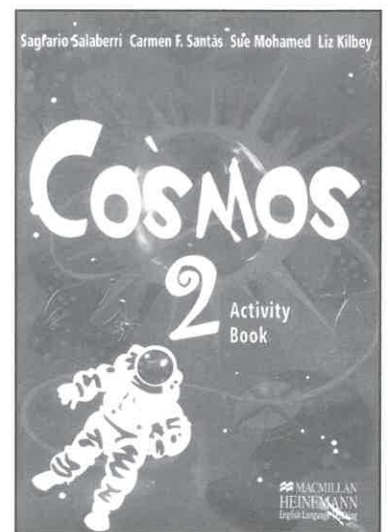
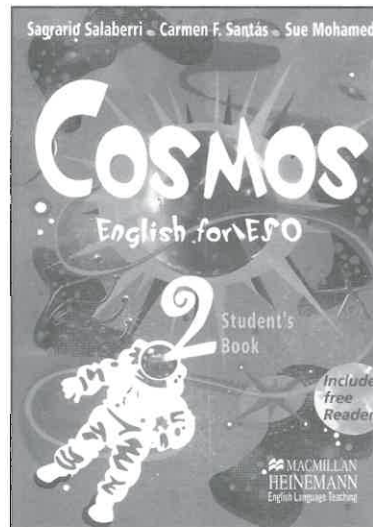


A MODERN AND COMMUNICATIVE COURSE FOR STUDENTS IN THE 1ST AND 2ND CYCLES OF ESO.

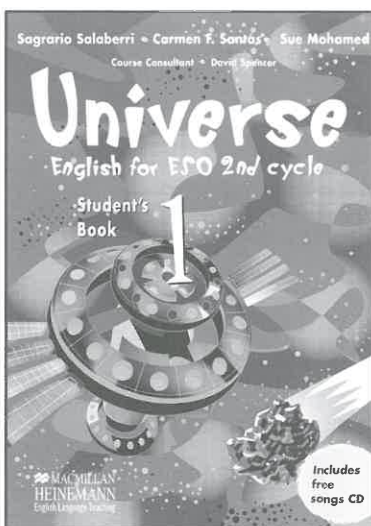
ESO 1st Cycle



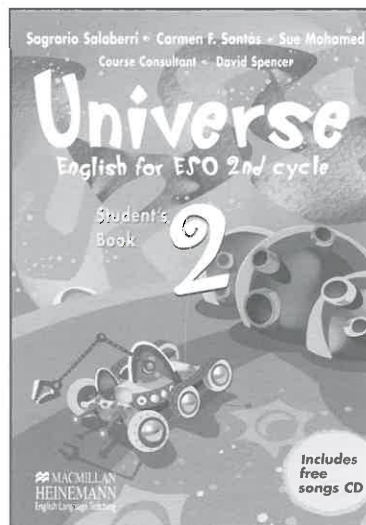
- COSMOS includes CD-ROM and Reader



ESO 2nd Cycle



- UNIVERSE includes SONGS CD



- Optional Material in the Student's Pack.

- **Components for COSMOS:**
 - Student's Book Pack including CD + Reader
 - Activity Book
 - Teacher's Guide
 - Cassettes
 - Video and Video Resource Pack
- **Components for UNIVERSE:**
 - Student's Book including SONGS CD
 - Activity Book
 - Teacher's Guide
 - Class Cassettes/CD
 - Photocopiable Resource Pack

**MACMILLAN
HEINEMANN**
English Language Teaching

INSCRIPCIÓ DE NOUS SOCIS

Cognoms i Noms

Adreça Particular

Nº

Pis

Codi Postal

Població

Província

Telèfon

Nom Centre o Entitat Laboral

Adreça Laboral

Nº

Pis

Codi Postal

Població

Província

Telèfon

e-mail

Treballa a:

EGB

Secundària

Escola d'Idiomes

Facultat

Altres

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

Nom del titular del compte

Entitat

Oficina

Control

NºCompte

Carrer i Nº

Codi Postal i Població

Trametre a: APAC - Associació de Professors d'Anglès de Catalunya
Gran Via de les Corts Catalanes, 606 4º 2ª, despatx F 08007 BARCELONA Tel./Fax 93 317 01 37

Autorització Bancària (cal portar aquesta autorització al seu Banc o Caixa)

Nom del titular del compte

Entitat

Oficina

Control

NºCompte

Carrer i Nº

Codi Postal i Població

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

Data: ____ de ____ de ____

Signatura:

Titular del compte: _____

Nº del compte: _____

GUIDE FOR CONTRIBUTIONS TO APAC OF NEWS

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

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

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

When writing your article, please follow the instructions below:

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

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

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

TO ALL THE SPEAKERS IN THE 2000 APAC ELT CONVENTION

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

Please follow these guidelines:

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

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

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

A P A C

to

NEVER

Waiting for the examiners

What are we waiting for, assembled in the lecture hall ?
The examiners are coming today.
Why isn't anything going on in the classrooms ?
Why are the teachers sitting here without teaching ?
Because the examiners are coming today
What's the point of teachers giving rules now ?
Once the examiners are here, they will make the rules.

Why has our director come to school early
And why is she waiting at the school's main gate
Dolled up, wearing her best skirt ?

Because the examiners are coming today
And the director's waiting to receive the Chief Assessor
She's also got some forms to give him
Loaded with index numbers, with candidates' names.

Why have our registrars and secretaries come to work today
Wearing their embroidered, their scarlet skirts ?
Why have they put out writing paper and so many pencil
Smooth rough paper, rubbers and tippex ?
Why are they carrying elegant watches
Patiently waiting for the signal to start ?

Because the examiners are coming today
And things like that dazzle the examiners.

Why don't our distinguished authors turn up as usual
To give lectures, hold seminars and workshops ?

Because the examiners are coming today
And they are bored by theories and experts speaking.

Why this sudden bewilderment, this confusion ?
(How serious the students faces have become)
Why is the lecture hall emptying so rapidly,
Everyone going home lost in thought ?

Because night has fallen and the examiners haven't come
And the e-mail from the examination officer says
There are no examiners any longer

Now what's going to happen in class, without examiners ?
Those exams were a kind of solution.

(An adaptation by Luke Prodromou of Waiting for the Barbarians, by C. P. Cavafy)