



Associació
de Professors
i Professores
d'Anglès
de Catalunya

Revista Trimestral - Núm. 43 - Setembre 2001



ELT CONVENTION 2001: Actes

Interviews with
FERNANDA RODRÍGUEZ
HERBERT PUCHTA

New WEB

CURS DE QUALIFICACIÓ PEDAGÒGICA

(especialitat
en llengua anglesa)

MÀSTER EN ENSENYAMENT DE L'ANGLÈS COM A LLENGUA ESTRANGERA

Inici del curs: 15 d'octubre del 2001
Finalització: 24 de maig del 2002

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REVISTA NÚM. 43
 SETEMBRE 2001

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

Benvolguts socis i sòcies de l'APAC,

Possiblement ja sabeu que l'última assemblea extraordinària de l'associació va elegir una nova junta en la qual em toca servir com a president. Aquesta carta, doncs, vol ser una presentació formal i amical!- del nou president i de l'equip de 14 persones que s'han mostrat disposades a donar continuïtat i noves ales a la nostra organització.

Tinc la convicció que el potencial de l'APAC és enorme. Estem organitzats, tenim l'experiència de quinze anys, som una referència en el camp de la renovació pedagògica, i la nostra convenció anual és unànimement considerada l'esdeveniment més important a l'estat espanyol en el camp que ens ocupa. Hem de mantenir aquest actiu i ser capaços, alhora, de créixer en quantitat i en qualitat. Hem de projectar nous horitzons, incorporar professionals de tots els àmbits de l'ensenyament i aconseguir una interacció viva i fecunda entre tots els associats. No us ho creieu? No importa. També volem comptar amb els escèptics (que solen ser gent la mar d'intel·ligent!).

En aquest número de la revista hi trobareu indicacions dels aires de renovació que volem impulsar. Com que les formes són importants us presentem el nou logo de l'associació i, sobretot, us donem informació detallada sobre la nova pàgina web que estem posant en marxa. Volem oferir-vos un espai virtual dissenyat professionalment i amb una gamma de continguts interessants i rellevants. La nova web serà un punt de trobada per potenciar les nostres relacions personals i professionals.

Feu-me un vot de confiança fent-vos addictes visitants de la web APAC. Feu-la vostra. Hi trobareu, gradualment, una pila de coses que us faran la vida més fàcil, estimulants i agradables.

Us convido, també, a participar activament en el procés de preparació i difusió de la convenció 2002 que tindrà com a lema «Hats Off!», una invitació a repensar la nostra feina sense prejudicis ni mentalitats tibades, amb el cap clar i net: sense barret. Us en mantindrem informats. Estem treballant per recollir suggeriments de tots els associats i presentar propostes que revitalitzin l'ambient dels tres dies de l'any que compartim més intensament.

Finalment, us vull dir que tinc l'aspiració d'aconseguir que el fet de disposar d'un carnet de l'APAC esdevingui un requisit indispensable per fer la vida més fàcil a qualsevol professor d'anglès que visqui a Catalunya. En aquest sentit, no us perdeu els tractes preferents que obtindreu a La Casa del Llibre, al Passeig de Gràcia, quan us identifiqueu com a socis d'APAC. A la tardor us podré anunciar noves i atractives facilitats per gaudir d'espectacles teatrals d'interès per gent que, com nosaltres, té lligams culturals profunds amb les cultures de parla anglesa. I, per ara, prou.

Us escric això a finals de juliol però la revista surt el setembre. Sembla absurd desitjar-vos bones vacances, però si per algun atzar advers no les heu passat bones, disposeu-vos a trobar maneres de gaudir del curs que ara comença. I guarden, si us plau, alguna energia per ajudar-nos a fer cada vegada més forta i útil aquesta vostra associació.

Salutacions ben cordials,

Miquel Berga
President de l'APAC

Acta del 14 de Juny del 2001

El dijous 14 de juny de 2001 a les 19h, va tenir lloc a la Sala d'Actes de la Universitat Pompeu Fabra de Les Ram-bles de Barcelona, l'Assemblea General de la nostra associació amb un únic punt de l'ordre del dia: la Presentació i validació de la nova Junta de la Associació. Transcrivim tot seguit el resum de l'esmentada Assemblea.

La Presidenta, Isabel Vidaller, va prendre la paraula per acomiadar-se de l'Associació. Va fer un breu recorregut històric de l'associació explicant com l'APAC va ser fundada el desembre de 1986 i donada d'alta com Associació un any més tard. El seu primer President va ser en Ramon Pujol. A l'abril del 88 es van convocar les primeres eleccions i en Ramon Ribé va ser elegit President, càrrec que va ostentar fins el febrer de 1995, en què va sortir ella elegida Presidenta, i ho ha estat durant aquestes dues últimes legislatures.

Tot i haver gaudit molt treballant per l'APAC amb un equip molt cohesionat, Isabel Vidaller expressà que en la vida hi ha un moment per tot, i que el seu moment davant de l'APAC havia arribat a terme.

Va voler agrair a la gent que la va animar a formar part de l'APAC com a Tresorera al cap de sis mesos de la seva formació, va creure en ella com

a Presidenta, va estar al seu costat en els moments difícils des del començament, i aquells que es van incorporar per formar part de la seva Junta i que van treballar al seu costat (Pepita Subirà, José A. Martín, Mireia Bosch i Neus Serra, Neus Figueras, Pepa Sugrañes,...). Però ara, sense més dilacions, volia donar pas a una nova etapa a mans d'en Miquel Berga el qual té totes les qualitats per renovar i millorar l'Associació. Com a professor de Secundària, sap que vol dir ser a primera

RELLEU D'ISABEL VIDALLER EN LA PRESIDÈNCIA DE L'APAC

línia, com a Professor titular de la Pompeu Fabra està ben connectat per donar a conèixer l'APAC, com a Coordinador del CQP està relacionat amb els professors novells, va ser membre fundador de l'Associació i ha col·laborat activament en les activitats organitzades per l'APAC.

Va acabar demanant el vot i la mateixa col·laboració per a la nova Junta i tot seguit va passar la paraula al candidat a President, Miquel Berga.

En Miquel Berga va iniciar el seu discurs donant les gràcies a la Presidenta Isabel Vidaller que

durant aquest 6 anys havia portat la presidència de la associació amb molta dignitat i elegància.

També va agrair la presència dels assistents. Va començar el discurs amb una autocrítica, ja que la convocatòria de l'assemblea no havia arribat a temps a molts associats. Va continuar explicant la raó per la qual es presentava com a President de l'Associació. No es va presentar cap candidatura i un cop esgotat el termini, la Presidenta Isabel Vidaller li va demanar si ell volia formar una nova Junta.

El fet que l'APAC, amb gairebé 15 anys d'associació, es pogués desintegrar en un moment, va considerar-ho una malversació per als professors, per a l'associació i fins i tot per al país. Per tant, va decidir presentar-se tenint en compte que, per una banda, volia garantir la continuïtat de la gent que l'havia portat fins ara amb tota la seva experiència acumulada i, d'altra, estava convençut que l'associació necessitava engrescar gent jove d'altres àmbits. Conscient que molts associats creuen que l'APAC marxa sola i no se'n senten responsables, s'hauria de trobar aquest punt recuperable en què la gent se n'adoni que tots som necessaris. En Miquel Berga creu que l'associació necessita un 'shake up'. L'APAC és una eina potencialment

important sense cap altra alternativa i hauria d'esdevenir indispensable per als professionals de l'ensenyament de l'anglès.

En la composició de la nova Junta hi ha la voluntat de què aquesta no estigui enfocada únicament cap a Primària i Secundària, sinó que englobi tot el Professorat d'Anglès dels diferents sectors educatius. La representació geogràfica de tota Catalunya també s'ha tingut en compte. Tarragona i Girona hi són representades, però queda el tema pendent de Lleida, el qual s'espera resoldre incorporant-hi un representat el més aviat possible. A continuació va donar pas a la presentació de tots els membres i vocals de la Junta, demanant la confiança en aquest equip de persones, obert a nous col·laboradors.

Tot seguit va explicar els Projectes Bàsics de la Nova Junta:

solucioni molts dels problemes dels associats. Una web amb àrees restringides amb password només per als membres de l'associació. Aquesta proposta necessita de gent professional per confeccionar-la, i d'un impuls d'esponsorització per mantenir-la. Creiem que l'èxit rau en aconseguir que la Junta tingui una estructura administrativa semiprofessional.

2. El Butlletí. Ha de fer un pas endavant. S'ha de repensar de dalt a baix. Ha de ser més obert, amb nous continguts, i tal vegada amb un nom diferent.

3. Carnet de Soci. Amb dret a descomptes en llibreries, cinemes, cursets, etc. De moment, La Casa del Llibre ens ofereix el 10% de descompte en tot tipus de

4. Els Monogràfics i els premis. Es vol replantejar els dos temes per donar-los una projecció internacional.

5. Augmentar el nombre de col·laboradors. Només que cada membre de la Junta busqués 2 membres col·laboradors creixeríem considerablement!

6. Augmentar la presència i influència en els àmbits institucionals. Superar els àmbits de Primària i Secundària i obrir-nos a tots els àmbits: pública, privada, EOI, freelances, Universitats, acadèmies, etc. Potenciar el contacte necessari entre tots els nostres associats i amb altres associacions.

Per dur a terme aquest projecte la nova Junta funcionarà en tres grans blocs:

1. Comunicació i Publicacions coordinat per la Neus Serra.
2. Jornades coordinat per la Pepa Sugrañes.
3. Economia i Projecció exterior coordinat per en Miquel Breton.

En acabar la seva presentació, el nou President va demanar al públic assistent si volia fer cap suggeriment. Ningú va demanar la paraula.

Es va procedir a la votació: 18 assistents, 18 vots afirmatius.

En Miquel Berga va donar les gràcies pels vots de suport i va encoratjar a tothom a col·laborar dintre de les seves disponibilitats.

Es va aixecar la sessió a les 20.30 h.



1. Tenir una 'Presència Virtual' indispensable. Hi ha una proposta detallada en marxa per tal de tenir una web que

llibres. Ens cedeixen la seva Sala de reunions per a qualsevol acte i la possibilitat de consultar els seus buscadors.

Benvolguts col·legues:

De nou estem a les portes d'un nou curs escolar i enguany el comencem amb una junta d'APAC nova, d'un nou equip editorial, i amb una pàgina web a punt d'estrenar. En aquesta revista trobareu l'acta de l'assemblea en la que es va portar a terme el relleu de la junta anterior.

El nou equip editorial i de comunicació estarà al front de la publicació de la revista trimestral així com del manteniment de l'apac.es; és per això que s'ha incrementat considerablement el nombre de persones que formen l'equip, i com podeu molt bé comprendre, estariem encantats en ampliar el nombre de persones col·laboradores.

Les noves tasques es comencen amb ganes i il·lusió però calen molts d'esfoços per mantenir la qualitat i assumir el volum de feines que els nous projectes impliquen. Dissenyar un nou «logo» com el que us presentem no consumeix gaire energia, però organitzar el Premi Apac, recollir articles per a la revista, demanar que els professors ens facin «book reviews», o mantenir actualitzada la pàgina web suposa un bon munt de feina i d'hores. I tot això encara no inclou l'organització d'un esdeveniment com són les jornades anuals.

En aquesta revista podreu trobar un recull d'actes de les ponències de la darrera ELT Convention 2001 que restaven per publicar, una entrevista a Herbert Puchta feta durant la seva estada a Barcelona el passat febrer per Natàlia Maldonado i, la que Marc Parisi va fer a la Dra. Fernanda Rodríguez sobre els aspectes més rellevants de la seva conferència a la ELT Convention titulada *Forty Years of Teaching. Looking Back Without Anger; Looking Ahead With Hope*. Voldriem agrair la col·laboració dels professors que ens han enviat dos interessants book reviews: *Join in* i *Grammar for English Language Teachers*. També hem inclòs una petita descripció dels continguts de la WEB, i dels avantatges que suposarà per als professors d'anglès, i sobretot per als associats.

El nostre principal objectiu en la creació d'una web per a l'associació és crear un punt de trobada de tots els professors, associats o no, on es puguin intercanviar opinions, estar al corrent de seminaris i congressos, trobar una activitat d'aula interessant, o simplement un link que ens porti a un article rellevant. Tots sabem que la *www* està plena de tot tipus d'adreces, però també és una realitat que tot sovint ens falta temps per «navegar». La nostra web pretén, entre moltes altres coses, fer un recull de links interessants per als docents, que facilitin en un moment donat l'accés ràpid, i des de la mateixa «pàgina», a una editorial, a una font de material d'auto-aprenentatge per als alumnes, o a cursos de formació per al professorat. Però *apac.es* ha d'ésser sobretot el medi per intercanviar opinions, compartir experiències, i reforçar l'associació: és per això que hem volgut que la majoria de les seccions portessin un mecanisme de recull immediat d'informació, que us agrairem que utilitzeu pel bé de tots nosaltres, ja sigui fent servir l'anglès o el català.

S'hi inclou, també, el formulari, *Call for papers*, per totes aquelles persones que puguin estar interessades en participar en la propera ELT convention, que tindrà lloc a Barcelona el dies 28 de febrer i 1 i 2 de març del 2002, sota el lema de «HATS OFF».

Tot l'equip editorial i de comunicació us anima a utilitzar aquests mitjans que pensem enfortiran l'associació, i us desitja un bon començament de curs.

L'Equip Editorial i Comunicació

Mr. Herbert Puchta

**An interview with Mr. Herbert Puchta
by Natàlia Maldonado**

Dr. Herbert Puchta is currently Professor of English at the Teacher Training University in Graz, Austria. He has been a plenary speaker at various international conferences and has given seminars in many countries in South America and Europe.

Herbert is a master practitioner in neurolinguistic programming. For almost two decades, he has done research into the practical application in EFL teaching of findings from cognitive psychology. Herbert has co-authored numerous textbooks and resource books. His latest coursebooks, co-authored with Günter Gerngross, are *Playway to English*, a course for very young learners, and *Join In*, a course for young learners, both published by CUP.

1. Teaching a foreign language at an early age is nowadays common practice in our schools. Which is in your opinion the right age to start to learn a foreign language?

Which are the best conditions for the early learning of a foreign language in terms of:

- ☂ number of pupils per class
- ☂ number of sessions per week
- ☂ teacher's profile

Language learning is a very sophisticated process, with a lot of factors that influence the outcomes of our work. We have to think of the whole process rather than individual factors. If a teacher can create an atmosphere where learning is fun, where children for example really want to understand a story the teacher is telling

them, or later want to act out the same story in a role-play activity, and they do that with great enthusiasm, then the key factor here is the students' motivation to learn. Another factor that I regard as very important is the development of the students' positive beliefs about their own language learning capabilities. The more they develop the feeling of what it is like to really be able to successfully communicate in the target language, the better for their language learning process.

Factors like the number of pupils are of course not insignificant, however, they are of secondary importance. You can have a very small group with a lot of discipline problems, and then a small group is already too big. And you can have a relatively big group of children who are very

motivated, and then the size of the group is not really a problem.

As far as number of hours per week are concerned, we would of course want to have as many as possible. But we also have to be realistic. Children have to learn other things too, and not just foreign languages. I think in 3 hours a week, as is the case in most schools, we can achieve quite a lot.

As far as the teacher's profile is concerned, the ideal description would be a perfect primary teacher whose English is excellent, and who loves teaching English as a foreign language. Of course in the real world we hardly ever find ideal situations. So my answer to this would be a teacher who is interested in what she is doing, and who herself is willing to learn.

2. What should for you be the aims of early foreign language teaching?

Of course we want to develop language skills. First listening, then speaking, and gradually (once reading and writing are in place in the child's mother tongue) also reading and writing. But early foreign language learning is also an ideal opportunity to achieve other objectives. Foster children's cognitive capabilities, for example, or help them to gradually develop an awareness of other cultures.



3. You have developed the so-called SMILE approach. Can you tell us about it?

First of all SMILE is a metaphor. It stresses the importance of creating a classroom culture to which pupils want to belong. If children can learn the foreign language in an anxiety-free way, chances are that they will develop positive beliefs about their own foreign language learning capabilities. We want to create a classroom culture in which pupils see linguistic errors as natural learning phenomena rather than as terrible mistakes.

Secondly, SMILE is an acronym, where each of the letters stands for an important aspect of early foreign language learning: Skill-oriented learning, Multi-sensory learner motivation, Intelligence-building activities, Long term memory storage through music, movement, rhythm and rhyme, and last but not least Exciting stories, sketches and games.

How is diversity foreseen within this approach? In various ways. First of all of course there is space for the teacher's individuality in choosing the right method or methods in order to realise the key principles in her daily work. Secondly, The SMILE approach takes into careful consideration the fact that children are different. The I in SMILE is about Intelligence building activities, a way of respecting the fact that intelligence is not one unitary mental capability, but there are various such capabilities – intelligences – that can all be developed at the same time as the children are learning English as a foreign language.

4. How should the assessment of the children's progress be done?

Basically, there are more formal assessment procedures (as often stated in national curricula), and more process-oriented ways of evaluating the student's performances. I think both can be valuable, if done properly. And then of course there is a growing tendency towards portfolio assessment that helps the students to develop an awareness of their own learning progress and makes it possible for them to assess more appropriately than any kind of formal evaluation what they have achieved.

We also should not forget that in a number of countries international exams, even for young learners, are becoming popular. This is certainly a very significant sign that early foreign language learning is seen as increasingly important by school authorities, educators and parents alike.

5. Can you make comments to these statements:

☛ The only way to learn a language is through an immersion process.

This is certainly not true. Many people have learnt a foreign language very well without going abroad. Of course staying abroad for some time will always make significant contributions to one's performance in a foreign language.

☛ The younger the better

It is true that in general certain aspects of the foreign language – like pronunciation - can be acquired best when we start very young. Which does not mean we should start language courses for two-year-olds. On the other hand, why not start when the mother tongue is firmly in place, which for most children would be around the age of four.

☛ The more the better

As long as learning is fun, and children do not experience any kind of pressure.

☛ Young children learn easily but also forget easily

This is why when it comes to the teaching of young learners learner training is so important. It is also the reason why teachers of young learners have to give children mnemonic support at the same time as they are teaching them the foreign language. This can be done in a variety of ways, e.g. through multi-sensory teaching methods, songs, rhymes, intelligence-building activities and the like.

☛ Very young learners can only learn some vocabulary and very easy structures.

Very young learners can learn a lot if they are really motivated. This is why the content of what we teach is so important.

☛ Young children follow the same patterns when learning a foreign language as those used for their mother tongue.

Young children have one big advantage over learners who start learning a foreign language as adults. They have very recently successfully gone through the process of acquiring their mother tongue. Of course learning a foreign language is a different thing, but children can draw on the capabilities they have gained in the process of acquiring their mother tongue.

☛ The goal of teaching a foreign language to very young learners is to help them develop their receptive skills

It is the first, and most important objective, but experience shows that many children love imitating the sounds of the foreign language. They want to learn the words of the foreign language, and they are proud of anything they can learn to say. Why not take advantage of that?

- ☛ The target language has to be the language of communication in the class and the mother tongue should be avoided

There are of course limits to this. I would say that we should use the target language as much as possible, and it is fascinating to watch how much children can actually learn to understand within a relatively short period of time. There are moments, however, when it is advisable to use the children's mother tongue, e.g. in order to avoid confusion.

- ☛ It is not a good idea to try to force young learners to speak in the target language as this can create a lot of emotional stress

It is probably not good to force children to do anything. Force does not work, as we know. We have to accept the fact that with some children the development of speaking skills takes a bit longer. This is a very natural phenomenon. Not all children start speaking at the same time in their mother tongue.

- ☛ The younger the children are the more important TPR is.

Any kind of multi-sensory activation of the child is extremely helpful in learning anything, and especially a foreign language. There are numerous examples that children remember best what they learn by being involved visually, auditorily and kinaesthetically at the same time. This is how we learn nursery rhymes, and we learn them when we are three, and we still remember them when we are a hundred and three!

6. Can you suggest some reference books for further reading?

How about some books on the development of the child's thinking skills? Here are three suggestions:

Robert Fisher, *Teaching Children to Think*, Stanley Thornes, Cheltenham 1992

Howard Gardner, *Multiple Intelligences. The Theory in Practice*. Harper Collins, New York 1993.

Eric Jensen, *Brain-based Learning and Teaching*, Turning Point Publishing, Del Mar 1995.





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40 Years of ELT:

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(Plenary talk in APAC ELT Convention 2001)

**An interview with Fernanda Rodríguez.
Universitat Rovira i Virgili. Tarragona.**

By Marc Parisi Baradad



Fernanda Rodríguez (PhD UB), became Catedrática de Bachillerato in 1960. Taught in the UB from 1965 to 1980 when she moved to Tarragona. She teaches in the field of Applied Linguistics. Profesora Titular (UB), CEU (URV), she has trained many teachers who are currently working in primary and secondary schools as well as at universities. Her field of research includes Innovation in foreign language teaching (she has contributed to the book *Tramas creativas y Aprendizaje de Lenguas*. UB.1997, *Second Language Acquisition Workbook*. UB.1999 and *Investigating Translation*. John Benjamins, 2000).

This article is the result of getting together with Professor Fernanda Rodríguez after her plenary talk in APAC ELT Convention 2001. Fernanda Rodríguez was the first lecturer to become concerned with methodology, classroom practice and second language acquisition at the University of Tarragona. Many of us consider her training sessions as the foundation stones of our teaching careers as she knew how to transmit knowledge and fill us with enthusiasm for our future profession.

In this first section we comment on the useful guidelines she gave us in her lecture - a careful and serious reflection on the role of teachers and students through forty years of teaching experience. In the second section, she answers some questions that we often ask ourselves as teachers of English.

SOME MODEST GUIDELINES FOR THE STUDENT

The focus on the teacher has moved in these last decades to the learner. It's good to give some guidelines about our students too:

1- Learning English is a means of increasing their self-esteem.

-Stress the importance of learning English as a means of personal growth.

2- Develop their creativity.

-The teaching should try to help our students' creativity.

3- Foster their individuality and stress teamwork.

-English language classrooms could be a good place for working in groups and making students aware of the multicultural society in which we live.

4- English can be a good way of improving their background knowledge and their knowledge of the world.

-Our students' culture will be improved by using the English language.

5- Empowerment.

-Learning English will be a means of better controlling their lives.

6- Improve their capacity to pay attention to their classmates.

-Respect for all the classmates' performances and contributions can be present in the English classroom.

7- Awareness of their learning process.

-If our students don't realize their improvement in their language learning, it is unlikely that they will make progress.

8- Students should know what they are doing and the purpose of the task they are accomplishing.

-We should always give our students a reason for the task assigned to them and the results we are expecting.

9- Students' opinions are extremely valuable for their teacher.

-The best way for every teacher to make progress is to pay attention to her/his students' opinions and not only to test results.

10- Self-awareness by self-checking their progress in their acquisition of English as a foreign language.

-Modern textbooks give students the opportunity to self-check progress and thus revise or go ahead, thus helping the teacher and the students alike.

SOME MODEST GUIDELINES AND SIMPLE REFLECTIONS FOR THE TEACHER

1- Be yourself.

- Give the best of your perso-nality.
- Do not imitate other teachers' personalities.

2- Adapt your book to your personality and to your students' needs and characteristics.

- Try not to be slave of the textbook.
- Try to make the best of the textbook you have to follow.
- Add the materials you consider most suitable.

3- Innovate.

- There is nothing worse than using a syllabus year after year without making any changes.

4- Be humble. Learn from your colleagues and students.

- You can always learn from everybody. Colleagues and students are a good source for improvement and novelty for your work.

5- Try to elicit your learners' feedback via questionnaires and diaries.

- There is no better feedback than asking your students about their interests and needs and finding out about the learning process by writing diaries.

6- Try not to be too ambitious and do not expect too much too early.

- The learning of a second language is a long process which takes a long time.
- You should be ready to expect mistakes in order to foster accuracy in the long run.

7- Try to inform yourself of the main issues in SLA research.

- SLA helps us to know findings in the field that gives us back-up in teaching practice.

8- Pay attention to learning styles.

- There are many different ways by which students prefer learning. It is good for us to know them if we want to improve their learning.

9- Update yourself about the world around you, the Anglo-Saxon world and the world of youngsters.

- We have to know what is going on in the world we are living in to be able to motivate and inform our students.

10- Stop and think about your teacher's life span development.

- Once in a while we have to devote some time to thinking about the periods of our life in which we are and meditate and act accordingly.

INTERVIEW WITH PROFESSORA FERNANDA RODRÍGUEZ

1- In your lecture you presented an overview of the different methods used in English Language Teaching (ELT) in the last forty years. Do you agree with the statement that the latest is always the best or should we extract the best from each one?

F.R.- The latest is not necessarily the best. Teachers should take from each method what is suitable for their type of teaching.

2- In the last decade, authentic materials were used to foster natural communication in classroom settings but nowadays the trend is to get students to produce their own materials. Has communication been pushed into the background?

F.R.- The goal of the teacher is to create situations of pseudo-communication in the classroom according to the students' level. We can always take advantage of the materials that students have produced.

3- You have also written materials for primary and secondary students in the last five years. Will multimedia courses supplant the traditional ones in the near future?

F.R.- There is no method that will supplant the teacher. Multimedia courses should be used as a support and a help to the teacher.

4- Many of us feel overwhelmed when dealing with diversity in secondary

classrooms. Do you think that grouping students according to their level is a better way to learn second languages in school settings?

F.R. When level differences are great, teaching and learning a second language may be discouraging for both teacher and students. Ideal language classrooms should not be too heterogeneous.

5- These 'Jornades' have been called Time for Reflection. Can you give us your opinion about the current secondary education system with regard to ELT?

Research on the optimal age for SLA conducted by Professor Carmen Muñoz (UB) et al. in our teaching context tells us about a need to increasing the number of hours of instruction in order to obtain better results. It seems that the current amount of time is insufficient. Early teaching at the age of eight does not seem to facilitate an improvement in results. I think that our students need more exposure to the language if we want them to go to university with a level required to work in English and meet the needs of their professional lives.

Thank you very much for your contribution to the 2001 APAC Convention.



ELT

CONVENTION 2001

DRAMA ... WHAT? _____

BY AGNÈS DACHS VENTURA

WE HAVE WAYS OF MAKING YOU TALK _____

BY ANN FERNÁNDEZ VIDAURRETA

TRANSLATION IN FOREIGN
LANGUAGE LEARNING:
SLEEPING WITH THE ENEMY? _____

BY MARIA GONZÁLEZ DAVIES

ATTITUDES THE SEAT OF MOTIVATION? _____

BY ANA ROBLES

PRESENTATION-WORKSHOP:
I DO AND I UNDERSTAND WITH WATER _____

BY JANET ROBINSON

CLASS EXPLOITATION OF SOME ELT
INTERNET RESOURCES _____

BY LOURDES MONTORO

Abstract

Most teachers of English as a foreign language use drama to facilitate communicative interaction in the classroom. We practise with exercises of mime, improvisation, roleplay and simulation, with physical warm-ups, sketches, end of term productions, puppet shows, cooling-downs or dramatised monologues and dialogues. Consciously or unconsciously we are working with techniques that come from the world of dramaturgy, drama therapy, psychodrama, linguistic psychodrama, children's theatre and participation theatre. I will differentiate between the six, present their pioneers and we will discuss the possible adaptations to foreign language teaching, besides a rationale on why students can tremendously benefit from the use of drama in L2 lessons.



"We are teachers who use drama, not drama teachers!" (Jonathan Neelands)

by Agnès Dachs Ventura

INTRODUCTION

The majority of professionals who teach foreign languages in whatever context claim to use drama as part of their daily tuition.

They do it for different purposes and not all to the same extent. After my overall presentation of the many reasons why drama is used in the L2 classroom, I will review the few arguments some teachers give to reject it. The main aim of this paper is to examine the traditionally used terminology and the more recently introduced terms, which designate and describe different practices, carried out during foreign language lessons. We tend to use these words randomly and not with much precision. Therefore, there is a need to clarify and differentiate between these terms.

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WHY USE DRAMA?

There are a wide range of answers to the question of why drama should constitute an integral part of an L2 lesson. The most common responses from colleagues over the years are:

- 1- it facilitates communication
- 2- it demands an active response from the students, who cannot remain passive
- 3- it motivates
- 4- it heightens self-esteem and lowers sensitivity to rejection, thus building trust and confidence
- 5- it increases capacity for empathy
- 6- it fosters spontaneity, imagination, creativity and fantasy
- 7- it allows co-operative group work, even in mixed-ability and multi-lingual classes
- 8- it is student rather than teacher centred
- 9- it is holistic, that is of the individual and welcomes all dimensions:
 - the intellectual/cognitive/rational
 - the social
 - the spiritual/emotional/affective
 - the physical
- 10- it permits inter-disciplinarity thanks to its cross-curricular content
- 11- it gives students a chance to work with the four skills in a meaningful context
- 12- it gives students a rehearsal of real life
- 13- it caters for all different learning styles: visual, auditive and kinaesthetic
- 14- it allows paralinguistic communication
- 15- it provides working tasks in which mistakes are accepted
- 16- it is a good energy releaser
- 17- it is fun

Clearly these responses demonstrate that there are substantial benefits to be gained by the students as a result of using drama. In addition to being taught a foreign language, drama provides a platform for a whole range of educational, social and personal skills.

However, whilst these responses highlight the positive aspects of using drama, there are always

downsides and in this case, some of the disadvantages could be that drama is:

- 1- messy and disorganised
- 2- noisy
- 3- childish
- 4- inhibiting
- 5- time consuming
- 6- nearly impossible to evaluate

Nevertheless, by overcoming these downsides, experience tells me that students will benefit tremendously.

DRAMA TERMINOLOGY

When asked how teachers used drama in the L2 classroom they used to provide answers that included words such as:

- physical warm-ups
- mime
- sketches
- end of term productions
- role play
- simulation
- improvisation
- puppet shows
- cooling-downs
- dramatised monologues and dialogues

Nowadays the scope is more complex and one comes across more sophisticated terminology. You may hear things like:

- dramaturgy
- drama therapy
- psychodrama
- linguistic psychodramaturgy
- children's theatre
- participation theatre

Even if we are starting to familiarise ourselves with these latest terms, and even if we have been using the ones in the first list for many years now, we still get a little bit mixed up and use one when we really mean the other. It is not essential to know in detail the theories of theatre experts such as Stanivslaski, Brecht or Strasberg, but still, as some of these words are used in

everyday conversation and applied to the language learning context, an effort should be made to use them appropriately.

To start with, we should differentiate between two vast areas: D.I.E and T.I.E.

D.I.E., which stands for Drama-in-Education, is “the use of drama as a means of teaching other subject areas” (McCaslin, 1990, 10). Drama can be used as a technique to teach any subject.

T.I.E. stands for Theatre-in-Education and it refers to stage performances carried out by professional companies. The topics of these performances are related to curricular material and their purpose is education rather than entertainment.

In D.I.E. students do, while in T.I.E. they watch. We must make clear though that the use of T.I.E. does not imply passiveness at all, as on most occasions some structured tasks are demanded from the students, prior, during and/or after the production. Students are asked to contribute by doing some kind of research, endowing with roles, making decisions, solving problems, discussing or evaluating.

D.I.E	T.I.E.
Dramaturgy	Drama therapy
Psychodrama	Participation Theatre
Linguistic Psychodrama	Children's Theatre
Physical warm-ups, mime, end of term productions, role play, simulations, improvisation, puppet shows, coolingdowns, dramatised monologues and dialogues	

TRADITIONAL TERMINOLOGY

Each piece below provides an example of an activity or exercise that corresponds to one of the words in the first list. You may like to test your own ability to determine which is an example of what. A key is provided at the end of the paper

for you to check whether your responses are correct. There is also a table with the source of each adaptation of exercise or activity. Once this is completed we will be able to define each term accordingly.

These are the activities for you to analyse:

MAN THE SHIP

Procedure: Group forms one line (single file) down the centre of the room. If the leader shouts “Man the Starboard” – everyone repeats it in a loud voice and imitating the intonation and runs right. If the leader shouts “Man the Port” – everyone shouts out too and runs left. “Man the ship” means back to the centre. Leader shouts commands faster and faster: last person to arrive at any line is out. Eliminate until one person wins. (1)

NEIGHBOURS: MAY I BORROW...? NEIGHBOURS ATTEMPT TO BORROW THINGS THEY HAVE RUN OUT OF

Procedure: To encourage students to use the structure “May I ...?”, “some” and “any”, the class is divided in groups of four or six and each group is given a photocopy of a fact sheet:

Fact Sheet: *You are expecting important visitors tonight. You have been cooking for them, but suddenly you find you have run out of a vital ingredient. It is Sunday and the shops are shut. You must borrow from one of your neighbours – the other people in the group. Remember to be polite. Explain why you need the ingredient so urgently (decide what you are cooking). If you cannot find what you want, you must think of an alternative.*

Each student is also given a few cards with pictures of eggs, flour, milk, salt, butter, sugar and other ingredients you want. On the back of each card one can read either “You want” or “You have lots”. Students are asked to go round the class, find a neighbour and start a dialogue. (5)

MR JONES

Procedure: To practise the structure of "So do I" and "Nor do I" or to revise relative clauses and to study attitudes and functions of disbelief, misunderstanding, apologising, contradicting and explaining clearly, the students read and then in groups enact the following piece:

SCENE *An office, at four o'clock one afternoon*

I **Mr Jones goes into an office**

MR JONES *Good afternoon.*

GIRL *Good afternoon.*

MR JONES *My name's Jones. Charles Jones. I come from Wales, from Cardiff.*

I saw an advertisement in the newspaper. It said: "Charles Jones Money. Four o'clock. Tuesday afternoon." And it gave this address.

GIRL *Ah yes. Wait here please, Mr Jones.*

She takes Mr Jones into another office

MR JONES *Thank you.*

GIRL *With these two gentlemen.*

MR JONES *Oh, thank you.
The girl goes out*

MR JONES *Good afternoon*

MR JONES 2 *Good afternoon*

MR JONES *Good afternoon*

MR JONES 3 *Good afternoon*

MR JONES *Nice day, isn't it?*

MR JONES 2 *Yes.*

MR JONES 3 *Yes, it is*

II **The girl comes in**

GIRL *Now – Mr Jones?*

MR JONES

MR JONES 2 *Yes?*

MR JONES 3

GIRL *Mr Jones.*

MR JONES

MR JONES 2 *Yes?*

MR JONES 3

GIRL *Which of you is Mr Jones?*

MR JONES *I am*

MR JONES 2 *So am I.*

MR JONES 3 *So am I.*

MR JONES *No, my name's Jones.*

MR JONES 2 *So's mine.*

MR JONES 3 *So's mine.*

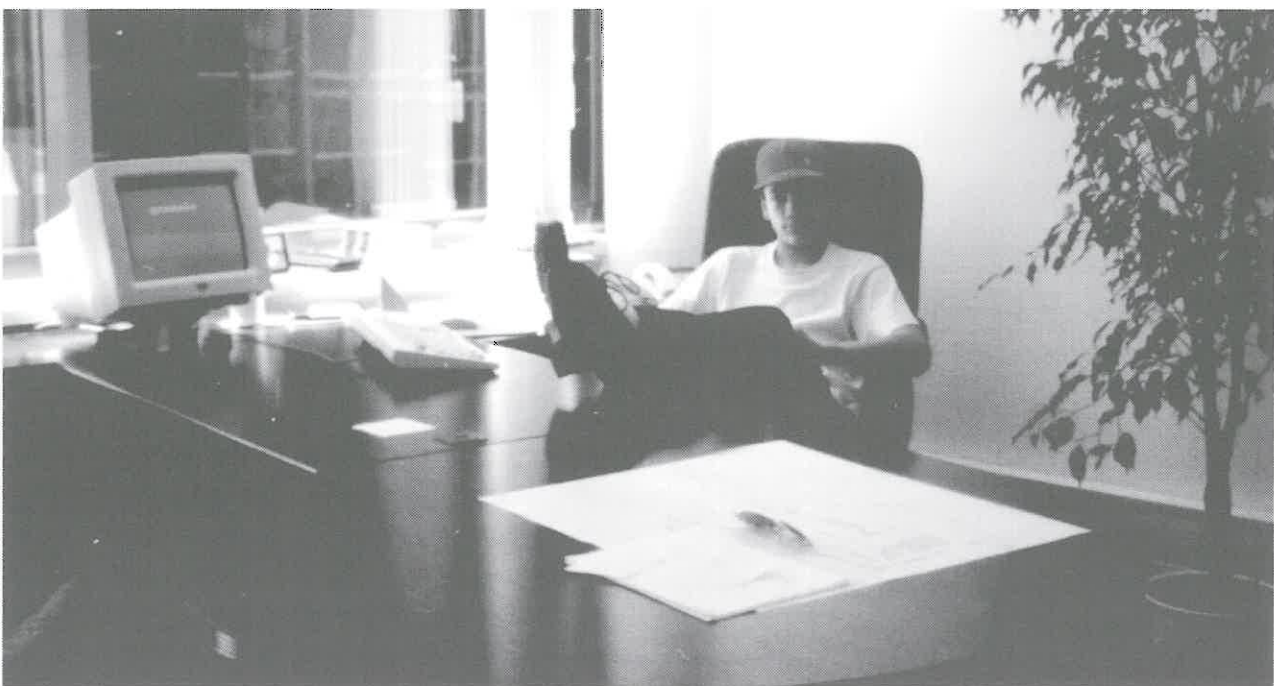
GIRL *I want to speak to Mr Charles Jones.*

MR JONES *Charles Jones! That's me!*

MR JONES 2 *No, I'm Charles Jones*

MR JONES 3 *That's my name, too!*

.... Etc



POSSIBLE FOLLOW-UPS

- Comprehension questions such as:
 - . What did the advertisement in the newspaper say?
 - . Who were the three men?
- ...Etc
- Advertisement reading comprehension.
- Vocabulary Word Puzzle.
- Writing alternative endings.
- Group discussion about money. (3)

CINDERELLA

Procedure: Teacher draws a picture of a pumpkin on the board and asks the students what fairy tale it comes from; then the characters and the story are elicited (Stepmother, 3 Stepsisters, Cinderella, 2 Rats, Fairy Godmother and Prince). Students and teacher work together on typical gestures and lines of each character. After that, the students are given photocopied scripts of the scenes of a dialogue version of Cinderella, but without the names of the characters, only the lines, and the students have to determine who it is that utters each line. The text is read, students are divided in groups of eight and they start rehearsing. Words and characters can be added, if necessary. They decide on costumes and props. They conduct a dress rehearsal, and each group finally performs for the others. The much preferred group put on their production to be seen by other classes, or even by parents. The students not taking part, organise the making of posters to be put up in the school, the invitations, the programmes and the making of the setting. While the performance takes place those students who are not performing organise other aspects such as make-up, lights, music, sound effects or the changes of the setting. (4)

INSTRUMENTS OF THE ORCHESTRA

Procedure: Leader starts by inviting the participants to name as many instruments of the orchestra as they can think of. This is an opportunity to bring in general knowledge about the families of the orchestra – string, woodwind, brass and percussion – the conductor and his baton, famous composers and what they wrote, etc.



Then, participants silently pretend to be playing each instrument in detail. The leader calls out each instrument to be represented in turn, not forgetting the conductor and singers, if appropriate. (2)

YES, BUT

Procedure: In this twin game participant A asks questions that B can say "yes" to. B then says "But ..." and then whatever occurs to him/her, whatever comes into his/her head and as quickly as possible. (7)

TALKING ROCKS

Procedure: Participants become prehistoric shepherds who live in bands and seasonally migrate in search of new pastures that will ensure their survival. Bands communicate with each other by leaving messages on rocks. These messages contain notes on how to survive, not written notes, but signs, symbols, pictures and numbers. Students are divided in 5 groups, each representing a band of shepherds. Decisions have to be made within the band about who is who and how they live. The bands are located in campsites as far from each other as the geography of the classroom

permits. These campsites are supposed to be separated by journeys of many days over plateaux and arid deserts. The controller explains that the bands move simultaneously and when they get to another camp which is empty and they can therefore enter, they have to interpret the message left by the previous band and have to write their own before leaving again. Their message has to be based on the information received and on the information in a card handed out by the controller, who has arranged the classroom furniture in a way that there are rivers, bridges, valleys, hills and so on and so forth. At the end of this long sort of treasure hunt, bands end up meeting and producing a leaflet on shepherds' survival in prehistoric times. (6)

BIG BLUE FISH AND SMALL RED FISH...

Procedure: To practice prepositions of place, "where are you?" and help, children retell a story following a model. Teacher sticks flashcards with a flap on them with blu-tack on the wall and tells the story of a big blue fish that was very hungry, but instead of eating a frightened small fish, they went together to a picnic. The second time the teacher tells the story, some students stand up and operate the stickers, by placing their fingers between the flap and the flashcard. The third time the children tell themselves the story as they operate the stickers. (4)



DIRECTED RELATION

Procedure: Ideally, students should be lying comfortably on the floor in their own space, with eyes closed. The exercise can, however, be done from a seated position. The organiser should speak in a soft, calm,

unhurried but firm voice. "You are full of energy. It is like a fluid in your body. Try to feel it in your toes. Feel it moving very slowly, flowing into your feet, your ankles. Now it is flowing, spreading, very slowly up your legs ..." and so on until the head. "Now you have a small hole at the back of your head. Feel all the energy draining away through the hole. Slowly, slowly. Now rest" When the exercise is over, students should sit up slowly, in their own time. (8)

THATCHER'S WOMEN

Procedure: Participants are given this information:

Three women factory workers are made redundant just before Christmas. Marje's husband is already unemployed and the strain and humiliation he is suffering has led him into beating Marje. She is persuaded by the youngest of the three to come down to London for a few weeks to work as a prostitute in order to be able to provide her family with a proper Christmas. This speech takes place on her journey down to King's Cross, London from Manchester. Marje is, in effect, talking to herself.

Marje's character is discussed and then a photocopy with the following text is given to the students:

Marje ... Sunday afternoons ... George Formby on the telly. The long bus ride to me grandma's house. She's lived in that house since she was married, before that she'd lived in the same house two streets away ...all the houses in all the streets, two-ups, two-downs, streets and streets, built for the mill, for me grandma was a mill hand.

At six o'clock, the mill siren would stop the dreams in the mill houses and send hundreds on the long misty trudge up Pigalle Hill.

...Etc.

Students decide how Marje is feeling at the moment. You will probably get answers such as: depressed, hurt, free, dubious, happy, reminiscent, ...etc. Different students in turn practice reading the text with those feelings and those listening guess what the feeling is. (9)

Below are the definitions:

A **PHYSICAL WARM-UP** is a short introductory activity carried out at the beginning of the session. Its aim is to relax everybody, mentally and physically, and reduce any inhibitions that they may have.

The term **MIME** refers to a dramatic activity with actions but without words, except from the words uttered by the leader. Of course, the preparation of the activity does require words from both leader and participants.

A **SKETCH** is a short play, normally comic, forming part of a revue (a form of light entertainment or performed shows consisting of a series of topical turns). It normally involves a lot of audience participation. It practises specific language areas and should be accompanied by follow-up activities for listening and reading comprehension and writing exercises.

AN END OF TERM PRODUCTION is the performance of a play prepared by the participants. The pre-steps are:

- . introduction of: characters, story and dialogue
- . casting and character building
- . learning the lines and rehearsing
- . reflecting and giving feedback
- . the final rehearsal
- . the props and costumes

ROLE PLAY is a quite simple and brief activity in which participants play a part or assume a role (their own or somebody else's) in a specific situation, being as inventive and as playful as

possible but with some slight guidance provided in the information from pictures or cards

SIMULATION is long activity in which students are required to step mentally and behaviourally into an artificially created and structured environment carrying out their duties and responsibilities

IMPROVISATION corresponds to language invention on the spur of the moment, adding discourse of one's free will

PUPPET SHOWS make reference to participant manipulation of puppets as a stimulating element to create language

A **COOLING-DOWN** is a short activity carried out at the end of the session or after a very action-demanding exercise. Its aim is to relax everybody, mentally and physically, restoring inward calm.

DRAMATISED MONOLOGUES OR DIALOGUES occur when participants read aloud speech pieces, paying attention to mood and character and also to voice, rhythm, accent and intonation. Organisers should provide information about the source of the piece, its authors and the characters involved.

MORE RECENT TERMS

Let's move on now to the terms introduced more recently. This time the definitions will be provided first and then some examples will be given.

DRAMATURGY is a discipline that deals with the adaptation of theatre techniques, such as actor training or stage education, to the context of language learning. The knowledge of these techniques helps to set up interesting action and interaction between the participants. Souriau studied this in the 1950s and Boal in the early 80s. We can read the latter's

contribution to dramaturgy in his book *Theatre of the Oppressed* and the former's in *Les deux cent mille situations dramatiques*.

DRAMA THERAPY is "the application of theatre art in clinical, remedial and community settings with people who are troubled or unwell" (Jennings, 1998, 12). This counselling is addressed to people with eating disorders or learning disabilities, people who have been victims of sexual, racist, cultural or any other kind of abuse, people who practise self-mutilation, offenders and people who suffer from stress, addictions, depression, bereavement or from illnesses such as cancer, AIDS, asthma, burns, senile dementia or tuberculosis. Within the domains of mental health dramatherapy can be considered healing, therapeutic and beneficial to the participants as it is "a transformative medium for people who are clinically ill, damaged or vulnerable" (Jennings, 1998, 12). The cure comes through being exposed to theatre art, "witnessing the drama in the world of theatre" (Jennings, 1998, 12), more exposure to drama implies more skill in the participants' ability to express their experiences. After seeing a play in which the participants' struggles are enacted, its key themes and the characters' ideas are explored. Both, characters and situations in the play are familiar to the participants, who feel as someone else observing themselves.

Although its origins date from the times of ancient civilisations, this clinical and educational practice as such started in the 1960s. Among the pioneers we can mention Sue Jennings, Gordon Wiseman, Billie Lindqvist, Marina Jenkins, Steve Mitchell, John Casson, Anna Chesner and Phil Jones.

PSYCHODRAMA is a kind of psychological therapy that consists of reliving situations that are felt need clarifying or transforming. This is done in group sessions in which a "protagonist" or "principal actor" and "antagonists" (parents, partners, colleagues) take part and they

rediscover something they have experienced by experiencing it again. The idea is that verbally enacting a situation you can better control it. This situation, after being enacted, is analysed and discussed. The aim of this practice is to treat mental maladies and to help people with problems in inter-human relationships.

It was created by Moreno in the 1920s (before drama therapy) in the USA; His work is carried out mainly at the Moreno Institute in New York, but with branches all over the world. Many of the people he trained are nowadays internationally recognised practitioners. These psychodramatists include experts in psychiatry, psychology and psychoanalysis, doctors, nurses, therapists, university lecturers, researchers, teachers and writers such as Adam Blatner, Dalmiro M. Bustos, or Linnea Carlson-Sabelli, Hector Sabelli and Ann E.Hale, in the USA, Leif Dag Blomkvist and Thomas Rutzel in Sweden, Max Clyton and Ken Sprague in Australia and New Zealand, Marcia Karp and the late Michael Watson in Britain, Peter Felix Kellermann in Israel, Martii Lindqvist in Finland, Rene F. Marineau in Canada and Monica Zuretti in Argentina. When Moreno died in 1974 his wife Zerka directed the Institute until 1982. In Spain we have an organisation called ADIP, which stands for Organització pel Desenvolupament i la Investigació del Psicodrama, which offers workshops, seminars, group readings and different courses related to this subject, focussing primarily on the fields of health and pedagogy. They have a publication called Locus.

Drama therapists use plays from ancient Greece and by Shakespeare, Beckett, Stanislavski, Sartre, Brecht, Harold Pinter and Peter Brook. All these authors and plays constitute a great source of texts to be used in the foreign language context. Personally, I have used a legend called "*The Laidley Worm*" (Jennings, 1992, 120) which is used in drama therapy to help people with eating disorders. Using it as initial input, the students adapted it to modern times and produced their own version entitled "Sugar Pie

meets Honey Cookie". Some of the follow-up activities proposed can be easily developed with L2 students.

LINGUISTIC PSYCHODRAMATURGY (LPD) is a pedagogical approach to foreign language learning using some of the principles of psychodrama and dramaturgy. Language is never formally taught but always experienced at first hand and developed through the communication that arises from the reliving of certain situations. These situations unlike in psychodrama have nothing to do with the students' personal life. The origins of these stories are often fairy tales, myths, poetry, letters, advertisements or newspapers.

The aim of this approach is to contribute to the personal evolution of the participants and to the acquisition of a language, developing both receptivity and capacity for expression.



Its pioneer is Bernard Dufeu, who is from France but works in Germany. He largely explains this approach in his book *Teaching Myself*. Some of the techniques he describes are the following:

- . "the double": the animator's function is to repeat what students say,
 - making corrections to the language as necessary, but adding nothing new.
- . "the mirror": a student chooses other students to take his/her own
 - place in an activity that demands standing up and doing something,
 - thus detaching and observing through an intermediary.
- . "role-reversal": students choose to assume other students' roles and
 - present their point of view.

It is common practice too to use masks and puppets and to put lots of emphasis on rhythm, tone, melody and body language.

The concept of CHILDREN'S THEATRE refers to "formal productions for children's audiences, whether acted by amateurs or professionals, children or adults, or a combination of both" (McCaslin, 1990, 6). In the world of foreign language learning, it is common practice to take students to see plays in the foreign language they are studying, or there are touring theatre groups who visit schools to perform there. Normally the students read beforehand the play they will see and do some work on it and its playwright. After the performance they will have discussions and follow-up activities related to what they have seen. In Barcelona, for example, we are very privileged and can often count on outstanding professionals like The Drama Group Europe, who have delighted us with classics like George Orwell's *Animal Farm*, Charles Dickens' *A Christmas Carol* or Mark Twain's *Tom Sawyer/Huckleberry Finn*. Etcetera can also be mentioned. They are a group of native English speaking actors that write and put on pedagogical English language plays with scripts for classroom use.

Their repertoire includes Adam's *Atomic Shoes*, *Dream On* and *Soap*. And finally, we can consider Moving On, another theatre company who perform for teenagers and adults. In 1999 they put on *Food for Thought* and *Airport 2000*.

PARTICIPATION THEATRE are productions for students in which actors and actresses make use of a "technique which permits the audience to become vocally, verbally and physically involved in the production" (McCaslin, 1990, 9). This practice was originated in UK by Brian Way and is explained in detail in *Audience Participation and Development through Drama*. He developed plays in which "spaces were left open for audience input and actual physical participation". Audiences should not be too large, so that they are manageable. He recommends that the audience sits in a circle and that the actors and actresses are well trained, so that they are able to invite responses from the public, to involve them in the action and then to get them back into their seats. Unless this is done in the proper way it could be chaotic.

Let's see some possible exercises. Try once more to test your own ability to determine which is an example of what, and afterwards check the key provided at the end of the paper and see whether your responses are correct.

THE THEATRE FORUM

Procedure: The basic idea is for the participants to perform a short play using two controversial chosen sentences with an ending of which part of the class does not approve.

Eg. Drugs should be legalised

Smoking should be banned in public premises.

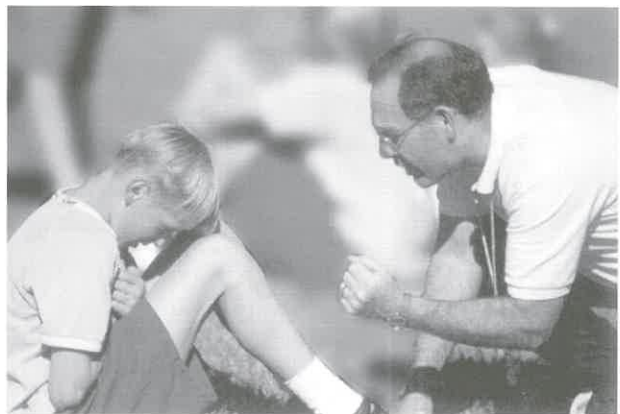
The class is divided into two groups, those who agree with the end of one sentence and those who agree with the end of the other sentence. Two groups work separately and, with an

animator to help, prepare two short plays with unsatisfactory endings. Group A presents its play. The play is performed again but this time a member of group B who disapproves of the ending is allowed to say "Stop!" at which point the actors freeze. The person who stopped the performance takes over from one of the actors and improvises a new direction for the play. The play can be stopped again by another member of group B who has a new idea for an ending, and so on. (10)

OUR DAY OUT by Willy Russell

Procedure: This activity works very well in teacher training courses. One of the main concerns of teachers in primary and especially in secondary education is how to deal with students' problems regarding behaviour.

The class goes to see the play Our Day Out by Willy Russell. In this text Russell displays a progress class on a trip to Wales, organised by two very different teachers, a liberal one and a



strict one. They have to deal with students who smoke, aggravate them, try to impress, have a crush on them, have serious family problems, and so on. After seeing the production, a discussion follows on topics such as teachers' attitudes and manners with students and students' with teachers, lasting effects of schooling practices, students' backgrounds, the function of progress classes, the future of students, etc. (11)

WHAT HAPPENED LAST NIGHT

Procedure: While on an English summer course in the UK, in which students live with host families, students find themselves in all kinds of situations, some of which may cause worry and concern. This is normally spoken about in class, and it can be used as a source for dramatic work. One student to whom something annoying happened explains the situation to the other members of the course. Different students perform the role of the people involved in the situation and the student who experienced it re-enacts what he did. The others watch and then in groups and taking roles to decide what could be changed or how they would have acted in such a situation. All sketches are performed so that the student who had the problem gets a better understanding of it and will probably be more able to control it, if something similar happens. (12)

A TRIADIC MEETING

Procedure: A Bible is brought into the room and students are encouraged to think and discuss about the biblical myth of the Serpent, Adam and Eve. The class is divided in three groups, the Serpents, Adams and Eves and a meeting is expected. The animator sits in the centre repeating what the students say and making the necessary corrections, to form, not to content. (10)

CONCLUSION

This presentation has highlighted a number of traditional and innovative activities, exercises and techniques that can help to clarify some of the notions and concepts that dwell in the universe of drama.

Attracted by these practices, some teachers have ventured into that universe and adapted them to the needs of our students; stealing some of its terminology and applying it to the teaching and learning of foreign languages.

The use of drama in teaching foreign languages should not be considered as an alternative, but more as an extension to your current style. Having peeped into this methodology, you may now like to consider being a bit adventurous and take some risks. Don't be put off by noise and a bit of a mess. Experiment with your students' intellect, body and emotions, and put some of the ideas proposed into practice.

However, if you feel an attraction to them, but still believe they are not suitable for your teaching environment, read about the many more possibilities that the books in the bibliography have to offer.



KEY

MAN THE SHIP → Physical Warm-up
 INSTRUMENTS OF THE ORCHESTRA → Mime
 MR JONES → Sketch
 CINDERELLA → End of term production
 NEIGHBOURS: MAY I BORROW...? → Role Play
 TALKING ROCKS → Simulation
 YES, BUT ... → Improvisation
 BIG BLUE FISH AND SMALL RED FISH → Puppet Show
 DIRECTED RELAXATION → Cooling down
 THATCHER'S WOMEN → Dramatised Monologue
 THE THEATRE FORUM → Dramaturgy (the Theatre Forum Technique was devised by Boal)
 OUR DAY OUT by Willy Russell → Dramatherapy
 WHAT HAPPENED LAST NIGHT → Psychodrama
 A TRIADIC MEETING → Linguistic Psychodramaturgy (LPD)

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13è CONCURS PREMI APAC

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

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 (vídeos, 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 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 reponsabilitza dels treballs no recollits abans del dia 30 d'abril del 2002.
- 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.

Abstract

In a survey carried out last year, I asked students which was the best way to progress in English. Most of them replied that speaking in English, and in particular, controlled conversation classes were the most efficient way. I want to go into the problem of why pupils are reticent to talk, ways of encouraging them to communicate, and a few ideas for designing credits based on conversation.

We Have Ways of Making You Talk

(Text of a talk given during the APAC Convention)

by Ann Fernández Vidaurreta

INTRODUCTION

After four or five years of teaching in ESO classes, it is an extremely good opportunity for reflection on what we have or haven't achieved in that time. Although most teachers aren't particularly theoretical, I think we are all critical of how well our classes have gone and what we have managed to do at the end of each day and in particular at the end of each year. For me the most important question is

«Never mind the reform, never mind technology, are my pupils actually learning?»

Too frequently in recent years, my answer has been «no».

Last year 4 ESO finished their 3ESO course book in March and I felt justified in going back to an old method which consisted of translation,

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pronunciation, conversation, stories and an oral class test every week. At the end of the term, all the pupils asked me why we hadn't done that before and I answered that it wasn't educationally correct. So, while they were doing their last test, I asked them, if they had time, to write down what, in their opinion, had helped them most to learn English.

I got the following answers:

4% thought that they had learnt most from the grammar book!

20% decided that it was the readers and the oral summaries that helped them most

60% said that the oral class with its stories were definitely the best way to learn

6% didn't have time or didn't bother to give any answer.

Well, I'm not going to say any more about the oral class because I said I was going to talk about conversation. However the results showed that controlled speaking activities were considered to be the fastest way to language acquisition.

So, why don't people talk?

Basically its due to lack of confidence or lack of interest, so both areas need working on, but here are some of the main reasons.

They can't pronounce well enough and they feel ridiculous.

They don't understand what the rest of the class is talking about.

They don't know what to say.

The class is boring and too slow.



1.- They can't pronounce well enough and they feel ridiculous.

I believe pronunciation is very important and also good fun. Pupils who cannot pronounce correctly speak in very soft voices and cannot be heard by the rest of the class, making conversation impossible. My pupils have very little time to practise speaking English so the most economical way is to have them all repeating at the same time, as if it were five minutes' gymnastics in the class. Another advantage is that the pupils who have difficulties can practise without being embarrassed.

You can introduce rhythm, intonation or focus on any particular sound and they love doing it as long as you are prepared to be a bit silly.

Try pronouncing all the 't's in

«He went out at a quarter to ten»

or back-chaining

«Can you give me information about getting around London on the underground, please?»

«please»

«underground, please?»

«on the underground, please?» etc.

and so on. It doesn't really matter if you pronounce perfectly or not. They just have to enjoy it and feel confident.

2.- They don't understand what the rest of the class is talking about.

One of the most serious problems in ESO classes is the different levels of English in each class and the fact that some go to language schools and others don't. Inevitably, the weaker students get left behind, they don't understand, they get bored and they disturb the rest of the class - and you lose them as part of the group, which is very frustrating for pupil and teacher. I get my students to translate a text every week - until they can do it at speaking speed. In fact

they really enjoy translating alternative sentences in pairs and it's a part of the class where you can speak to students individually while the rest of the class will go on working. In fact, you can slip out at the end of the class and they won't notice. Every time they translate a text the weaker students have a new opportunity to catch up on the others. With translation they acquire a very large vocabulary and the immediate recognition of many words they would just have skimmed over in English.

3.- They don't know what to say.

a) Lists of everyday conversation

To get conversation going fluently right from the start, it is a good idea to give them a list of everyday conversation. The topics and the grammatical structures could follow the units in the text book so that the pupils practise and revise what you are interested in.

- I How old are you?
- II Where do you live?
- III What time do you get up? etc

and continue with:

- IV What did you use to do after school?
- V Did you have to help at home last weekend?

The pupils practise five or six questions the first week, and add a similar number every following week. In an oral class, they might be required to answer any of them, but they will have prepared and memorised the answers beforehand. In this way, you can do surveys, revise any topic you like and prepare them for a written test by going over the questions which are most relevant. All the students know that they should start the class practising these questions and answers. This practice gives them a lot of confidence.

b) Organising an elementary debate in 3 ESO. Once the students have got used to conversation on a very controlled level, debates are not very difficult. You can talk about the topic first, but if

you give them a text to read they will feel safer. For example, in the text «Getting around in a big city» (see attachment 1) the pupils will have already translated and practised the pronunciation of the text so they will be very familiar with the ideas and the expressions when you ask them to express their opinions.

They can either repeat ideas from the text, manipulate these ideas or invent their own answers, giving reasons - which is obviously what you are aiming for. They can read them or say them, but they should have a few minutes time to prepare them.

Then you can explain to them that you are going to start by giving your opinion, and ask «Do you agree?» to which they must answer «Yes, I agree» or «No, I don't agree» and then give the rest of the class their opinion. They should all answer in full sentences. (What's wrong with full sentences??)

For example:

«I think the best way of getting around is by bike because it doesn't cause any pollution. Do you agree?»

«No, I don't agree. I think the best way of getting around is the car because it's more comfortable.»

They all listen intensely to what each person has to say because they have to agree or disagree with the statement, so they are not only practising speaking but also listening in an activity in which they don't feel threatened because they know exactly what is being said most of the time. If the rest of the class cannot hear the speaker, the comment is not valid. At the end of the debate you can get them to prepare an opinion essay on the board or in notebooks. During the «debate» they will have heard enough to understand, and they will have had to listen in order to say whether they agree or not.

4.- The class is boring and too slow.

This problem has probably been eliminated by the steps already taken because the pace has

increased. The magic of the debate has started and all the pupils are fully involved. If they know what they are going to talk about because it's written down and they understand what has been said because they have worked hard on the text the debate will go much faster and they will feel more satisfied.

And I think conversation is one of the most important and satisfying skills because pupils gain confidence if they can express their ideas fluently. If they can say what they think, they have won the battle against a hostile language and if they can express their ideas grammatically, revising structures and vocabulary at the same time, I feel that I'm taking the greatest advantage of that opportunity.

And that is why pupils don't talk and how they will talk!

Designing Conversation Credits

However well I design my credits they end up just happening as the term goes on.

World Affairs

A guiding theme could be world affairs in which each student or each group is a news correspondent from a different part of the world or for a different area of interest. You can also cut up an article and give a piece to each group. They then have to summarise their own paragraph and find out in what order the paragraphs appear in the original article. They can then debate some point related to that issue. Some of them enjoy preparing a news programme on video as part of the final assessment.

Literature

Other students prefer literature and we use a range of texts as a jumping off point for conversation. It's often what you have just enjoyed reading or what has interested you recently that really works in class because you want to share your pleasures.

1. Samarkand

For example, having read Samarkand by Amin Maalouf, I decided to teach them a rubai. Here it is:

«Is it poverty which has led me to you?»

Nobody is poor if he can keep his desires simple.

I expect nothing of you except to be honoured

If you can honour a man who is straight and free.»

When they had become familiar with it, I asked them to get into groups and decide who was speaking and who that person was speaking to. They also had to decide what had happened before and what happened afterwards. Then each group wrote a story and told their story to the other groups. Finally they voted to decide the best story and of course insisted on hearing the original version. I'm not suggesting that other teachers should use this poem, but that the stories or news items that interest you usually work.



2. England, England

A credit based on one or several English speaking countries offers a lot of possibilities ranging from conversation to customs, music, theatre - whatever the group is interested in. An entertaining way to start is to use the passage from England, England by Julian Barnes which talks about the results of a survey.

a) First, you tell your students that you want to find out how much they know about England and that they should write a list of everything they can think of related to England.

b) Then you ask one of the students to read out their list. The rest of the class tick what they have and add anything they haven't thought of.

c) The list will be something like:

Manchester United
Princess Diana
Hooligans
Tea
Awful food etc.
Shakespeare
Robin Hood etc.

d) After that you read out the list from the original survey from England, England. They will be surprised and amused to find out that they have already written down about half the list, and you can use the rest to talk about different aspects of England.

e) If you need to revise relative pronouns you can ask them each to define four items for the next lesson.

f) You then explain that in fact the survey in the book has been made by an association that is going to build a highly exclusive theme park related to England, so they have to cross out all the negative items and then, in groups design one activity for the theme park. They have to choose the site where they want to build it. The activity should be related to one of the items and include cultural activities, rides etc.

g) Finally, they have a board meeting to compare the different ideas and suggestions for the theme park and have to sell their project to the rest of the board. In all these activities, I ask the students to assess each other on

how much they understood
presentation
content

and I usually let them judge.

With the full list of items related to England, you can ask which they would like to know more about and base a credit on those topics.

3 Pride and Prejudice

The first lines of books are often good for starting conversation activities too. The first lines of *Pride and Prejudice* are very good for talking about women's situation in the world! This is the activity. You hand out a page on which this is written:

Get into groups of three, read the following sentence and discuss the answers to these questions, giving reasons. You have to try to agree!

«It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.»

a) Do you think the article was taken from
a) a philosophical treaty b) an essay c) a newspaper article d) a romantic novel
e) a humorous novel ?

b) Do you think the sentence was written
a) in this century b) in a previous century ?

c) What tone do you think the sentence was written in?
a) ironic b) philosophical c) serious d) humorous e) romantic f) humorous

d) What position would you give this sentence in the rest of the work?
a) beginning b) middle c) end

e) Using the rest of the space on the page, and according to your previous answers write how the work starts, continues etc.

Hand out the first chapter of the book (except the final paragraph which gives the author's opinion of the Bennets) with the following activities:

- a) Still in your groups, check your answers on the first page. Would like to change any of them?!
- b) Discuss the answers to these questions and try to convince the rest of your group.

Who is interested in Mr Bingley? Why?
How did Mrs Bennet find out about him?
How do you think news usually travels in the area where the Bennets live?
How do you find out about things?
How many daughters have the Bennets got?
How long have they been married?
What is Mr Bennet's attitude to his wife?
How does he speak to her?
Which of the parents is a) meaner b) more sensible c) more intelligent d) a better parent

Hand out the final paragraph and they can check to see if their opinion is the same as the author's.

To follow up, you can debate the position of women in society, act out the first chapter and show them the video of the BBC television series as a listening exercise in which they mark the conversation that they hear on the text that you have given them.

Games

There are lots of speaking games which work really well, especially when the students are tired or preparing for exams. *Call my Bluff* always works well and is good for revising definitions too. The best way to explain the game is to give an example like this:

I'm going to define the word *galoshes* three times. Two definitions are incorrect. One is correct.

Well *galoshes* is an expression of surprise. For example, when you see a new sports car you could say:

«Galoshes! What a fantastic car.»

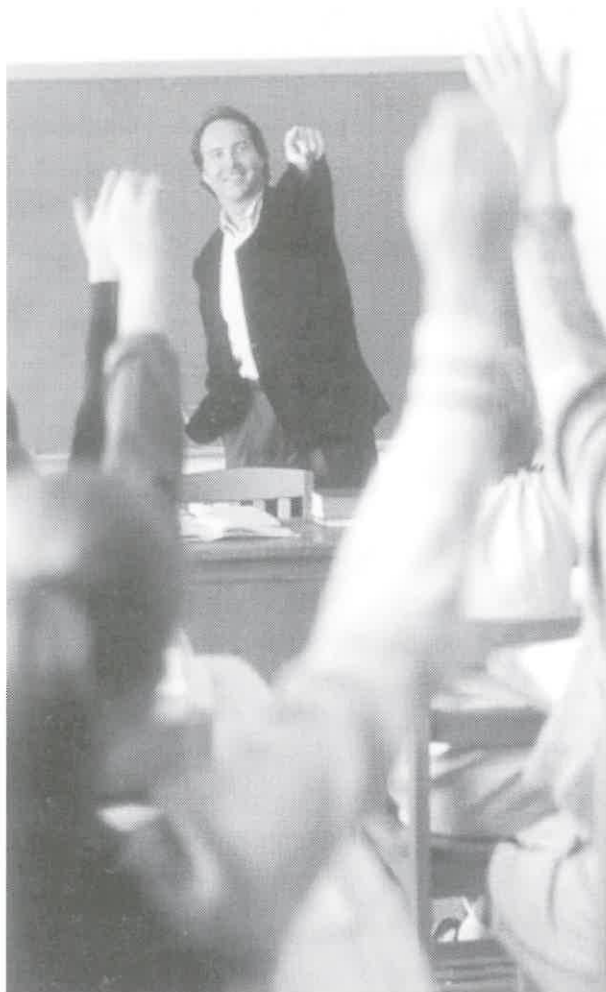
Of course, that isn't correct. They are sweets of a slightly salty flavour, sold on the Scottish Coast.

«Could you give me half a pound of *galoshes*, please?»

That isn't true either! They are in fact a protective covering for shoes in wet weather. You would say

«Put on your *galoshes* because otherwise you will spoil your shoes.»

Then you explain that you are going to give each group a word with the correct definition, and they have to invent two more. When they finish, they have to read out their definitions and the other groups vote to say which definition is the correct one. The aim of the game is for each group to guess the true definition of the other groups and to conceal the true meaning of their word. The group whose false definitions have been more convincing than the real ones wins.



Plan for a credit based on debates

I've tried using debates as a vehicle for a credit both in 4 ESO and Bachillerato and it works at both levels. It requires the ability to speak fearlessly in front of the class, and I have at times advised shy students not to do it. It's absolutely the best thing for persuading them to stay and in fact any student can defend their ideas successfully. The most rewarding part is that they realise that they can argue their points competently in English. The credit starts with a letter.

FOR AND AGAINST

(page 1)

Dear student,

Let's start by talking about debates. In a debate, there are always two different points of view, one in favour of the motion and one against the motion. We usually have two main speakers who defend the motion and two who attack the motion. We always have a chairman. the person in the chair opens the debate and all the opinions are addressed to the chair. We say, for example, «Mr Chairman» and «Please address your opinions to the chair.» The chairman starts the debate by saying:

«The motion for today's debate is *Liberal parents educate their children best* (for example) and I am going to call on the first speaker to defend the motion.»

When the first speaker in favour of the motion has finished, it is the turn of the first speaker against the motion and when he has finished, the seconders have the opportunity to reply. After that, the debate is open to the floor and you can all express your own opinions on the subject. When you have all said everything you want to say, we return to the main speakers who sum up their points of view and try to

convince the floor to vote for them. Then we vote! The chairman adds up the votes and says:

«The motion has been won by 12 votes to 8.»
or

«The motion has been lost by 6 votes to 14.»

And That is the end of the debate!

How are we going to organise the credit?

We are going to spend one day debating, one day preparing the debate and one day talking about current events, playing conversation games and studying vocabulary and structures related to specific topics - but you can debate that too!

How will the credit be assessed?

The assessment will be basically oral. You will be asked to choose one topic to defend or attack as the main speaker, and to second another one. You will be asked to contribute to the comments from the floor in all the debates. However, you will also keep a diary in which you will:

- 1) prepare one main debate
- 2) prepare contributions to other debates
- 3) write down useful vocabulary, expressions and structures
- 4) write a report on each debate

The assessment will be based on how well you contribute to the functioning of the class and the advantages you take of the opportunity to learn English rather than your level of English itself.

I hope you enjoy the debate,

(Page 2)

I'm now going to suggest some topics we could discuss as motions. You can decide which ones you would like to debate and you can add any topics which appeal to you.

- 1) Smoking should be prohibited in all public places
- 2) The space race is a waste of money
- 3) Private education is best
- 4) Fashions are just a way to exploit people
- 5) Advertising is useful
- 6) Football stars deserve the money they get
- 7) Childhood is not the happiest time of your life etc
- 8) This house is in favour of genetic manipulation (suggested by a student)
- 9) This house is in favour of euthanasia (also suggested by a student) etc.

Right! Look at the list and choose four topics that interest you in order or importance (1-4) or

replace some with your own ideas if you prefer. Don't forget that to win a debate you have to imagine the arguments of the opposite point of view.

Once we have chosen the topics and decided who is going to speak in each debate, I want you to think about the rest of the credit - how you want to spend the time, what things you would like to practise and how you want to be assessed.

Now get into groups and discuss what you want to do. Here are some expressions you can combine to help you give opinions.

WAYS OF EXPRESSING OPINIONS		SUGGESTIONS
I think/ I don't think	It might be a good idea to	write a diary
Why don't we	It would help us to	do written exams
How about	We should	have time to prepare the debates
Perhaps/ Maybe	We ought to	translate articles from newspapers
I'm not really interested in	We could	speak in public
It's going to be difficult to	It's important to	improve our pronunciation
I would like to		play games
I'm (not) willing to		prepare the debates ourselves
I feel a bit nervous about		use prepared debates
		learn how to take notes
I agree/don't agree with So do I etc		

When you have come to a conclusion about which activities you think are most important, write me a letter back, telling me how you want to spend your time. We will discuss all your ideas in the next session.

(Page 3)

1. Here are some tips for preparing a debate.
2. Once you have chosen the motion: Make a list of all the ideas that come into your mind as quickly as possible.
3. Organise your ideas into similar points
4. Decide which ideas are for and which are against the motion.
5. Get rid of any ideas which are not useful to your argument.

6. Put your ideas in order of importance, keeping a good one for the end.

7. Use the ideas against your opinion to imagine what your opponent is going to say

Write out a basic plan.

8. Summarise your ideas at the end. Don't worry about being repetitive, your public will be grateful to you for making your ideas clearer.

9. Now check. Your speech should have:

- a) an introduction
- b) some ideas you do not agree with
- c) ideas supporting your opinion
- d) a conclusion

Here are some expressions to help you organise your ideas and help other people follow your arguments.

INTRODUCTION

Nowadays/In the past
Advertising/Smoking etc
The great majority of people
Most people
There are many arguments...

ARGUMENTS FOR

Firstly/Secondly/Thirdly
moreover/furthermore
apart from that
one reason/another reason for/why
one important point

AND AGAINST

However/Although
In spite of
On the other hand
I disagree with
Despite

POINTS FOR EMPHASIS

the most important reason
the most serious problem
above all
the main point
rhetorical questions
question tags

PERSONAL OPINIONS

I strongly believe
the point I feel most strongly about
naturally/ obviously
personally
apparently
I doubt if /I'm sure

ENDING

finally
lastly
to sum up
in conclusion
questions (again)

So, when's the first debate?

In these credits, we debate everything from how often we do debates (usually once a week in term credits and once every two weeks in half year credits) to what they have enjoyed and how they want to be assessed. Some groups insist on having written exams whereas this year 2 Batchillerato decided that there was enough tension in school life already and they didn't want any exams at all. They are very careful to keep their diaries up to date and to speak as often as they can in class because they know I will write down every contribution and that I will be very undemocratic and use exams if I'm not satisfied. Results - I feel that a lot of grammatical structures slip through our fingers, but they are more relaxed and speak more freely. 60% of the mark goes on oral work and 40% on the diary. They thought that was fair!

I try to set very little homework and a two week plan consists of the following activities. In the first hour we start with a game of some sort and prepare the debate. They all have to write down what they are going to say. Then I give them some time to get their diaries up to date, and we probably work on some vocabulary or structures that caused problems in the last class. The second hour is devoted entirely to the debate. We try to finish with about ten minutes to spare to write up a summary of the debate. The other two hours will be entirely different. They may bring articles to translate and tell each other about, voting for the most interesting article at the end - or we may use any of the other ideas mentioned above such as literature, videos etc.

The debates usually work, but sometimes they don't! Failures lead to improvement!

Abstract

There seems to be much in common between the main reason for learning a foreign language and for using translation: the need to communicate, so why not combine them in a positive way? If translation happens in the EFL classroom anyway, activities far from the Grammar-Translation Method can be designed to channel it in an explicit and systematic way. Students can become aware of points - such as linguistic and cultural contrast - that can help them become more open and understanding in an increasingly multicultural environment. A reflection on the meaning and purposes of translation will be presented with examples and activities that can be adapted to most learning environments.

Translation in Foreign Language Learning: Sleeping with The Enemy?

by Maria González Davies

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I would like to start with some questions to reflect on and perhaps question the wisdom of the training we went through as EFL teachers. This training led us to believe that grammar and translation were totally unacceptable in a foreign language teaching setting but new insights into how translation works and into how we acquire a foreign language are beginning to throw a different light on the whole issue.

First, why do we wish to learn a foreign language? and, why do we need translations? A valid answer could be that we do all this to bridge communication gaps and, in many cases, to try to bridge cultural gaps. This means that the main aim of both is to learn how to perform according to Lasswell's well-known key question (1948/ Nord 1991): "Who says what in which channel to whom

with what effect?" This has been taken further recently and includes additional questions by Reiss (1984) and Nord (1991) such as: „when, where, why and how?". Compare, for instance, a medical text translated for a Spanish edition of a journal for specialists and the same text to be translated for the health supplement in a newspaper. This can be taken even further if we consider the reading public of each newspaper: the translation is then adapted to their specific needs. Let's take a look at an example of this process as observed in the translation of a text on a new drug to treat obesity, orlistat:

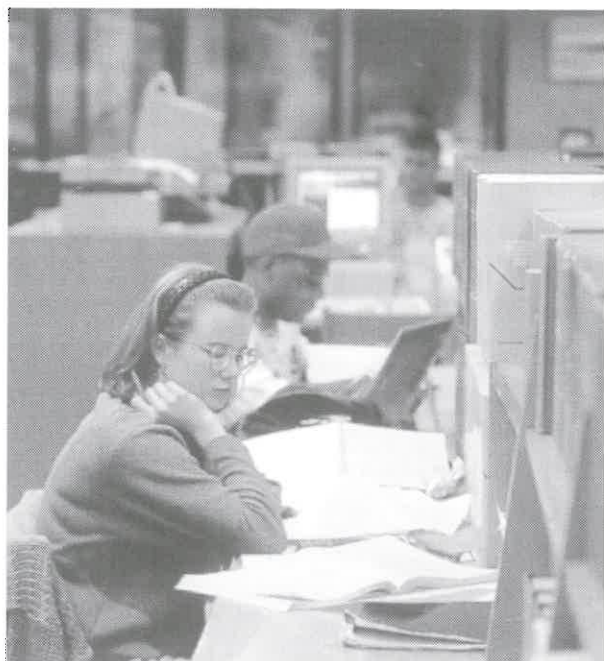
Source text: headline (JAMA, 20.1.1999)
Weight Control and Risk Factor Reduction in Obese Subjects Treated for 2 Years With Orlistat
Translation for parallel journal
Control de peso y reducción de los factores de riesgo en sujetos obesos tratados con orlistat durante dos años
La Vanguardia (7.3.99)
La llegada a España del orlistat abre una nueva era en medicamentos para la obesidad

when they have to write and choose the adequate register for, e.g., a formal or an informal letter. All this situates language learning and translation in the realm of social communication studies, the approach most frequently adopted by teachers of both these disciplines. It also makes them both share concepts of Action Theory that „sees communication, learning and translation as kinds of actions. An action is understood as a goal-oriented activity performed by an actor in a given situation, under certain constraints.“ (Chesterman, 1999: 141).

Second, as students can perform (more or less) adequately in their native tongue, let's take M^a Luz Celaya's words at this Convention: „Do we have to pretend that our students' L1s do not exist?" and take it a step further: do we have to pretend that teachers and students do not usually share the same L1 in our setting? Whenever this happens, why leave out translation, another efficient tool for language learning? It does seem something of a contradiction to read in texts on meaningful learning that the teacher should take into account the students' previous knowledge and then leave completely aside the most well acquired previous knowledge they bring to the classroom: their own language with all the communicative competence and performance acquired when learning it.

Third, one of the most voiced reasons for not using translation in FLT is the teachers' fear of interference between languages. If this were true, why is it that the more languages one has learnt, the easier it becomes to learn another? If interference were a key issue in language learning, its accumulation would reach a point when any possibilities of adding new languages to those we know would be blocked. Also, bilinguals are usually more adept at language learning than monolinguals in spite of inevitably experiencing some kind of interference. Studies on storage and retrieval, types of bilingualism, or variables that modify language learning must be taken into account and must explore the issue further of course but, having said this, we must not forget that another frequently voiced issue is that translation happens in the classroom anyway.

As this seems to be the case, it leads us to our fourth question: why not let it surface to relax tension and to help focus on and discuss the similarities and differences between languages openly instead of hedging around them? As Guy Cook said at this Convention in 2000: „something is seriously wrong when a widespread practice is considered wrong“. And translation is certainly a widespread practice,



both inside and outside the FL classroom. Evidence for this is the existence of 15 Spanish universities that offer a full four year degree in Translation and Interpreting and as many doctoral or MA programmes. On the other hand, 48% of published material in Spain in 1999 was in translation, 53% of which was from English (information available at <www.mcu.es/libros>). And, so, to our fifth question: Translation and Interpreting are clearly professional options for our students - why not give them an inkling of what it implies and improve their L1, their L2, their creativity and resourcing skills at the same time?

WHAT KIND OF TRANSLATION ARE WE GOING TO TEACH?

Two kinds of courses can be designed to include translation depending on whether we will use it
a) as a means or b) as an end:

- a) Foreign language classes in general where translation is included as a communicative learning activity
- b) Translation classes to prepare students who wish to follow Translation and Interpreting Studies at university.

In this paper, the first will be discussed.

Owing to the bad press of translation in the teaching and learning of foreign languages after the Grammar-Translation method, it has been relegated from many classrooms, especially from those where the Communicative Approach to language learning has been followed. However, translation as a writing activity for which vocabulary lists have to be memorised, that centres around the translation of literary texts, and that does not conform to the more interactive pedagogical approaches practised nowadays can give way to translation understood as one other communicative learning activity, like listening comprehension activities, cloze texts or role plays - after all, it can be nearer to the students' reality than some of these! That is, translation can be used for many purposes in the classroom in combination with other tasks. The teacher does not have to be a translator: all that's needed is that he or she is competent - not bilingual -¹ in two languages and wishes to use translation as a useful tool to motivate the students - in fact, it usually does!

But first let's see what is really meant by the Grammar-Translation Method, how it becomes alive in an actual text book, by looking at books from different periods: 1929, 1964, 1973 and 2001:

1929: In the introduction of *Gramática Sucinta de la Lengua Inglesa* by L. Pavia, after 24 pages on the alphabet and spelling rules, a text on "Sir Walter Scott" is presented with its translation to guide the student. It is also worth looking at one of the translation exercises in lesson 19 to grasp the characteristics of the method.

¹ Remember that everyday professional practice and the fact that academic research is not conclusive suggest that not all bilinguals are competent translators and that not all competent translators are bilingual, thus underlining that translating requires other skills besides language acquisition.

EJERCICIO DE LECTURA

SIR WALTER SCOTT²

As Sir Walter Scott was riding with a friend in the neighbourhood of Abbotsford, he came to a field-gate, which an Irish beggar, who happened to be near, hastened to open for him*. Sir W. S. was desirous of rewarding the civility by the present of 6d. (six pence), but found that he did not have a small coin in his purse. "Here, my good fellow", said the baronet, "here is a shilling for you; but mind, you owe me 6d." - "God bless your Honour!" exclaimed the man, "may your Honour live till I pay you!"

SIR GUALTERIO SCOTT

Cabalgando Sir G. S. con un amigo por las cercanías de A., llegó a una barrera, que un mendigo irlandés, que casualmente estaba cerca, se apresuró a abrirle. Sir G. S. deseaba recompensar la cortesía con el regalo de seis peniques (sueldos), pero halló que no tenía tan pequeña moneda en su bolsa. "Toma, mi buen hombre", dijo el barón, "aquí está un chelín para ti; pero acuérdate de que me debes seis peniques". - "Dios bendiga a Vucencia", exclamó el hombre; "ojalá viva Vucencia hasta que se los pague".

* En el contexto del discurso las voces que resultan proclíticas o enclíticas sufren por lo común alteraciones de pronunciación parecidas a las que se encuentran en las sílabas no acentuadas.

EJERCICIO 62 (Traducción)

Este hombre ha cumplido fielmente sus deberes; ha obrado siempre sabia* y prudentemente. Los esclavos eran muchas veces (= a menudo) severamente tratados por sus

amos. ¿Qué le parece a V. (What do you think?) de estas dos casas? Esta traducción está mal escrita; la de ayer fue escrita mejor. V. camina muy lentamente; vaya V. algo más de prisa. No puedo; ¿no ve V. que soy cojo (lame [leim])? Quédese V. un poco más. Lo (so) haría si tuviera bastante tiempo para (to) llegar al tren.

* En inglés no hay forma abreviada de los adverbios en casos como éste.

Any comment related to the liveliness of the classes and to communicative interaction may seem superfluous³ but I would like to point out three things directly related to translation (mis)understood as equivalence: a) some parts of the sentences in both exercises are a literal translation from English, e.g. "aquí está un chelín", "la de ayer fue escrita mejor" or "si tuviera bastante tiempo"; b) the author introduces the translation in italics next to the phrase that cannot be translated literally, e.g. (*What do you think?*), (*so*) etc.; c) the translation he provides for the reading exercise is what is known in Translation Studies as a naturalised translation, i.e., a translation that brings the source text near to the reader and makes it sound familiar, e.g. the explanation (*sueldos*) next to *peniques*, and the adaptation of the proper name.

1964: It was not only in Spain that the Grammar Translation method was popular. Here we have an example of an O-level test in Spanish set in Britain:

Translate into English:

Sacude Abril su fértil cabellera
y el ancho suelo puéblase de flores;
El alba le saluda, y mil colores
En torno brillan de la clara esfera.

...
(Gallego)

² A phonetic transcription is included underneath each sentence.

³ I'm sure, for instance, that this is not the «artifice» Guy Cook was in favour of reinstating in language learning last year!

Translate into Spanish:

After having become a knight, Don Quijote thanked the innkeeper and departed without paying his bill. (...) Mounted on his horse Rocinante, Don Quijote decided to return to his village because he wished to persuade one of his neighbours, a peasant named Sancho Panza, to leave his wife and children and go away with him to serve as squire.

1973: Text books by Basil Potter were quite popular in Spain: in 1995 the 40th edition of his books was reedited. A combination of grammar drills and translation are the basis of his method:

TRANSLATION

LOS SMITH VAN DE COMPRAS

"Isabel, ¿te gustaría ir a la ciudad esta tarde a comprar unos vestidos nuevos para el colegio? Necesitas una blusa blanca y podríamos mirar los abrigos de invierno al mismo tiempo." "Sí, mamá, me gustaría muchísimo. Quizá podría venir Juana Lee con nosotras: sería muy agradable." "Desde luego. Vamos a telefonar a su madre para invitarla." ...

2001: We may like to think that translation has finally been understood as "a dynamic process of communication", in Hatim and Mason's words (1990). However, in this method with modern audiovisual aids, short answers are explained through - translation?

Queen: You're strong

King: Yes, I am. And you're fat.

Queen: Yes, I am.

Reina: Tú eres fuerte

Rey: Sí, yo soy. Y tú eres gorda

Reina: Si, yo soy

Is there *communication* here? What is the aim of these translations? In the introduction to the last method presented here, it says "Cada fascículo se divide en dos secciones. La primera contiene el guión de los vídeos en inglés y su versión castellana paralela" (*BBC Junior English*). There is no footnote to explain that this is a literal (one-to-one, really) translation to help the learner to understand how the FL works syntactically (for this is what one imagines it is...). It is left as if this works communicatively in English. This is precisely the kind of translation that might favour interference and confuse the language learner.⁴

These are definitely not the kind of translation activities we are talking about here. In these texts, a vague notion of equivalence underlies the whole approach, a mistaken notion in a learning context since this is not equivalent in communicative terms: the traduttore has become (*tradittore*). This repetition of negative transfer probably favours that howlers still proliferate, such as those that can be read sometimes in comic strips:

CALVIN AND HOBBS,
(La Vanguardia, 31.7.00)

C1 - Hey, mamá, ¿quieres ver algo genial?

C2 - ¡Con un solo sorbo de esta gaseosa puedo eructar hasta 10 segundos sin parar!

C3 - ¡Pero no acaba ahí la cosa! Simultáneamente puedo recitar una retahíla de tacos que he aprendido hoy en la escuela! ¿Preparada?

H4 - Quizás si hubieras recitado la dirección de los Gettysburg...

C4 - ¡Olvídalo! ¡Mi talento le importa un rábano!

⁴This is a comment made by an 8 year-old while listening to th tape: «¿'Sí, yo soy'? - ¿Así se dice en inglés? ¡Qué raros!»

The good news in this case - and in many others, recently - is that the newspaper readers protested and on October 1st 2000 Josep M^a Casasús, in *El defensor del lector*, devoted the whole section to a comment on the mistranslation: *address* in this context is not *direcció*n but *Declaració*n as it refers to *Lincoln's Gettysburg Address* delivered on November 19th 1863.

This kind of target text provides good practice for students to guess the source text - it is just a word-based literal translation that comes across with little or no meaning in the target language, especially for readers with no English. If students are exposed to this kind of material, their awareness of interferences (false friends, syntactic calques, etc) can be heightened and help them not to fall into the same traps: forewarned is forearmed.

In all these instances the target text does not work at the pragmatic level for, as we know, the addition of words does not necessarily result in meaning. Translation is most effective when it works considering not only the morphosyntactic, lexical, semantic, and cultural dimensions of language, but also the three dimensions of context analysed by Hatim and Mason (1990: 58): communicative, semiotic and pragmatic.

Compare the following translations of a Chinese conversation presented by Henvey et al (1995) to illustrate how degrees of fidelity need not affect the original message nor the mentioned dimensions of language and context:⁵

All these translations are communicative and work well. Their *adequacy*, however, will be determined by their purpose, that is, by the translation *assignment*. This, like achieving competence in foreign language use, is directly related to Laswell's question (see above) and has been successfully integrated into translation practice from Reiss and Vermeer's skopos theory (1984/1991) and Nord's functionalism (1991, 1997).

Mistranslations carried out by non-professional translators can have serious consequences that make the need to improve the status and preparation of the translator even more urgent. That this is not only an academic issue but also a social one can be seen in the following examples:

a. INTERIOR "INVITA" A CONSUMIR DROGAS POR UN ERROR DE TRADUCCIÓN AL EUSKERA DE UNA CAMPAÑA PUBLICITARIA. "A tope sin drogas" was translated into euskera as "no hay descanso sin drogas" (from *Diari de Tarragona*, 15.3.00)

b. "EL USUARIO DEBE EYACULAR EL DISCO..." LOS TRADUCTORES DENUNCIAN LA PROLIFERACIÓN DE CHAPUZAS EN MUCHOS MANUALES DE INSTRUCCIONES. "Cualquiera que tenga un ordenador, un programa de traducción y un curso de inglés se cree capacitado para hacer nuestro papel, cuando nosotros hemos pasado una carrera de cuatro años", dice Olga Torres, presidenta de la Asociación de Traductores Independientes de Cataluña. (from *El País*, 4.7.1999)

Semantic translation	Communicative translation	Idiomatic translation
-Are you well, Sir? -Are you well? -Where do you come from? -I come from England -How big a family do you have? -A wife and five children. And yourself?	-How do you do? -How do you do? -Where are you from? -England -Have you any family? -Yes, a wife and five children. And you?	-Hello -Hi -Where are you from, then? -I'm English -Got a family? -Wife and five kids. How about you?

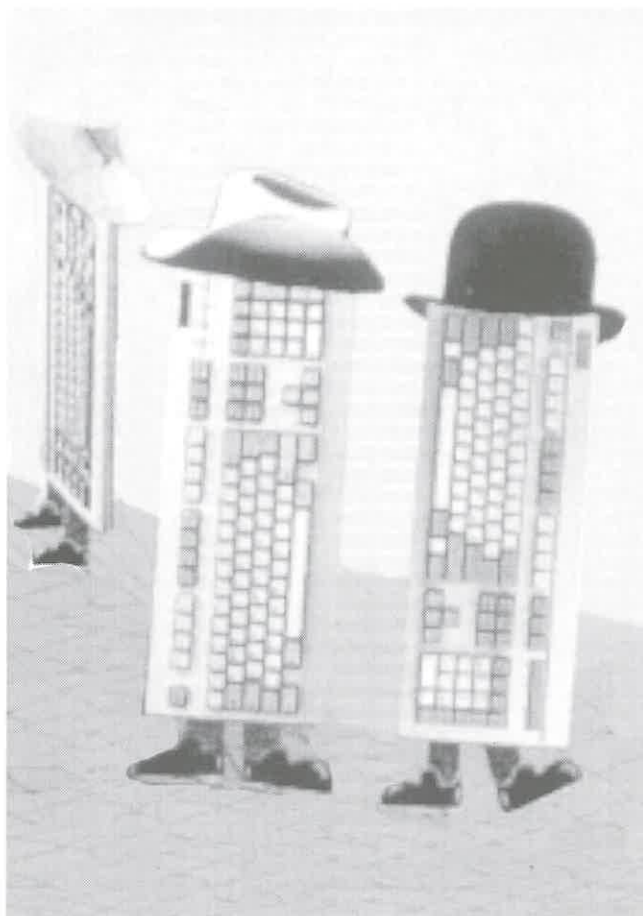
⁵(See González Davies, M.2000)

TRANSLATION: WHAT CAN IT CONTRIBUTE TO LANGUAGE LEARNING?

We can summarise what has been said up to here in five points:

- a) Translation and FLL are born from a need to communicate
- b) The achievement of competence and performance in language use and context is central
- c) The more languages one knows, the more bridges can be built to incorporate others
- d) One way to reduce problems of interference is by facing them
- e) Translation works best when taken not as a word for word rendition but as a global communicative process that strives to relay meaning and create the desired effect on the readers or listeners following the target language conventions

Directly related to all this is the shift from prioritising the source text and author to translating according to the translation's purpose or function and the readers' or clients' expectations.



These are some of the points in common but, how and where can translation reinforce or enrich FLL? Besides being used to gain speed and efficiency at certain moments⁶ or to clarify conflictive or fuzzy grammatical points, translation can serve other purposes, as will be seen in the following points, illustrated by examples and activities taken from published texts, and translations by Primary, Secondary School, and university students.

A. Explore language to favour accuracy and reduce avoidance strategies

A drawback in the communicative approach is that the emphasis on interaction often leaves aside linguistic accuracy. As Alan Duff stated in the Introduction to his book *Translation* (1989: 7) "Translation develops three qualities essential to all language learning: accuracy, clarity and flexibility. It trains the learner to search (flexibility) for the most appropriate words (accuracy) to convey what is meant (clarity)". Let's think about what happens when students write a composition, for instance: They can avoid problematic areas and communicate effectively using avoidance strategies. With translation they *have to* relay what is in the source text, whether they are in command of the linguistic and extra-linguistic knowledge necessary to do so or not. The following activity where they translate from other translations illustrates this point and helps them become aware of different translation options as well as of the danger of interference: The students receive different translations in different languages of the same text. These are usually easy to find in the case of tourist leaflets. First individually and then in pairs, the students (re)produce the source text as closely as possible. This does not mean that they have to come up with a word for word rendering of the source text as this is an impossible and vain task. They have to write a text in correct English with the same message and the parallel target language style of the source text.

⁶ Here I am not talking about using the native tongue in the classroom or about translating every word or expression that a student has not grasped. This would be another issue altogether.

Several Languages, One Translation

PORT AVENTURA (TARRAGONA)

Prepárate a disfrutar de unas vacaciones llenas de aventuras. A descubrir un paraíso fascinante entre palmeras, aves tropicales y danzas polinésicas, a pasear por la Gran Muralla China y a viajar montado en el "Dragón Khan". Prepárate a contemplar una ceremonia Maya, a disfrutar de un chile con carne en una cantina Mejicana...

Get ready to enjoy a holiday full of adventure. To discover a fascinating paradise among palm trees, tropical birds and Polynesian dances, to stroll along the Great wall of China and to travel riding on the Dragon Khan. Get ready to contemplate a Maya ceremony, to enjoy a "chile con carne" in a Mexican "cantina"...

Prépare-toi à passer des vacances remplies d'aventures. A découvrir un paradis fascinant entre les palmiers, les oiseaux tropicaux et les danses polynésiennes, à te promener sur la Grande Muraille de Chine et à voyager sur le Dragon Khan. Prépare-toi à contempler une cérémonie Maya, à savourer un "chile con carne" dans une Cantine Mexicaine...

Bereite Dich darauf vor, einen Urlaub mit vielen Abenteuern zu genießen; ein traumhaftes Pradies zwischen Palmen mit Tropen vögeln und polynesischen Tänzen zu entdecken, auf der chinesiscen Mauer spazierenzugehen und auf "Dragón Khan" zu reisen. Bereite Dich auf die Zeremonie der Sonnenverehrung des mayavolkes vor und genieße ein Chilipfeffer-Fleischgericht in einer mexicanischen Kantine...

This kind of activity favours accuracy but does not favour a futile search for equivalence: translation is viewed as a means for communication and as a process, i.e., as working towards the best solution (or solutions...), not as a matter of finding the „one and only“ correct word. This exploration of language involves discussion and respect for other students' choices as long as they can be justified using

linguistic and stylistic arguments at their level.

The aims of this other activity include accuracy in a different sense: the students deal with the formal properties of texts and the constraints imposed by them, contrast and are aware of the different rhythms of the languages studied, and evaluate the appropriateness of their own work by singing their translation to the original music! (Satorres, 2000:61-68)

Translating a Song⁷

Source text	Student's translation (Spanish)	Student's translation (Catalan)
HOOKED ON A FEELING I can't stop this feeling Deep inside of me Boy, you just don't realize What you do to me	ENGANCHADO A TI Yo no puedo parar lo que hay dentro de mi chico, no te enteras que haces tú por mi	ENGANXADA A UN SENTIMENT No puc parar aquest sentiment Tant a dins meu Tio, no te n'adones Que m'estàs fent

⁷ Activity carried out by Belén Satorres with students in their fourth year of ESO.

B. Favour an awareness of the similarities and differences between languages and the interpretation of reality of different communities

When translating the students are learning, simultaneously, more about their mother tongue and about the foreign language. A fact to be remembered is that translation can also be intralingual, i.e. rephrasing for different reasons into the same language in which the source text has been written (Jakobson 1959). An improvement of the mother tongue is vital to the improvement of foreign language skills. A better



understanding of the workings of the native language lead to a better understanding of the similarities and differences between L1 and L2: as mentioned, knowing where the traps are can help not to fall in them! There are many useful activities in this sense: rewriting a poem in prose or as an ad, rewriting a song as a letter, comparing proverbs and sayings of different communities or how a formal letter is written in one and the other, rewriting instructions to explain them to a child... Of course, all these can be done as intra or as interlingual translation. A good example of the former is the different title of the first book in the Harry Potter series given in different English-speaking communities: Harry Potter and the Philosopher's Stone (Great Britain) but Harry Potter and the Sorcerer's Stone (the USA).

An example of interlingual translations that play successfully with words, meanings and comic effect are the Asterix books. Here are different renderings of the proper names:

<p>FRENCH (ST)</p> <ol style="list-style-type: none"> 1. Panoramix (<i>Panoramique</i>) 2. Idéfix (<i>idée fixe</i>) 3. Assurancetourix (<i>assurance tous risques</i>) 4. Abraracourcix (<i>tomber sur quelqu'un à bras raccourcis = to attack violently</i>)
<p>ENGLISH (TT)</p> <ol style="list-style-type: none"> 1. Getafix 2. Dogmatix 3. Cacofonix 4. Vitalstatistix
<p>SPANISH/CATALAN (TT)</p> <ol style="list-style-type: none"> 1. Panorámix 2. Idéfix 3. Assegurançatòtrix 4. Copdegarròtix

Fortunately, textbooks that favour multiculturalism and suggest translation activities are becoming more frequent.

C. Work on cognitive skills such as problem spotting and problem solving

Problem-spotting and solving activities favour creativity and self-confidence. The students can look for titles of films and their translations or newspaper headlines in two or more languages and then discuss the puns or intertextual and cultural references that have been changed, or spot the mistake in mistranslations and try to give a more adequate translation, etc.

Detective work:

Spot the problem and solve it!⁸

Translate into Spanish/Catalan the title and the magic words written around the mirror from *Harry Potter and the Philosopher's Stone*. J.K. Rowling (1997).

⁸ Activity carried out by the author with students in their 5th year, primary school.

Source text
THE MIRROR OF ERISED. It was a magnificent mirror, as high as the ceiling, with an ornate gold frame, standing on two clawed feet. There was an inscription carved around the top: <i>Erised stra ehru oyt ube cafru oyt on wohsi.</i>
Spanish (student's translation) ⁹
EL ESPEJO DE OESED <i>Nózar ocuted oesed leon isarac utojel feron</i>
Spanish (published translation)
EL ESPEJO DE ERISED <i>Erised stra ehru oyt ube cafru oyt on wohsi.</i>
Catalan (published translation)
EL MIRALL DE GISED <i>Roceut leno isetga mial ortsom on.</i>

D. Encourage risk-taking that can be justified

The students' suggestions for translation can be accepted on condition that they can justify their choices. It's not a question of „anything goes“. They have to work on the principle that the message cannot be changed but the way in which it is transmitted may have to be rendered in another way because of the translation assignment or the conventions of the different languages. This happens when they work on the cultural references and phonetic associations in the following text:

The Same or Different? Roald Dahl's BFG or GAG?

How would you translate the following excerpt? Can it be translated? What are you going to prioritise in your translation: the *words*, the *meaning* or the comic *effect* on the reader? Do you have to sacrifice one for the other? Does this result in a translation loss?

Source text	Catalan Translation
Every human bean is diddly and different. Some is scrumdiddlyumptious and some is uckyslush. Greeks from Greece is all tasting greasy ... human beans from Wales is tasting very whooshey of fish. There is something very fishy about Wales. „You mean <i>whales</i> Sophie said. „Wales is something quite different. „Wales is whales“, the Giant said. „Don't gobblefunk around with words“. They say the English is tasting ever so wonderfully of crodscollop.	Cada ceballot humà és diferent. Uns <i>llepapiditosos</i> i altres <i>fangstigosos</i> . Els grecs són <i>fangstigosos</i> . Quan el mas-tegues, el grec fa sempre „crec“. No m'agrada el manxú perquè fa gust a cautxú. El suís té gust de guix, el rus el té de pallús, i els americans no resulten bons ni per a entrepans. Diuen que els anglesos tenen un gust deliciós de <i>ladiesandgentlemandonguiller</i> .

E. Favour intercultural communication by incorporating a degree of tolerance of ambiguity

As the world is becoming “smaller“, the need for translators is becoming greater. Many languages known as “languages of lesser diffusion“ or „minority languages“ are now emerging in full force (see Duff in González Davies, 1997). These communities need translators both into and from their own languages. On the other hand, English is also transformed into ESP for business, economy, science, etc. and native English in any of its varieties is not expected of the people who use it professionally. Re-expressing ideas or being aware of different ways of interpreting reality can help to move away from stereotypes. Ask your students to draw a picture that includes five items that you can write on the blackboard or simply dictate to them, e.g. trees, cows, a mountain, a lake, a house. They will be surprised at the diversity of interpretations and products

that result from this - apparently - simple activity. A good way to continue in this line is to deal with food and drink in different countries. How would they translate/explain to an English speaking person some of the most “typical“ dishes of their country, e.g. escalivada, ceballots, cebollitas a la crema y al perfume de tomillo, or confit de cebollas? This is a good point to introduce the “parallel texts“, technique, i.e. texts on the subject to be translated where they can find adequate vocabulary, syntactic constructions, tone, text type conventions and so on to mirror in their own translation. It is a common technique used by professional translators. For instance, when dealing with gastronomy, the best solutions can usually be found in books written in English about Spanish food such as Marimar Torres’ *The Spanish Table*. Let’s see how she solved the translation of the names of the above dishes, as there is no space to include the whole recipe:

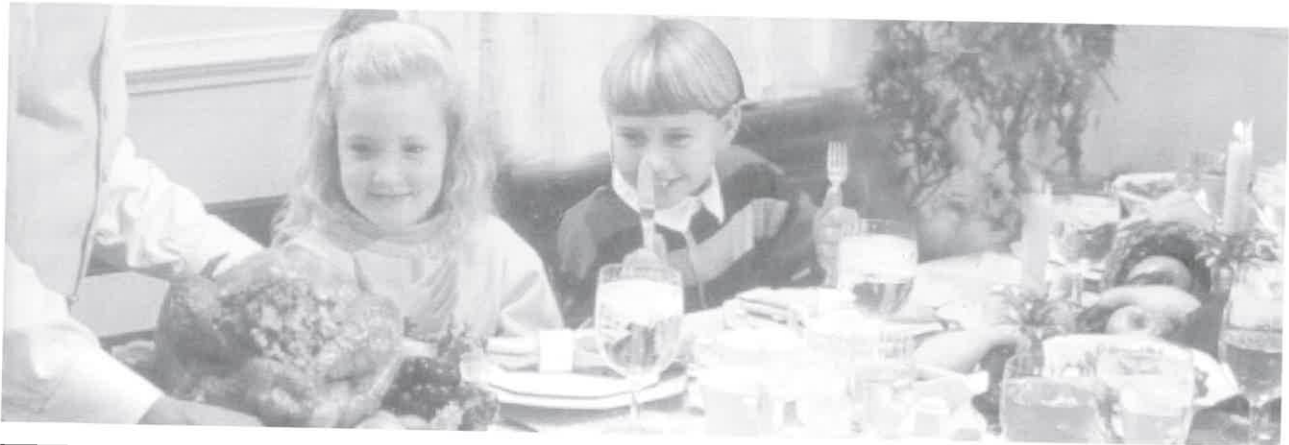
Escalivada	<ul style="list-style-type: none"> • 'Escalivada' • Assorted grilled vegetables, Catalan style 	<ul style="list-style-type: none"> • <i>Cebollitas a la crema y al perfume de tomillo</i> 	<ul style="list-style-type: none"> • Cebollitas a la crema y al perfume de tomillo • Cebetes a la crema i al perfum de farigola • Button onions in a cream and thyme sauce
Ceballots	<ul style="list-style-type: none"> • 'Ceballots' • Baked young onions or leeks 	<ul style="list-style-type: none"> • <i>Confit de cebollas</i> 	<ul style="list-style-type: none"> • Confit de cebollas • Confit de cebes • Onion relish

Quite a few strategies have been used with creativity enabling a translation that does not entail a loss: describing the cooking process, listing the ingredients, drawing from usual collocations in the field to make up a new name and so on. Finally, ask your students to translate a text that includes the previous as, for instance:

HARRY’S CHRISTMAS DINNER

Harry Potter and the Philosopher’s Stone. First, read the source and target texts and highlight any omissions or mistranslations. Then, translate the text yourself.

⁹ A much more adequate translation than the published one owing to the correct application of problem spotting



SOURCE TEXT (1997)

Harry had never in all his life had such a Christmas dinner. A hundred fat, roast turkeys, mountains of roast and boiled potatoes, platters of fat chipolatas, tureens of buttered peas, silver boats of thick, rich gravy and cranberry sauce - and stacks of wizard crackers every few feet along the table.

PUBLISHED TRANSLATION (1997)

Harry no había celebrado en su vida una comida de Navidad como aquella. Un centenar de pavos asados, montañas de patatas cocidas y asadas, soperas llenas de guisantes con mantequilla, recipientes de plata con una grasa riquísima y salsa de moras, y muchos huevos sorpresa esparcidos por todas las mesas.

YOUR TRANSLATION¹⁰

Harry nunca había disfrutado de una comida de Navidad como aquella. Cien pavos asados, montañas de patatas asadas y hervidas, fuentes de chipolatas bien gordas, soperas llenas de guisantes con mantequilla, recipientes de plata con salsa de carne espesa y gustosa y con salsa de arándanos, además de montones de cilindros mágicos dispuestos a lo largo de la mesa.

¹⁰ This is a possible version. This part of the worksheet for the students would be blank.

¹¹ Activity based on an idea by Anabel Closa for her 4th year ESO students

F. Cater for diversity in the classroom by taking into account different students' needs

We all know of students who are shy, who do not wish to talk about personal experiences with the other members of the class, or who - simply - prefer to work alone. Translation provides the perfect opportunity for these students to feel comfortable. It also offers the others a chance to develop their intrapersonal intelligence. Not all students who follow a language course have the same motivation to do so. In secondary schools, the idea is that most of the students who later choose Philology studies will become teachers. However, with the implantation of Translation as an undergraduate degree, we should also help and guide those who would like to become translators or interpreters. As to adults, translation is often used when travelling, writing letters to a foreign company, etc. So the translation skills, however basic, will also be useful for real life.

G. Improve resourcing skills: paper, electronic or human

In a globalising and computerised age, our students will need to access information quickly and efficiently in jobs that require to know how to find texts or terminology such as translating and interpreting, teaching, journalism, publishing or scientific writing.

Find the translator

Search for the Spanish/Catalan titles and the translators of the following books. Remember you can go to www.mcu.es, look for the "isbn" register and fill in the "search" file.¹¹

<i>Source text</i>	<i>Catalan (key)</i>	<i>Spanish (key)</i>
<i>Prince Biffer</i> by Eillen Cadman	<i>El Príncep Punxò</i> by Elena O'Callaghan i Duch	<i>El Príncipe Pinchón</i> by Lluís Roura
<i>Agu Trot</i> by Roald Dahl	<i>Esio Trot</i> by Miguel Sáenz Sagasta	<i>Esio Trot</i> by Gemma Lienas
<i>Isabel's Noisy Tummy</i> by David McKee	<i>Què és aquell soroll, Isabel?</i> by Anna Gasol	<i>¿Qué es ese ruido Isabel?</i> by Elena Umbert
<i>Fun with Mrs. Thumb</i> by Jan Mark	<i>Trip Trap, que t'atrapo!</i> by Montserrat Gispert	<i>Catacrac, cric, crec</i> by Enrique Otenbach

Notice the different degrees of fidelity in the translations all of which are adequate because they serve a clear purpose, adapt to the target language conventions, keep the effect of the source text and can be justified.

IN A NUTSHELL...

Translation can contribute positively to foreign language teaching because it helps improve the students' linguistic, cognitive, communicative and resourcing skills, expand their encyclopaedic knowledge, and understand intercultural relationships. Also, because it prepares them for a real life activity and, perhaps, a life career. The students' self-esteem is boosted when aiming for a visible product that can be assessed against a source text. In translation activities, a real interrelation with the input material takes place and few or no avoidance strategies can be used. Moreover, they favour reflection and co-operation with the other students and with the teacher for here they all share a common ground. In the context of foreign language classes, translation can certainly be included as a

communicative learning activity as long as we take it as a means and not as an end in itself and subscribe to Cicero's words, translated by Constance B. Web in 1932:

*Whoever takes upon himself to
translate contracts a debt;
to discharge it,
he must pay not
with the same money,*

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Abstract

Motivation is one of the big issues for most teachers. If motivation is the will to achieve some aim, where does it come from? Why do some students have it and others do not? To understand motivation we first need to understand the nature of attitudes. Our attitudes determine what we consider important or valuable. Therefore, from a teacher's point of view working motivation usually means working on our students' attitudes. This article will present some guidelines to work on attitudes in the classroom and will offer an example of a group activity to foster empowering attitudes.

Attitudes. The Seat of Motivation?

by Ana Robles

Ana Robles is a teacher and teacher trainer. She has taught children, adults and, in the last 16 years, teenagers in a secondary state school in Galicia. As a trainer she has worked in Spain and Italy. She has written articles for many international journals, like SEAL, Newsletter, ETP, Modern English Teacher and Pilgrim's E-zine. She is a Master Practitioner in NLP and has studied Systems Dynamics at the M.I.T.

In NLP, attitudes and beliefs are defined as both guidelines and filters. Robert Dilts says that attitudes are guidelines for behaviours and filters of perception. They are filters for perception because our attitudes determine how we interpret our reality. The same activity that is 'easy' for student 1 can be labelled as 'difficult' (or 'boring' or 'interesting', to give a few examples) by the student sitting next to him. And depending on how we interpret reality we will react and behave in different ways. As teachers we can watch first hand the power of beliefs in our students everyday, when a student beliefs himself to be unable to do something, he will, more often than not, prove himself so.

As in the example below, when faced with the same 'reality' (e.g. 'a mistake in an English exercise') different people will react in different ways depending on the belief system they operate from. Some students hold a set of beliefs that

support them in their learning, they have an Empowering beliefs system, whereas other students come to class with disempowering beliefs systems, that is to say, a set of attitudes that hinder learning.

Our students have beliefs and attitudes not only about their capabilities, but also about themselves, the nature of the learning process and their role as members of a group, just to mention a few factors that affect their learning. In the same classroom two students may, and usually will, hold very different beliefs about the value of learning English, the importance of getting good marks, the relevance of a good pronunciation, the difficulty of a given task, etc.

And those beliefs and attitudes will determine to a great extent whether they are successful or not. Our beliefs, attitudes and values determine our motivation to act in one way or another. All other factors being equal learners with supportive belief systems will learn better and quicker than learners operating from limiting belief systems mainly because they have the motivation to

The NLP definition of beliefs has several practical implications:

- ✓ First, it means that beliefs and attitudes are NOT the same thing as reality. They are our own internal construct to deal with the external reality.
- ✓ Because they are our own internal construct, beliefs are amenable to change. We may or

may not have the power to modify our external reality, but it is always in our power to change our inner world of beliefs. Actually, we change them all the time and we call it growing (just as an example, remember when you believed in Father Christmas?).

- ✓ Beliefs, attitudes and values are not the same thing as motivation, but they determine motivation. A motivated student is one whose beliefs, attitudes and values move him to act in a certain way. When a teacher asks the perennial question how can I motivate my students? He/she is in fact asking for a way to transform the student's beliefs, attitudes and values.
- ✓ Beliefs can only be changed by their creator. Nobody but me can change my belief system.

Nobody but my students can change their beliefs. However, we can and do influence each other.

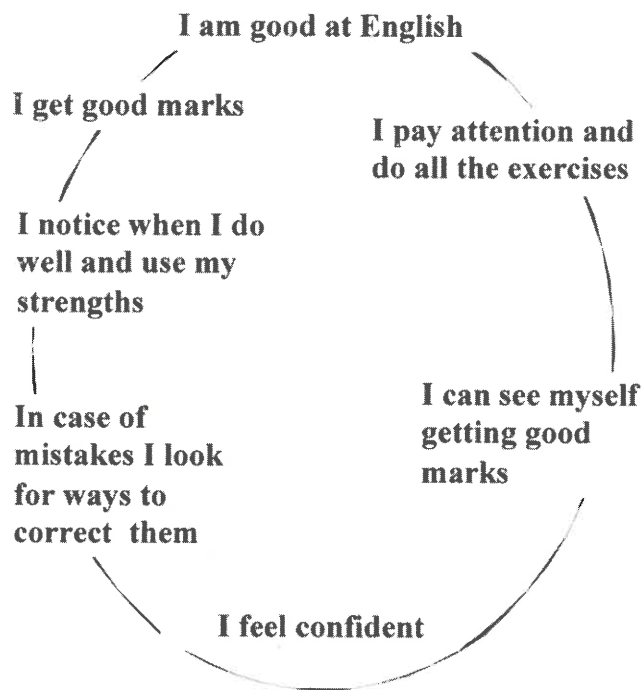
✓ Changing a belief means we change the way in which we interpret reality and our guidelines for behaviour. This is not done lightly, but what very often prevents change is that we don't know how to change and what to change into, in other words, we lack a better alternative.

And that is where teachers can step in. We cannot act directly to change our students belief systems or, to put it bluntly, we cannot motivate them but we

can foster the development of empowering belief systems which make motivation possible. We can foster the development of belief systems that encourage our students to make the most of their current capabilities and that help them to develop new skills

In the same way, we cannot make them think

Empowering belief



that learning English is important for them, but we can present information that induces them to reassess the value they place on learning English.

Fostering empowering beliefs follows a process. When we correct grammar mistakes, we don't just mark the mistake, but we also lead the student towards the correct answer. Working with beliefs and attitudes follows the same pattern:

✓ First, identifying the limiting belief. Many of the beliefs and attitudes that guide our behaviour are outside conscious awareness. That makes them doubly powerful, because as we don't know we have them, we cannot challenge them. Identifying limiting beliefs is very often a process of unearthing beliefs and bringing them into conscious awareness of those concerned.

✓ The second step would be helping our students to re-route their thinking process in such a way that learning becomes easier. The way to do it is offering an alternative belief. Offering alternatives is like opening windows and doors in a closed room, so that the person inside realises what is outside the room.

Offering alternative paths doesn't guarantee that they will be taken. As the

Chinese proverb says: "Teachers open the door, but you must enter for yourself". Learning always depends on the potential learner's choice to learn, and this is even more so when it comes to learning new beliefs, attitudes and values. As a teacher I have found that lesson especially hard to learn and especially valuable once learnt.

In the following chart I have listed some disempowering beliefs I often encounter in my students and the empowering belief I offer as an alternative. Naturally there are many others and those in the chart are only intended as an example.

When offering alternative beliefs, we can do it in face-to-face exchanges, through informal comments, questions and remarks to students' statements. We also foster some beliefs and not others through class management. When a teacher negotiates class discipline with the students he/she is making an implicit statement about the value of the students co-operation. When we stop to listen and pay attention to our students' feedback, we are

also conveying a certain attitude and fostering some beliefs on what is important and what it is not.

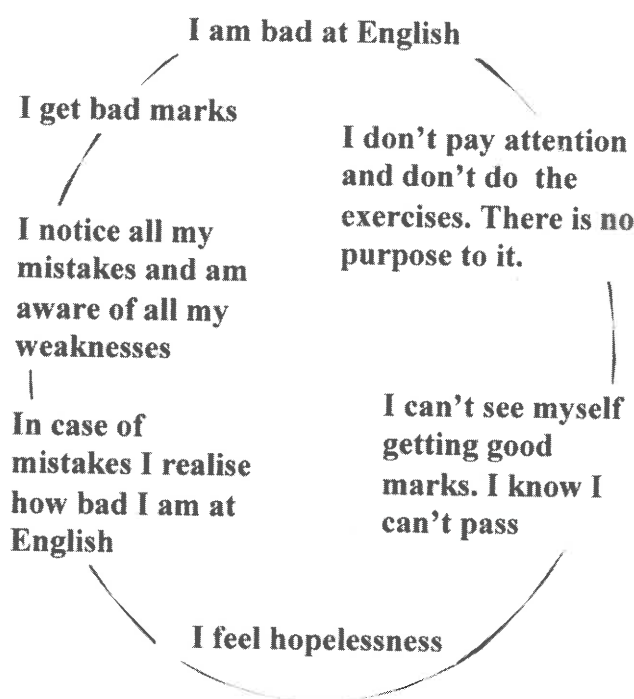
If we want our students to start making decisions about how to do better as learners, telling them so is not enough, acting in such a way that student choices matter is what will make the message go through.

Also, as language teachers we can design language tasks that deal with attitudes and beliefs at the same time.

This is especially useful because it allows us to work on attitudes and beliefs even when we don't have the time for individual work or when we need to address a widespread disempowering attitude or belief. The activity below is an example of a language activity intended to work on attitudes at the same time.

The language classroom offers all kind of

Disempowering belief



Beliefs about the learning process	
I got a bad result I have to try harder the same thing (there is only one way of learning.)	There are many ways to approach the same task
Beliefs about myself as learner	
I am bad at English.	People are not 'bad' or 'good' at things. Some have good learning strategies and some haven't learned them yet.
Beliefs about the subject	
You can only learn English well if you go to live to an English speaking country.	There are many ways of learning a language.
Beliefs about my role and the teacher's	
The teacher gave me bad marks, English is difficult, and I am a helpless victim.	What do I have to do differently to achieve a better result next time?
Beliefs about the group and my role as a group member	
My classmates learning does not depend on me	We are a group, my behaviour affects other people's learning and vice versa

opportunities to present those attitudes or beliefs more empowering in terms of our students' learning. Story telling allows us to use metaphors, examples or anecdotes; the same applies naturally to reading comprehension exercises or speaking activities.

At the end of the day, it is not lack of opportunities that prevents us from acting on our students' belief system. What we need is the awareness of how important it is to do so.

INSPIRING SENTENCES AS PRESENTS

Level: pre-intermediate +

Outcomes: linguistic outcomes are learning new vocabulary and practising reading comprehension and writing skills. Affective outcomes are to present to students ways of thinking that foster learning

Preparation: inspiring sentences, each of them written on a separate piece of paper.

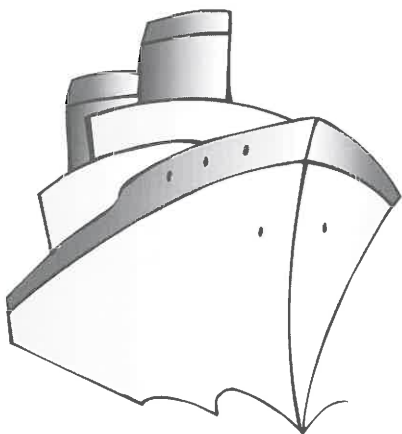
Procedure: Tell the students that they are going to work with inspiring sentences, those sentences that help us to reflect, or to overcome difficult moments or to take a new perspective on things. Spread the pieces of paper with the different sentences on the tables and ask the students to read as many as possible and choose one they particularly like. Ask them to help each other to make sense of those sentences they do not understand completely and answer any vocabulary questions they have (better still, let them check with a dictionary)

Ask them to get into groups of 4/5 people and explain to each other briefly why they chose that particular sentence.

As a group they have also to discuss who else in the class could benefit from reading the same. Their task now is to offer their chosen sentences as a present to somebody else, together with a written explanation about why they like that sentence and why they think it is a good gift for the recipient.

Some examples of sentences you can use:

1. We might not have it all together, but together we have it all.



2. Never be afraid to try something new. Remember, amateurs built the ark. Professionals built the Titanic.
3. If you lose the power to laugh, you lose the power to think.
4. The real art of conversation is not only to say
5. the right thing at the right time, but also to leave unsaid the wrong thing at the tempting moment.
5. Courage is not the absence of fear, but rather the judgement that something else is more important than fear.
6. Failure is not getting knocked down; it's refusing to get up.
7. The only place SUCCESS comes before WORK is in the dictionary.
8. If you always do what you always did, you'll always get what you always got.
9. Pain is the discomfort created by disorder. It is not your enemy, but merely the proof that you exist.



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Abstract

Our workshop was intended to give a few new ideas to teachers of younger learners who are interested in using a global method in a more natural way in their classrooms. We chose the theme of weather and water as part and parcel of the yearly rhythms that are considered in the infant syllabus and more especially connected to spring. We also think it is an attractive subject as water is a vital element for human existence and its conservation and use is clearly connected to the transversal subjects.

Presentation-Workshop: I Do and I Understand with Water

by Janet Robinson

WORKSHOP ACTIVITIES

Form groups and warm up activity:

On entering the class our audience were each given a small piece of paper which in class would be used as an identity badge. On these papers were four different, very simple, illustrations. These were a girl with an umbrella, an old man snoring, a spider with an umbrella and a duck carrying a bag and an umbrella in black and white. After this, by way of an introduction, we put on a cartoon video of a thunder storm from the Disney film of "The Three Little Pigs" to set the scene,

Janet Robinson has been an EFL teacher for 27 years. She is co-owner of a special center for young learners and a state teacher. She has been giving courses and talks for the last 15 years. She has published several articles and collaborated with Richmond Publishing in producing Good Times 3.

present vocabulary and as a warm up. This was then used as an excuse to talk about the weather in Barcelona (this year has been very wet and it's rained quite a lot) and ask the audience if they know the tune of the song "Oh My Darling Clementine" and teach the new words to that tune which is the weather song:

What's the weather, what's the weather,
 What's the weather like today?
 Tell me, tell me. Tell me, tell me.
 What's the weather like today?
 Is it sunny? Is it raining?
 Is it cloudy, windy or cold?
 Tell me, tell me. Tell me, tell me.
 What's the weather like today?
 Today it's sunny/cloudy/ windy/cold/ foggy/
 (accordingly)
 Today it's sunny. Today it's sunny. Yes it is.
 Today it's sunny. Today it's sunny. Today it's
 sunny. Yes it is.



After running through the words and the music a few times our audience were then invited to stand up and find all the people who had their same paper and thus arrange themselves into four groups. Each group was asked to stand up and sing the different variations of the climatic conditions, according to some large posters put on the board and pointed out. Each variation in the weather is also accompanied by an appropriate gesture of the hands and arms.

Creativity and movement activity:

Our audience was then asked to sit down and look at a large reproduction of Renoir's picture "Les Parapluies" which we had stuck with Bluetack on the wall. After talking briefly about what can be seen (rain, umbrellas, women, children, etc.) we brought out a real umbrella and told a story about how in Japan there are communal umbrellas and also machines for wrapping them up in plastic so they don't drip on the carpets in the department stores.

After this preamble we started the game of What can an umbrella be? Which consists of passing the umbrella around in a circle to some appropriate watery music and when the music stops the person who has the umbrella has to turn it into any other object that occurs to them. The rest of the players have to guess what it is. This can be played just for fun or there may be some kind of points system if the guesses are correct etc.

Total Physical Response activity:

This game then led us into a T.P.R. exercise of Magic Umbrellas as everybody has to act out with gestures what they hear. We told our audience that they were going out for a walk to the shops and as it is a very cloudy day, not to forget their umbrella which they must hook onto their arm. Then suddenly a drop of water falls on their heads! They must stop and put up the umbrella but it's rather difficult because it's getting windy. At last they manage to get it up and carry on walking down the street holding on tightly because of the wind which gradually calms and they can continue in a more relaxed way. All at once out comes the sun and they put out their hand to check if it's raining and now it isn't so they can take down their umbrella and put it back onto their arm.

Relay race:

After this strenuous exercise we then proceeded to something even more energetic as we formed four groups of six runners who

had in front of them, at some distance, four giant raindrops, each one with one of the group pictures. The groups were then told that they had to pick up an envelope but to get this present they had to do something special like hop to it or run, or slide etc. This was done successively until all the envelopes had been obtained and their contents shared out between all the members of the group.

Poems:

These contents were in fact six lines of four watery poems which are:

Incy wincy spider,
Climbing up the spout.
Down came the rain,
And washed the spider out.
Out came the sunshine and dried up all the rain.
Incy wincy spider climbs up the spout again.

I hear thunder,
I hear thunder,
Hark don't you, hark don't you.
Pitter patter raindrops, pitter patter raindrops.
I'm wet through.
So are you.

Doctor Foster,
Went to Gloucester,
In a shower of rain.
He stepped in a puddle,
Right up to his middle,
And never went there again.

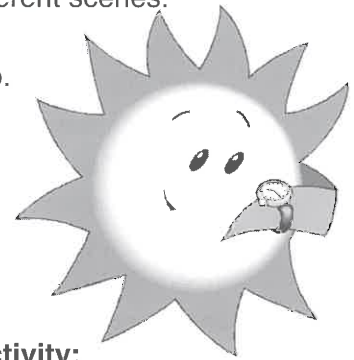
It's raining,
It's pouring,
The old man is snoring,
He went to bed,
To mend his head,
And never got up in the morning.

When everybody had their own group poem in front of them, it was recited in a chorus or sung if appropriate by the group and thus the others were able to hear all four poems.

Drawing activity:

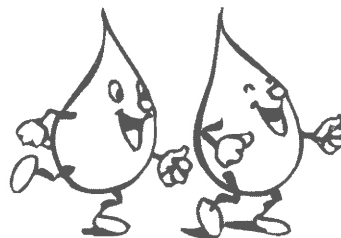
This story certainly lends itself to a movement exercise with the children following the motions of the drops of water but we used another technique with our audience of teachers. We asked them to get their previously prepared numbered papers and on each represent with a simple drawing six different scenes:

1. Drip and Drop.
2. The cloud.
3. The rain.
4. The puddle.
5. The river.
6. The sea.



Retelling the story activity:

After that we asked for six volunteers from each of the four groups who had to come to the front with one of the pictures to make up the original six. As this proved somewhat difficult we then indicated a few pressed men. When we had our twenty four volunteers we lined them up one behind the other in four lines of six people. Each person had their own picture but instead of leaving them in the order we had presented we did four different sequences which were:



First group; 2, 3, 4, 5, 6 and 1. Second group; 3, 4, 5, 6, 1 and 2. Third group; 4, 5, 6, 1, 2 and 3. Fourth group; 5, 6, 1, 2, 3 and 4.

Then our volunteers were asked to tell their part of the story and so this was repeated four times but each time starting at a different point and finishing at another. Thus the water cycle was seen to be really a circle which has no beginning or end and just like Drip and Drop it never stops.

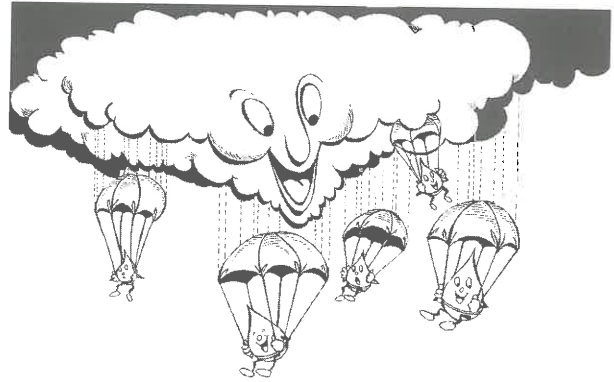


A story:

Our audience were informed that we were then going to be able to relax a little and were asked to find three blank pieces of paper and fold and tear them in half in order to have six pieces of paper. Each of these pieces of paper were then to be numbered from one to six and then put down. We asked our audience to listen whilst we told them a story.

Using some very simple chalk drawings on the blackboard to illustrate it we told the following tale:

Drip and Drop are two very happy DROPS of water. Drip and Drop never stop, going up and down and up and down in the sea. The wind blows. The sun shines. The rain falls. But Drip and Drop never stop going up and down. Then one day it is sunny and warm and Drip and Drop go right to the top of the sea and suddenly they are in the air and they go slower but start to go up and up and up. As they go up, the air is cold and Drip and Drop are not happy any more. They get closer and closer and suddenly they are with lots and lots of drops like them, all together in a CLOUD. They are sad to be in the cloud because they can't go up and down and it's very cold up there in the air in the cloud. Then the wind comes and blows them along. They go over the fields and over the towns. Up and up they go but get colder and colder until BANG... there is thunder and SHIZZ... lightning, and then Drip and Drop start to go down and down. They are raindrops and it is RAINING. They go down to the ground and fall in a PUDDLE. Drip and Drop don't stop, they go in the puddle into a stream which runs and runs into a RIVER. The river runs through the fields, the towns, the woods and runs right into the SEA. Drip and drop are very happy to go up and down in the sea. Drip and Drop they never stop.

**Have fun ending activity:**

We then produced some bubble blowing tins of liquid soap and passed them out among our audience, explaining that this was another very amusing form of water. We didn't have enough for everybody but the idea was to pass them round from one to another. Thus our session ended on a very amusing note as all the teachers blew bubbles; big ones, small ones, just one, lots and lots, onto somebody's shoulder, up in the air, over to the door, down to the floor, towards the walls, towards the ceiling in fact wherever it occurred to us just to show how one can do a quick revision of structures or vocabulary in a playful and motivating way.



Abstract

This is the outline of a workshop in the last Jornades, which had the following aims:

- A. getting acquainted with some basic web resources related to junior high and high school education: culture, games, grammars, vocabulary...
- B. compiling materials for the creation of class sessions in situ
- C. facilitating the necessary strategies so participants can continue research on their own in the future.

Class Exploitation of Some ELT Internet Resources

by Lourdes Montoro

Here is the procedure:

A. SOME WEB RESOURCES

Participants are exposed to different Internet addresses related to different fields:

BRITAIN

<http://www.aitech.ac.jp/~iteslj/quizzes/lb/holiday-uk.html>

ENGLISH-SPEAKING COUNTRIES

<http://www.youngcommonwealth.org/>

GAMES-

<http://www.aitech.ac.jp/~iteslj/links/ESL/Games/>

*Lourdes Montoro is a teacher at
EOI-2, Barcelona*

GRAMMAR

<http://www.aitech.ac.jp/~iteslj/quizzes/grammar.html>

GRAMMAR QUIZZES

<http://www.aitech.ac.jp/~iteslj/quizzes/grammar.html>

MUSIC

http://songfile.snap.com/index_2.html

UNITED STATES

<http://wilstar.com/holidays/>

LISTENING

<http://www.esl-lab.com>

NEWSPAPERS

<http://www.usatoday.com>

E-PALS

<http://www.epals.com/>

READING

<http://www.englishlearner.com/tests/read2.html>

SPEAKING

<http://www.eslcafe.com/chat/chatpro.cgi>

VOCABULARY

<http://www.aitech.ac.jp/~iteslj/quizzes/vocabulary.html>

WRITING

<http://www.aitech.ac.jp/~itesls/casp/>

They are asked to

- work with colleagues who teach the same level
- browse through the addresses in pairs
- choose some of the web materials to their liking
- adjust them to their school syllabus, indicating timing, level, goals, etc. and so adapt them to their classes, combining both traditional and virtual teaching.

They are exposed to the virtual-traditional project described below, in number 2, as well as to other combined virtual traditional ELT projects, presented by the trainer.

Participants have to bear in mind that at the end of the workshop, they will be asked to present their own projects.



B. MATERIAL FOR CLASS SESSION

E.g.: *An English-speaking country: AUSTRALIA*

Here is an example of A VIRTUAL - TRADITIONAL PROJECT WORK, aimed at potential high school students or last years' junior highs, depending on level, and goals; Students start out with Australia; their work may continue with any other country they may like.

* PART 1. First session

A U S T R A L I A S P E C I A L

Aboriginal music as background. Some Australian souvenirs in class to set the atmosphere: boomerang, koala bear key chain, flag, etc ... Some laminated classic pictures of Australia, decorating the classroom: nature scenery, big cities, Australian English ... Students help decorate the classroom.

In our initial part of the class, students (class group - the teacher monitors) answer questions such as:

Have you ever been to Australia?

Did you watch the 2000 Olympic Games? What did you think about them?

Have you ever met any Australian people? They are great travellers.

Have you ever seen a boomerang, a Kangaroo, a koala bear?

Have you ever tasted ostrich meat? It is now sold in some markets here.

Etc.



After that, I invite students to follow a virtual itinerary in the computer room, I have prepared, based on the Internet, and Australia, such as:

a. Take an Australian QUIZ to start with:
<http://www.aitech.ac.jp/~iteslj/quizzes/9801/mg-australia.html>

b. Did you know, for instance, that Aboriginal people have lived in Australia for around 40,000 years?

Find out more about it by clicking here:
<http://www.aitech.ac.jp/~iteslj/quizzes/9801/mg-australia2.html>

c. Did you know that there are 6000 species of flies in Australia? Read about it at the following address:

<http://www.aitech.ac.jp/~iteslj/quizzes/9801/mg-aushistory.html>

Students are told that they will continue in the following class session.

* PART 2 - 2nd session

The class starts retrieving some feedback from the previous class, for instance, asking questions such as:

1. tell us if you liked the «Australia Special»
2. tell us also what you learned about Australia that called your attention..
,Number 1 & 2 are to be done individually, by following questionnaires the teacher has prepared. Then, they are to share their ideas in groups.

Previous to Number 3, the teacher surveys the class, and organizes the groups, pairs, or helps individual students, depending on how much they can share and want to as well. We, as teachers, know our students, and their circumstances, be that level, attitude, interests, personal situations, etc.

3. Presentation of project: Surf and search for more information about Australia, or any other favorite country or countries of yours, where English is spoken. The teacher provides a map which shows all the English-speaking countries in the world. The project outlined in Part 3 - below - is explained to them. As a group, they have to agree on:

a. an English spoken country of their common interest, or an extension of the Australia Special, if that is their choice.

b. the tasks they would like to prepare for the rest of their classmates to follow, or to do when all the projects are to be presented and shared.

Teacher should ensure

1. not to have the same country twice whenever possible, to avoid repetition, and so enjoy difference better.

2. to have countries from the different continental areas in the world, to be able to work on global English, and global world concepts later, if possible.

Research surfing would start in a following session.

* PART 3 - 3rd class : Students' projects

To VALIDATE AND START THE PROJECT, the teacher must have accepted the students' project in the previous class and must agree on monitoring them through it. So, students have already decided on the country, and the tasks, which they would like their teacher to supervise them on; the teacher will also make sure that a series of other different steps are followed too - explained below *-.

The guiding general examples on Australia were part of the teachers' project to serve as a basis to them, to lead them to create their own later. So, they may have to include the following points*, depending on the time extension the teacher would like his/her students to devote to the project :

1. Say the reasons they have chosen a certain country.

2. Say if anybody in the group, or their families, circle of friends, or acquaintances has already been there.

Brief oral work to be presented at the start of the class.

3. Start planning a dream-like trip to the country: refer to time of the year, length of stay, history, main features, basic sightseeing (Ayers Rock, Great Barrier Reef...), expectations, budget lodging (youth hostels, B&B)....

4. Combine oral, audio (musical background, songs...) , visual (posters, pictures - they may use scanners for travel brochures, pamphlets...), and written work (descriptions, short stories, surveys, questionnaires...)

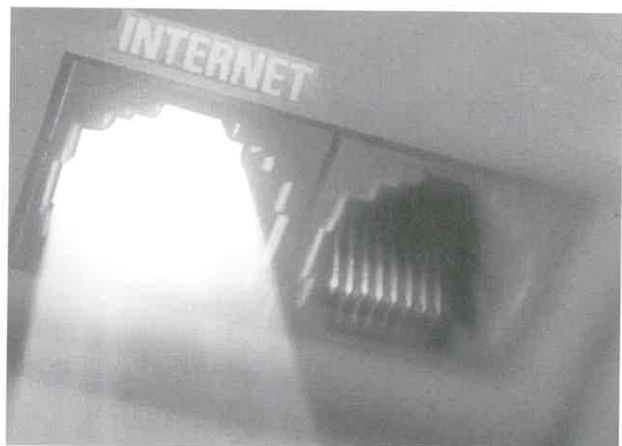
5. Write real letters - IN ENGLISH - to the countries' embassy or consulate to enquire for information. For instance:

Australia's CONSULATE is at:

Gran Via Carles III, 98. 08028 Barcelona.

And/or

Australia TOURIST OFFICE in England is at:
Gemini House, 10-18. Putney Hill, London
SW156AA



Students will be asked to provide INTERNET LINKS AT THE END: be it a chat with some Australian students, exchanging e-mails' addresses with Australian students, writing to an Australian school through their virtual webpage, and telling them about what they have done, and so on. The project has to be real, so that they somehow get out of the classroom, and contribute to a better world communication through their school syllabus.

PART 3 can be as long as the teacher decides: a few more sessions, a whole "crédit variable", whatever suitable; it will all depend on the objectives, and interest, AND THE AVAILABILITY OF THE WORK, which, as you know, should be anticipated by the teacher before starting any presentation. As we all know, the presentation of the different tasks will vary depending on the goals we have.

C. FURTHER STRATEGIES

There are different objectives to be fulfilled at the end of the teacher training workshop:

- a. All the participants are to present their projects, and share the bulk of Internet addresses provided through them.
- b. All the participants are welcomed to complement, extend the projects presented, by sharing new ideas, suggestions, experiences, addresses, at the end of the presentations, when the trainer provides her feedback too.

c. All the participants are encouraged to exchange their Internet addresses, to be able to carry on further common work if they wish to. A list is provided at the end of the workshop.

d. After the workshop, all participants should have the necessary strategies to continue research on their own in the future.

Participants have all brainstormed about some ELT Internet resources, their possible exploitation in their classes, and what is more, after analysing a series of possible combined educational projects based on the innovative ELT Internet resources, together with the traditional class format, and former resources. They just need to keep their eyes open to the new tool, apply it, having the school syllabus in mind, give way to their expertise and imagination and start creative lesson plans of their own, which may include the ELT Internet resources presented here, as well as, no doubt, the ones they will encounter while surfing on their own, in pursuit of their new virtual-traditional projects.



BOOK REVIEWS

JOIN IN _____
GÜNTER GERNGROSS AND HERBERT PUCHTA

GRAMMAR FOR
ENGLISH LANGUAGE TEACHERS _____
MARTIN PARROT



Toby presents...



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CAMBRIDGE
UNIVERSITY PRESS

Join In

GÜNTER GERNGROSS AND HERBERT PUCHTA

CAMBRIDGE 2001

Join In is a complete new course for children, from 6 to 12, offering a motivating and enjoyable start to learning English.

The materials offer a new point of view when thinking about learning and teaching a new language. They are based on the important findings in the fields of Neurolinguistic Programming and Multiple Intelligence.

The bases of the course are:

- Teach for multiple intelligences.
- Give the students significant and memorable content.
- Get students to use English in the class, in real situations, activating interpersonal and intrapersonal intelligences.
- Build bridges between English and the other subjects.
- Provide the students continuous assessment of their progress, developing in the students the feeling they can do.

Teach for Multiple Intelligences.

This course gives a great interest to the Musical Intelligence, as the first one to develop a foreign language understanding for young students.

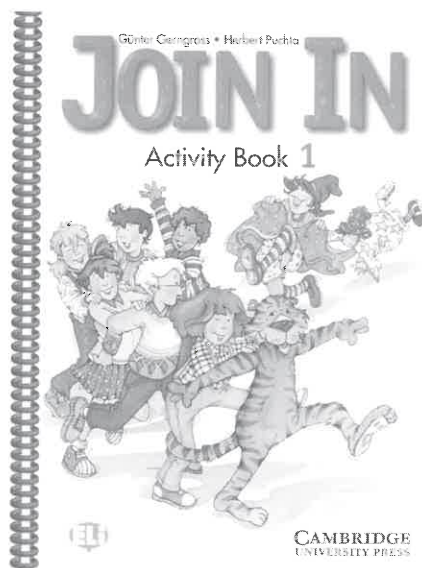
The gradual steps in the listening activities: songs, chants and rhymes prepare children to understand a story, in addition to give children experience with

pronunciation and intonation.

The kinaesthetic intelligence, has a special part in all the lessons. In every lesson there is an action story, guided by TOBBY THE TIGER, which is the conductor for the TPR activities.

The TPR activities are presented in context, in a story, to imitate by moving, which make these activities even more relevant.

Students develop the Linguistic Intelligence understanding language in a context, especially stories and daily routines.



The stories in JOIN IN are meant to activate creativity and group work. The dreamer personalities have his role. The students who have a more realistic personality feel comfortable when they compare what they have imagined with story in the book. Stories also let more critic personalities participate, at the end.

Stories are presented in a multi-sensorial way, they must imagine, look, listen and do mime activities related with the action stories.

In almost all the lessons there are activities that help focus on logical concentration, to understand reasons and consequences, to select, classify. Observation and deduction help to develop Mathematical-Logical Intelligence.

Activities in JOIN IN develop the ability to concentrate, to focus their attention, perception and concentration. It is worth to comment how the clear presentation of the books helps. Visual-Spatial Intelligence needs to be developed, maybe more than ever, due to the current world of fast moving pictures. People good in visual memory are very good in tests.

The activities aim to constantly activate as many senses as possible. This way we also help the different sensory needs of our different learners, the different styles of learning. Diversity in the students' class has been in the authors' mind.

Interpersonal and Intrapersonal Intelligences are the goal of the stories throughout the Pupil's Book. They try to teach the difference between acting spontaneously or without

thinking; and acting in a more-behavioural way. Stories of pedagogical content and psychological relevance teach students how to behave. On the other hand they help to put yourself in others shoes, to develop empathy, to look at key situations, thinking in the same way as other people do.

Give the students significant and memorable content.

In all the lessons there are activities to make students draw, speak or write about themselves and their classmates' opinions or likes and dislikes. Young students need to increase self-esteem, and feel happy when using English. They are very interested in what is related with him/herself and the ones around.

In addition to that, many activities regard to give students a fun and humorous content, and to inspire songs and chants. The two fantasy characters in all the lessons are important to develop this aspect.

Real life is always present in the books. When studying about numbers, in JOIN IN 1 students practise about their telephone numbers, and in JOIN IN 2 they do it with money to go shopping, as they begin at home. Apart from these sort of activities, real life, especially relationship between people; appears in the stories in which children of their age have similar problems.

In all the lessons there are activities to give the children a cultural view from G.B.

Get students to use English in the class, in real situations, activating interpersonal and intrapersonal intelligences.

The speaking activities and games focus upon the social use of language as a means of expressing opinions, likes, dislikes, shared hobbies and interviewing about social aspects and topics.

Build bridges between English and the other subjects.

Recent findings in cognitive psychology show that the developing of foreign language skills does not take place independently of the child's general cognitive development. These abilities include solving problems, establishing casual relationships, and drawing conclusions. In this way we help develop the children's general intellectual skills while listening and speaking English.

There are many problem-solving activities in which English learning aim seems to be behind the practise in Maths and logical abilities.

Long before students are able to speak about Grammar rules, they can recognise some patterns in the sentence structure. In all the lessons and CD-Rom there are activities to develop this ability.

Evaluating the pupils' progress

The course uses different instruments to evaluate. After every three lessons there is a revision in the Activity Book, which provides students continuous

assessment of their progress, creating in the students the habit of revising and thinking about what they really can do.

The teacher's guide also offers tests for students, self-evaluation models for the children, and an observation file (watching grid) which can be useful like it is or just give ideas for teachers to create our own one.

Complete set of components

- Pupil's book
- Activity book
- Teacher's book
- Audio Cassette or CD
- Video Cassette (optional)
- Flashcards
- English with Toby CD-ROM 1
- On Holiday with Toby

The lessons are short, only with very important content and the right activities to grow in listening, speaking, reading, and writing abilities in addition to socialising and developing all the different Intelligences.

The complete set of components helps the teacher motivate the students. The CD-ROM is an amusing way to make a revision or to enlarge the contents of each unit and stimulates the student to be the responsible of its own progress.

**Book review by
Dora Zaidin and
Ester Cucurella**



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

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GUIDE FOR CONTRIBUTIONS TO

APAC

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 2001 APAC ELT CONVENTION

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

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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.

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Grammar for English Language Teachers

BY MARTIN PARROT • CUP 2000

Cambridge University Press has added another worthy title to its list. I have in my mind the series of grammar books for students R Murphy's classic English Grammar in Use.

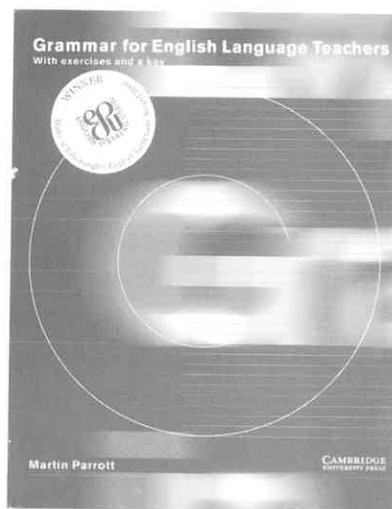
Grammar for English Language Teachers is intended for trainee non-native/ native-speaker teachers and experienced teachers who want to refresh or broaden their knowledge of English grammar.

Martin Parrot says that it has two primary aims : 1. to help you develop your overall knowledge and understanding of the English grammar and 2. to provide a quick source of reference in planning lessons or clarifying learners' problems. The book is well designed and it is divided into eight parts which combine the traditional terminology (adjective, noun, verb, preposition) with modern linguistic terms (verb phrase, noun phrase).

The chapters in Part A look at the grammar from the starting point of word class and those in Part B deal with the verb phrase. Parts C and D , however, look at more neglected aspects of grammar (basic patterns, ellipsis, the position of subjects, adverbials, direct objects, negative adverbs)

Each chapter in Parts A-D begins with a review of ' Key considera-

tions' relating to the topic. It explores the topic in depth in the subsequent sections area of grammar causes . To make it more practical and easier to find, the author includes an A-Z of short



cuts with page references for each language item.

In Part E , Extension exercises, the author encourages ways of exploring English, doing research, investigating learners' English, evaluating course materials and comparing reference materials.

In Parts F and G, the author deals with pronunciation, spelling, punctuation, discourse markers and subordinating conjunctions. Each part contains consolidation exercises which make the book different from its predecessors. These exercises are taken from a large variety of authentic materials : news-paper articles, novels, reviews, handbooks, reports,

learners, student's compositions, want to find more detailed extension exercises, you may use the computer and be linked with the publisher's website <http://www.cup.cam.ac.uk/elt>

Part H is a key to the consolidation exercises.

The author complements his explanation with the 'rules of thumb' and its limitations. For instance when we teach that we use the present perfect simple for a more recent past and not the past simple . Martin Parrot says that this is simply wrong (e.g. I've lived through two world wars is clearly not 'more recent' than I saw him a minute ago).

I would have included a detailed bibliography on grammar for further reading in each chapter or at the end of the book but this does not devalue the amount of material included in this book and its originality.

This outstanding book won the 2000 Duke of Edinburgh English-Speaking Union Award and it also seeks to nourish a love for and fascination with English grammar and I think that any teacher who loves the English language will surely enjoy it and, in this way, the teacher will certainly help students to understand the English Grammar better.

Book reviewed by
Josep Sala i Esquena

WWW. APAC.ES

La web de l'APAC (Associació de Professors i Professores d'Anglès de Catalunya) es reestructura per convertir-se en un punt de trobada entre els professionals de l'ensenyament de l'anglès, tant pels que són socis d'APAC com pels que no.

La web de l'APAC (Associació de Professors i Professores d'Anglès de Catalunya) es reestructura per convertir-se en un punt de trobada entre els professionals de l'ensenyament de l'anglès, tant pels que són socis d'APAC com pels que no.

La nova web oferirà un disseny més atractiu, uns continguts més interessants i una navegació més àgil i fàcil.

L'objectiu de la web és aconseguir una comunitat a la què professors i professores d'anglès intercanvien coneixements i opinions. Al mateix temps, la web d'APAC oferirà informació, articles i continguts actualitzats que permetran que APAC sigui el punt de referència pel dia a dia de l'ensenyament de l'anglès.

1. Desk

1.1- Informació de l'Associació i avantatges de fer-se socis: presentació del president, activitats que realitza APAC amb un accés a la secció de l'activitat en qüestió, a qui van dirigides les activitats i avantatges de fer-se soci (amb enllaç a la secció corresponent en la que l'usuari pot fer-se soci).

1.2- Fes-te soci: la persona interessada podrà fer-se soci des d'aquí, o bé conèixer l'adreça postal o el fax on dirigir-se per fer-se soci, com a alternativa al formulari.

1.3- Comunicats: informació sobre activitats dirigides a socis, així com actes de reunió de la junta, decisions preses, etc. A aquesta secció s'hi accedirà amb login i password, restringint així l'entrada als socis. Hi haurà també la possibilitat de rebre un

newsletter amb la informació generada en aquesta secció via mail.

1.4- Mail d'informació: es presentarà un mail d'informació pels usuaris que tinguin qualsevol dubte.

2. What's New

2.1- Novetats: aquesta secció es mantindrà al dia amb les novetats que es considerin d'interès pels associats. S'inclourà informació de darrera hora: convocatòries, llibres, conferències, pel·lícules, etc. La caducitat de les novetats dependrà del tipus de novetat, però en tot cas no excedirà dels 10-15 dies, passats els quals es donaran de baixa d'aquesta secció, i si continua la vigència es passaran a la secció corresponent.

2.2- Newsletter: els usuaris podran rebre un newsletter en forma de mail amb les novetats de la setmana.

3. Teaching resources

3.1- It works: activitats d'aula que publicarà APAC. Continguts creats per APAC o per participació dels socis. Àrea d'accés restringida a socis.

3.2- Links d'interés: enllaç a pàgines web de contingut relacionat.

3.3- Publishers: llistat d'editorials i enllaç a la pàgina web de cada una.

3.4- Shop Window: novetats editorials i multimèdia o llibres d'interés classificats per nivell educatiu. Cada publicació comptarà (en alguns casos) amb la fitxa del llibre, un abstract i el preu. També s'incorporaran links a llibreries. Àrea d'accés restringida a socis.

La web d'APAC
s'estructurarà en
9 seccions
principals.

3.5- Opinions/suggestions: els usuaris podran enviar les seves opinions sobre algun dels llibres d'aquesta secció o altre material didàctic per publicar-les. Això permetrà que la resta d'usuaris pugui conèixer una opinió més imparcial sobre el llibre.

3.6- Book review: APAC publicarà mensualment un book review. Aquesta secció serà d'accés restringit a socis.

3.7- Intercanvis i experiències. En què hagin participat els professors dels diferents nivells educatius. S'inclouran links relacionats amb el tema.

Des de la HOME es coneixerà les 9 seccions i s'accedirà a cada una de les subseccions amb menús desplegable.

4. Teachers

4.1- Partners: possibilitat per als professors de buscar intercanvis amb altres professors. Secció d'accés restringit a socis.

4.2- Cursos i congressos a l'estranger: aquesta secció serà oberta a tots els usuaris. Aquí es podran conèixer els cursos de l'estiu següent amb informació completa sobre cada curs.

4.3- Cursos i congressos "at home": informació sobre cursos que s'imparteixin a Catalunya. S'inclourà en aquesta secció els cursos i

congressos im-partits a la resta del territori espanyol.

4.4- Convocatòries: d'oposicions, de llocs de treball, d'Orator, de possibilitats de treballar a l'estranger, etc. Aquesta secció també serà restringida a socis.

4.5- Intercanvis i experiències.

5. Pupils

5.1- Penpals: possibilitat de posar-se en contacte amb penpals.

5.2- Convocatòries d'exàmens i matrícules: informació sobre exàmens (a la EOI, British, ...), així com de terminis de matrícula.

5.3- Self Access: enllaços, articles i publicacions sobre com estudiar anglès. En aquesta secció també hi haurà accés a diccionaris on line, webs de cursos temporals on line, etc.

5.4- Cursos i activitats: informació sobre cursos d'anglès, tant anuals com impartits en cursos d'estiu, aquí i a l'estranger.

6. Premis

6.1- Premis APAC: convocatòria, bases i guanyadors dels premis APAC, amb data d'entrega de premis i presentació del material dels guanyadors. Aquesta secció es mantindrà actualitzada dia a dia per tal d'anar oferint la informació pertinent a l'estat del concurs.

6.2- Premi John Mc Dowell: informació sobre les con-

vocatòries, les bases del concurs, llista dels guanyadors lliurament dels premis.

7. Jornades ELT

7.1- Presentació de les Jornades: presentació de les Jornades de l'any en curs, amb les dates de celebració.

7.2- Preprograma: presentació del pre-programa.

7.3- Programa: presentació del programa definitiu.

7.4- Call for papers: aquesta secció estarà activa durant el període de Call for papers.

7.5- Inscripció: possibilitat de fer-se soci des de la web, la qual cosa agilitzaria les inscripcions. Les dades introduïdes des de la web quedarien automàticament

Fàcil accés per enviar un mail a info@apac.es i al mapa de la web

introduïdes en la base de dades de participants en les jornades. En aquesta mateixa secció es presentaran les ofertes de les Jornades en la quota d'inscripció, etc.

7.6- Valoració: un cop realitzades les Jornades, es presentarien els abstracts de les ponències, fotografies, etc. Des d'aquí podrà accedir també al forum de les Jornades. Per accedir a aquesta secció l'usuari necessitarà un login i un password que garantitzi que ha assistit a les Jornades.

Aquestes dades es facilitaran durant les Jornades.

7.7- Mail directe: possibilitat d'enviar un mail per qüestions relacionades amb les Jornades. El mail serà *jornades@apac.es*; d'aquesta manera, se sabran immediatament els mails relacionats amb les Jornades.

8. Publicacions

8.1- Revista: presentació dels continguts de la revista del trimestre en curs i junt amb la portada escanejada. Es presentarà un abstract de cada article.

8.2- Monogràfic: abstract del monogràfic.

8.3- Hemeroteca: els usuaris podran adquirir números endarrerits del butlletí, omplint un formulari.

8.4- Send your...: possibilitat d'enviar un article o teaching resources per incloure a la revista o a la web.

8.5- Sugeriments: si algun soci no rep el butlletí o el monogràfic, podrà comunicar aquestes incidències des d'aquesta secció.

9. Forum

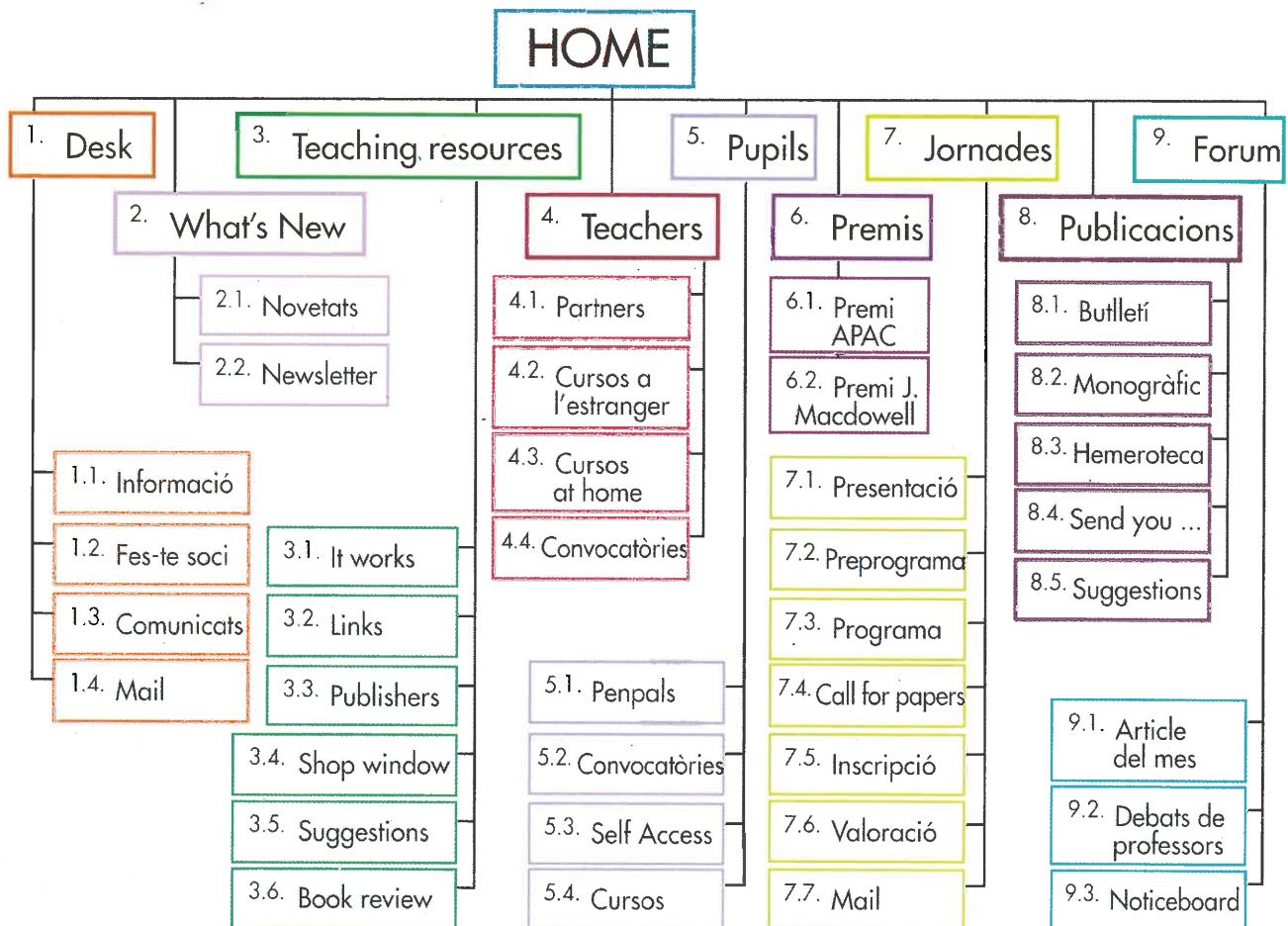
En aquesta secció es presentaran diversos forums, de temes diferents.

9.1- Article del mes: cada mes es proposarà com a tema de

debat un article, ja sigui del monogràfic, com del butlletí, com de qualsevol altra publicació. Àrea d'accés restringida a socis.

9.2- Debats dels professors: fòrum de tema lliure, per tal que els professors puguin debatre els temes que més els interessin. Àrea d'accés restringit.

9.3- Noticeboard: tauler d'anuncis on la gent podrà anunciar o demanar o donar qualsevol tipus d'informació des de material didàctic fins a opinions sobre cursos a l'estranger, o companys de viatges.



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TRACTE PREFERENCIAL ALS MEMBRES DE L'APAC



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