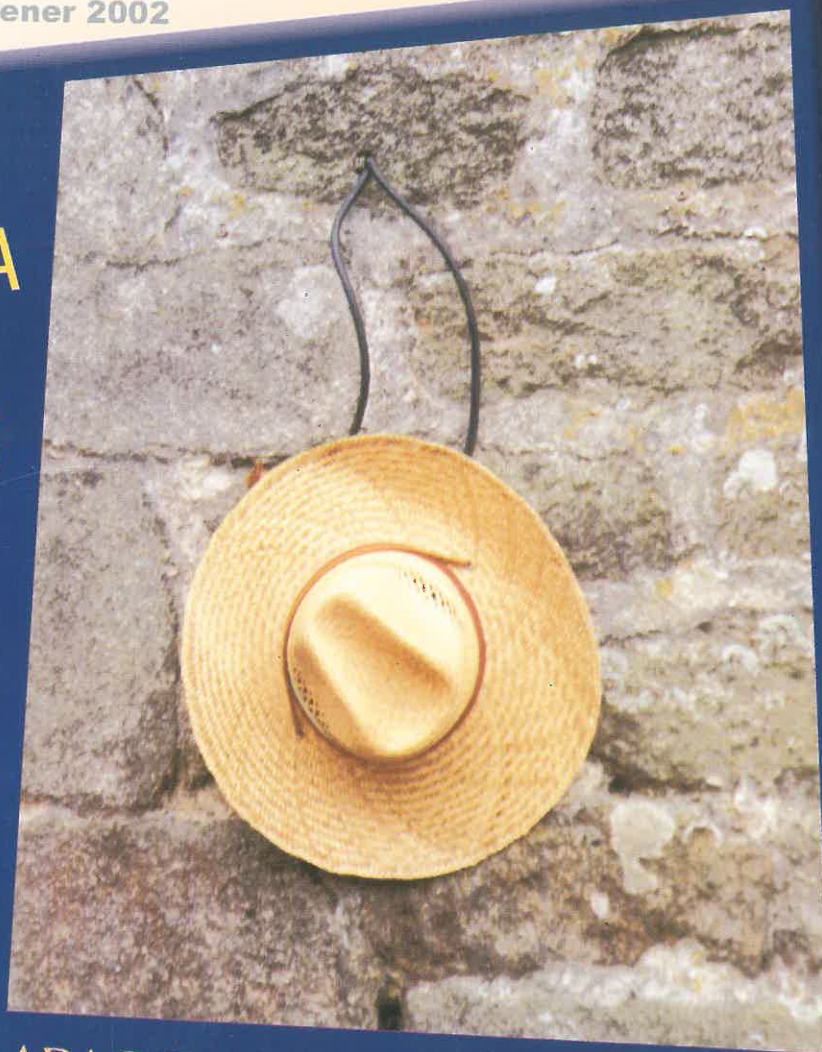




Revista Trimestral - Núm. 44 - Gener 2002

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APAC ELT CONVENTION 2002



DATES: February 28, March 1-2, 2002
VENUE: Universitat de Barcelona

CONTRIBUTIONS TO APAC
OUR PICKS FROM THE WEB
BOOK REVIEWS

14 è 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 2003.
- 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 2003.
- 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 2003.
- 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.

Welcome

In our association, our good wishes for the new year are combined with the tension of organising the APAC ELT convention which will be held, as usual, at the end of February.

While I'm writing this, committee members are particularly busy finalising the programme of this year's convention which, as you may well know, carries the title of "Hats Off!", a motto open to various interpretations. I hope to be able to rely on your active participation in our organisation's main event. We have tried to keep up the convention's usual quality, thus ensuring that it remains a stimulating forum of debate and reflection for all professionals in the field. We have also sought to propose chats and discussions which go beyond the merely methodological and which offer us subjects that could be of direct interest to anyone with our professional profile. We wanted the convention to offer innovative teaching ideas as well as satisfying experiences for those of us with intellectual concerns within a wide range of personal, cultural and professional interests. In this way, we have sought to open a new phase in the convention's history with an inaugural event which includes personalities not necessarily linked to the field of pedagogical research but rather those who might be able to offer us relevant impressions from outside the profession itself.

Let me also say that I have been most gratified at the positive reception that APAC's new web site is having: an average of 28.490 visits in the last few months. Its potential with regards resources, information and interaction possibilities is enormous and we should thus make the most of it. If you haven't done so already, have a quick look soon. It is such a dynamic tool for all of you to feel part of the association and share common concerns.

I should also let you know that the Committee has recently approved a rise in membership fees for the coming year, this hadn't been raised in many years. The fee now stands at 36.06 euros. By way of compensation, we have a late Christmas present for you. With the new APAC card you can obtain, during February and March, two tickets for the price of one for the production of "Titus Andronicus" on its current tour round Catalunya. Alex Rigola's original adaptation has received excellent reviews and was a great success at the old Teatre Lliure and the Grec Festival in 2000. You can watch it in Terrassa, Andorra la Vella, Palma, Manacor, Salt, Reus, Igualada, Mataró, Sant Cugat, Lleida, Banyoles, Vilanova, Lloret or Sabadell. Take a tip from your President: Don't miss it!

All the best,

Miquel Berga

President de l'APAC



A proposta del tresorer, la Junta va considerar les possibilitats de millorar la gestió dels nostres comptes. Fetes diverses consultes, vam optar per formalitzar un acord amb el Banc de Sabadell que inclou una oferta avantatjosa dels seus productes financers per als nostres associats.

No cal dir que s'ha incorporat a l'acord un senzill mecanisme en cas de no voler rebre informació provinent d'aquesta entitat bancària.

Miquel Berga, president de l'APAC i Xavier Ventura, cap de zona del Banc de Sabadell, signant l'acord de col·laboració entre la nostra associació i el banc.

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Once again, we start the new year with our hands full! The Christmas holidays have been particularly short this year, as we've devoted a part of them to setting up this year's convention, typesetting the new magazine that you have before you and putting the finishing touches to the enclosed monograph on. Assessing secondary school students' oral interaction.

We hope to make the magazine a hard copy support for the contents of the web site and for that reason we will include a short section called NETSQUASH in which we will try to bring together the very best of the web site. In this way, we hope to leave an example (via this more traditional medium - the printed word) of this network's first experiments, a web site which we hope will become a meeting point for all those professionals teaching foreign languages.

The Web is a space where everything can find its home but we would like to aim it at those fields which are of interest to the majority. We have made a selection of links considered useful both for students and teachers, proposed relevant teaching debate topics for the forum and opened spaces that associates can use to introduce any aspects they consider important. In the "What's New" section, we feature any novelties that could be of interest. This and the fact of prioritising some contents over others is a purely personal decision when faced by the avalanche of information that reaches us. It is for this reason that we ask you once again to use these sections on the Web to send us articles, opinions or simply for suggesting new ideas or strategies.

This issue of the magazine only includes two of the talks left over from the 2001 ELT Convention. The rest are articles that have arrived or that we have commissioned from other publications because of their interest on a given topic. You will also find interviews with two professionals with rather different viewpoints on foreign language teaching and finally the book reviews written by a variety of English teachers.

We hope that the contents of the magazine and the monographic will meet your expectations. The Convention programme can also be found on the Web, with all the latest changes.

To all those who can attend, we wish you a happy Convention. For those who can not, we will try to collect the greatest number of talks and present them in subsequent issues of the magazine.

The Editorial Team

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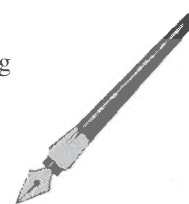
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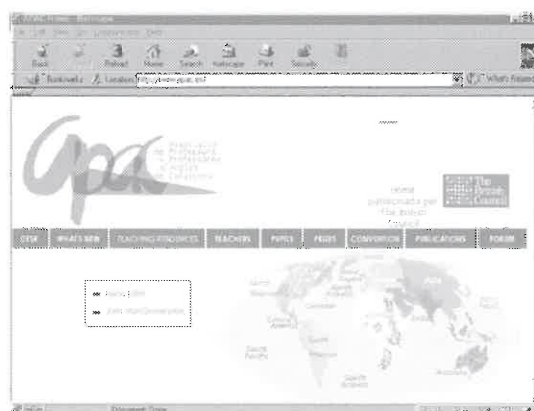
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NETSQUASH 80



Jane Arnold

An interview with Jane Arnold by Pepa Sugrañes

Jane Arnold, teaches in the English Language Department at the University of Seville and has given numerous presentations at conferences and teacher training workshops in the US, Argentina, Singapore, Italy and Spain. She has taught at the ESADE summer institute and participated with different Centros de Profesores in Spain organising Jornadas on affective, humanistic language teaching. She has published articles in several national and international journals and the book *Affect in Language Learning* with Cambridge University Press.

In recent years, a lot of literature on Humanistic Language Teaching (HLT) has been published. Could you briefly give us a picture of what we mean by HLT?

Giving a brief picture is not easy. What is salient for some writers on Humanistic Language Teaching might not be so for others. However, some of the main threads running through this approach would be:

- consideration of the whole person - taking into account the mind, the body and the emotional side of learners - as the key to more effective language learning
- focus on bringing personal meaning into the learning experience
- concern with group dynamics and with creating a supportive atmosphere in the classroom where learners feel safe to take risks involved in speaking a new language
- valuing insights from psychology as well as information from linguistics
- the opportunity to make a contribution to the development of human potential and individually and socially useful values as well as to reach linguistic goals

What do you feel is the relationship between affect and language learning?

Time and time again I return to Earl Stevick's often cited comment "Success [in language learning]

depends less on materials, techniques and linguistic analyses and more on what goes on inside and between the people in the classroom" (Stevick 1980:4). The *inside* and *between* is basically what affect is about: the individual or personality factors (self-concept, anxiety, inhibition, attitudes, motivation...) and the relational aspects. Positive affect can provide invaluable support for learning just as negative affect can close down the mind and prevent learning from occurring altogether. Krashen with his metaphor of the affective filter looked at the problems created for learning by the negative aspect but just as important is the other side of the coin: establishing a positive affective climate in the classroom. The relationship between learning and affect hold for any classroom on any subject but with language learning it is especially crucial given that our self image is more vulnerable when we do not have mastery of our vehicle for expression - language.

In your talks and seminars, you insist on the fact that working on affect doesn't mean leaving the cognitive theories of language learning aside. How do you propose to relate the cognitive dimension and the affect dimension?

Actually, they can't be separated. In his work on a neurobiologically-based model of language acquisition, John Schumann (1994:232) points out that "the brain stem, limbic and frontolimbic areas, which comprise the stimulus appraisal system, emotionally modulate cognition such that, in the brain,

emotion and cognition are distinguishable but inseparable. Therefore, from a neural perspective, affect is an integral part of cognition". Of course, it would be ridiculous to speak of eliminating the cognitive dimension, but our thinking mind can function more effectively if our emotional being is also taken into consideration. So what we are looking at is how affect can maximise cognition. For example, studies consistently show that for the brain to work optimally it must be free from threat or stress and it must be engaged with the material to be learned. In a sense, concern with affect could be considered as laying the strongest foundation for the cognitive work of learning to take place. Teachers who think that being concerned about what goes on inside and between their learners is not part of their job are placing learning on shaky foundations.

One belief that should be dispelled is that with its focus on affect HLT is just a collection of touchy-feely activities to make students feel good. Nothing further from the truth. First of all, neurobiological research (Damasio 1994, LeDoux 1996) shows conclusively the importance of affect for the cognitive functions. And Hooper-Hansen (1999) has stressed precisely that teaching based on humanistic, holistic principles must be extremely rigorous. She points out how in Suggestopedia, one of the so-called humanistic methods, many games and fun activities are included but always with a clear learning goal. We are not respecting our students if we are wasting their time by not providing for the learning for which they come to our classes.

Similarly, it is not enough to work on self-esteem merely by telling our students "you can do it!". It is, of course, important to deal with any negative self-beliefs learners may have acquired, as these can severely inhibit their progress. However, experiencing real achievement is the surest route to self-esteem. Confidence is directly related to competence. Truly effective learning experiences will inevitably have a healthy influence on learner self-esteem.

To sum up, and to use a mechanical metaphor, we could think of learning as a vehicle moving along on four wheels. The two wheels on the left could represent the cognitive functions and the two on the right, the affective. Both sets of wheels are equally necessary for progress to occur.

Detractors of HLT have pointed out the danger of teachers attempting to do therapy in their classes. How do you react to these criticisms and how can these possible dangers be avoided?

Mainstream HLT professionals are the first to insist that there is no place for therapy in the classroom. In

her classic presentation of humanistic language learning Moskowitz (1978:15) states very clearly that humanistic education "is not a form of therapy". To my mind, taking into account my students' affect (their motivation towards the language, their feelings about themselves and their competence in regards to the language, their willingness to take risks in the classroom, their relationship with me and with other students) is not therapy; it is merely good educational practice. For example, HLT brings in a concern for establishing personal meaning in the classroom. Educational psychology has shown this to be one of the main ways that learners' brains engage with – and learn – the material studied.

Humanistic language teachers are by no means inevitably in danger of falling into therapeutic traps; teachers are generally sensitive to the needs and the particular configurations of their classes. There is a wide choice of activities, for example, that can be used to make learning personally relevant, and we can select those that are appropriate for our learners. Groups that are very close may be comfortable with activities based on deeper levels of experience but in many cases humanistic exercises may simply be something like a warm-up where each person tells one nice thing that has happened to him/her recently. The comfortable, accepting atmosphere that develops is therapeutic without having to resort inappropriately to any sort of therapy. Davis, Garside and Rinvolucri (1998:6) state that they are presenting exercises which are designed to "reach an appropriate level of emotional depth and do not trespass beyond".

Where we can more easily run into "therapeutic problems" is if we bring in negative aspects of our feelings. In a humanistically-focused classroom, we can avoid the therapeutic if, as Moskowitz (1978:25) says, we "accentuate the positive". She recommends "activities which emphasise identifying our strengths and those of others... Such exercises act to enhance our self-concept and the ways we relate to others. They help develop powerful interpersonal skills which are often lacking in our communication but which can be learned".

Many teachers think that their role is only to deal with the cognitive aspects of the learning process, which proves to be difficult enough considering the diversity they find in their classes. How does HLT help tackle diversity in the classrooms?

One of the advantages of a concern with the affective dimension is that it can make it much easier to address the question of diversity. A seemingly small change in attitude on the part of the teacher can make a big difference. The humanistic teacher, aware of his/her students as individuals, can communicate to them in subtle ways acceptance of and respect for

their individuality. This can facilitate a positive classroom atmosphere which contributes to one of the chief goals of HLT, the creation of a well-functioning group in which the learning process can unfold. There diversity may be seen less as a problem than as an interesting challenge.

Diversity often seems to be taken as meaning “good” students (intelligent, hard-working, successful, attentive) mixed with “bad” students (dull, lazy, failing, problematic) but we can find other more productive ways to look at diversity, such as is the case with learning styles. Some students learn best through visual means, others auditory and others haptic/kinaesthetic. If we vary our activities to take the different styles into account, at some point we can give all learners the opportunity to achieve in ways that are easier for them. Similarly, Gardener’s Multiple Intelligence theory points out that intelligence is not limited to that which be measured according to verbal and numerical means but that success in life is often determined by other intelligences, such as the musical, spatial, kinaesthetic, interpersonal, intrapersonal. We can build choice into our classes – group projects or different options occasionally for homework assignments are ways of addressing this diversity and enriching our classrooms. Reid (1995) offers many suggestions for working with learning styles in language classes.

Many teachers feel that they have enough to do with trying to get through their course book and that they have no time for humanistic activities.

When we proceed lock step through the textbook, we are not favouring real learning. If we become more autonomous and move away at times from the prefabricated material in the coursebook which is written for standardised and sanitised learners, material more closely connected to the learners’ experience and more open to diversity can be used. Moskowitz (1978:23) points out that humanistic activities can be used “to supplement, review and introduce your already existing materials”. Teachers may have to cover a specific syllabus but doing every exercise in the textbook is certainly not the only way to do so. We teachers have the advantage of knowing our own students and being able to find material that is personally relevant to them. Stevick (1998:53-4) lists five criteria for materials for the whole learner: there should be something for the emotions as well as the intellect; materials should provide occasions to interact with one another as people; the materials should draw on present realities as well as distant future goals; they should let students make self-committing choices; they should contribute to the student’s sense of security. A quick look at most textbooks shows that these criteria are not

consistently met. An important challenge – and by no means an impossible one - for teachers would be to find ways to cover any necessary course requirements while at the same time providing for “whole person learning”. Community language learning and generative learning are examples of teaching based on text coming right from the learner. Related to this vision of reducing material imposed from outside the classroom community, Scott Thornbury’s website (www.teaching-unplugged.com) has suggestions for getting down to teaching essentials. Also interesting is the web magazine *Humanizing Language Teaching* (hlmag.co.uk), edited by Mario Rinvolucri, which can provide ideas for bringing in humanistic activities to the language classroom .

Given what we have been talking about, don’t you think that the humanistic approach should be spread to the learning process in general?

Indeed, it should. Actually, HLT developed in large part from the work in the 60s and 70s of psychologists such as Erik Erikson, Carl Rogers and Abraham Maslow who emphasised the development of the whole learner with affective and physical, as well as cognitive, needs. So humanism in language teaching came, in a sense, from the fields of psychology and general education. Now it seems firmly established as one of the viable alternatives in language studies and so perhaps could be a useful example for other academic disciplines. Given the crisis situation in much of secondary education in European contexts, the relevance of research such as Goleman’s on emotional intelligence or Gardner’s on multiple intelligences is evident, and HLT connects to this very directly. None of these options offer instant miracles but they are good starting points for the hard work necessary to find some solutions to current social and educational problems.

How does affective, humanistic teaching relate to the need to evaluate students’ progress?

In most contexts teaching is linked – or chained - to formal evaluation, generally accomplished by testing. Affect relates very directly to the accuracy of our assessment of students’ academic progress. Since testing is generally a procedure that produces anxiety and thus influences our learners’ true abilities in a negative matter, affect-sensitive forms of assessment are to be recommended in order for us to be able to judge correctly what students know. As teachers, there are many things we can do to make test taking less stressful for students: we can prepare them as completely as possible for the test, both as to the material to be covered and the format of the test; we

can create a supportive atmosphere in the classroom in general and for the test in particular; we can try to find out what they know on the test, not what they don't know. Teachers can also look for ways to incorporate student input for test construction. And *evaluation* need not be synonymous with tests. The process of evaluation is much richer and can take in options such as portfolios, projects and learner self-assessment.

I would like to mention too that in research projects I have found that students' language proficiency in a HLT-focused classroom develops as well as or better than with other types of instruction, but their proficiency in many other important areas (for example, self-confidence, ability to speak in front of others, creativity, autonomy, ability to reflect on their own learning, self-knowledge and knowledge of classmates) progresses much more effectively in HLT classrooms. So when I assess my students I consider linguistic proficiency as the beginning – but not the end.

How can affect help teachers cope with stress and stressful situations in their everyday classroom reality?

As a vital part of the classroom community, teachers need to be concerned with their affective side as well as that of their students. I conceptualize teacher development as a pyramid. At the top of the pyramid would be techniques and activities which teachers need to have at their disposal; underneath this, knowledge of the language learning/teaching process to ensure these activities are appropriate and effective; and finally forming the broad base, teachers' own personal development. A good teacher *knows* and *does* but, most importantly, *is*. American educator Parker Palmer (1998: 1, 5) has said that "we teach who we are" and adds that "technique is what teachers use until the real teacher arrives". So in teacher training not only do we need to work on how to teach the four skills or present grammar. If we are aiming to be "real teachers", affective concerns - facilitation, group dynamics, teacher autonomy, reflection, active listening - definitely should be a part of our training as teachers. The work I do as a teacher on my own emotional competence in many ways will affect my learners and the effectiveness of my classes.

I have found that humanistic language teaching is effective because in an ever more complex world which places greater and greater demands on us as teachers, it helps us to meet those demands. It is effective because, as Earl Stevick says, at the same time that it brings us closer to our language teaching goals, it also helps us to pursue new life goals. As

we develop as professionals, it leads us to develop as persons.

We read with alarming frequency in the press reports of massive teacher burn-out, of violence and tension in schools. There are many problems facing us as language teachers in our classrooms today and I believe that we will not come closer to the solutions by knowing more and more techniques or having greater information about second language acquisition, useful though these may be for other reasons, but rather by exploring areas related to this base of teacher development, our own personal development. We may not always be in a position to try to deal with societal factors that are at the root of much of the current situation, but we can work on what Underhill calls our "presence" in the classroom and this can produce a ripple effect on the society we help to establish in our classes and perhaps even beyond.

Thank very much Jane, for sharing your time with us. , I just hope that those who read this interview enjoy themselves as much as I did. And those interested in plunging a bit more deeply into affect in language teaching can enrol for your mini-course during the 2002 APAC ELT Convention.

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Manuel Estrany

An interview with Manuel Estrany by Ana Aguilar (November 2001)

Ana Aguilar: Manuel, you have been teaching English for more than 30 years. In a time when most teachers are looking forward to retirement, why are you so keen to go on?

Because I enjoy teaching. English, of course. Everybody knows that teaching nowadays has become one of the hardest and most frustrating professions. But, on the other hand, if you have the impression that the students are enjoying the classes, that they are satisfied with what they are doing, that they are really learning, well, this pays for all the effort and the trouble inherent in teaching.

A.A. You have developed a method that obtains excellent results according to different sources of evidence (see article from Ann Barnes in this issue of the magazine, Ana Aguilar's research, the testimony of many different learners and observers), how was the method developed?

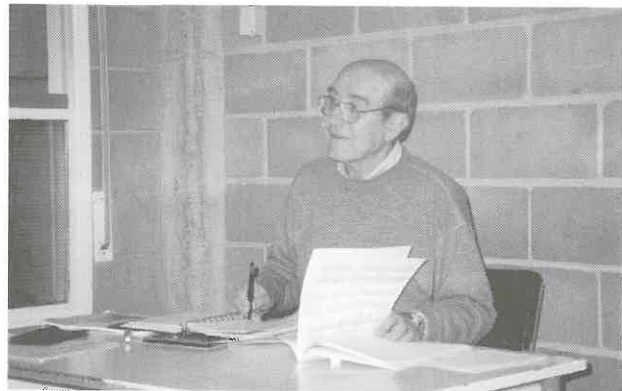
Quite a few years ago, and I should say that mostly by chance, I came across a way (I wouldn't like to call it a method) of helping people to learn English, that seemed to have very positive results. I have used it in my classes ever since and it seems to work quite well. It produces both in the students and the teacher a feeling of progress and achievement that compensates for the difficulties of the tasks of teaching and learning. The start of every school year is like a challenge, which eventually should bring success.

A.A. What is essential to the method?

The most important thing is that it's very simple. The learners themselves think they are practically doing very little. I remember an illustrating anecdote about this: The mother of a very successful student asked her son, "What do you do in the English class?" And the answer was "Nothing. We only read stories." Well, this was the best answer I could think of. Of course, they were carrying out a few more activities that maybe they didn't even realise they were doing.

A.A. You haven't answered my question

Oh, no, I suppose I haven't. I only wanted to emphasize the simplicity of the materials we use and the activities we do. First and foremost the students are supposed to read and re-read stories, talk about them, and write about them. This is so to speak the main syllabus. But there are also a series of other activities; such as "vocabulary acquisition," "conversation practice," "grammar and exercises," "pronunciation," "topics of general interest," "cultural themes," etc.



A.A. Why are stories so important?

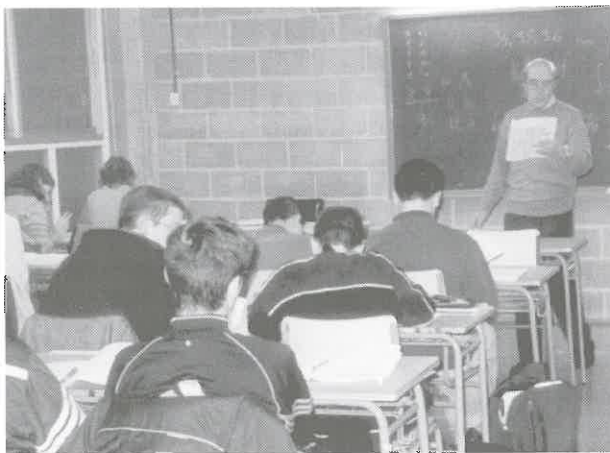
Much has been written and said about the so-called "Authentic English," "Authentic materials." In many textbooks I've seen themes which are supposed to interest the learners, such as *Environment*, *Drugs*, *The Ozone Hole*, *Population*,... I myself have written a few, and I placed them in the sections of "Topics of General Interest." But as a primary linguistic element, a collection of well-chosen stories can be very important indeed, because they may very well represent normal everyday language.

A.A. What kind of story is best?

It's not so easy to find an ideal *pedagogical* story. It should be one with a balanced proportion of description, dialogue, and narrative language. That would approximately comply with Krashen's four conditions for optimal input, mentioned in Ann

Barnes's article: *Optimal input is interesting and relevant, comprehensible, in sufficient quantity, and not grammatically sequenced.*

Comprehensible: A well chosen story should be easy to read. Once the learners have read part of it and know the characters and the plot, they will get involved, and, as the story progresses, their enjoyment and interest will increase. Consequently the story will become **interesting**. Besides, they will be able to read and internalise longer and longer fragments: **sufficient quantity**. Finally, most self-respecting authors do not write **grammatically sequenced** prose.



A.A. A high proportion of your learners achieve high marks regardless of previous learning experience and less than 10% of the students fail, what is your secret?

The continuous oral practice and assessment of the pupils guarantees familiarity with the language and high levels of accuracy and fluency. The fact that they are awarded good marks for almost every intervention that they make, encourages them to keep trying and to be alert. Our students know exactly what is demanded of them and are able to revise the material at home. In the course of time I've become aware of the value of repetition, in particular at the beginning of "the performance class," when all learners are extremely keen to revise the day's lesson.

A.A. Have you modified the method over the years?

I'd rather say "improved" than "modified." I've added a few things that my original teaching lacked (for instance, Wayne Dickerson's research in Generative Phonology has enabled me to solve satisfactorily the slippery problem of English pronunciation).

I started using my system in the early 70's. Very soon I noticed how well the students were doing. But I felt

uncomfortable, because my classes didn't seem to be in accordance with the systems for teaching and learning English that were coming on. I tried other ways, but the results made me come back to my former way of teaching. In the course of time I have experienced other similar goings and comings, whenever I tried to adequate my teaching to the successive trends in fashion. Many teachers were, and some still are, prejudiced against using translation as a means of making the target language understandable to the students. But evidence in favour of this came to my knowledge: "The Cognitive Code Approach", "Psycholinguistics", "The Gume Project", Lozanov's "Suggestopedia", etc. reassured me.

A.A How do you teach grammar?

Explicit functional grammar helps to trigger off language awareness, so I include in every lesson certain relevant topics and a few simple exercises to illustrate them.

A.A. Class size has never worried you. Even with groups of 40, you achieve excellent results, why?

Well, that doesn't mean I prefer larger groups. However, if you really achieve class cohesion, it doesn't matter if you have 30 or 40 students. I normally use a technique, "the unified group," by means of which the whole of the class acts as a single person. I ask something, for example. This question is not addressed to one student in particular. Everybody is expected to work out an answer and have it ready to give it at once. Then I say the name of the pupil who must answer it. Although only one person gives the response, the linguistic process of eliciting has taken place in the mind of every single pupil. No one should raise his hand to give a response. If I let them do this, only a few of the group follow the class. This technique can be used in almost any activity: in conversation, reading, translation, error treatment, exercise correction, it's like a game and the students join in easily.

A.A. What changes would you introduce in the teaching of English as a foreign language in Catalonia?

More teaching hours. I'd rather have a group of more than 30 four or five hours a week than a group of 15 only twice a week. Every additional hour spent with a class multiplies effectiveness.

CONTRIBUTIONS TO APAC

SELF-DEVELOPMENT AND THE INTERNET _____

BY MARIA JUAN GARAU

BOYS AND GIRLS, SING TOGETHER ! _____

BY ALMUDENA FERNÁNDEZ FONTECHA

ON THE ROAD, IN THE WEB AND IN THE CLASSROOM _____

BY ANTONIO R. ROLDÁN TAPIA

A PHILOSOPHY OF LANGUAGE TEACHING _____

BY ANN FERNÁNDEZ VIDAURRETA

FROM SHAKESPEARE TO JAPANESE POETRY AND BACK _____

BY GERALDINE LABORIA

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.
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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.
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4. Try not to exceed 4,000 words. Please give a wordcount at the end.
5. When quoting or giving references include full bibliographical details: Author, Year, Book or Article and Publisher.
6. Please give your biodata at the end of the article; please, indicate if you want us to publish your e-mail or full postal address, please tell us to do so.
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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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The Internet was undeniably the most radical agent of change in the last quarter of the 20th century. It touches all our lives at many points, and its influence will continue to grow inexorably, and in probably unpredictable ways, in the 21st century.

Alan Maley, 2000

Self-development and The Internet

by Maria Juan Garau
UIB

1. INTRODUCTION

The World Wide Web has provided teachers with innumerable language teaching resources: lesson plans, ready-made activities, games, crafts, and keypals, to mention but a few possibilities. Alongside its use as a materials resource or a classroom tool, the World Wide Web offers excellent opportunities for teacher self-development. Imagine having access to the largest reference library in the world, being able to discuss your problems with foreign language teachers no matter where they are, or finding a list of teaching positions to apply for and opportunities for career advancement. However, all this information may not come all that easily to us for, as Windeatt, Hardisty and Eastment (2000: 5) have put it, "The Net is a huge, rich resource, much of it as yet unmapped. Even finding useful information requires skill and judgement." In fact, many teachers are willing to discover the potential for self-development the Net has to offer. They simply do not know where to begin. In Gavin Dudeney's words (2000: 17), "When first approaching the Web, people often feel as if they are spending a lot of time getting nowhere; clicking on link after link leads to somewhere which has nothing of interest to them, waiting minutes for large images to appear, attempting to visit pages which no longer exist, etc. [...] The fact of the matter is that there is plenty to see on the Web, it's just a case of knowing how to find it, or where to look." The present paper aims at providing teachers with a list of useful links to a variety of resource sites that will enable them to make way in their field.

Maria Juan

is currently a primary teacher trainer at the UIB. She also has experience as a secondary school teacher. She holds a PhD in English Philology.

2. FINDING SITES WORTH EXPLORING: WHERE TO BEGIN

2.1. Visiting gateway sites

As the Web is constantly changing and expanding, it is a very good idea to visit gateway sites or resource indexes, as they are also referred to. Following Teeler and Gray's definition (2000: 17), "Gateways are basically web sites with links to other resource sites, as well as superb material of their own." One of the best gateways sites for the English language teacher is Dave Sperling's ESL Cafe. It is updated regularly by Dave Sperling, who has also published an extremely useful Internet Guide (1998) for ESL professionals. Some handy gateway sites for English language teachers are:

BBC World Service: Learning English
<http://www.bbc.co.uk/worldservice/learningenglish>

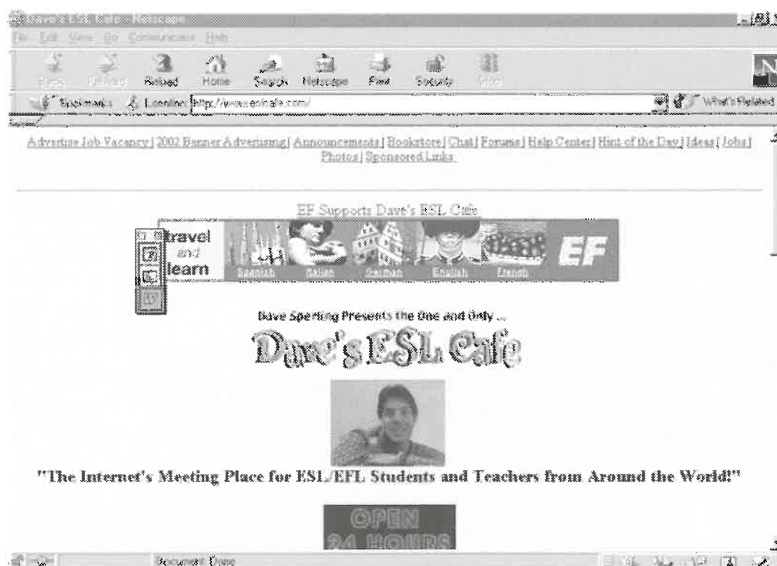
The Comenius Group
<http://www.comenius.com>

Dave Sperling's ESL cafe
<http://www.eslcafe.com>

ESL HomePage
<http://deil.lang.uiuc.edu>

The Global Schoolhouse
<http://www.gsh.org>

My Virtual Reference Desk
<http://www.refdesk.com>



A gateway site: Dave Sperling's ESL Cafe

2.2. Accessing publications

As Michael Depoe (2001: 1) has pointed out, "The proliferation of on-line journals, abstracts, indexes and computer searches has made research articles more accessible to language teachers than ever before." In this section, we present several options to locate and obtain research articles and other published resources on the Internet.

• Online journals and newsletters

Printed journals and newsletters have been one of the most convenient sources of research papers in the past. In this digital age, more and more traditional publications are offering selections from their latest issues or supplementary materials to complement them over the Web, while other publications are appearing exclusively on the WWW (e.g. TESL-EJ). Some of these journals and newsletters include:

The Internet TESL Journal
<http://www.aitech.ac.jp/~iteslj/Links/ArticleLinks.html>

TESOL Journal and TESOL Quarterly: Selected Articles
<http://www.ncbe.gwu.edu/miscpubs/tesol>

TESL-EJ
<http://www-writing.berkeley.edu/TESL-EJ>

Eflweb
<http://www.eflweb.com>

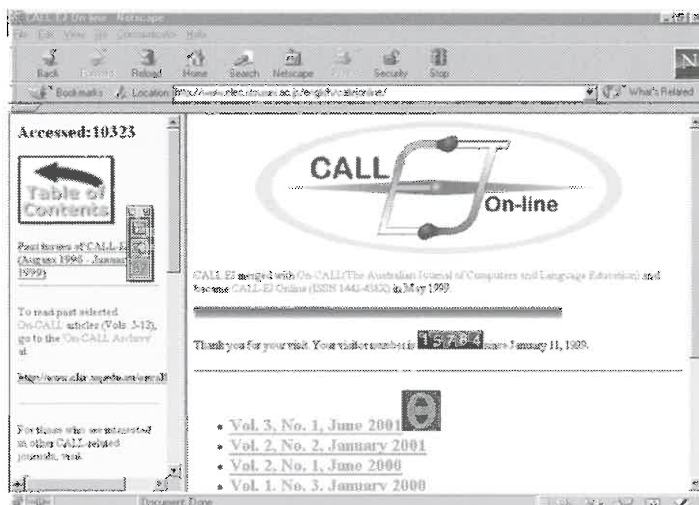
The Language Teacher
<http://langue.hyper.chubu.ac.jp/jalt/pub/tlt/>

CALL E-J Online
<http://www.lerc.ritsumei.ac.jp/callej/index.html>

Computer Assisted Language Learning
<http://www.swets.nl/sps/journals/call0802.html>

Language Learning and Technology
<http://llt.msu.edu/>

This is the home page for Call E-J Online



• **Academic databases**

We can obtain many documents from academic database sites as well. One of the most comprehensive sources for educators is The ERIC Database (Educational Resources Information Center). Its primary goal is to provide ready access to education literature. According to Bill Pellowe (1999: 3), "The ERIC database is the world's largest index to journal articles and documents in education, containing over 800,000 citations." You can run a search of Ask ERIC from the URL below and you will get summarised versions of papers with information on how to access the originals. Other online databases include Modern Language Association and Sociological and Linguistic and Language Behavior Abstracts. Of course, one can also resort to general purpose search engines such as AltaVista or HotBot.

ERIC Database

<http://ericir.syr.edu>

Modern Language Association

<http://www.mla.org>

Sociological and Linguistic and Language Behaviour Abstracts

<http://juno.concordia.ca/collections/llba.html>

• **Libraries**

Libraries all over the world are becoming increasingly aware of the importance of digitizing information. Thus, the amount of online research material available is rapidly increasing. By visiting the web sites below, one can easily have access to a large range of full-text books, catalogs and other research services.

The Library of Congress

<http://www.loc.gov>

The Internet Public Library

<http://ipl.sils.umich.edu/>

The On-line Books Page

<http://digital.library.upenn.edu/books/>

The Virtual CALL library

<http://www.sussex.ac.uk/langc/CALL.html>

• **Bookstores**

The Internet has opened up new ways of purchasing books, or other goods for that matter. There are quite a number of online booksellers at present. Some well-known ones include Amazon Books, which, with 2.5 billion titles, bills itself as "the world's largest bookstore," and Blackwell's Online Bookshop, which rates itself as "the world's finest academic bookseller." One feature of Blackwell's that comes in handy is the

way they list details of the contents of the books, either by chapter or by section. Another bookseller that we can recommend is The English Book Centre, which provides a specialist service supplying all types of ELT materials, including books, videos, multimedia packages and computer software. Whenever trying to buy something or other, remember that it is always wise to compare prices, shipping costs and availability.

Amazon Books

<http://www.amazon.com>

Blackwell's Online Bookshop

<http://www.blackwell.co.uk>

The English Book Centre

<http://www.ebcxford.co.uk>

• **Encyclopaedias**

Many of the classic reference books, including encyclopedias, grammars and dictionaries, are now available online. We can now have a direct link to our favourite reference books and, thus, from the comfort of our desktop, transform a possibly tedious reference job into a much more enjoyable task. In the case of encyclopaedias, teachers can access information on an incredible variety of subjects right from their computer. Britannica Online is one of the best, but not free. Some different options are outlined next.

Encyclopaedia Britannica

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

Encarta Online

<http://encarta.msn.com/encartahome.asp>

Free Internet Encyclopedia

<http://clever.net/cam/encyclopedia.html>

Information please

<http://www.infoplease.com>

The New York Times' opening screen



• Newspapers and magazines

Again, newspapers and magazines from around the world are just a mouse click away. Fast access to information enables teachers to keep up with current affairs in English-speaking countries at a low cost. The following might be good places to start:

The New York Times

<http://www.nytimes.com>

The Washington Post

<http://www.washingtonpost.com>

USA Today

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

The Guardian

<http://www.guardian.co.uk/>

The Times

<http://www.thetimes.co.uk/?999>

The Sunday Times

<http://www.sunday-times.co.uk/>

International Herald Tribune

<http://www.iht.com>

CNN News

<http://europe.cnn.com/>

BBC News

<http://news.bbc.co.uk>

The Reader's Digest

<http://www.readersdigest.co.uk>

Time

<http://www.pathfinder.com/time>

The Purdue University On-line Writing Lab

<http://owl.english.purdue.edu>

Guide to Grammar and Writing

<http://webster.comnet.edu/HP/pages/darling/grammar.htm>

Sentence Writing

http://www2.actden.com/writ_den/tips/sentence/index.htm

Paragraph Writing

http://www2.actden.com/writ_den/tips/paragrap/index.htm

Essay Writing

http://www2.actden.com/writ_den/tips/essay/index.htm

Cool Word of the Day

<http://www.edu.yorku.ca/~wotd>

Word of the Day

<http://www.wordsmith.org/awad/>

Word Watch

<http://titania.cobuild.collins.co.uk/wordwatch.html>

New Words in English

<http://www.owl.net.rice.edu/~ling215/>

Slang

<http://www.eslcafe.com/slang/>

ESL Cafe's Idiom Page

<http://www.eslcafe.com/idioms>

Comenius Idioms

<http://www.comenius.com/idioms/>

Idiom of the Day

<http://www.titania.cobuild.collins.co.uk/Idiom.html/>

2.3. Brushing up your English

Some teachers may think that their English is losing ground in day-to-day practice and that they somehow need to refresh their knowledge of the language. Again, the Internet provides good opportunities to do so.

• The English language

There are plenty of web sites about the English language, covering different aspects such as grammar, vocabulary and pronunciation. Some of them are listed below.

ESL Help Center

<http://www.pacificnet.net/~sperling/wwwboard2/wwwboard.html>

Grammar Help

http://www.hut.fi/~rvilmi/help/grammar_help/

The Online English Grammar

<http://www.edunet.com/english/grammar/fram-gr.html>

More Self-study Quizzes

<http://www.pacificnet.net/~sperling/quiz/>

The Grammar Safari

<http://deil.lang.uiuc.edu/web.pages/grammarsafari.html>

Phrasal Verbs

<http://www.eslcafe.com/pv/>

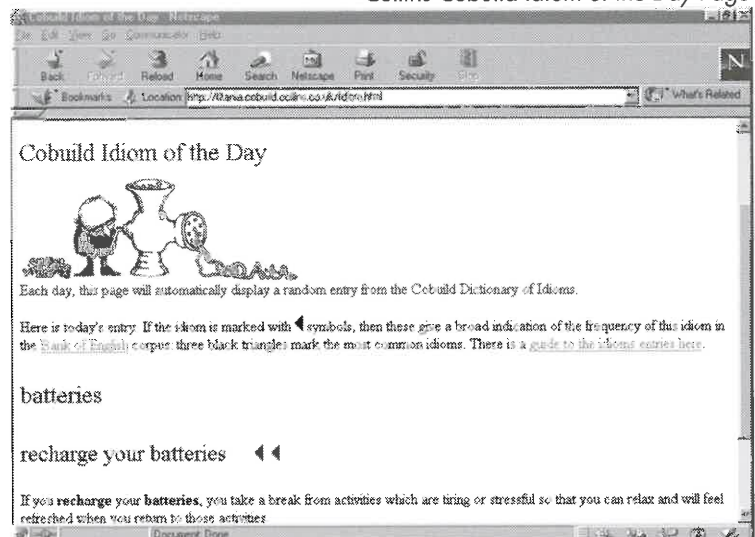
BBC World Service

<http://www.bbc.co.uk/worldservice/learningenglish/index.shtml>

Aprender-ingles.net

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

Collins Cobuild Idiom of the Day Page



International Phonetic Association
<http://www.arts.gla.ac.uk/IPA/ipa.html>

BBC World Service
<http://www.broadcast.com/bbc/>

Voice of America
<http://www.voa.gov/voahome/stremlst.html>

• Dictionaries

Dictionaries are an invaluable reference tool to the language teacher and learner. Online dictionaries are particularly useful when we need to make a specialised search and we lack the appropriate dictionary to do so. Some online dictionary URLs provide access to a large number of dictionaries. This is the case of List of Dictionaries and OneLook Dictionaries, for instance.

List of Dictionaries
<http://math-www.uni-paderborn.de/HTML/Dictionaries.html>

Netlingo Internet Language Dictionary
<http://www.netlingo.com/>

OneLook Dictionaries
<http://www.onelook.com/>

YourDictionary.Com
<http://www.yourdictionary.com/>

Merriam Webster's Collegiate Dictionary
<http://www.m-w.com/dictionary>

COBUILD student's dictionary
<http://www.linguistics.ruhr-uni-bochum.de/ccsd/>

The Longman Dictionaries
<http://www.awl-elt.com/dictionaries/>

Roget's Internet Thesaurus
<http://web.cs.city.ac.uk/text/roget/thesaurus.html>

2.4. Meeting other teachers

One of the best possible ways to foster professional development is by meeting other teachers and exchanging experiences and information, both at the regional and international level.

• Associations

More and more teacher associations are becoming available online, and our local association, *Associació de Professors d'Anglès de Catalunya*, is no exception. In fact, it has recently updated its web site, with the incorporation of a new APAC membership card to gain access to specific sections. On a web site of this kind, you may find updated information about a forthcoming event or a list of EFL resources.

The British Council
<http://www.britcoun.org/>

IATEFL
<http://www.man.ac.uk/IATEFL/>

Spain TESOL
<http://www.eirelink.com/tesol-sp/>

APAC
<http://www.apac.es>

A mailing list is basically an e-mail discussion group on a single subject (e.g. testing, second language acquisition, ESP, etc.). To join the list you need to follow the specific instructions given and send a 'subscribe' message. If you do not want to participate in that discussion group any more, you will send another message to 'unsubscribe'. Mailing lists are a convenient way to be in contact with other teachers, but you should be careful not to subscribe too many of them as they could clutter up your e-mail system with unwanted messages.

ESL Email Connection for Teachers
<http://www.pacificnet.net/~sperling/guestbook.html>

TESL-Listserv
listserv@sunysb.sunysb.edu

NETEACH-Listserv
listserv@raven.cc.ukans.edu

• Online help

You can get online help and have your own EFL questions answered at the following addresses:

ESL Discussion Center
<http://www.eslcafe.com/discussion/>

ESL Question Page
<http://www.pacificnet.net/~sperling/q.html>

3. CONCLUSION

The immense ongoing growth of online resources for teachers has greatly enlarged the possibilities of teacher development available at our fingertips. The present article should not be taken as a comprehensive survey of what the World Wide Web has to offer in this connection, but rather as a starting point for teachers who wish to embark on a discovery journey or simply update their knowledge of current Internet resources. Whatever their aim, they should judge the information they come across critically in order to select reliable and valid material.

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- Teeler, D. and P. Gray. 2000. *How to Use the Internet in ELT.* Harlow, Essex: Longman.
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Abstract

In this article we describe a possible way to teach co-education through songs in the English Language Classroom. By making use of the method Content and Language Integrated Learning (CLIL) we describe part of our own experience in developing a programme of activities with songs around the cross-curricular theme of co-education. The article provides the English Language teacher with some hints on how to devise his/her own activities based on authentic materials and making use of the possibilities offered by present-day technology. Apart from the description of our own experience, part of the article is devoted to justifying the introduction of CLIL methods, co-education and songs. Besides, in its last section some of the activities devised are presented.

Boys and Girls, Sing Together!:

Teaching Co-education through Songs in the English Language Classroom¹

by **Almudena Fernández Fontecha**
University of La Rioja

Almudena Fernández Fontecha.
Degree in English Philology (University of La Rioja, 1994-1998).

Doctorate Courses (specialization in Applied Linguistics (field: Second Language Acquisition) (University of La Rioja, 1999-2000). Presently, I'm doing my thesis on the integration of CALL (Computer Assisted Language Learning), CLIL (Content and Language Integrated Learning) and Cross-curricular Themes (Temas Transversales), with a scholarship (Beca FPI) granted by the Consejería de Educación, Cultura, Juventud y Deportes of Gobierno de La Rioja (Orden 98/2000, de 9 de marzo de 2001).

What's in a song? Have you ever wondered just what it is? Lots of things. Songs are all around our lives: At home, in the car, in the street,... and also in the classroom, in the English language classroom. The combination of music and lyrics is one of the best ways to get our students in the mood for learning a foreign language.

Why not? A song is one of the best ways to convey the real features of the language taught. It becomes a sign of authenticity. Precisely this is one of the main postulates of some of the most promising foreign language methods nowadays, Content and Language Integrated Learning (CLIL).

By making use of the postulates of CLIL, in this article we show how English language songs may become an adequate material for teaching one of the cross-curricular themes proposed by the LOGSE (B.O.E. 4.10.1990): Co-education or Education for the equality of opportunities for men and women.

¹ The research undertaken to write this article has been possible thanks to the FPI grant received from the Consejería de Educación, Cultura, Juventud y Deportes of the Gobierno de La Rioja (Orden 98/2000, de 9 de marzo de 2001).

WHY CONTENT AND LANGUAGE INTEGRATED LEARNING (CLIL)?

Basically because we trust its postulates. A method that has as its main objective the communicative competence in a foreign language by means of creating a meaningful context, very much like the natural one, by making use of authentic materials, providing real communication, and looking for motivation, seems to be, at least, an interesting method.

There is still a lot of research to be done, however CLIL methods² have already been recommended by the European Commission (1995) in the White Paper "Education and Training". This is partly because CLIL-like techniques have already proved to be successful enough throughout the years in practices such as Canadian Immersion. Mohan (1986).

With regards to the teaching of grammar, one of the most attractive features of CLIL methodology is that of getting free from the "grammatical straight jacket" as Do Coyle points out (Pérez and Rosado, 2000). However, we must be aware that getting free from the grammatical side of language should not mean neglecting some kind of direct grammar instruction. In that sense, authors such as Long (1998) are proving that in order for language learning to take place more successfully some grammar instruction must take place. In our opinion, although this "focus on form" is not introduced in some of the CLIL practices, it could be taken into account to get the best results in language learning.

Apart from these aspects, against the threat that the introduction of authentic materials may be for the learner, CLIL methods make use of different resources that keep comprehension undamaged. Among them, Van Lier (1996), Mohan (1986), or Early and Tang (1991) point out the use of visual information materials, i.e. photographs, pictures, films, ..., or the use of different types of knowledge organisers such as tables, timelines, webs, cycles, among others.

Moreover CLIL allows the practice of different L2 pedagogical techniques such as, for instance, cooperative learning or task-based ways of language learning. Besides, due to their content-integration feature and their variety, CLIL methods permit teaching language through a variety of topics, e.g. a curricular subject, a contemporary topic, a particular situation, or even cross-curricular themes such as co-education.

² CLIL is a neutral term applying to a great variety of methods combining content and language. See, for instance, Brinton et al (1989) or Met (1998).

WHY CO-EDUCATION?

In 1992 Co-education was introduced by the LOGSE as one of the Cross-curricular Themes that must impregnate the curriculum and the entire school life.

Education is committed to palliating problems that currently represent a clear menace for the democratic life of citizens, and the introduction of Cross-curricular themes in the school context is one of the measures devised to achieving this aim. Thus, for instance, the introduction of Co-education in school is a necessary tool to relieve the undesired effects of discrimination present at different levels of our daily life.

Within the educational context the aim is to eradicate the current sexist attitudes in society by instilling in students the concept of equal opportunities for men and women. Nowadays, sex equality is merely a *de jure* not a *de facto* variable. It is also true that the current nature of sex discrimination is not as straightforward as in past times. Past discrimination was so evident that there was no problem in detecting it. However, present-day discrimination is invisible, unconscious and subtle, which hampers its detection to a great extent. (Bonal, 1997:23). And, although nowadays there is no legal impediment to prevent women's access to any profession, at least in western countries, cultural hindrances warn against this practice, as exemplified by the fact that a girl is not allowed to play football because of her sex. Besides, although a woman can access any profession, differences with a man in the same conditions are observed in terms of career advancement or earnings, for example. (Commission of the European Communities, 2000).

These are only some examples that evidence the underlying sexism in our society. The same happens in the school context. At this level, this covert form of sexism belongs to what is called the hidden curriculum. This term refers to the derogatory practices and attitudes such as teacher's expectations, classroom interaction, contents, language used in classroom and textbooks, among others. (Busquets et al., 1993; Rodríguez, 1998).

Therefore, it seems that teachers need to foster co-education as a kind of knowledge urgently demanded in our society since different forms of sexism are still present at different levels, e.g. language, home, media, work, school, etc.

WHY SONGS?

The prerequisite for any CLIL material is authenticity. This is needed in order to recreate the conditions of a natural context of language learning. Different types of materials are authentic. As an example, films, newspapers, documentaries, or even a British milk

bottle. Among these, we could also include songs.

Songs may be one of the most easily accessible materials for the English language classroom since they are everywhere in a non-English context. Another reason for using songs is motivation. Foreign language teachers know that in the middle of a (even hidden) grammar based syllabus songs fill most learners' expectations on what a funny or less boring foreign language classroom means.

However, it is also true that working with songs, if not organized beforehand, may mostly turn into a failure and a nightmare both for the teacher and learners. Thus, this situation is not unusual: Sleepy learners awake when the teacher appears in the classroom holding a radio cassette, everyone feels the change while the teacher goes through an inner process between excitement and fear. The situation can be solved if there exists a previous plan on working with the chosen song. Working with songs does not mean leaving everything to luck and improvisation neither to forget about the seriousness of the situation. Songs within the classroom context become serious as they are an important part of the learning process, which must be well planned and tied. Songs must be chosen according to the language structures they contain, the learners' tastes, or their meaning within the teaching of a specific topic, among others, and the activities designed should be varied and attractive for learners. So, as Murphy (1993:6) remarks, the teacher must "exploit them (songs) creatively to bridge the gap between the pleasurable experience of listening/singing and the communicative use of language".

MIXING IT ALL

The remaining part of this article is devoted to an original proposal for teaching English as a foreign language and co-education through songs for ESO students. Previous to the activities designed we will briefly describe how the process of selection, classification and design of materials took place.

Where and how to find the lyrics/songs?

In the above mentioned work we tried to find songs on the topic Co-education in order to allow the full implementation of the programme in a real classroom. However, firstly we looked for lyrics to find the song thereafter. In our search we made use of the Internet. Our main goal was to find up-to-date lyrics/songs, known by the present-day learner who would show current attitudes towards co-education-related aspects, e.g. men and women's portrayal of roles, stereotypes, etc. Therefore we checked different lyrics databases such as www.letssingit.com and websites from different artists. However, we also included other songs, such as folk songs, which describe the

problems undergone by women in the past. These lyrics were obtained from the following website: www.mudcat.org. Getting the complete song for this last type of lyrics is more complicated than getting the song for the former type, however, through the website some of the songs can be ordered.³

How to arrange the lyrics/songs?

With the aim of arranging and facilitating the study of co-education, we structured this topic into different subtopics, although many others can be devised as well:

1. Feminism, part of the ideology behind Co-education
2. Language and sexism
3. Men and women in history
4. Women all over the world
5. Men and women in the media
6. Sex-based stereotypes
7. Working:
 - A. Men and women in the labour market
 - B. Domestic work and childcare

We will add the number of each subtopic to each song so as to make its implementation easier. As the reader will see, a song may be suitable for several of these subtopics. This is the list of songs we found throughout our search:⁴

1. *Another Cup of Coffee (Mike and the Mechanics, A beggar on a beach of gold)* (Recommended Subtopics: 7B)
2. *Barbie Girl (Aqua, Barbie Girl)* (Recommended Subtopics: 1, 5, 6)
3. *Beautiful Boy (Darling Boy)* (John Lennon, *Double Fantasy*) (Recommended Subtopics 7B, 6)
4. *Boys will Be Boys (Leon Rosselson)* (Recommended Subtopics: 1, 6)
5. *Buddy X (Neneh Cherry)* (Recommended Subtopics: 1, 6, 7A, 7B)
6. *Can You Type Mary Alice? (Leslie Berman)* (Recommended Subtopics: 1, 3, 6, 7A)
7. *Different Therefore Equal (Peggy Seeger, New City Songster 15, 1979)* (Recommended Subtopics: 1, 2, 3)
8. *Father and Son (Cat Stevens)* (Recommended Subtopics: 6, 7B)

³ Nevertheless, not being able to find the complete song must not block the material design process since, with a little bit of imagination, different activities can be designed with the lyric of the song.

⁴ First, a lyrics list is included. This list consists of the following aspects: song's title, singer, album -if available-, and year -if available-. In addition, we include in blue colour the subtopics for which each song/lyric is recommended. (They are only recommendations, therefore any other possibility is allowed).

9. *Father Grumble* (Randolph, *Ozark Folksongs*) (Recommended Subtopics: 7B)
10. *Father to Son* (Phil Collins, *...But Seriously*) (Recommended Subtopics: 7B)
11. *Girls just Want to Have Fun* (Cindy Lauper) (Recommended Subtopics: 1, 5, 6)
12. *Happy Home* (Paula Cole) (Recommended Subtopics: 1, 6, 7A, 7B)
13. *Here's to the Women* (Linda, *Here's to the Women*) (Recommended Subtopics: 1, 2, 6, 7A, 7B)
14. *I ain't gonna do it anymore* (Hilda Thomas, *Make me a Pallet on Your Floor*) (Recommended Subtopics: 1, 7B)
15. *I am Woman* (Helen Reddy, *Helen Reddy's Greatest Hits, 1972*) (Recommended Subtopics: 1)
16. *I'm Gonna Be an Engineer* (Frankie Armstrong, *Out of Love, Maccoll & Seeger, At the Present Moment*) (Recommended Subtopics: 1, 6, 7A, 7B)
17. *Isn't She Lovely?* (Stevie Wonder, *Songs in the Key of Life, 1976*) (Recommended Subtopics: 6, 7B)
18. *Just Another Story* (Phil Collins, *Dance into the light*) (Recommended Subtopics: 1, 7B)
19. *Just the Two of Us* (Will Smith, *Big Willie Style*) (Recommended Subtopics: 6, 7A, 7B)
20. *Lily* (Joan Baez) (Recommended Subtopics: 1, 7B)
21. *Little Star* (Madonna, *Ray of Light*) (Recommended Subtopics: 6, 7B)
22. *Material Girl* (Madonna) (Recommended Subtopics: 5, 6)
23. *Modern Girl* (Sheena Easton) (Recommended Subtopics: 1, 7A)
24. *Our House* (Madness) (Recommended Subtopics: 6, 7B)
25. *Put Another Log on the Fire* (Tompall Glaser) (Recommended Subtopics: 1, 6, 7B)
26. *Queen of the House* (Jody Miller) (Recommended Subtopics: 7B)
27. *Respect* (Aretha Franklin) (Recommended Subtopics: 1)
28. *Rights of Woman* (*A Lady, Folk Songs and Singing Games of the Illinois Ozarks, McIntosh, 1792*) (Recommended Subtopics: 1)
29. *She's got her Ticket* (Tracy Chapman) (Recommended Subtopics: 1)
30. *That don't impress me much* (Shania Twain) (Recommended Subtopics: 5, 6)
31. *The Queen of Hollywood* (The Corrs, *Talk on Corners*) (Recommended Subtopics: 1, 7A)
32. *The Yellow Rose of Texas* (Faith Petric, *music traditional 1983*) (Recommended Subtopics: 1, 2)
33. *The War of Conditioning* (Rita McNeil, *Born A Woman, 1975*) (Recommended Subtopics: 1, 6)
34. *They Dance Alone* (Gueca Solo) (*Sting, Fields of Gold*) (Recommended Subtopics: 2)
35. *To Zion* (Lauryn Hill, *The Missed Education of Lauryn Hill*) (Recommended Subtopics: 7A, 7B)
36. *Tooralooraloor* (Irish Lullaby) (Recommended Subtopics: 2, 6, 7A)
37. *Truck Driving Woman* (Si Kahn) (Recommended Subtopics: 6, 7A)
38. *Unpretty* (TLC) (Recommended Subtopics: 6)
39. *Watch the Woman's Hands* (Paula Cole) (Recommended Subtopics: 1, 7B)
40. *Where Have All the Cowboys gone?* (Paula Cole) (Recommended Subtopics: 6)
41. *Why Bob Your Hair, Girls?* (Randolph, *Ozark Folksongs, 1927*) (Recommended Subtopics: 6)
42. *Winnie and Sam* (Peggy Seeger) (Recommended Subtopics: 1, 6)
43. *Woman* (Neneh Cherry) (Recommended Subtopics: 1)
44. *Woman is the Nigger of the World* (John Lennon and Yoko Ono, *Sometime in New York City, Shaved Fish*) (Recommended Subtopics: 1, 5, 7B)
45. *Women's Rights* (Randolph, *Ozark Folksongs*) (Recommended Subtopics: 1, 2)



How to mix it all?: A sample activity sequence

Following, a sample activity sequence showing how songs, co-education and CLIL can be mixed is presented. The activities selected belong to the subtopic 7A, *Working: Men and women in the labour market*. This subtopic was further structured into different modules or sequences of activities. The activities here described belong to a module called *Changing Roles*, which basically aims at showing the ESO learners how nowadays there exists discrimination based on sex in the field of work.

The overall structure of each module we devised consisted in sequences of activities arranged into Introduction, Core and Expansion modules, which basically correspond to pre-task, while-task and post-task activities, all of them having a material in common. Throughout the module *Changing Roles* learners would work with a song, the introduction of which would serve to work with other materials.

Here we describe two activities, one belonging to core part and another belonging to the expansion part of the module.

MODULE: CHANGING ROLES

INTRODUCTION: PLAY MY ROLE

ACTIVITY 1. A MELODY FOR A LYRIC

o Sample materials
The lyric from the list: Can you type Mary Alice? by Leslie Berman.
www.mudcat.org.

o Description
This is an atypical activity within the English Language classroom. Students will have to compose the music for a song lyric provided by the teacher. The class will be divided in three groups and each of them will try to invent a melody for each part. While composing the music students will practice pronunciation as well as aspects of connected speech, i.e. assimilation, rhythm, and linking. In this activity students do not need to comprehend the lyric. Comprehension activities will come later. On the other hand, this activity works as an introduction to the following activities of this group.
We have devised this kind of activity in order to exploit the resources of those mostly unknown songs from which we have the lyrics but they are hard to find taped. This is the case of most of the lyrics found for this part of the subtopic Working.

o Classroom organisation
Pair/groupwork

o Preparation
➤ The teacher will transcript or look for a lyric whose theme is related to this part of the subtopic, i.e. either lyrics describing women in men professions or men in women professions.
➤ S/he will divide the lyric into different parts, as s/he considers. We recommend respecting the parts of a song if it has a definite structure. In our sample, we have divided the lyric into three parts since we considered that the song Can You Type, Mary Alice? had that structure.
➤ S/he will copy each part in three different sheets. Each part will be numerated according to its place in the general lyric.

o Procedure
➤ The teacher will arrange the class into three groups. Students may choose the members of each group by themselves. **Recommended time: 2 min.**
➤ The teacher will deliver the sheets with each part of the lyric and will explain the task: S/he will inform the students that the lyrics in the sheets are parts of a general lyric. They do not need to know music or how to play an instrument, but only invent a melody for the different parts of the general lyric. It does not mind if the melodies are different. Moreover, students will have to know that, at least in this introductory phase, they do not need to understand the lyric, but if they want they can check the words in the dictionary. **Recommended time: 50 min.**

o Language skills
The main skills practised by means of this activity are writing (a lyric), reading (the lyric), and speaking.

ACTIVITY 2. AN ILLUSTRATED CROSSWORD

o Sample materials
An illustrated crossword.

o Description
In order to learn the vocabulary in the lyric Can you type Mary Alice? the teacher will provide students with an illustrated crossword. The introduction of pictures is due to the fact that the different groups into which the class is divided only know their own parts of the song. They do not know the other parts of the lyric and therefore they do not know the vocabulary in those parts.
By inserting pictures in the clues of the crossword, the words on it are put into context and students can derive the meaning of the terms in the definitions by looking at the pictures.

Among other things, the purpose of this activity is to prepare students for the subsequent activities. Knowing the vocabulary which is going to appear, the next activity will be better carried out.

o Classroom organisation
Pair/groupwork

o Preparation
As in prior activities, after reading the song's lyric, the teacher will construct a crossword with some of the most difficult and important terms. For a better result we recommend the teacher working with a computer. Our sample has been made with Jcross, a module in Hot Potatoes v4.0 Software⁵. The pictures must be illustrative enough for students to have a clear idea of the meaning of some of the definitions.

o Procedure
➤ The teacher will hand over the crosswords. **Recommended time: 5 min.**
➤ The teacher will introduce the activity. Students can work in groups. **Recommended time: 25 min.**

o Language skills
Students will comment on the meaning of the words that appear in the crosswords. Therefore they will mainly practise the speaking skill.

⁵ HOT POTATOES v4.0 by HALF-BAKED SOFTWARE. For the questionnaire sample we have used the program JBC for doing multiple-choice or true-false quizzes. The rest of the programs are JQuiz: text-entry or short-answer quizzes, JCloze: gap-fill exercises, JCross: crosswords, JMix: jumbled-sentence exercises, JMatch: matching and ordering exercises. It can be downloaded as freeware software from the following page: <http://web.uvic.ca/hrd/hotpot/>.

ACTIVITY 3. UNDERSTAND MY LYRIC

o Sample materials
A sample gap-fill.

o Description
Working with their parts of the lyric each group will leave out some words in their parts. They will devise their own gap-fill exercise to be completed by their mates.
Moreover, each group or a representative of it will sing or read their part of the lyric. By listening to them, the class will try to fill in the blanks.

This activity is the last one within the introductory group. By doing it students will have a complete command on the linguistic part of the lyric, i.e. vocabulary and structures appeared. The following part will be devoted to content objectives.

o Classroom organisation
Group/pairwork

o Preparation
The teacher will be passive in the preparation of the activity. It is the students who will take active part in the making up of the material needed, i.e. the gap-fill samples.

o Procedure
➤ Once students have their melodies finished, they will prepare a photocopy of their parts for the rest of the groups. However, they will leave out some words of the song. **Recommended time: 10 min.**
➤ Students will deliver their copies to the groups and will sing their parts of the song to the class. They can bring their instruments if they want, or they can sing the song's parts a cappella. The most important thing is to pronounce correctly for their classmates to understand them. **Recommended time: 30 min.**
➤ While listening to their mates' lyrics the rest of the students will try to fill in the blanks in their sheets. **Recommended time: 5 min.**
➤ The activity will end when all the classmates have checked how well they have performed. **Recommended time: 5 min.**

o Language skills
Reading, listening

CORE: ISN'T IT UNFAIR? THINK ABOUT IT

ACTIVITY 1. MAKING AN INFO-CARD

o **Sample materials**

A song info-card with blanks to fill in with the title of the song, the singer/author, context of the song, character(s), summary, etc.

o **Description**

This activity could be labelled as a pre-comprehension activity. It aims to introduce the students into the general meaning of the song. On the contrary, the activities in the introductory phase addressed to introduce the students into the meaning of single words, but no attempt was made to understand the general sense of the song.

In this activity students will have to elaborate cards with information out of the song/lyric. We have called them Info-cards. Each student must fill his/her own card.

o **Classroom organisation**

Individual/group/pairwork

o **Preparation**

The teacher will prepare a template with the entries s/he considers important. In our sample, 4.4.1 Info-Card, the following entries to be filled with the adequate information: Title, Singer/Author, Context, Characters, and Summary.

o **Procedure**

- The teacher will present his/her song info-card template to the students. **Recommended time: 2 min.**
- S/he will ask the students to copy the template in a paper and to supply the missing information. **Recommended time: 15-20 min.**
- After completing each card, some students will read their info-cards to the class. The class will discuss on the content of the info-card. **Recommended time: 25 min.**

o **Language skills**

Speaking, reading.

ACTIVITY 2. CHANGING ROLES

o **Sample materials**

The chosen song lyric, the info-card, and a sheet with questions of the kind: Do you think that men need to justify that they are qualified enough to apply for a job as the woman in the song does?, or Do you think that the appearance is important when applying for a job?, etc.

o **Description**

A number of students selected by the teacher will play the roles of the characters appearing in the lyric of the song Can you type Mary Alice?. After this role play the class will consider if the roles portrayed in the lyric are traditional or non-traditional. They will justify their opinions.

In a second phase of this activity the students will change the traditional roles in the lyric, i.e. the boss will be a woman and the person applying for a job will be a man. Thus, students will play these transferred roles and will comment on the new situation.

o **Classroom organisation**

Groupwork

o **Preparation**

For this activity the teacher will need the lyric of the song selected for the previous activities of this group, the info-card made by the students, and a list of questions for the students.

o **Procedure**

- The teacher will request students to play the roles of the characters in the song, i.e. Mary Alice Jones -the girl applying for a job-, and Mr. Johnson -the boss-. Sexual equivalence is required, i.e. a girl must play the Mary Alice's role and Mr. Johnson's must be played by a boy. Recommended time: 10 min.
- After the role play, the class will discuss on the roles appearing in the lyric. Students must consider and justify if they are traditional or non-traditional roles in present-day society. Recommended time: 15 min.
- The students will change the sexes of the characters in the lyric in such a way that the woman's role is played by a man and the man's role is played by a woman. Characters' names and pronouns or any other sex marker will be modified. Recommended time: 15 min.
- The students will play the new roles. Again sexual equivalence among characters and students is needed. Recommended time: 10 min.
- The class will comment on the striking results of this change of roles. The teacher can guide the discussion by delivering lists of questions as the one included in the Sample materials list 4.5.1. Recommended time: 15 min.

o **Language skills**

Reading, speaking, writing.

CONCLUSION

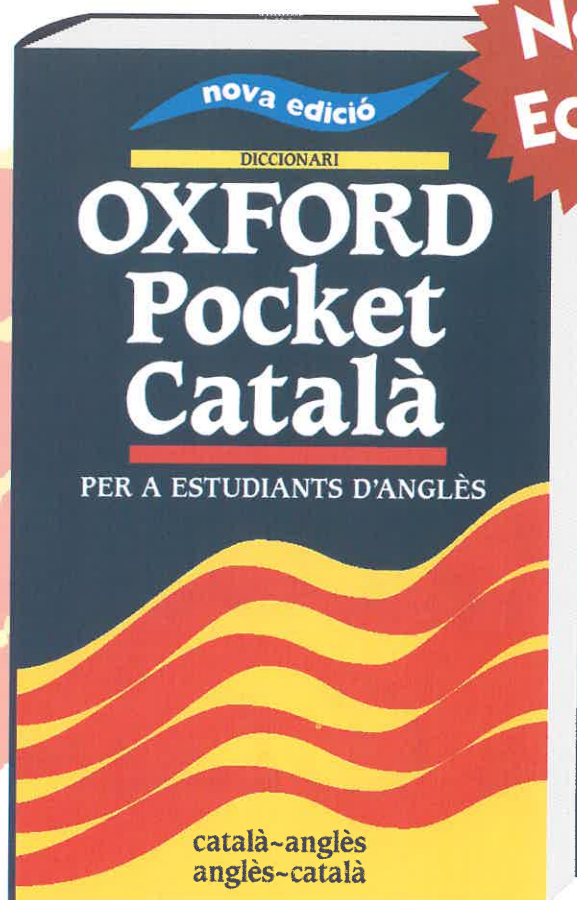
This brief article has tried to give some suggestions about how to use songs meaningfully in the foreign language classroom. Among all of the proposals dealing with the introduction of songs in this classroom, we have just tried to combine this material with the teaching of one of the cross-curricular themes, co-education.

A lot of different activities can be designed with a given song. Only a little bit of imagination and, also, organization is needed. Besides, if the design of activity sequences follows methods and techniques based on successful results in serious research, such as CLIL does, then, learning will mostly take place. That's why, from our experience, we strongly encourage foreign language teachers to devise their own activities around songs or any other authentic material. The results of a well-prepared programme not only will motivate students but also will encourage those foreign language teachers who are still afraid of modifying the traditional ways of working in their classrooms.

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Abstract

The article is an example of how to design a teaching unit in which IT is used for the learning of American culture. It consists of an imaginary trip across the USA, with stops in some of the most well-known places: New York City, Washington, DC, Memphis, The Canyon, etc.

In each stop, the learner is told to visit a related website and carry out the suggested activity. All language skills are used through the teaching unit, although most of the work has to do with reading and writing.

On The Road, In the Web and In the Classroom

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The first thing that comes to mind when reading the title is that it sounds like Jack Kerouac's novel (1957) and, somehow, it is a tribute to his inspiration. Whoever gets to know the USA dreams of travelling coast to coast, and this contribution is intended to be a learning scenario from such an inspiring journey. We are not going to repeat the journey Kerouac made himself, but we are travelling from New York to Los Angeles on an imaginary, partly internet-based, journey.

The teaching unit which follows will take the shape of a story whose leading character is a student who carries out all the tasks, which are proposed during his journey.

Objectives.

1. To learn about American History and Geography.
2. To learn about American society and its cultures.
3. To use computer technology.
4. To develop language skills.
5. To learn American English.
6. To understand authentic input.

Content.

Concepts:

- Vocabulary of roads and travel: motel, highway, interstate, etc.
- Question order
- Proper nouns (places and people)
- Linkers and past tense (for the final presentation)

Procedures:

- Understand written messages
- Produce written texts
- Produce oral presentations
- Search for information in the web

Attitudes:

- Awareness and respect for another country and its culture
- Awareness and respect for a diversity of races

Task 1.

Our student already knows the places where he is going to stop in his journey. These are the following:

- | | |
|------------------|---------------|
| MEMPHIS | LOS ANGELES |
| SANTA FE | NEW YORK CITY |
| WASHINGTON, D.C. | OKLAHOMA CITY |
| FLAGSTAFF | LEXINGTON |

Use a map of the USA and put in order, from East to West, the cities he is going to visit in his journey.

Task 2.

Before he sets off, he makes a search on the web to obtain some general information about the places he is visiting. After navigating through the following web pages, he finds out the following pieces of information. So, visit the suggested web pages and match the cities with the corresponding information.

Web pages

- <http://www.lacity.org/>
- <http://www.ci.memphis.tn.us/>
- <http://www.santafe.org/>
- <http://www.okccvb.org/>
- <http://www.dchomepage.net/>
- <http://www.nycvisit.com/>
- <http://www.flagguide.com>
- <http://www.visitlex.com/>

Information

Here is the most popular horse race track in America. It has the only coliseum, which has hosted two Olympic Games.
It's the place where the king of rock and roll lived and died.
Here you can visit Little Italy, Chinatown and Harlem by using the subway.

One of the world's natural wonders is waiting for you. The place to learn about native Pueblo Indians. There is a museum, which shows you the history of the country.
This is the place where the Land Run took place.

CITY	WEB SITE	INFORMATION

Task 3.

While he was visiting Washington, D.C., he read and heard about several presidents. He entered a public library and searched the web for information and found this useful web page: <http://usahistory.com>

According to history, put in chronological order, from the earliest to the most recent, the following presidents:

- | | |
|-----------------------|-----------------|
| FRANKLYN D. ROOSEVELT | JOHN F. KENNEDY |
| RONALD REAGAN | ABRAHAM LINCOLN |
| GEORGE WASHINGTON | BILL CLINTON |
| THOMAS JEFFERSON | |

Task 4.

Our student wanted to learn some more geography, so he decided to find out in which states were the cities he was staying in. He already knew that Washington, D.C. is the only single city that does not belong to any state, but to the District of Columbia.

Help him find the name of the states in this word puzzle.

- A _ _ _ _ _
- C _ _ _ _ _
- K _ _ _ _ _
- N _ _ _ _ _
- N _ _ _ _ _
- O _ _ _ _ _
- T _ _ _ _ _

[Please find word puzzle in document attached]

Task 5.

In his Kentucky motel room, near Lexington, he found a book of short stories in the drawer and began browsing. He stopped at a story titled I want to know why, written by someone called Sherwood Anderson (1921).

Read the following paragraph and help him answer these comprehension questions:

We got up at four in the morning, that first day in the East. On the evening before, we had climbed off a freight train at the edge of town and with the true instinct of Kentucky boys had found our way across town to the racetrack and the stables at once. Then we knew we were all right. Hanley Turner right away found a nigger we knew. It was Bildad Johnson, who in the winter works at Ed Becker's livery barn in our hometown, Beckersville. Bildad is a good cook, as almost all our niggers are and of course he, like everyone in our part of Kentucky who is anyone at all, likes the horses.

1. The boys got up:
 - (a) at noon (b) at midnight
 - (c) late in the morning (d) early in the morning
2. Where were the boys from?
 - (a) the East (b) the edge of town (c) Kentucky
 - (d) Ohio
3. Where did they want to go in town?
 - (a) downtown (b) to the race track
 - (c) to the station (d) to the edge of town
4. Which word is used to mean Afro-American person?
 - (a) boys (b) nigger (c) cook (d) black
5. The nigger was called:
 - (a) Hanley (b) Ed (c) Bildad (d) Sherwood
6. What is Bildad's main ability?
 - (a) barn worker (b) cook (c) horse rider
 - (d) stable owner
7. What do Kentucky people like most?
 - (a) horses (b) cooking (c) trains
 - (d) visiting Beckersville

Task 6.

When approaching Memphis, he turned on the radio and listened to this song by Elvis Presley. Help him divide up the letters that make up the words of the song.

Love me tender

Love me tender,
Love me sweet,
Never let me go.
You have made my life complete,
And I love you so.

Love me tender,
Love me true,
All my dreams fulfilled.
For my darlin' I love you,
And I always will.

Love me tender,
Love me long,
Take me to your heart.
For it's there that I belong,
And we'll never part.

Love me tender,
Love me dear,
Tell me you are mine.
I'll be yours through all the years,
Till the end of time.

(When at last my dreams come true
Darling this I know
Happiness will follow you
Everywhere you go).

Task 7.

As he was driving along New Mexico, he came across the following road signposts. Match the pictures to their meaning.

[Please, find attached paint document with signposts]

Task 8.

The Grand Canyon is just round the corner from Flagstaff. During his visit, he found a web site where he could enter and send postcards of the Grand Canyon by email to his friends. Try to do the same with yours.

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

Task 9.

In Los Angeles, he visited one of the high schools in the area and met four teenagers. What follow are the answers that they gave to his personal questions. Read what everyone said and try to figure out some of his questions:

Student 1

Hi, my name is Moesha Jones.
I'm 16.
I go to 10th grade classes.
I'd love to go to Africa and learn about my ancestors.
I like soccer and my favourite player is Mia Hamm.

Student 2

My family name is Cao and my first name is Xinlei.
I'll be seventeen in two weeks.
I go to Juan Rodriguez Cabrillo High School in Long Beach.
My family is from China, but we moved here from San Francisco.
I love both noodles and tacos.

Student 3

Hi, I'm Debbie Hogan
I've got green eyes and blonde hair.
My skin is fairly white, with freckles.
I'm 17.
Every summer, I go to the East coast and visit my relatives in Boston.
I love surfing.

Student 4

My name is Freddy Rodriguez
I'm sixteen.
At home, I speak Spanish to my parents.
I love basketball and I play it after school.
We go to Mexico for Christmas; that's where my family comes from.
I'd like to study in the UCLA.

QUESTIONS-STUDENT 1

_____?
_____?
_____?
_____?

QUESTIONS-STUDENT 2

_____?
_____?
_____?
_____?

QUESTIONS-STUDENT 3

_____?
_____?
_____?
_____?

QUESTIONS-STUDENT 4

_____?
_____?
_____?
_____?

Task 10.

Back home, he thought he would like to report to his classmates on his experience. Therefore, he decided to write up a paragraph and prepare an oral presentation on the cities he had visited, the monuments he had seen, the different people he had met and his opinion on issues such as motels, highways, fun times, etc.

Evaluation.

- In this unit, I learned about...
- Would you be able to write, at least, five American cities and the states they belong to?
- Would you be able to give some information about them?
- Would you be able to name, at least, five American presidents?
- Searching the web was: ___ easy
___ average ___ difficult
- Listening to the song was: ___ easy
___ average ___ difficult
- Understanding the texts was: ___ easy
___ average ___ difficult
- Producing my oral presentation was:
___ easy ___ average ___ difficult
- Answer YES/NO to the following questions:
 - In the USA, do all people belong to the same race?
 - In the USA, do most of the people come from different parts of the world?
 - In the USA, do all people have English names?
 - In the USA, do all places have English names?
 - In the USA, do all parts of the country look the same?

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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. This is a continuation and explanation of the article WE HAVE WAYS OF MAKING YOU TALK published in the 2001 September edition of APAC of News.

A Philosophy of Language Teaching (Based on Manuel Estrany's Method)

by Ann Fernández Vidaurreta

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The great success of quiz programmes on TV is that everybody likes to show how much they know and they cannot avoid getting involved. On the sofa at home, all of them are trying to beat the contestant and this trait in our characters is what makes Manuel Estrany's method work initially. It blatantly blackmails pupils into speaking and listening the whole hour, and they get positive points for almost anything to help boost their oral and written exam results. However, after using the method for a little over a term, the students realise that they have less difficulty in speaking, they have a greater command of vocabulary and their written English is much more fluent. Consequently, personal satisfaction is added to the other attractions and many pupils work far harder than is necessary because it is a rewarding experience. Personal satisfaction gives them confidence and their confidence means that they have much less difficulty in carrying out a conversation, even in front of the whole class.

How did I discover the method?

When I came to live in Barcelona, I went to Ana Aguilar to ask for help - which she gave with great energy. And she introduced me to Manuel Estrany who explained his philosophy of teaching English. I put it into practice and the immediate result was that the pupils felt great satisfaction with their achievements. I used it until the introduction of the reform, when I decided to follow one of the recommended text books, feeling that the method I had been using was politically incorrect. However, I introduced it again with 4 ESO in March the year before last. By the end of the term most of the pupils, and I myself, were convinced that they had progressed much more quickly than usual and that is why I want to share what I learnt from Manuel and Ana.

Manuel Estrany's method was discovered rather intuitively but seems to be coherent with research in second and foreign language acquisition theory. For example:

Input: Krashen affirmed that the student should have access to a rich, comprehensible and stimulating input of a difficulty level just above the level the student has reached¹.

Similarities between brains and computers: Language seems to be processed in a way comparable to the functioning of computers. As early as 1985, Ramon Ribé found great analogies between the learning/teaching processes and computers². **Learners are like computers that need to be fed to store the information, first in the short term memory, and later in the long term memory to be retrieved when necessary. Contrary to computers that need rules and instructions to organise the information, the human brain has an innate ability to organise the input received, build its own rules (turning input into intake) and producing personalised output.**

To make language more available to the learner, the input needs to be

- Comprehensible
- Interesting and relevant
- Sufficient
- Not grammatically sequenced

While teachers tend to simplify and reduce the input or to make the learning task easier **they might be starving the learner's language acquisition device.**

¹ Krashen, S.D: Principles and practice in second language acquisition. New York: Pergamon 1982.

² Ribé i Queralt, Ramon. «L'enfocament sistemàtic de l'escrit en llengua estrangera. Conceptes i experiències escolars a BUP». En *Recursos didàctics 3: L'ENSENYAMENT DE LES LLENGÜES ESTRANGERES*. Generalitat de Catalunya. Departament d'Ensenyament. 1985, pp. 29/44.

The use of the mother tongue: Paul Seligson³ in a recent interview pointed out that the use of the mother tongue can be a very efficient way of overcoming comprehension difficulties in the classroom, something that a lot of teachers have suspected (in fact it is self-evident) for a long time but have been afraid to admit!

What appears evident is that effective teaching practice, which leads to notable progress in students' proficiency, especially in the areas of oral comprehension and fluency in expression, is **contrary to some theories which have been imposed on the teacher.**

Manuel Estrany's method combines well-founded psycholinguistic principles with sound pedagogical practice that he might have abandoned if he hadn't been so tenacious. However, recent research on the efficient teacher is restoring their validity to these sound, simple, pedagogical practices.

Without further exploring the theoretical basis of the method, I simply followed the basic outlines without questioning, and I can only say that the system works; that pupils become much more proficient, and frequently the ones who are most surprised by the achievement are the pupils themselves.

Weekly organisation

Supposing you have a timetable of three hours a week, one is used as a kind of **rehearsal**, one is used as a **performance or oral class** and the third can be used for whatever is most needed - **more practise, songs, games, listenings, even grammar!** Although I use this method nearly all the time in ESO classes, it's quite a good idea to start with a 35 hour credit which is easier to control. For bureaucratic reasons it could be called a translation credit, a reading credit, a conversation credit or whatever you like!

The rehearsal

You can take almost any well-written, worthwhile text from any text book or tape script and adapt it to Manuel Estrany's method, but stories work very well. The better the quality of the text is, the better the students will be able to **interact with the text**, remember the passage and apply it to new situations. In 3 and 4 ESO we use texts of 100 - 300 words.

³ Seligson, Paul. «About the relevance of oral skills in foreign language». *Revista trimestral d'APAC*, Maig, 2001.

The following text is from *World Wide* ⁴ and it is one of the passages we used in 3 ESO. The previous week we had done a listening exercise on an interview with a grandfather. We had then adapted the tape script to the method and as complementary homework, the pupils had interviewed their grandparents (in Spanish or Catalan, of course!). When they had practised the tape script, they turned their interview into a composition in dialogue form.

As you can see, this text is in fact grammatically structured, but that is what I had to work with at the time and the pupils responded very well to the following children's comments on their lives.

TEXT FOR AN ORAL CLASS

When I was ten years old I went to work in a cotton mill. The owner used to like children because we were cheap and he paid us very little. We were useful because we could climb under the machines and clean them. I used to start work at 5 o'clock in the morning and we never stopped or sat down until nine or ten at night. Once, when I lost part of my finger in a machine, I bandaged it and went on working.

Boy, 11 years old.

When I was fourteen, I started working for a family of nine children. I used to get up and light the fire, bath them and dress them, and get their breakfasts. Then I had to make the dinner and do all the washing up; and by that time it would be teatime again. I had to put the children to bed, clean the rooms and prepare the fires for the morning, and also the parents' supper. I wasn't in bed until twelve and I had to get up at six.

Girl, 14 years old

1. Warming up

The pupils can start with a warming up exercise to get them thinking about the topic if it is new, or talking about what happened in the last episode if it is a story. Before starting this text we talked about children's living conditions in the past, using their interviews and how things had changed. For example:

"My grandfather didn't go to school. He used to work on a farm."

Read the text to them slowly and do a few comprehension checks. Yes/No questions are good for this, such as

"Did the boy go to school?"

2. Translation

Translate the text to them so that they understand every word. Then get them to translate it round the class at least twice. In all they should try to translate it seven or eight times. You can probably ask about two thirds of the class.

Following that, in pairs, they have to try to revise the passage, translating alternate sentences to each other as fast as they can until you tell them to stop. All the students should translate the whole text at least once. Obviously, the pairs can be of the same abilities or different abilities, according to what you think their necessities are at that moment. They usually find this part totally absorbing so you can go round and check or even walk out of the class and they probably won't notice. Students should revise the translation at home. To make it more entertaining, they can do it with a chronometer, to see how much they can reduce the time taken.

The translation is absolutely essential for several reasons: They learn to make almost instinctive relationships between the two languages; they find it stimulating; and above all, it helps the weaker students to catch up and know what everybody else is talking about. (In this particular text the students will probably avoid translating *used to* and *had to* in the translations, so this has to be commented on.)



3. Reading

The students as a group repeat the text after you or from the tape and you go over any difficulties until they can read it almost perfectly - two or three times, first all together and then individually. By this time, everybody in the class will probably have participated twice during the activities. It is a very economical way of getting them to practise speaking and appears to be an essential part of effective language teaching. There are a lot of English words that pupils find very amusing because of the way they are pronounced, like "literature", "naturally", or in this text in particular: "I bandaged it".

Encourage them to enjoy it and make them compete to see who can pronounce words really well. Back-chaining is a good idea for long sentences like:

"...little" / "...very little" / "...paid us very little" / "...and he paid us very little" etc

⁴ Michael Harris et al. Editorial Longman, 1998.



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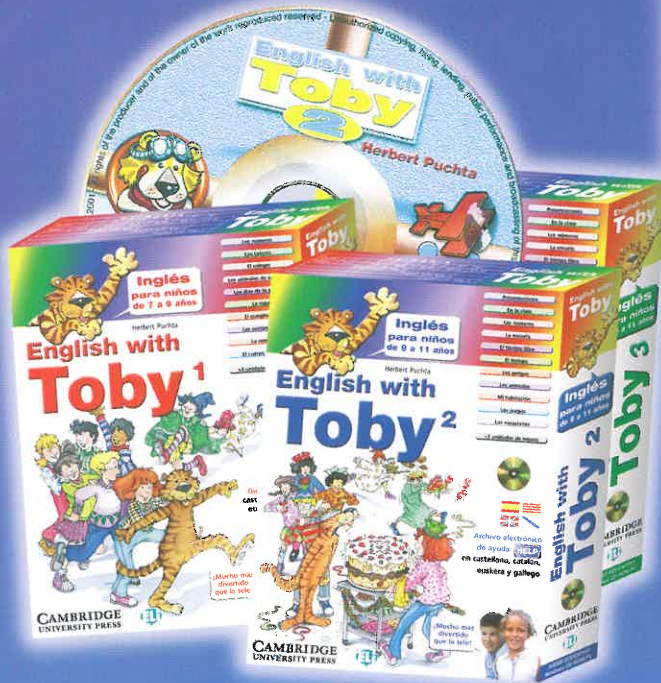


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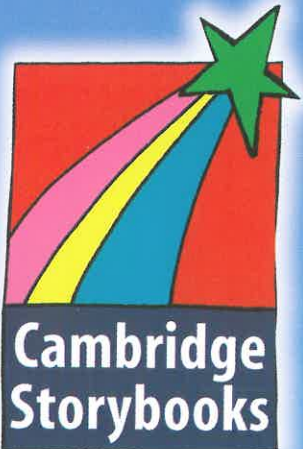
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Learning to read a text with the correct pronunciation and intonation is essential if we want students to speak fearlessly in front of the rest of the class.

4. Structures

Ask the pupils to underline certain sentences from the text that you want them to remember and if you have time, you practise them. You can ask them to repeat the sentence first in English, then say it to them in their own language, and ask them to translate it back into English by heart. In this text you could concentrate on used to, had to, could or simply past simples.

5. Answers to questions

You dictate a few questions on the text that you want them to be able to answer -in two or three sentences. They should try to make their answers as long as they can without making mistakes. They are not really comprehension questions but questions to make them **interact with** the text - as much of the text as possible - and this is the most important part of all. They are interacting with a text that they understand completely and that they feel confident about pronouncing. The result is **that they are storing it in the long-term memory, creating a mental file** to which they can return at any moment of their school life - and later - when they need a structure, a preposition, vocabulary or a conversation or essay topic. The questions would be, for example:

1. How old was the boy when he started work?
2. Why did the mill owner use to like children as workers?

It doesn't matter if the same answer is repeated with every question. The pupils will enjoy speaking in English and the weaker ones will recognise what other people are saying and feel great satisfaction.

6. Conversation

The remaining component of the rehearsal is conversation practice. At the beginning of the school year, it's a good idea to prepare a list of everyday conversation topics. They should be quite simple and you can relate them to the units in the text book if you want. You start with five or six and add a few every week. You can practise telephone numbers, spelling names, rooms of houses, habits, plans, etc.

In every rehearsal session, introduce one or two new questions and revise difficult ones. Practise making the answers "rebound" on third persons so that they use different subjects and verb forms.

- Teacher "What do you usually do after school?"
 Pupil "I usually go home and have tea. Then I do my homework."
 Teacher "What does he usually do after school?"
 Pupil "He usually goes home and has tea. Then he does his homework."

This sounds very similar to drilling, with two main differences. Firstly, the pupils know they will be rewarded for answering correctly, and secondly, the information is much more varied, because the questions change and the answers can be extremely varied and original.

In fact, in a recent lecture in Barcelona, Professor Michael Long, from Hawaii University, defended the use of drilling in the classroom and discredited the syllabi adopted by the widely used textbooks. He considers them neo-behaviourist models that include the worst of the structural method (as it puts the emphasis on the form of the language) and excludes the skill development component, so necessary, particularly in the early stages of foreign language learning.

The following questions are part of the list of Everyday Conversation Topics that I used in 3 ESO last year. I modified the list half way through the year, so that the pupils could revise certain structures, practise the new ones in the text and talk about their grandparents, who they had already interviewed. They discovered new expressions too, like

"They didn't have running water, so they had to go to a pump in the middle of the village."

EVERYDAY CONVERSATION TOPICS

Suggested answers

- 1.0 What do you usually do after school?
I usually go home...
2. What do you usually have for breakfast?
I usually have ...for breakfast./ I don't ...
3. What time do you go to bed?
4. Do you have to help at home?
5. Do you have to make your bed?
6. What do you have to do to help?
7. What did you do after school yesterday?
8. What did you have for breakfast this morning?
9. What did you do last weekend?
10. What time did you go to bed on Saturday?
11. Did you have to make your bed at the weekend?
12. Did you have to prepare any meals?
13. Did you use to help at home when you were little?
14. What did you use to do after school?
15. Where was your grandfather born?
16. Where did he use to live?
17. Did he use to go to school?
18. When did he start working?
19. How much did he use to earn?
20. Did he use to have holidays?

The students should answer with full sentences, giving a short answer first if it is a Yes/No question. With the first questions, you can include the suggested answers, so that they feel less insecure. They should answer in very loud voices, so that everybody can hear. However, if you think a pupils' answer is difficult to understand, you can repeat it to the class before the rebound question.

At the end of the class **you explain exactly what you will require the pupils to do in the performance.**

For example:

"Next week we will start with

1. Everyday Conversation Topics up to question ...,
2. I would like you to be able to translate the text,
3. read it,
4. translate the underlined sentences from Spanish/ Catalan into English
5. answer the questions."

Most of the class pay great attention during the rehearsal because they know that they could be asked to perform in the oral class and that the oral class mark is very important in assessment. They also want to perform well in front of the rest of the class. You can include any exercises of any type you want to practise in the performance, as long as the students know you are going to ask them.



A word on vocabulary.

I find exercises dedicated to looking up words in a dictionary a waste of time and that the most efficient way of learning vocabulary is to have a word list for every text I use with the meaning in the mother tongue beside it. I have tried several methods for supplying this list to the students if the text book doesn't have it. They are all very time-consuming and frustrating, **but they are essential.**

The performance or oral class

Before starting the class, you need

- 1) A class list where you can write down the marks.
- 2) A list of random numbers
- 3) A list of conversation questions
- 4) The text!

You need **the list of random numbers** so that the pupils don't know who you are going to ask. In this way, teachers are also obliged to ask the pupils who they might normally avoid because they think that the pupil in question may not be able to answer. It is very important to say the question first, wait for them to think for a second, and then say the number on the list. You want all the pupils to be thinking at the same time. Due to the random number list, the same student may be asked to perform two weeks running, so none of the students can relax, thinking that they have already done their oral test. They must study every week.

The performance must be as exciting as possible and you must make sure to keep the pace fast. Although it sounds cruel, as soon as a student starts to hesitate you must interrupt and ask someone else to go on translating or reading etc. because if you have a slow student who hasn't studied, the whole class will get bored. They all accept the situation. They see it on panel games every day. If more than three people answer incorrectly, give the answer yourself and ask them to repeat it.

It is very important to insist that **when individual students perform orally** the whole class should be trying to answer silently. If only one student is thinking, you are wasting your time. It should be like a private lesson with one student, except that thirty are mentally responding to everything you ask them.

In psychopedagogical terms it is called "Group Alertness".⁵

Procedure

- Translate the text to them once and let them ask any questions if they have doubts.
- Then read it to them - they will probably say they want to repeat it. Their eagerness to revise comes from the possibility of their being requested to perform.
- At this stage they can still clarify any doubts about translation or pronunciation

This is when the performance starts!

⁵ Davis, G. A. i M.A. Thomas. *Escoles eficaces professors eficients*, Editorial la Muralla, 1992.

There are several ways of continuing.

1. You can read out the first two random numbers from the list and ask the corresponding students to come out in front of the class. They are the first two "victims" and they will be in front of the class for about a quarter of an hour.

The next number on the random list can be a secretary. Secretaries read the numbers and they know they are safe!

In turns you ask the two victims:

1. A few Everyday Conversation questions, (5 mins)
2. To translate a short paragraph (2 mins)
3. To read a short paragraph (2 mins)
4. To translate into English the agreed sentences (3/4 mins)
5. To answer the questions on the texts. (3/4 mins)
6. To do any exercises you may feel are important.

Every time you ask the contestants(victims) a question, you can then offer it to a member of the class audience, reading numbers from the random number list. This is very important, because they listen hard all the hour and become very critical.

This is an example of the conversation routine:

<p>Teacher: What time did you get home on Saturday evening?</p> <p>Montse: I got home at 2 o'clock in the morning.</p> <p>Teacher: What time did Montse get home?</p> <p>Pupil: She got home at 2 o'clock. (pupil from the audience)</p> <p>Teacher: Do you usually get home at that time?</p> <p>Montse: No, I usually get home later!</p> <p>Teacher: Montse, tell me about your grandfather. Did he use to have holidays?</p> <p>Montse: No, he didn't used to have holidays.</p> <p>Teacher: That is not correct. This is a question for the class Can you correct the sentence...student number...12?</p>
--

Incidentally, it is said that you shouldn't correct students' grammar while they are communicating. But this kind of correction is called error treatment, where the person who makes the error is not directly penalised but is given a chance to hear the correct version. Students seem to accept the game and are careful to prepare their answers before they come!

With this exercise, you are continually practising the third person singular 's' and they will always get it right but that doesn't mean that they are all going to transfer it to other areas of English! You can also ask the class to make questions

Teacher:

Ask Montse what time she got home on Saturday.

Pablo:

What time did you get home on Saturday, Montse?

Translation and Reading

Each student is asked to translate and then read two or three sentences, for example half one of the above texts. The rest of the class is also asked to correct any mistakes either during or after the translation and then the reading. This may depend on the confidence of the pupils. If they are sure of themselves, you can interrupt them when they make a mistake. If not, it's better to wait.

Answering the questions

Each pupil is asked to answer one or two questions on the text. The answers should be perfect grammatically. You can then ask the audience to repeat or correct the answers to gain more positive points. If they are required to do exercises or answer questions, every third question can be offered to the class.

When the first two "victims" have finished, they sit down and another two contestants come out.

At this point it's important to sum up their marks and tell them the marks that they have got for each part of the test. I find this difficult to do, but they think it is very important.

2. Or: The same process with random numbers can be followed without the pupils standing in front of the class. In this case, different pupils can answer each section. This means that more pupils will be asked to speak and it is a faster way of assessing them. Four pupils can answer conversation

questions, four can translate the text, another four can read, etc.. It is a better way of checking that the whole class has studied but it is not quite as exciting! However, it is the method I am following at the moment, and it seems to be slightly more satisfactory.

Assessment

Here we come to the crunch. Due to the importance given to the oral lesson, the oral marks from the performance can be worth up to 50% of the term assessment.

Here is an example of a rather weak but hardworking pupil's term assessment.

Written tests, compositions, etc: 4.6/10

One of the problems for students of English is that this subject is very difficult to study at home alone. Learners are often at a loss when faced with the task of preparing for an exam. In this approach, pupils know exactly what they have to study because these written tests should be based mainly on the material used in the oral performance, as most of the class time has been dedicated to this. So they realise that the time they spend studying will be productive both for their oral and written performance. Sooner or later, they will become aware that the oral performance is also an excellent revision lesson for the written tests. However, it should be quite difficult to get a good mark in the written tests, so that they work on the oral class to compensate.

Oral performance: 6.6/10

All the pupils in their role as "victims" get an oral mark for their performance which, as I have said, may be 50% of the term assessment. The students in the audience win a positive point for each correct answer (a third of a decimal point) and the positive points are added to the oral mark at the end of term. The students are highly motivated and listen like hawks to what the other pupils are saying, partly because it is fun to correct people and to show how much they themselves know, and partly because they can improve their own marks.

Scoring scheme

Over the years, I have established the following categories represented below. This is an example of the pupil's oral assessment.

Conversation:	6/10
Translation:	8/10
Reading:	7/10
Sentences:	5/10
Answers:	7/10
Total:	33/50 = 6.6/10

Positive points are added to the final oral mark. If students pay attention they can earn up to nine or ten decimal points in a term (i.e. 27 or 30 positive points), increasing the oral mark from 6.6 to 7.6, for example.

The total result would be

Written:	4.6
Oral:	7.6
Average:	6.1

We do actually offer several other "carrots" and this pupil in particular might even finish the term with a "notable". Obviously his attitude and procedures are contributing to his result. This is very satisfactory, both for the pupil and the teacher, and it is politically correct! However, these procedures, due to the fact that they increase the learners' self esteem and confidence, soon lead to a great improvement in the content of the student's work and he may soon become a real "notable". It is important for the student to realise that a 4.6 is not a fail or a pass but just another component of the final mark, and this takes a lot of pressure off written exams.

You do not have to follow this system of marking, and you may find that a different system adapts better to your own personality or ideas on assessment. Other colleagues are more synthetic and use global marks for oral and written. As long as the pupils are improving and satisfied with the way they are assessed it does not matter. Anyway, the oral performance should be an important part of the whole assessment. Although good students can get over 100% in their term mark this seems to encourage them rather than make them lazy.

Observations on the performance class

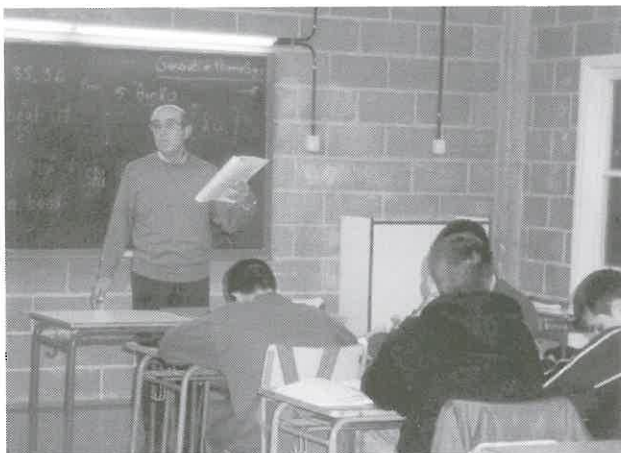
Most of the pupils in the class participate the whole hour because they win a positive point for each correct answer. They also learn to participate in the other classes because they realise that they are preparing for a performance.

At first, some of them are reluctant to participate, but in fact they soon join in when they find out that it is very difficult to fail the test. The pupils realise that they have to study every week, but they also realise that they know exactly what I am going to ask them, and that the revision they do during the performances is a very good preparation for the written tests.

One of the advantages of the system, according to the students, is that they always know exactly what they have to study. There is nothing vague or uncertain.

I also get exactly what I want, which is an hour of intense concentration, and apart from the translation, an hour in which they are really communicating in English, even though the situation is highly contrived and totally unreal. This does not affect the fact that when they really do want to communicate, they find that they can say what they want.

With very mixed groups you have to be extremely flexible with the weaker students and be sure that you have created an atmosphere of co-operation among the students. Not only do most of the weaker students realise that these classes are a way to improving in a subject that defeats them in written exams but some pupils who have dropped out start joining in again because they feel more secure.



Other Activities

In every performance session, and in fact almost every day, Manuel dictates part of the text and also asks his students **to dictate** the texts themselves, which they do by heart, one of them writing on the board and the others taking turns to dictate. He also invents parallel texts, written in Spanish or in Catalan which are similar to the original. The pupils translate a few lines every week and then they correct the exercise in class.

One of the most difficult parts of teaching any subject is to convince students **to transfer** their knowledge from one lesson, subject or even grammar point to the next. It is important to insist, taking the text above, for example, that students are not studying how one little boy lost his finger in a machine (which is what they will remember best) but how to talk about life in another century, or just events in the past, and that they should be able to summon up the expressions

and the structures in a similar situation. You can check with them by asking them how they would start preparing a **composition** about life in ancient Egypt; which text from their mental file they would use, and to make a list of ideas. They can probably tell you the number of the lesson that the text originally came from and the structures they practised the first time they studied it!

Obviously, compositions on similar subjects are a good way of encouraging transfer. **Class debates**⁶ after an oral class often work too, especially if the text was related to free-time activities, sports, the environment, etc.. They have got all the vocabulary and the sentences they need in order to speak about that particular area of English.

Conclusion

The method **might** sound a little unwieldy, but in fact in class, **as most of the external observers have agreed**, it is quite simple to organise and great fun for the students and the teacher. To begin with, classes should be very well prepared. However, once you have become used to the system, it needs very little preparation because you know exactly what you are going to do. Correcting time is reduced too because the oral class is a very good assessment of how much your students are studying and you are constantly checking their progress. You will occasionally find some nasty surprises in the written tests, especially in the grammar section. This is because some students appear to be in complete control orally whereas they have difficulty in writing. Normally the balance between the oral and written marks compensates for this.

If you decide to adopt the method, do not do it half-heartedly! You will not see the results. My email is : annfbarnes@hotmail.com and we would be delighted to hear any comment you have to make or answer any questions. I have obviously not explained everything.

⁶ Ann Barnes deFernandez, "Ways of making them talk", Revista trimestral d'APAC sept 2001

Abstract

Can we really interest our adolescent students in cultural issues and poetry? The answer is «YES» using NLP techniques and music I planned a series of lessons which led not only to genuine interest, interactive communication and the production of some very creative poetry, but also to a greater bonding and respect.

The students were astonished that culture could be fun, and I, as a teacher, was reminded yet again that English is a powerful key with which we can unlock ways to help our students to learn about themselves and the world, and in so doing become truly global citizens.

From Shakespeare to Japanese Poetry and Back

by **Geraldine Laboria**
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Take an average class of adolescent students, mention the words "Shakespeare" and "poetry" and wait for their reactions! In the space of less than a minute they usually go from being dumb-struck, sure that you have finally succumbed to the pressures of work and taken leave of your senses, to gathering mutual support from the looks and vibes of their classmates and becoming quite vociferous in their protests!

Unfortunately in today's young world it is not "hip" to like, or even be interested in Shakespeare. As for poetry..... well!! Our youngsters are being brought up in a technical, visual, consumer society where their imagination has little or no place. They can tap into all kinds of information on their computers quicker than I can make a cup of tea, which is marvellous for them, but leaves me asking the question: "What are they learning about themselves?" I have recently become very interested in NLP techniques and often experiment with my students using different VAKOG ideas and trying to get them to use both the left and the right sides of their brains by introducing music, colour, objects and other things into their lessons. Having been encouraged by their reactions I decided to plan a series of lessons using these techniques to introduce them to both Shakespeare and poetry in one go! I was mentally prepared for the negative reaction and ready to cut the lessons short if necessary, but what followed was, to my amazement, a series of enjoyable, successful lessons, which in turn have led to a greater bonding in the class.

The procedure that follows took up approximately 5 hours of class-time. It can be made shorter by cutting out some of the activities.

The class I did this activity with are 14 to 16 year-olds at an Upper-Intermediate level. It can easily be used for higher levels or some exercises simplified for Intermediate level. I did not give them a full plan, preferring to leave some of the activities as a surprise.

To begin with I just briefly said that I felt that at their level of English it was time for them to be introduced to Shakespeare and some of his work, and without waiting for the inevitable reaction I produced the video of "Shakespeare in Love", at which they all heaved an enormous sigh of relief! (The "Speak Up" version is really good for this.)

After watching the film I gave them the short biography of Shakespeare which I had written, and then we had a quick discussion about the film and most agreed that it had helped them to visualise him and his age and that it was an enjoyable way of being introduced to his work. (The film is full of lines from different plays and references to them, which could be enlarged as an activity for an Advanced group.) I told them that the film begins with a representation of "The Two Gentlemen of Verona" and let them watch again the part where Viola (Gwyneth Paltrow) is auditioning for a part disguised as a boy: "What light is light, if Silvia be not seen....etc." I gave them a copy of the speech to read and then played it again. (This speech is spoken by Valentine in Act 3 Scene 1 lines 169-187). After this I fast-forwarded the video to the scene where Viola, still dressed as a boy, is given a message by Shakespeare for Viola. The message is none other than one of his most famous sonnets : Number 18 ("Shall I compare thee to a summer's day") I gave them a copy of the poem with the Spanish translation ,(from "Grandes Poetas"), and then played them the version of this sonnet which was sung by Bryan Ferry on the CD "Diana- Tribute" (Disc one, number 6). They really enjoyed this and were amazed how Shakespeare could be brought up to date!

I followed this by encouraging a short discussion and a joint brainstorming about different themes for poetry and songs. The general feeling was that more are written about love than any other subject, and they decided that Shakespeare must have been in love with someone during his years in London! They also agreed with each other that to write poetry you had to either to be in love, had been in love or hoped to be in love in the future, and decided that they were all too young to have been inspired in this way, or in other words, no poetry would be forth-coming from them!

Undaunted, I continued with the next part of the lesson, which was to give them a copy of Adrian Henri's "Love is....". They liked this a lot, and thanks to this poem they realised that poetry can be written about anything. When I suggested that they should try to add a line or two they were happy to have a go, and saw that they could draw on their own experiences to write something creative. I was offered lines such as: "Love is funky dancing on Friday nights" or "Love is no homework and pizzas for supper". Neither would we win a prize, but the most important thing was that they were actually writing down words which actually meant something to them. When one girl came up with the line: "Love is when he compares you to a summer's day", I knew that I was getting somewhere with them.

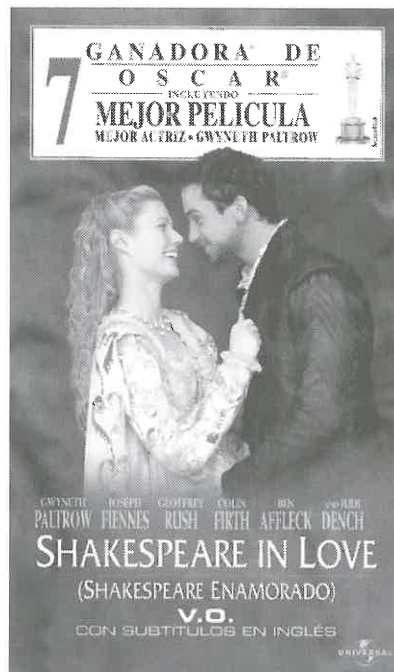
The next thing I did with this class was to have some music by Enya playing as they came in to start a new lesson. Nearly all of them recognised it and commented favourably on it. I gave them a copy of the text from the small booklet inside the CD collection by Enya called "A Box of Dreams". Before they read it themselves I asked them to close their eyes and listen while I read it to them with the music playing very softly in the background. I told them that poetry was originally composed to be recited and that it didn't matter if they couldn't follow everything, that they would catch most of the meaning, and essentially, I hoped, also catch the feeling and the idea that dreams cost nothing and are actually very good for us. After reading the text to them they read it for themselves and we sorted out any unknown vocabulary and then I read it to them again. We then had a short discussion about how poetry relates to music and in turn what sort of emotions can be felt through music.

After this I allowed them a break and asked them to leave the classroom so that I could prepare it for the next activity. I was bombarded with questions but I just told them that it was going to be a surprise, hoping that their curiosity would make them eager to continue, (which it did!) While they were out of the room I closed the blinds and placed about a dozen different coloured candles at safe points around the class. I also lit a small burner with a few drops of essential oil of lavender in it (aromatherapy also has its uses in the classroom). On each desk I put some sheets of paper and a felt tip pen, and finally made sure that there was still plenty of music left on the Enya tape. When I called the students into the class their reactions were just what I had hoped for: surprise, intrigue, curiosity, but their voices were strangely hushed as if the candle-lit room was already working its magic on them.

When they were all sitting down I told them that Enya was going to let them share her "Box of Dreams", that all they had to do was to listen to the music, feel the atmosphere and dream. They could write down anything on the paper, doodles, lines, sketches or words in any language of their choice, (it is important to tell them that they can use their mother-tongue for this because unless they have a very high level of English it is difficult for them to dream or visualise in a foreign language). Students who have pronounced Kinaesthetic and/or Spatial Intelligence love this part. I made them all understand that everything they put down on the paper would belong to them, it would remain private and personal, that no questions would be asked either by myself or any of the others (this is essential so that they feel both safe to dream and comfortable doing so). Before they started putting pen to paper I asked them to close their eyes for a few seconds and allow themselves to relax and connect with the music. I had fully expected at this point that several of them would make jokes or start giggling, but to my amazement they all took it very seriously and did what I asked.

I allowed them about 15 to 20 minutes listening time for this task. As I have already said I used a selection of Enya's music but any New Age relaxation music or classical music could be used. The tracks I taped for them were: "Willows on the Water", "Morning Glory", "Orinoco Flow", "The Sun in the Stream" and "Watermark", (possibly because of this selection a lot of their end work contained references to the sea or water!)

At the end of the allowed time I gradually turned the music down and turned on just one of the classroom lights (the return from a day-dream state must be done slowly). For about a second there was absolute silence in the class, I really could feel that they had all "travelled" somewhere in their imaginations, or experienced something, some even seemed reluctant to "return" to the class atmosphere. I asked them all to sit quietly for a few seconds and then to stretch, yawn and then stamp their feet, and finally to stand up and help them blow out the candles. At that point almost everyone started talking at once, some volunteered to say what they had imagined, some what they had thought about, and to my joy all of them said how much they had enjoyed the experience.



The next part of the class was to introduce them to the Japanese verse-form called "Haiku". This usually has three lines of 5, 7 and 5 syllables each, and the object is to express an experience or an emotion in a very concrete way. The idea of using the haiku and the worksheet were taken from a book called "Short and Sweet" by Alan Maley (Penguin). I gave them a copy of the worksheet and we looked at the haiku together and discussed all the ideas and things which it didn't say, but which were hidden among the words. The haiku I used was the same as the one in the book:

"feet in the river,
eating cool plums on the stones—
now the long climb back."

(page 18)

In groups they expanded the sentences, and also expanded all the key words like "feet", "river", "plums" etc. They added appropriate adjectives and had a game to see which group could attribute the most amount of words to each key word.

I then asked them to look at what they had put down while they were listening to Enya and from that to try to write their own haiku-style verse. I told them that it didn't have to keep to the 5-7-5 syllables, it could be any length as long as it portrayed what they had experienced. Again I reassured them that no questions would be asked but they were free to comment if they wanted to.

At the end of the lesson I asked the students if they would like to create still-life arrangements to represent their verses. The idea was met with great enthusiasm. I said that I could lend them different things, or they could bring in their own personal things.

The following lesson, which just seemed to flow naturally from the one before, they arrived full of creative ideas, plus photos, souvenirs, books and even a small piece of a bicycle chain! What ensued both surprised and delighted me. The whole class suddenly became one. I lent them pieces of different coloured cardboard, scarves and my special "Pandora's Box", which is a large box where I keep bits of everyday things from shoelaces to clothes pegs and which I use regularly in all the classes when I want some sort of "realia". I had bought them a cheap Instamatic camera with flash, and they asked to borrow a small step ladder so that they could take "aerial" photos!

At this point I took a back seat in the class and allowed them to take over. They put the Enya tape on again (for added inspiration!) and unanimously nominated one of the girls to be the "official" photographer. This girl is tremendously creative but not one of the top students as far as English is concerned, so for her it was a marvellous opportunity to shine at something she could do well and gain peer approval. They helped each other with suggestions about arrangements and colours and asked questions about the various personal objects, especially the family photos, and the amazing thing for me was that about 75% of all this communication was being done quite naturally and spontaneously in English! They all seemed to feel that their dream-journey had given them a special bond. Some who had been reluctant to speak about their experience, possibly for fear of being laughed at, suddenly opened up and discovered that they had shared a similar idea with someone else. One of the students who had missed the previous lesson asked if she could create a still-life for a phrase taken from Bronte's "Wuthering Heights" which she had read at school, and that led to her telling the rest of the class about the story, and another girl asking to borrow the video.

When the photos were developed they all set to putting the finishing touches to their creations, mounting the verse and the photo on coloured cards which they had chosen and each adding their own individual stamp. In so doing they changed a few lines of written English into a representation of themselves, their characters and their dreams.

They were all sad when the activity came to an end, but it has taught us all something. For me it brought back to mind something I heard at the APAC

Convention in 1998 during a talk given by Cathy Myers called "Teaching or Educating?". I can't remember the exact words but she said something like: "English isn't just another school subject, it's a language and through it we can teach anything. Children need to become global citizens and through English they can be helped to learn about themselves and the world around them." As a teacher I feel that through English I have been able to show some students just what they are capable of doing. Perhaps I have taken the long route, but we got there in the end and the journey

was very enjoyable. I am sure that if I had just walked into a cold classroom and demanded some sort of creative writing from a group of teenagers I would not have ended up with the results I have.

As for my students, well, they have learnt respect for each other, confidence in themselves, astonishment that they can do creative writing, even greater astonishment that most of it has been achieved by or through using English, and finally that maybe, just maybe, Shakespeare and poetry aren't quite so bad after all!

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OUR PICKS FROM THE WEB

USING E-MAIL IN FOREIGN LANGUAGE TEACHING

BY MARGARET GONGLEWSKI,
CHRISTINE MELONI
AND JOCELYNE BRANT

TEACHING ENGLISH TO YOUNG LEARNERS

BY GAIL ELLIS

THE BRAIN-FRIENDLY REVOLUTION

BY MARK FLETCHER

Abstract

E-mail, a form of asynchronous computer-mediated communication, has been called "the mother of all Internet applications" (Warschauer, Shetzer, and Meloni, 2000, p.3). Since the evolution of networks, computers can offer foreign language (FL) learners more than drills: "they can be a medium of real communication in the target language, including composing and exchanging messages with other students in the classroom or around the world" (Oxford, 1990, p.79). Indeed, FL teachers are just beginning to sense the impact this medium is having on their profession, through the careful examination and creative integration of this tool into their classes.

Using E-mail in Foreign Language Teaching: Rationale and Suggestions

by Margaret Gonglewski,
Christine Meloni
and Jocelyne Brant

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Introduction

In a single decade, we have seen many innovative ideas for the use of e-mail in the FL classroom. Because there are so many, it is often difficult to keep track of what these innovations are and how they might benefit the language learner. This article aims to provide an overview of the various uses for e-mail in FL learning. In the first section of this article, we describe the advantages that have been referred to in the literature about the use of e-mail in foreign language learning contexts. Following the explanation of the possible benefits to FL learners, we provide an overview of the different types of contexts and possibilities for communicative interaction through e-mail that have been attempted inside and outside of the FL classroom and then discussed in the literature.

Pedagogical Benefits of E-mail

Extends Language Learning Time and Place

As many researchers have noted, e-mail extends what one can do in the classroom, since it provides a venue for meeting and communicating in the foreign language outside of class. Because of the nature of e-mail, FL learners do not have to be in a specific classroom at a particular time of day in order to communicate with others in the foreign language. They can log in and write e-mail from the comfort of their own room, from a public library or from a cyber-cafe, and these spatial possibilities increase the amount of time they can spend both composing and reading in the foreign language in a communicative context. Rankin (1997) notes that the additional interaction in the foreign language provides FL learners with more input than they would be able to expect from class time, which typically amounts to not more than four hours per week in most high school or college settings.

Provides a Context for Real-world Communication and Authentic Interaction

By connecting FL speakers outside of the classroom, e-mail also provides a context for communicating with other speakers in authentic communicative situations. Interaction via e-mail lends a feeling of reality to students' communicative efforts that may seem artificial in a classroom setting. This communicative interaction is much like spoken language because of its informal and interactive nature. Yet, unlike face-to-face communication, e-mail is in written form and this can serve the language learner well. As Schwienkorst (1998) stressed, "The major advantage of written communication is ... the possibility for each learner to preserve the entire communication ..." and to have for future use "an enormous sample of his or her own efforts in the target language" (p. 125).

Expands Topics Beyond Classroom-based Ones.

Language teachers often have to follow a rigorous schedule in terms of content and/or grammatical topics to be presented and practiced in a semester or marking period. Large chunks of time can rarely be spared for free communication. E-mail gives learners an additional context for discussion that can be -- but does not necessarily have to be -- linked to topics being covered in class.

Promotes Student-centered Language Learning.

E-mail allows for communication between students in a context where the teacher's role is no longer at the center (Patrikis, 1995). In e-mail communication, FL learners can experience increased control over their own learning, since they can choose the topic and change the direction of the discussion. The end goal is to communicate with another person in the FL rather than to produce a mistake-free composition.

Encourages Equal Opportunity Participation

Beauvois (1997) reported that computer-mediated communication increased total class participation to 100%. Others have noted that students reticent to speak in face-to-face contexts are more willing to participate in the electronic context (Beauvois, 1995; González-Bueno, 1998; Warschauer, 1995).

Connects Speakers Quickly and Cheaply

E-mail allows students to communicate with native speakers of the target language without the high cost of traveling abroad (Hedderich 1997; Roakes, 1998). Before the advent of the Internet, it was not possible to communicate so immediately and so frequently with native speakers or with other learners.

Suggestions for Incorporating E-mail into Foreign Language Classes

The benefits of e-mail for foreign language learning and teaching presented above provide little fodder for debate. Indeed, most would agree that e-mail can provide a wealth of advantages to foreign language learners and teachers. In this section we present a wide variety of activities that have been used successfully by FL teachers. We have divided these activities into group and one-on-one e-mail exchanges.

Group E-mail Exchanges

E-mail offers students a practical opportunity to interact with others in the target language. Students can create their own mailing lists or the teacher can set up a class e-mail list or listserv. Allowing interested outsiders to subscribe to a class e-mail list can create additional opportunities for authentic communication with other target language speakers beyond one's own familiar classmates (Gonglewski, 1999).

Activities can be planned for use within a class or between two or more classes in different locations. Students can also join discussion forums outside of

their regularly planned course. E-mail has been described as a conversational writing medium, a crossbreed language with elements of both written and spoken language (Moran & Hawisher, 1998). Because it is separated from face-to-face contact, the high pressure of such immediate demand for production is lessened, and learners can take their time formulating their thoughts, much like they might do in written composition. As decelerated conversation, e-mail communication "provides an excellent first step to help students prepare for the face-to-face classroom discussions as well as the more carefully conceived and polished written compositions instructors ultimately expect from their students" (Van Handle & Corl, 1998, p. 129).

E-mail Interaction within the Class

When e-mail communication is kept within one class, the teacher can easily connect communicative tasks to the topic currently being covered in class and thereby extend the learners' communicative time and involvement with that topic. Instructors can design e-mail assignments as pre-class, post-class, or supplementary activities. In this section, we describe e-mail tasks that fit into these three categories.



Pre-Class Activities

Frequently it is difficult for students to engage in an activity in a foreign language class without preparation ahead of time. A pre-class e-mail assignment can take care of the groundwork and save valuable class time. Examples are given of ways in which the teacher might prepare students for writing, listening, and speaking activities.

E-mail can provide a context to prepare students for longer written assignments. The teacher can tell the students, for example, that their next writing assignment will be to write a brief biography of a famous person of their choice. Through e-mail exchanges the students can collaborate on a list of potential subjects for this assignment in order to save valuable class time.



Another way learners can use e-mail for pre-class preparation is to share background knowledge on a topic before a listening comprehension exercise. The teacher can provide students ahead of time with the subject of a listening comprehension lecture, e.g. the celebration of Thanksgiving in the United States. Before listening to the lecture in class, students can share via e-mail what they know about this traditional holiday, including their own personal experience or their questions about it.

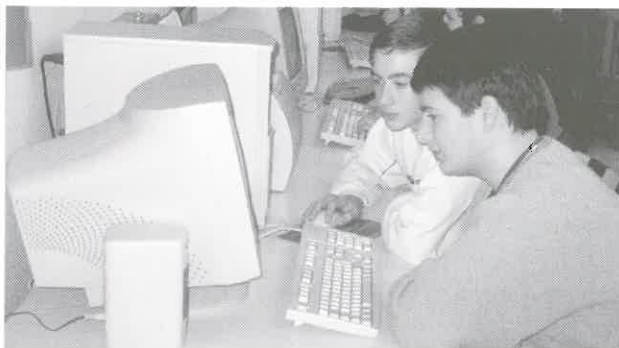
E-mail is ideal for preparing ahead of time for class discussions. Ramazani (1994) tells of an activity called "The Weekly Essay." A few days before the class meets, his students e-mail each other essays that they have written about a particular reading. In this way the students are better prepared for the class discussion of the essays. Ramazani (1994) uses another e-mail activity to prepare his students for class ahead of time. He asks them to submit short, one-sentence summaries of a reading. Next he organizes these ideas on a handout that he then uses in class for both brainstorming and stimulating class discussions.

Similarly, the teacher can assign a debate topic and ask the students to begin to discuss it via e-mail. When the time comes to form debate teams in class, the students will already have a satisfactory understanding of both sides of the issue and will be able to make a more informed decision about where they stand.

Post-Class Activities

Teachers can create e-mail assignments to reinforce or extend what students have done in the classroom. This encourages students to revisit class discussions, giving them the opportunity to reiterate or clarify opinions expressed in class or to offer an opinion they were not prepared to express in class. In post-class e-mail activities, students can also utilize new vocabulary or structures that they were exposed to in class. Here we provide some sample activities following this line of thought.

Bauman (2000) provides an example of how he extended a conversation activity into a second class session by using email between classes. During the first class session, he gave his students a handout in which three criminal cases were described (including details of the crimes and suspects). In small groups the students discussed the cases and reached a decision as to the appropriate punishments for the suspects. As homework, he asked each student to write an original case and send it to him via e-mail. He then e-mailed two cases to each student with instructions telling them to study the cases and to decide the punishments before coming to class. In the second class session, students who had received the same cases got together and discussed their judgments and tried to come to an agreement as to the appropriate punishment. Overall, Bauman found the e-mail option effective. He writes, "By exchanging material between class, both the writing of material and the initial judgements about the material are done outside of class" (Bauman 2000, p. 55). Through such exercises, valuable class time is saved for face-to-face interaction.



Manteghi (1995) suggests another e-mail task to build on an in-class reading task. Students in her German class first read and discussed a German fairy tale, its features and linguistic structure. They then collaboratively created a fairy tale via e-mail, each student composing a new portion and adding it to the tale as his turn came. Here, a cooperative writing was made easy through this electronic medium, since writers could simply add their own text to the bottom of the story they received via e-mail and then forward it.

Supplemental Activities

With e-mail, teachers can assign supplemental activities for which students are responsible but which are not directly linked to class activities.

One such supplemental learning activity is a reading circle. Many teachers like to encourage their students to do as much extensive reading outside of class as possible but find that there is not enough class time

to discuss the readings. A solution is to have the discussion take place outside of class via e-mail. The teacher can divide the class into small e-groups of four or five students each. Then the students are given a reading (groups may be given the same or different readings). After they have completed the reading (e.g., a magazine or newspaper article, a poem, or a short book) or a part of it (e.g. a chapter of a book), they can e-mail their reactions to it to the other members of their e-group (Ron Corio, personal communication).

MacNeill (2000) has his students submit weekly summaries of news stories to a class e-mail list. Students share their opinions on the issues raised in the stories and relate these issues to their own experiences and/or to society in general.

E-mail Interaction Between Classes

Since e-mail makes time and space/place immaterial for fast and easy communication, teachers have also explored its use for communicative interaction between learners outside of the immediate language learning context, for example at another university, in another city, or even in another country. Such a context makes it possible to exchange ideas with a new audience and focus on communication. In this section we highlight collaborative projects between classes in different locations.

Collaborative Projects: Focus on Reading and Writing Exchange

Van Handle & Corl (1998) report on an exchange between intermediate German learners at Ohio State University and Mount Holyoke College. The students in the two institutions exchanged e-mail over the course of one semester, to "promote participation and language skill development in the intermediate level classroom" (p.130). Students were assigned readings that they then discussed on a joint e-mail list. These e-mail contributions initiated and fed class discussion in the class periods and later became the basis for written papers. Instructors noted that participation increased in the class discussions for which students had prepared via e-mail with the other class. Some additional benefits observed included increased use of risk-taking strategies in class and experimentation with new vocabulary and structures introduced in the readings. In this context, both groups were still learning German and may have felt less intimidated than they would have if they had been interacting with native speakers of German.

Corio and Meloni (1995) report on the Guidelines Net Project that linked two EFL reading/writing classes at George Washington University and Virginia Commonwealth University. The classes had a common syllabus and common textbook, Guidelines:

Strategies for Reading and Writing (Spack, 1990). Students were divided into Net Groups, comprised of three students from each university. In these groups they discussed the course readings and exchanged drafts of the writing assignments. Motivation was high because of the need to write well for a distant audience. The improvement in writing skills over the semester was clear to the instructors and to the students.

Collaborative Projects: Focus on a Joint Product

Andrew Hess of New York University designed the first "Cities Project." He brought together EFL teachers in three different US cities - New York, Washington, DC, and Richmond, Virginia. Students at each university were divided into five small groups of three students each. Each group then chose one of the following topics: Museums, Monuments, Historical Places, Restaurants, and Universities. Then each "local" group connected via e-mail with the two groups in the other cities that had chosen the same topic. These Net Groups discussed via e-mail how they would write their particular sections of the guide for their city. The students then did research for their pieces in their own cities and e-mailed drafts of their writing to their Net Groups. At the conclusion of the project, each teacher sent a photocopy of the individual city guide to the other two teachers who put all three guides together into one publication. The final product was a tri-city guide.

Two other "Cities Projects" followed. One involved EFL classes in New York, Hong Kong, Paris, Washington, DC and Trondheim, Norway (Meloni, 1995) and the other connected classes in Paris and Washington, DC (Meloni, 1997).

Ruth Vilmi, a professor of English at the Helsinki University of Technology, designed an ambitious e-mail project. Eleven teachers and 220 students from eight countries participated in the project. Students were divided into topic groups of eight students each (no more than two from the same university) and collaborated via e-mail on a research paper. Since then Vilmi has organized numerous e-mail and web projects for students around the world including the Robot Competition and the Environmental Project. (Complete descriptions of the projects that Vilmi has initiated can be found at her website:

<http://www.ruthvilmi.net/hut/>)

Junghans (1995) describes another collaborative project in which two groups of English and German native speakers jointly composed a bilingual slang dictionary via e-mail. Each group acted as the authority on its native language and learned a great deal about the target language in the process.

Independent Groups Outside of One's Class

Students can also participate in group e-mail projects beyond regularly planned intra-class and inter-class activities. E-mail lists are very appropriate for more independent student group activities and allow students to explore language and topics outside of the purview of the instructor and a carefully planned curriculum. This type of activity can link students both to other native speakers and to other learners and increases input from a variety of sources.

In 1994 Holliday and Robb created the SL-Lists: International EFL/ESL E-mail Student Discussion Lists. The purpose of these lists is "to provide a forum for cross-cultural discussion and writing practice for college, university and adult students in English language programs around the world" (Holliday & Robb, n.d.) Students may sign up for one of the nine lists that currently exist: two general discussion lists (one for low level and the other for advanced students) and seven topic lists including business, current events, learning English, cinema, music, sports, and science, technology, and computers. Teachers can sign their classes up for the lists or, with permission, students can sign up independently. Interested teachers can visit their web site at <http://www.latrobe.edu.au/www/education/sl/sl.html> for complete information.

Teachers will find the List of Language Lists at <http://www.egt.ie/langlist.html> a useful resource for a variety of foreign language lists.

One-on-one E-mail Interaction

While e-mail interaction between groups is almost always motivating and productive, exchanges between two individuals can also provide a very valuable language learning experience that is potentially--indeed, almost unavoidably -- more time-intensive and more personal. In this section suggestions are offered for one-on-one exchanges between the language learner and three possible partners: a teacher, a fellow language learner, and a native speaker of the target language.

E-mail Between the Teacher and the Foreign Language Learner

An exchange with the teacher "may serve as a transition toward the use of foreign language in a real-cybernetic-world context" (Gonzales-Bueno, 1998, p.55). Gonzales-Bueno (1998) points out that in addition to building up learners' confidence in their language skills, "the initial opportunities to interact in the foreign language via electronic communication, as offered to students by their foreign language teachers, may provide the necessary first steps to

render the learner capable of navigating the Internet autonomously in a foreign language" (p.55). Thus, the secure environment through one-on-one e-mail exchange with the teacher helps learners gain self-assurance as well as experience using electronic media in the foreign language.

Informal Messages

A teacher/student e-mail exchange can be simple and unstructured. Teachers can require that their students send them periodic e-mail messages. They must first decide on the frequency (e.g., once a week, once per chapter, twice a semester) and the content of the messages (e.g., course- or chapter-related, open). Linking the e-mail messages to course content encourages integration of new vocabulary and forms and also discourages overuse of the dictionary which can lead to frustration and discouragement. As teachers should respond promptly to the student messages, they should keep in mind how much time they would like to spend on the exchange and design the assignment accordingly.

Electronic Feedback on Writing Assignments

Teachers can offer their students the opportunity to confer with them electronically about their writing. This possibility is very useful, especially when a class meets only once or twice a week. Students can e-mail their questions to the teacher, without having to wait for the next class session.

Students can also utilize e-mail to submit their composition assignments as soon as they are finished. The teacher can then make comments and return the assignments to the students electronically. The teacher's comments may have a more notable effect on students' revising process when the feedback is received shortly after the writing is completed.

Dialogue Journals

The traditional dialogue journal carried out between teacher and student written in a paper notebook was and still is a popular way to assist students in developing their fluency in writing in the target language. The electronic dialogue journal offers the same advantages as the paper journal as well as additional ones, such as providing immediate response and saving time and paper. Teachers can require students to write one entry per week or one per lesson. They can require that the content be related to the current lesson or allow students to write on any topic they choose.

Writing only to the teacher through an e-mail journal provides a communicative outlet while keeping the language private. Gonzalez-Bueno (1998) notes that "students benefit from the advantages of a safe writing

environment to communicate their messages while maintaining a conversational format" (p. 58). Another advantage to intensive communicating individually with the teacher at the early stages of language acquisition is the extent of authentic input and corrective feedback learners receive in this context as contrasted with the type of input learners would receive from the language and content their peers might send (Gonzalez-Bueno, 1998).

While the benefits of individual e-mail exchange with the teacher are obvious, the potential problems with such intensive e-mail communication must also be acknowledged. To begin with, student-teacher e-mail interaction might give the teacher a nearly impossible amount of work (Warschauer, Shetzer, and Meloni, 2000). While the student has one partner with whom to correspond, a single teacher could have as many as one hundred, and the responsibility to answer each e-mail -- or even one per student per semester -- would quickly become a formidable task.

Furthermore, the type of communication between teacher and student is likely to be different from that between peers. As evaluator, the teacher holds an authority that may skew the relationship and arguably also the communicative interaction. Students may pay more attention to form than content, knowing that the teacher's role is often to correct form.

There are, however, other alternatives that preserve the high level of feedback and input on an individual basis.

E-mail Between Two Individual FL Learners

The word coined for the partners in this type of exchange is keypals, i.e. penpals who correspond via the computer keyboard. Teachers contemplating the introduction of keypals into their curriculum will find Robb's (1996) online article, "E-mail Keypals for Language Fluency" very useful. Teachers can assign their students keypals who are in the same class or who are in a distant location. Needless to say, student motivation is higher when the keypals do not know each other and are unable to communicate face to face.

Teachers can find keypals for their students by consulting one of the many lists posted on the Web. They can visit, for example, Kenji and Kathleen Kitao's (2000) website, "Keypal Opportunities for Students." A teacher may also have a friend or acquaintance in another location teaching the same target language to students of the same age and proficiency level and can then set up a partner exchange.

The e-mail exchange can be very closely integrated into the course by basing the topics for discussion on the content of the curriculum. The partners would engage then in discussions that would further their

understanding of course materials as well as improve their language ability. The exchanges can also be structured so that students have specific tasks to carry out with their partners that are not specifically tied to course content but that assist the language learning process and are enjoyable and challenging. Thornton (1997) suggests information gap activities. She describes one such activity: "Give each partner a different picture. Have the partners write and e-mail sentences or questions to find the similarities and differences between two pictures" (p. 73).

In the sections that follow we consider three types of keypal e-mail exchange.

(a) E-mail Between Keypals Learning the Same Target Language

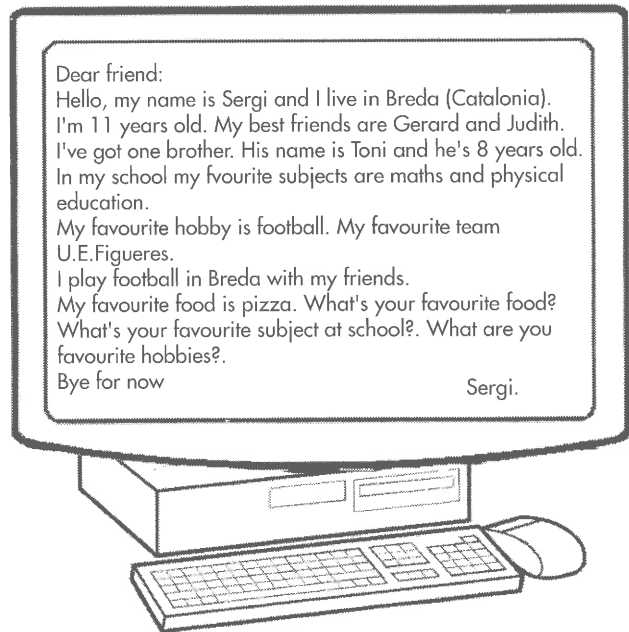
The question is frequently raised: How useful is it for learners of the same target language to engage in e-mail exchanges? Since their language is evolving, the learners will certainly make mistakes in accuracy, and some worry that they may learn each other's mistakes. In a form- or grammar-driven curriculum, where accuracy is the top priority and content is secondary, this concern may prove too daunting to the teacher for her to allow for the free communication (and error production) that can take place on e-mail.

If, however, one believes that authentic communication is first and foremost a negotiation of meaning between communicators, then it is indispensable to encourage FL learners to practice communicating with each other, in spite of their formally imperfect language, in unplanned, unscripted, unrehearsed contexts. Only in this way will students learn how to function in the language as they will eventually need to do in the foreign culture.

This same question arises in FL classrooms where instructors encourage learners to interact, asking students to form small groups for conversation, to make oral presentations, or to review each other's writing. While learners' oral and written production is not always formally accurate, learners benefit from interacting in communicative situations with other learners and, in the end, can even learn from their peers' mistakes. This holds true with e-mail. Though admittedly oral-like, e-mail is an asynchronous written medium, which allows not only for more time in preparation but also more time in comprehension. The 'frozen' language can be printed out and studied for grammatical or content-based input. In order to avoid unintelligible messages or ones with a high number of mistakes in an elementary e-mail exchange, Livesey (1995) had students print out incoming messages and write a draft of a reply that the class would rework together.

(b) E-mail Between Keypals Learning Different Target Languages: Language Learning in Tandem

To some, the ideal for a language learner is to communicate with a native speaker. Unfortunately native speakers are not always motivated to carry out an exchange with learners. While the benefits for the learner are obvious, the native speaker might question what she will gain from the experience.



A "tandem exchange" offers an interesting alternative. In this type of exchange individuals are studying each other's native language and, therefore, they play both the role of native speaker and of language learner. The most important principle of tandem learning is that the exchange must be mutually beneficial to both learners. Each learner serves as the native speaker or "expert" of the language that the other is currently learning. Therefore, using the native language is key, because in doing so, "the learner provides an important model to his or her partner. If both provide this kind of modelling, both sides benefit" (Hedderich, 1997, p.142).

In tandem exchanges learner autonomy plays an equally essential role; learners themselves decide the ground rules for the exchange, i.e., "what they wish to work on and how they want to go about improving each other's foreign language skills" (Hedderich, 1997, p.142).

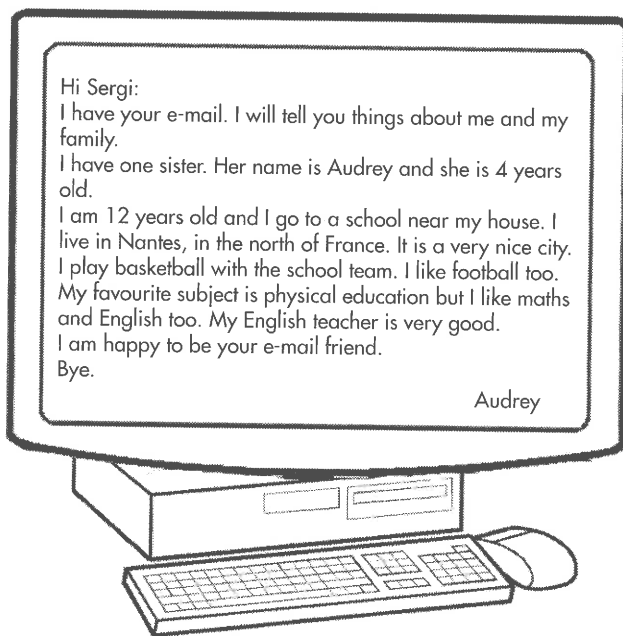
A French-English Tandem Exchange

An example of a tandem exchange is that carried out between JP, a native speaker of French living in France, and C, a native speaker of English living in the US (Meloni, 2001). The two learners met on the listserv of the French-English subnet of the International E-Mail Exchange Network (cf. Benenson,

1997; Brammerts, 1995) and began a one-on-one correspondence. They established no fixed schedule but they tended to exchange e-mail messages once or twice a week. Each message that JP and C wrote was bilingual, half in French and half in English. The focus was more on content than on form; however, they did occasionally ask each other language questions or point out recurring or irritating language errors.

An English-German Tandem Exchange

Söntgens (1999) describes several tandem e-mail exchanges that took place between British and German university level students. Responding to the difficulty students had in working autonomously, he introduces the concept of «double-tandems» which paired up two sets of partners in e-mail correspondence. While the innovations eliminated problems in typical tandem arrangements (e.g., one partner slacking off in writing), the double tandem created some confusion regarding guidelines on the order and frequency of correspondence with the different partners and who should correct whom (Söntgens, 1999).



(c) E-mail Between an Individual Foreign Language Learner and a Native Speaker

Being involved in an e-mail exchange with a native speaker may be the most advantageous type of exchange for a language learner, since, while maintaining the unrehearsed communicative context, learners receive plenty of authentic target language input from their exchange partner. In this context, the learner's comprehension can soar. In addition, teachers have reported that language learners writing to native speakers are more eager to self-correct their own grammar because the communicative aspect

motivates them to make themselves understood (Kendall, 1995).

Such exchanges can be unstructured or structured. Three descriptions of unstructured exchanges and one structured exchange follow.

Unstructured Exchanges

Spanish Learners and Native Speakers of Spanish

An individual e-mail exchange was conducted between Spanish learners and native speakers of Spanish in Mexico (Leh, 1999). The U.S. students voluntarily linked up with university students in Mexico studying math, and the topics for discussion were left up to the students. While the quantitative results of the study indicated no significant difference in the skills of students who wrote e-mail and those who did not, qualitative results indicated that the exchange motivated learners by providing personal interaction and creating a cultural connection to the target language culture. Leh (1999) strongly recommends that e-mail exchanges be integrated into course instruction so that instructors can link course content and daily class work to the questions which can be posed in the correspondence with the native speaker.

A German Learner and a Native Speaker of German

In their work entitled «Language Learning via e-mail: Demonstrable success with German,» St. John & Cash (1995) describe an individual e-mail exchange between a native German speaker and an English speaker over a period of almost six months. Prior to the study, the learner's proficiency in German was at the novice level. During the study, the learner attended a weekly German intermediate class. The e-mail correspondence was conducted only in German and developed into discussions about hobbies, work, different mentalities, stereotypes, and private lives.

The evaluation of the study is very positive, noting that the learner made enormous progress. By the end of the exchange, he had gained confidence in the target language and was able to produce longer and more elaborate sentences using idiomatic expressions in the right context and correct grammar. His style had become more sophisticated and he was no longer falling back into literal translation of the mother tongue.

The learner was also able to use the appropriate register and an increased vocabulary. He writes, It was obvious to me that I was using more vocabulary, better phrases, and I knew what I was copying (except

for typing errors on either side) was correct. The German I encountered via e-mail was harder in my opinion than that of the course, and it was never interrupted with English. Also the course was only two hours, once a week, whereas at times I was writing e-mails nearly every day (p.196).

A Learner of French and a Native Speaker of French

A learner of French in the United States engaged in an intensive e-mail exchange for a period of six weeks with a native speaker of French in Paris. The primary purpose of the activity was to improve the learner's French, in particular her fluency. No specific guidelines were given to the participants except that the exchange had to take place completely in French and that the minimum number of messages per participant per week was to be five. The focus was to be on the content, not the form. The native French speaker made no explicit corrections, only some explanations on the meaning of words were given when requested.

At the end of the e-mail exchange, a team of researchers carried out an error analysis of the messages of the learner of French. The results of this analysis showed a steady improvement of the learner's ability to communicate in the target language. The conclusions were very similar to those of the German project. The grammatical errors decreased significantly, the sentences became more complex, and the vocabulary more accurate and varied. It appears to be obvious that such an informal and spontaneous exchange of messages contributed to giving the learner more confidence in using new structures and expressions, either by copying from the native speaker or by creating her own sentences with a better feel for the language (Brant, Gonglewski, & Meloni, 2001).

Structured Exchange

Japanese Learners and Native Speakers of Japanese

Ishida (1995) initiated an e-mail exchange between native English speakers learning Japanese and Japanese teachers in training. In this exchange, the students of Japanese sent their compositions via e-mail to an individual teacher in training, who returned the essays with corrections and personal messages. Aside from increasing the motivation of the learners on both ends, this project benefited the language learners by providing them with authentic feedback from a communication partner, and it benefited the teachers in training by giving them «concrete practice in responding to students' writing» (Ishida, 1995, p.186).

Conclusion

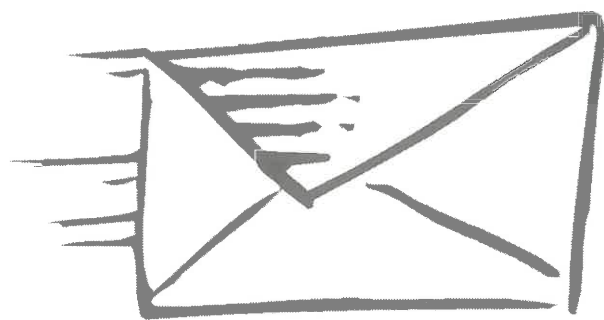
While e-mail is now already considered a relatively «low-tech» medium, it can bring effective benefits to the process of learning a foreign language. The most important benefit is its potential to offer learners opportunities for much more valuable communicative interaction in the target language than was ever possible in the traditional foreign language classroom.

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TESL Journal -



Abstract

This short article considers a number of developments that have taken place over the last decade in English language teaching for young learners, and how teachers need to be highly skilled in order to incorporate these into classroom practice.

Teaching English to Young Learners: *Reflections on a decade (1990-2000)*

by Gail Ellis

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is Head of the Young Learners Centre at the British Council in Paris and a Special Lecturer in TESOL at the School of Education, University of Nottingham. She is also a member of the Editorial Advisory Panel for the English Language Teaching Journal. Her main publications include Learning to Learn English (CUP 1989), The Storytelling Handbook (Penguin 1991), The Primary English Teacher's Guide (Penguin 1992) and the teacher's book for Pebbles a course for very young learners (Longman 1999). She is currently working on new editions of The Storytelling Handbook and The Primary English Teacher's Guide for Penguin Longman to be published in Spring 2002.

Introduction

I recently gave a talk entitled "A story-based methodology – 10 years on" at a conference in Paris for teachers and trainers of English working in the primary sector. The purpose of this short paper is not to discuss the merits of a story-based methodology, but to reflect on some of the developments that have taken place over the last decade in English language teaching for young learners (5 – 11 year-olds).

It has indeed been an active and evolving decade with the primary ELT market expanding worldwide and more and more children and teachers involved. The latest volume of the English Language Teaching Journal (No 54) alone reports on two ambitious projects to train primary teachers, the Primary English Teaching in Rural Areas (PETRA) in rural areas in South Africa and the Sri Lanka Primary English Language project (PELP). Other countries like Taiwan and Vietnam are expanding rapidly while in some countries in Europe and Latin America the teaching of English to children has been established for many years.

From a European perspective I have observed the following developments over the last decade.

Experience, expertise and confidence

The last 10 years have brought accumulated experience, expertise and confidence. This sounds an obvious point but it represents a bank of knowledge that did not exist 10 years ago when, for many, the introduction of foreign languages into the primary curriculum was a new venture. What shall I do? How do I teach children? How do children learn foreign languages? What materials shall I use? There was a general feeling of excitement in the air but also one of apprehension, bringing together primary and secondary school inspectors for the fusion of ideas and resources. Training courses were organised when and where possible and the pedagogy and practicalities of teaching children were discussed. Ten years on we witness teachers and trainers whose current practice has been informed through experimentation, reflection and modification. They are now experienced and in a position to pass on their knowledge to new teachers and learners of English.

Materials

Ten years ago there was a dearth of materials for teaching children, both course materials and teacher support material. Over the decade there has been an explosion of materials. Today there are now over 20 handbook titles from major British ELT publishing houses on the primary market ranging from more academic to practical titles. The Keltic Guide to ELT Materials 2000 lists over 40 coursebooks for children and this does not include those that have come and gone in between or those which have been written for specific markets. These publications represent a wealth and variety of resources for the teacher to choose from which did not exist 10 years ago, and with the possibility of on-line purchasing they are easily available.

Mixed ability

For any teacher of any subject differentiation is a day-to-day reality due to a variety of factors: attitudes, motivation, learning styles, ability for academic study, different world or cultural knowledge, etc. For the foreign language teacher, we have also observed a sometimes marked difference in the level of English amongst children in any one class. This is due to a greater provision of private structures for learning English (for example, the British Council's worldwide network of teaching centres), where parents send their children for additional and complementary English classes; to greater global mobility where families may



move to an English-speaking country for professional reasons and their children are educated in English; to new families arriving in a host country for political reasons from countries where English already had an established role in their curriculum. Consequently, classes consist of very mixed levels, possibly ranging from beginner to bilingual. Teachers have therefore had to develop a range of skills and the flexibility to accommodate the needs of all these children in one class.

The globalisation of English

English has become the world's global language and classroom practice reflects a greater emphasis on 'world Englishes' and other cultures. Class materials now provide images of different countries where English is spoken, and models of English as spoken throughout the world rather than just one selected model. Stories, for example, from other English-speaking cultures provide a rich resource for the teacher to develop their pupil's awareness of 'world Englishes'.

The technological explosion

The explosion in technology offers radical changes for the child learning English. CD-Roms and Internet offer interesting and fun sources for children to practise their English at school or at home. The British Council's Learn English site includes a section for children.

Variety of 'intelligences'

There has been a greater awareness of and emphasis on the different types of 'intelligences' that contribute to language learning, including the development of emotional intelligence. Ten years ago the teaching of English was often still done in a formal, conventional way which may have suited the learning style of the more academic learner where learning

was assessed only in terms of linguistic outcomes with little or no attention to social, cognitive or psychological gains. Today each child is recognised as an individual and as having the potential to learn a foreign language, as many different types of intelligences come into play. Consequently methodologies and materials are designed to develop all 'intelligences' in order to create an all-round, holistic language learner.

Intercultural awareness and citizenship

In the increasingly global world and linked to the above is a greater awareness of and emphasis of the importance of developing intercultural awareness, where the development of tolerance and empathy are high priorities in our struggle to create a more just and peaceful world. Also related to this area is the development of citizenship skills, which include an understanding of environmental and ecological issues, gender issues, human rights issues, and health and safety issues.



Learning to learn

Also linked to the above two points is the greater awareness of and emphasis on helping children learn how to learn and become more responsible for their own learning so they develop their potential as autonomous learners. This will involve helping children become aware of what they are doing in the classroom and why, in other words understanding the methodology of language teaching and learning which may differ radically to the way other subjects are

taught in the curriculum. This will allow children to express themselves meaningfully about what goes on in the language learning classroom. This is especially important in terms of accountability to parents who may be paying for their children to learn a language. It is meaningless if a child describes their language learning experience as follows, Today we played/we watched a video, we coloured. Learning to learn will help children to go beyond this phase and say why they played, watched a video or coloured. For example, Today we played a game to practice saying where things are. Today we watched a video to learn the names of, and find out about, animals in the Kalahari desert. Today we coloured a picture to learn the words for clothes. This aspect of learning is linked to the point below. Learning to learn also involves helping children become aware of the range of learning strategies at their disposal so they can select the ones they prefer and, finally, it involves helping children reflect actively on their learning so they can perceive their progress and maintain their motivation.

Parental perceptions

Ten years ago many parents perceived language learning at school as an additional subject which was 'fun' for their children. Parents now recognise the important role a foreign language can play in their child's global development as well as the instrumental role it can play in their future at school, at university and in the work place. Consequently, more and more parents are keen to support their child's learning and involve themselves in this process. A need has therefore arisen for parent courses which not only help them form realistic expectations about their child's language learning, but also to provide them with an understanding of what goes on in the classroom and why. Such a course should also provide them with practical tips on how they can help their children and therefore maximise their learning.

Conclusion

It has been an evolving and exciting decade. The teacher of English to children has become a highly skilled teacher who can incorporate the above developments into classroom practice. In short, the teacher's role has greatly expanded. With the development of the website of the worldwide survey on practice and policy in Young Learners Teaching, and its regular updating, we will be able to keep abreast of future developments in a systematic way. I look forward to the website and the next decade.

- This article first appeared in the British Council web -

Advanced Communication

NO L'OBLIDARÀS.

Un curs en què tindreu l'oportunitat de practicar l'anglès en un nivell alt, intercanviar idees i opinions, i millorar tant la part oral com el vocabulari.



TOPICS INCLUDE:

- Britain today
- Current affairs
- Europe
- News and views
- Internet
- Literature
- Presentation skills
- Films and entertainment

PER A OBTENIR MÉS
INFORMACIÓ, POSEU-VOS
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Abstract

Mark Fletcher explains what every teacher should know about the brain in order to participate in a revolution that offers teachers and learners a 'lifeline' and a 'launch pad'.

- A developing perception
- What every teacher should know
- The brain-friendly classroom

The Brain-Friendly Revolution

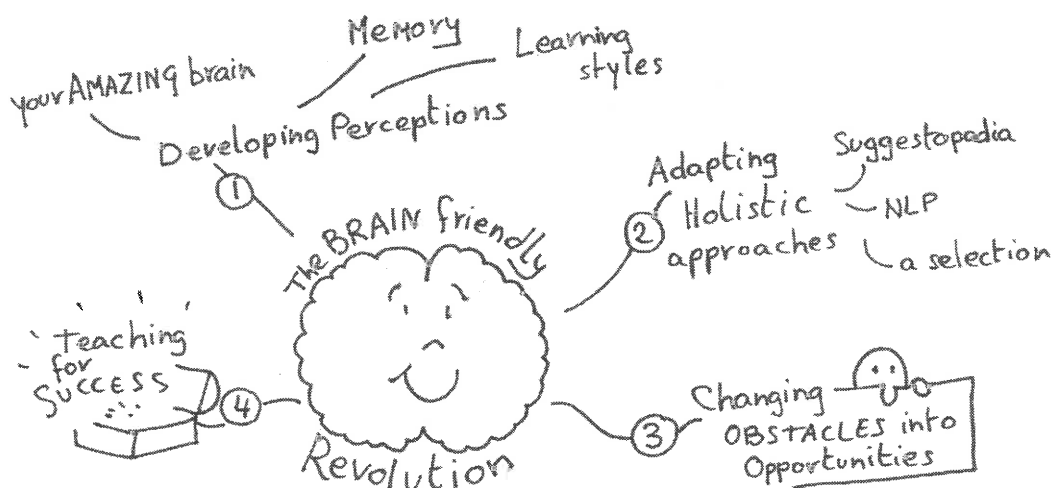
by Mark Fletcher

A DEVELOPING PERCEPTION

At last it's happening, and English language professionals are in the forefront! A learning revolution which will make use of the astonishing potential afforded by Information Technology, but which will itself be more profound, coming as it does from new understandings of our development as individuals and within our communities. We are talking about huge leaps in knowledge in such areas as:

- *the optimum time for the brain to be starting second language learning;*
- *neurological differences in the way male and female brains perceive language;*
- *different ways of presenting information so that 'blocks to learning' are overcome;*
- *much greater respect for the affective, emotional steps involved in positive encoding and memory building;*
- *the search for creative solutions to an increasingly understood range of needs.*

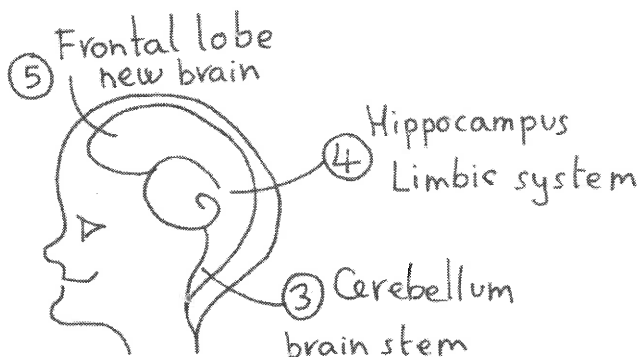
Mark Fletcher is a Director of English Experience, putting these ideas into practice in EFL and publishing 'BRAIN-friendly'® materials. He is an assessor for DTEFLA, a founder member of The Society for Effective Affective Learning and the IATEFL Teacher Development SIG, as well as a prolific author.



These changes in how we view learning and teaching, and in our expectation of what is possible, are still barely recognised by most educational bodies. Their long term beneficial implications for society have hardly begun to be considered. Such changes have become possible, however, because findings from research into how the brain works are rapidly moving into the public domain. Teachers now can apply the insights of neurologists to practical classroom situations.

Do you recall any recent article, tv or radio programme which said something important to you on this recently? For me, there was the Sunday Times 'Brainplan' series; the BBC Christmas Lectures 1994 given by Dr Susan Greenfield (Oxford University) called 'Journey to the Centres of the Brain', Paul Robertson's BBC 'Music and the Mind'; the Newsweek Feb '96 article 'Your Child's Brain', and a recent University of California study showing the power of music to improve results in mathematics and reading.

From such platforms we educators can launch the 'brain-friendly revolution'. If this sounds remote to you as you prepare tomorrow's Present Simple/Continuous contrast for unmotivated teenagers, or grab a quick coffee to get through the next hour's adult education, *stay with me!* This revolution will come because of the widespread concern about educational standards, the industry-led demand for frequent and rapid retraining at the workplace, and because we can now see how to bring it about!



WHAT EVERY TEACHER SHOULD KNOW

Let me summarise, from an enormous subject, just six points that I think every teacher should know in order to participate in the 'brain-friendly revolution'.

1 The **left hemisphere** is busily processing information logically. Sorting, analysing, regrouping and sequencing it. Perhaps for this reason the two main language areas are in the left hemisphere.

2 The **right hemisphere** meanwhile is getting lit up in response to music, to colour and patterns, to rhythm, to perceiving emotions, and enjoying the 'big picture'. Of course, the two hemispheres aren't operating totally independently, but are linked by a thick band of nerve fibres. One of our jobs as teachers is to plan lessons which get both hemispheres actively engaged and we will be considering how to do this using music, visuals and visualisation in a later article.

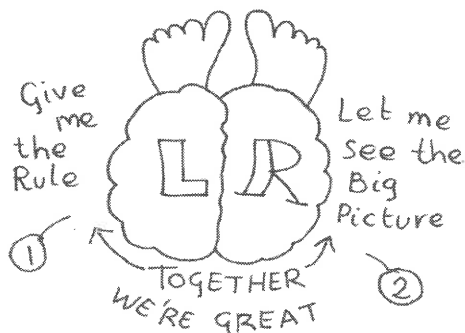
3 Taking a sideways look, the brain is roughly 2% of body weight but needs about 20% of our oxygen intake to function effectively. Probably we've all experienced taking over a lethargic, oxygen-starved, group of students. Movement built into the lesson, some fresh air, the opportunity for the brain stem or **reflex brain** at the cerebellum to raise the heart beat and get oxygen to where it's needed will relieve the stiffness and tension caused by sitting still, and greatly improve concentration levels.

4 The brain selects what it wants to remember on the basis of emotional impact, and the **hippocampus** seems to have a key role in linking memory and emotion. Improving memory of target language is one of the things we language teachers are constantly working for, so emotion is important.

It is not necessary for every exercise to become an emotional experience to equal the final act of Hamlet, although a little drama can be very usefully worked into most language learning activities. But what is necessary is an ongoing process of 'self investment', each learner feeling that the exercise has a meaningful purpose, that they can contribute something, and that their contributions will be valued.

In a learner-friendly classroom group support will enable mistakes to be seen as steps on the learning ladder, not as demonstrations of stupidity.

Anxiety is a great inhibitor of memory, and fear of making mistakes, or of ridicule, can trigger a 'fight or flight' reaction leading either to disruptive behaviour or opting out. The **limbic system** of the brain is a key one in learning. At a basic level students need the emotional security of 'knowing where they are going', to be sure that if they miss something it will be recycled again later.



5 The **frontal lobes**, vastly more developed in human beings than in other creatures, operate in planning and in behaving appropriately towards others. It's the part of the brain which says 'Thank you for the input. Now I'd like to have a go and do something with it for myself'. It's going to enjoy genuine communication activities and problem-solving tasks.

6 The way our brain operates best to learn something new defines our **learning style**. As a teacher (and almost by definition someone who has adapted successfully to instruction in subjects which interest you) think a little about the teaching styles of your teachers in those subjects where you made *little* progress at school. Is your assessment of chemistry

or physics or economics as 'boring' or 'difficult' actually caused by frustration at not receiving information in a form which you can process easily? We all operate a mixture of visual, auditory, and kinesthetic learning styles (and some others) and we've all met students with strong preferences 'Write it on the board please', 'Shhh. I want to hear that again', and those who like to move, make, or 'do' things as they learn.

THE BRAIN-FRIENDLY CLASSROOM

Mis-match between limiting or dominant methods will set up all sorts of barriers (see *limbic system*) and we should strive to present a package so comprehensive that no one will feel excluded. Here I must apologise to everyone reading this linear text who would be happier *listening* to a dramatised version on cassette, *piecing it together* as a jigsaw, or slowly *chewing it!*

A 'brain-friendly' lesson should seek to call into play rather more than the 4-10% out of the hundred billion or so brain cells that we generally use, and to stimulate them into firing off electrical signals making marvellous and massively intricate chemical connections with each other.

Practical ways to do this and so develop memory networks are: using *music* to develop the right hemisphere in support of the left; colour marking to send *differentiating* and *emphasising* signals to the brain; *linking words* to visuals; providing '*sorting*' games; teaching study skills such as *non-linear note taking* (the brain holds onto information as pictorialised ideas); introducing periods of quiet *reflection* when information can be sifted and processed without the pressure of question and answer; supportive but challenging pair and group work to develop feelings of making a positive contribution; a variety of techniques for *recycling* new language; and reviewing what is to be learned before going to sleep.

These are some of the areas we shall explore in forthcoming issues of **English Teaching professional** in order to raise the ceiling of expectation for both teachers and learners. Our world increasingly demands flexibility in the workplace and in the home, and the ability to acquire new skills fast. It also threatens to pull us in so many directions simultaneously that we come to pieces! **Brain-friendly** learning and teaching offers us a lifeline and provides a launch pad to improved learning.

- This article first appeared in ENGLISH TEACHING professional issue 1 (2/3/4) October 1996 (Jan.1997 / April 1997 / July 1997) -

ELT CONVENTION 2001

MAKING SENSE THROUGH NLP _____

BY TOM MAGUIRE AND NÚRIA DE SALVADOR

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

BY MARIA GONZÁLEZ DAVIES

BOOK REVIEWS

AFFECT IN LANGUAGE LEARNING _____

EL TRABAJO EN GRUPO _____

SUCCESS OVER STRESS _____

DIARY OF A LANGUAGE TEACHER _____

It is this difference that is the subject matter of Nlp (Neuro-Linguistic Programming). Nlp has been accurately described as “the study of subjective reality”, meaning the study of the way in which we interpret our world, in short the way in which we think. Now that is something which can be of use to an educator!

The Nlp model sensibly suggests that we make sense of our world through our senses. It says that we interpret things in Visual, Auditory, Kinesthetic, Olfactory and Gustatory forms, VAKOG for short. This means that in order to make sense of our world we translate it into internal pictures, sounds and feelings, principally, and to a lesser degree, smells and tastes. These internal senses, however, are not just fun ways of thinking, they represent the building blocks with which we construct our particular map of reality. This is the exciting part of Nlp: not only do we know how we build our internal worlds, but, though knowing, the possibility opens up to us of reconstructing our reality using our own building blocks. If we can understand how we build our realities then we will also know how to change them and rearrange them to suit our purpose. This is the interesting part for people who deal with people, like teachers.

“Our individual interpretations of reality are on different wavelengths. It is this difference that is the subject matter of Nlp.”

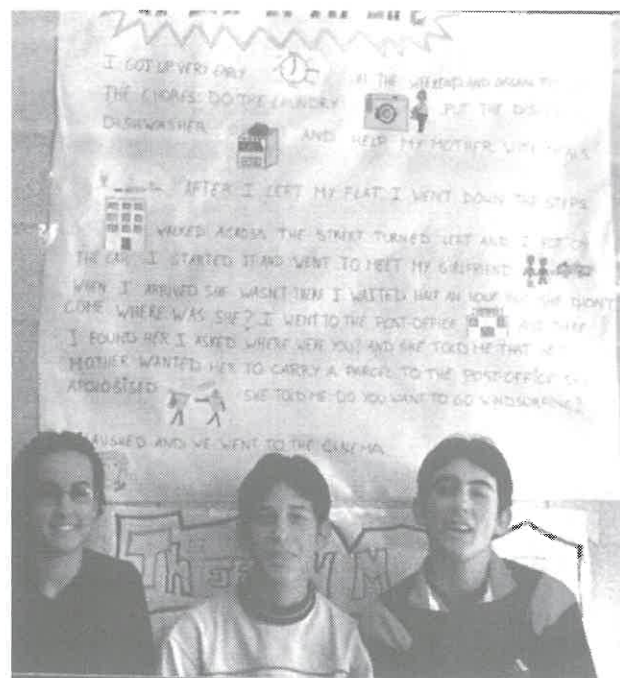
So how then is it possible to put this to use in a classroom?

Núria Salvador normally reserves the last part of the year for revision of all the work done. Last year she did this again with her students, a rather low-ability group. In order to make sense to as many students as possible she wanted to incorporate the three main perceptual systems. She opted to have them draw group Mind Maps as the principal expression of their revision because these involve using the main representational systems. The students drew (kinesthetic activity) a Mind Map (picture), discussed it and then presented it orally to the class (auditory skills). Cooperative learning techniques helped the learning along since pupils were divided into mixed ability groups.

The mind maps are the main reference points for the more detailed work that comes next but which also includes learning in the visual, auditory and kinesthetic representational systems. The first activity is to create posters on the most relevant grammar points covered. This engages the kinesthetics in a productive way,

allows discussion between students and is a visually colourful way of seeing grammar. These posters are then hung above the blackboard so that everyone can see them.

Vocabulary is revised through the use of flashcards, something familiar to the learners since Núria used them weekly to review the vocabulary learned. All the flash cards accumulated throughout the year are brought to class and randomly reviewed. Learners have seen all of them before and have already been tested on them. Flashcards introduce an element of fun to memorising vocabulary and help students to relate spelling and phonetics. Another revision technique is introduced through drawing visual illustrations of the vocabulary. Learners are asked to draw all the words on the flash cards on a different piece of paper. A bonus is given to the learners who draw more words. If they are not good at drawing it does not matter, but they should be quick and clear. The words they have drawn are written on the back of the piece of paper. This activity ensures that the practical drawing exercise relates directly to the visual stimulus of the written word enhancing memorising through the use of all three basic representational systems.



Finally the grammar and vocabulary is put together in a story written by the pupils and later read out to the class. Twelve drawings are handed at random to each group. Using these drawings, which they can now paint or improve, but not change, they have to write a story that makes sense, remembering to apply the grammar that they have explained in the grammar posters.

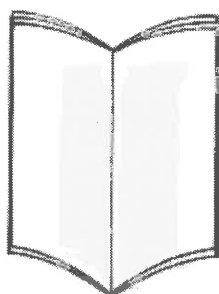
Abstract

NLP and mindmaps can help pupils and teachers make sense of their learning. We will show practical ways of using these tools to help your students learn better how they learn, by making sense of their English class. As an end of term activity learners are asked to complete mind maps on what they have learned in the English class. Then they engage in creating posters reviewing the grammar learnt and writing a meaningful story-collage.

Making Sense Through NLP

by Tom Maguire and Núria de Salvador

Do you know those trick drawings that can represent two things at the same time, depending on how you look at the illustration?



What can you see: the open book facing inwards or outwards?



Which can you see now – a duck or a rabbit?

The visual ambiguity of these ink drawings illustrates, in a fun way, just how subjective our perception of reality is. Some of us see the old hag first; others the young woman. Neither of the interpretations is “correct”, of course. Both of them are.

Now just imagine for a moment that we extended this small visual ambiguity to differing interpretations of sounds, smells and tastes. Then we also extended the content of our comparisons to any reality we could take in with our senses. It would get progressively more difficult to agree because our individual interpretations of reality are on different wavelengths.

Núria de Salvador de Arana

has been a secondary teacher for nine years and currently teaches at IES El Calamot, in Gavà. She is completing research on project work in the Masters Programme in Applied Linguistics at UAB.

Tom Maguire

has 24 years experience teaching EFL in France and Spain. He has degrees in English and French and is Master in NLP. He works at IES Eugeni d'Ors, Vilafranca del Penedès.

These activities take from six to nine sessions and are a fun way to round off the year. They appeal to the students, probably because each one can find his or her level and learning style in the variety of activities. Núria will answer your e-mail queries at nsalvado@pie.xtec.es

The VAKOG distinctions of Nlp are also applicable to any classwork where you decide to use one of the four basic learning skills of Speaking, Listening, Reading and Writing.

Recommended Reading

Bandler,R., & Grinder, J., *Frogs into Princes*, Real people Press(1979).
A classic and entertaining introduction to Nlp.

Buzan,T., *The Mind Map Book*, Penguin(1996) A method for organising complex information in a simple form. (Go to <http://www.mindman.com> for a shareware programme.)

Cleveland,B., *Master teaching Techniques*, The Connecting Link Press, Georgia, USA, (1987)
A clear user-friendly introduction to functional educational techniques based upon the Nlp communication model. Constant practical exercises make the book both experiential and more comprehensible.

Dilts, R., Epstein, T., *Dynamic Learning*, Meta Publications(1995)
New techniques for learning Reading, Writing, Memorisation, Spelling, Languages and assessment. (<http://www.nlp.com>)

Dortu,J_C., *Une classe de rêve*, CLE International, Bruxelles(1986). Visualisations for the classroom.

Grinder,M., *Righting the Educational Conveyor Belt*, Metamorphous Press, Oregon, USA. (1991)
Grinder presents ways to enrich teaching through understanding how students perceive and by adapting methods to suit different learning styles. Worksheets provide plenty of practice for teachers who like hands on learning.

Jacobson,S. *Meta_cation*, (III volumes), Meta Publications, California. (1986).
Nlp techniques for use in education, understood in the broadest sense. Full of problem solving advice directly applicable in school, particularly in remedial situations.

Hager,M. *Target Fluency*, Metamorphous Press, Oregon, USA.(1994)
A wide-ranging introductory application of Nlp insights to ELT.

Lloyd,L. *Classroom magic*, Metamorphous Press, Oregon, USA. (1990)
A week by week programme to gradually introduce Nlp techniques into a primary classroom, parallel to the curriculum.

O'Connor,J.& Seymour,J. *Introducing Neuro-Linguistic Programming*, (Mandala) HarperCollins, London(1990).

Nlp is described by O'Connor as a systematic way of learning how to learn. Instead of using an external, behaviourist approach to learning, Nlp concentrates on techniques to help learners change their inner subjective experience: the way they perceive their world.

(See Joseph O'Connor's Website for creative techniques: (<http://www.lambent.co.uk/>)

F. Smith, *Reading*, (Cambridge Univ.Press) Cambridge,1978.

A very readable study of how people actually read, with implications as to what it is important to teach readers.

Tomlinson,B., *Openings*, Lingua House,(1986)
Studies on how visualisation can help reading comprehension.

Websites:

The Nlp Encyclopaedia:
<http://www.nlpuniversitypress.com>

Punto de Partida Association
<http://www.galeon.com/puntodepartida>
(join the e-mail group:
puntodepartida-subscribe@egroups.com
This is a group of teachers interested in exchanging information on classroom practice.)

Nlp-in-education network:
http://www.new_oceans.co.uk/ednet/
(join the e-mail group:
nlp-education-subscribe@egroups.com
This is a British group of teachers, educationalists and businesses interested in promoting Nlp in education.

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

*Maria González-Davies has taught translation and EFL at the EIM (University of Barcelona) and now works at the Facultat de Traducció (Universitat of Vich) where she also coordinates the doctoral programme. She is co-author of *New Teachers in a New Education System* and of the TEFL series for Primary Education *Hands on!* and has published both in TEFL and Translation.*

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

Our students go through a similar experience 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:

- | |
|--|
| <ul style="list-style-type: none"> 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.

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 (sueudos), 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";

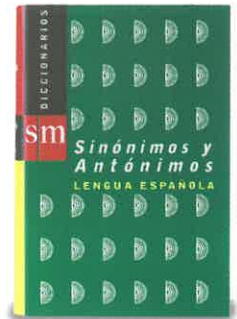
b) the author introduces the translation in italics next to the phrase that cannot be translated literally, e.g. (What do you think?), (so) etc.;

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 (sueudos) next to peniques, and the adaptation of the proper name.

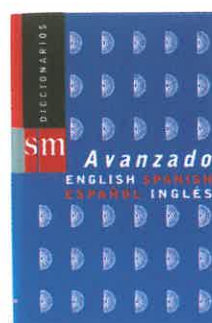
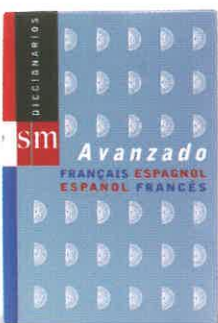
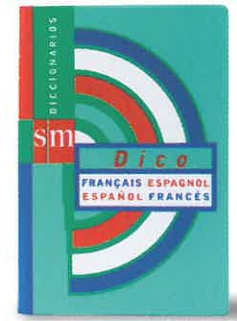
¹ Remember that everyday professional practice and the fact that academic research is not conclusive suggest that not all bilinguals are competent translators and that not all competent translators are bilingual, thus underlining that translating requires other skills besides language acquisition.

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!



Diccionarios **sm** Claros por definición



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)

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 learner⁴.

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!

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 *dirección* but *Declaración* 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.

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

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?

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 context⁵:

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)

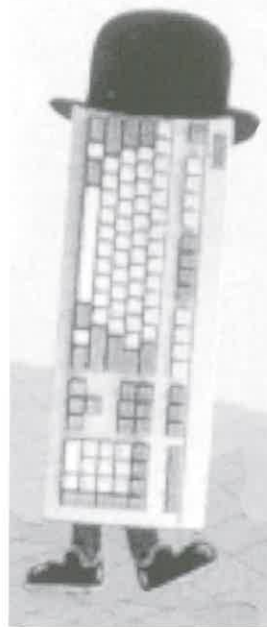
TRANSLATION: WHAT CAN IT CONTRIBUTE TO LANGUAGE LEARNING?

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

- Translation and FLL are born from a need to communicate.
- The achievement of competence and performance in language use and context is central.
- The more languages one knows, the more bridges can be built to incorporate others.
- One way to reduce problems of interference is by facing them.
- 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.



⁵ See González Davies, M. 2000.

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.

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.

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)



Several Languages, One Translation

<p>PORT AVENTURA (TARRAGONA)</p>
<p>Prepárate a disfrutar de unas vacaciones llenas de aventuras. A descubrir un paraíso fascinante entre palmeras, aves tropicales y danzas polinesicas, 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 Mejjicana...</p>
<p>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"...</p>
<p>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 Mejjicaine...</p>
<p>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 chinesischen 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...</p>

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

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:

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).

<i>Source text</i> 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: Erised stra ehru oyt ube cafru oyt on wohsi.
<i>Spanish (student's translation)⁹</i> EL ESPEJO DE OESED Nózar ocuted oesed leon isarac utojel feron
<i>Spanish (published translation)</i> EL ESPEJO DE ERISED Erised stra ehru oyt ube cafru oyt on wohsi.
<i>Catalan (published translation)</i> EL MIRALL DE GISED Roceut leno isetga mial ortsom on.

FRENCH (ST)	ENGLISH (TT)	SPANISH/CATALAN (TT)
Panoramix (Panoramique) Idéfix (idée fixe) Assurancetourix (assurance tous risques) Abraracourcix (tomber sur quelqu'un à bras raccourcis = to attack violently)	Getafix Dogmatix Cacofonix Vitalstatistix	Panorámix Idéfix Assegurançatòrix Copdegarròtix

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

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

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

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?

<p>Source text</p> <p>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 whales 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.</p>
<p>Catalan Translation</p> <p>Cada ceballot humà és diferent. Uns llepadiditosos i altres fangstigosos. Els grecs són fangstigosos. Quan el mastegues, 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 entrepens. Diuen que els anglesos tenen un gust deliciós de ladiesandgentleman-donguiller</p>

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"> • Cebollitas a la crema y al perfume de tomillo
	<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"> • Confit de cebollas
	<ul style="list-style-type: none"> • Confit de cebollas • Confit de cebes • Onion relish

⁹ A much more adequate translation than the published one owing to the correct application of problem spotting and solving skills and an ability to justify an apparently "unfaithful" translation even at this early age!

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.

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.

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

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...

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.



Source text	Catalan (key)	Spanish (key)
<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

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, but the same sum.

We regret there was a paragraph missing in the version of this article in our last issue. This is the correct version.

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**LA TRADUCCIÓ A
L'ENSENYAMENT DE
LLENGÜES ESTRANGERES
(català, castellà, anglès o
alemany)**

Coordinació:

Maria González Davies
Lucrècia Keim i Cubas

Objectius:

L'objectiu principal és establir ponts entre
l'ensenyament de llengües estrangeres i
l'ensenyament de la traducció partint
d'enfocaments comunicatius i interactius.

Dates previstes:

1-5 de juliol 2002 (30 hores)

Lloc d'impartació del curs:

Aules de la UV a Barcelona (per determinar)

Professorat:

Phil Banks, *EIM, Universitat de Barcelona*
Marcos Cánovas, *Universitat de Vic*
Olga Esteve, *Universitat Pompeu Fabra*
Francesc Fernández, *Universitat Pompeu Fabra*
Maria González Davies, *Universitat de Vic*
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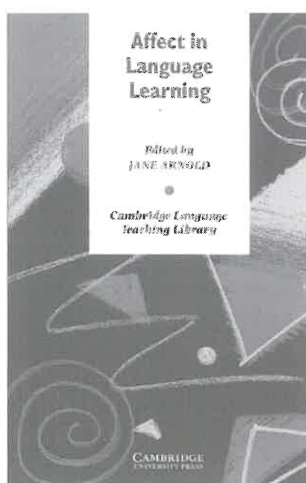
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Affect in Language Learning is a book which focuses on the person behind each teacher and the person behind each student, and which aims at helping educators working in different contexts develop language behaviours which contribute to language learning.

Affect in Language Learning has a place for theory and a place for practice, as both are seen to be crucial when dealing with language learning, and the book offers a good combination of suggestions and tips to «humanize» the classroom for immediate use and empirical evidence on the benefits of taking into account affect in the process of learning a foreign language. The book also has the quality of not being dogmatic and of considering the difficulties of adopting its views throughout, and Joy Reid's epilogue is basically concerned with the problems, politics and pragmatics of taking affect into EFL classrooms.

The book is divided into five parts, an Introduction (Part A), the Epilogue already mentioned (Part E) and the core of the book, which consists of three sections: the first one which focuses on the learner (Part B, Exploring the learner's space), the second, which focuses on the teacher (Part C, Exploring the teachers' space) and a third one which focuses on the interaction between the two (Part D, Exploring the interactional space). At the end of the more theoretically-based chapters in the book, the authors

Affect in Language Learning

by Jane Arnold
Cambridge, Cambridge University

provide suggestions for further reading, which together with the Questions and tasks section at the end of sections B, C and D provide further food for thought and suggestions for those teachers working in teacher training.

In a time where we teachers are most worried about how to get students interested and motivated, and about how to survive the different educational reforms, this book provides some very useful keys to understand why we and our students feel the way we feel and how we could best tackle the situation to our benefit. Arnold and Brown state in their introductory map of the terrain (Part A) that it is important to keep the relationship between affect and language learning bidirectional, because

«attention to affect can improve language teaching and learning, but the language classroom can, in turn, contribute in a very significant way to educating learners affectively» (1999:3),

and they insist on the fact that information and formation can - and should - coexist in the classroom. It is interesting to notice that both in the Introduction of the book and in some of its different chapters, Williams and Burden (1997)¹ and their book *Psychology for Language Teachers* are quoted to remind us about

«the need to go beyond mere language instruction to a concern with making learning experiences meaningful and relevant to the individual, with developing and growing as a whole person» (1999:7).

It seems therefore that it is unavoidable that teachers get into psychology once and for all. And this book is a very good start into non-exclusively linguistic background for EFL teachers, as it is varied and - because of its structure - very easy reading. In its different sections, *Affect in Language Learning* explores the mega-trends (to use the term used by Arnold and Brown in the Introduction) for learning in the twenty-first century. Each section includes contributions from different leading authors, who provide different, complementary perspectives covering the different fields influencing the learning process. The book includes the views of well-known authors for APAC members: Mario Rinvoluceri, Adrian Underhill, Herbert Puchta or Jane Arnold herself, who is interviewed in this issue of APAC of News and will be one of our guest speakers at the coming 2002 Convention. But it also includes chapters by authors we have not been able to listen to in our Convention, like Zoltan Dörnyei, Madeline Ehrman, Viljo Kononen or Gertrude Moskowitz, amongst some others. This organisation allows for a pick and choose approach, very attractive to busy practising teachers who do not feel like sitting and reading a 300 page book. But it would be unfair to say that you need not read all the authors or all the chapters, as they are all very interesting and relevant and each of them contributes meaningfully and authoritatively to the book.

Happy reading!

Book reviewed by
Neus Figueras

¹ Williams, M. and R.L. Burden (1997) *Psychology for Language Teachers*. Cambridge, Cambridge University Press. This book was reviewed by Mercè Bernaus in a previous APAC of News issue (36, May 1999). The issue also includes an interview with the authors on occasion of their visit to the APAC 1999 ELT Convention.

El Trabajo en Grupo

by Raquel Rodríguez Tuñas and Gema Morales Urgel
OUP 98

El libro forma parte de la colección "El inglés en la ESO. La práctica en el aula", serie dirigida por Sheila Estaire. Esta colección intenta apoyar a los profesores en su desarrollo profesional y en la tarea de adaptar algunos de los principios teóricos recogidos en la LOGSE a su propia situación en el aula.

El principal objetivo del libro es analizar los fundamentos del trabajo en grupo como base del aprendizaje cooperativo y facilitar al profesor algunas de las herramientas para hacerlo efectivo. El libro incluye numerosas actividades y ejemplos de trabajos realizados por alumnos y analiza el tema desde la perspectiva del profesor y del alumno.

El libro está dividido en cinco capítulos. En el primero, de carácter introductorio, se explican las características de los métodos cooperativos y se intenta justificar el uso del trabajo en grupo. También se reflexiona sobre el papel del profesor y el poder en el aula, que

influyen en su utilización de manera eficaz. El segundo capítulo, "Planificación y Aplicación", se centra sobre todo en el profesor y en la aplicación del trabajo en grupo en el aula. Se sugieren algunas ideas prácticas sobre la creación de un ambiente de trabajo en el aula que prepare a los alumnos para la cooperación; sobre la organización del trabajo en grupos reducidos; sobre la programación y desarrollo de las tareas; sobre la evaluación; y, por último, sobre la forma de iniciar el trabajo en grupo en el aula. El tercero, "Preparación de los alumnos", que es esencialmente práctico, se centra en la preparación del alumno para el trabajo en grupo, haciendo especial hincapié en la cooperación, la comunicación y la autonomía. Se sugieren técnicas y actividades que se pueden poner en práctica para preparar al alumno para el trabajo en grupo. En el cuarto, "Ventajas del trabajo en grupo", se reflexiona sobre las numerosas ventajas que el uso del trabajo en

grupo puede aportar. Estas ventajas redundan en distintas áreas, entre las cuales se puede destacar la lingüística, la docente, la pedagógica, la personal y la social. En el quinto capítulo "Problemas y posibles soluciones", se exponen los problemas normalmente asociados al trabajo en grupo y se sugieren posibles soluciones para contribuir sensiblemente a una puesta en práctica más eficaz.

Al final de cada capítulo se incluye un apartado de reflexión en el que se plantean preguntas sobre la experiencia y las conclusiones del lector. También aparecen citas de autores al final de cada capítulo.

Las últimas páginas del libro recogen un resumen de las técnicas, actividades y ejemplos prácticos encontrados a lo largo del libro; un glosario y referencias bibliográficas.

Book reviewed by
M^a Belén Batalla Beltri



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Success Over Stress

by Jane Revell
Saffire Press, 2000

Jane Revell started as a volunteer in Rwanda, has trained teachers all over the world. She is both a Master Practitioner of NLP and a therapist using Ericksonian hypnotherapy. She has worked at a local cancer support clinic and she has done courses in stress management. After having co-written books with Susan Norman called *In Your Hands* and *Handing Over* on the value of NLP in the ELT classroom, Jane Revell has written another title called *Success over Stress*. Jane has given her permission to publish the tale "Hats Off" for the APAC ELT Convention 2002.

The book is organised in seven chapters. Every chapter offers some advice in a specific area and finishes with feedback sections called 'Putting it into practice' and 'At a glance'. It contains 119 pages in all. There are pictures and drawings illustrating some of the facts. It starts with a quiz to check whether you have symptoms of stress or not. Before you begin reading the book, the reader has to write the aims. Then, Jane analyses the biological mechanisms of the stress response, the consequences, the dangers, the signs and the stages of stress.

Like Stephen R. Covey's *The seven habits of highly effective people*, Jane gives us seven strategies for *Success: Stretch, Unwind and Unbend, Cut the criticism, Counter conflicts, Eat for extra energy, Stimulate your system and Smile*.

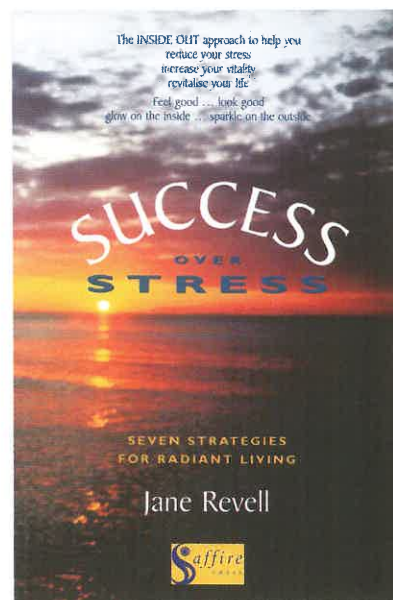
Through *Stretch*, she leads towards physical exercise with simple body exercises, stretches, head turns,

shoulder rotations, chin outs, shoulder lifts, hand stretches and others. Jane Revell's facial exercises are illustrated with photographs.

Unwind and Unbend deals with some of her favourite ways of "switching off" or unwinding: abdominal breathing exercises, listening to relaxing music, staring at a mandala (a Sanskrit symmetrical figure). There are also brain gym exercises, meditation, affirmations, guided relaxation, Feng-Shui and techniques that help you to sleep better and be more relaxed. The aim of these exercises is to heighten concentration and generate a highly receptive mental state conducive to spiritual enlightenment.

In *Cut the Criticism*, we learn to subdue the negative automatic thoughts 'NATS' as they are called in Cognitive Behavioural Therapy. Our negative self-talk often involves using some modal verbs: "I've got to carry on", "I ought to be able to do everything". Instead, Jane Revell suggests saying to yourself either "Who says?" or "What would happen if I didn't carry on?" "Who says I ought to be able to do everything?". There are other ways to pick out the positive and putting it into practice.

Counter Conflicts involves managing your time, analysing and identifying your stressors or problems in order to prioritise and decide the way to solve them. Jane recommends us to put ourselves in another person's shoes, being brave, honest, assertive, telling the truth and



offering alternatives. Here guided visualisation, stress maps or drawing may help you.

In *Eat for Extra Energy*, Jane distinguishes between what she calls "Zest food" and avoid "Zonk food". In fact, it is a choice between healthy and unhealthy food.

Stimulate your system emphasises the importance of water in our bodies and the need to drink and use it to revitalise your whole body.

The final strategy highlights the magic word *Smile*. There are lots of recommendations: Watching a funny film or video, reading things that make you laugh, creating a merry environment, accentuating the positive and making time for the things that make you feel good. From time to time you find proverbs in the book such as: "He who laughs, lasts".

There is an extensive bibliography dealing with all the topics explained and classical, jazz and contemporary music used for relaxation. Robert Gillan, Director of SEAL (the Society for Effective Affective Learning) has given his opinion about *Success over Stress*: "This book is not just about managing stress. It is a book about enhancing the quality of life".

Book reviewed by
Josep Sala i Esquena

Diary of a Language Teacher

by Joachim Appel
Heinemann 95

The book is the author's personal account of survival and professional development of his first years as an English language teacher in a secondary state school in Germany. He vividly describes the gulf between the academic theory of teacher training courses and the reality of life in the classroom.

Work on this book started out from personal diaries he wrote as a teacher at a state secondary school over a period of six years. These diaries contain subjective impressions of every day life at school which give a view of the complexities of school practice and a picture of individual development and change.

The book is divided into three main parts:

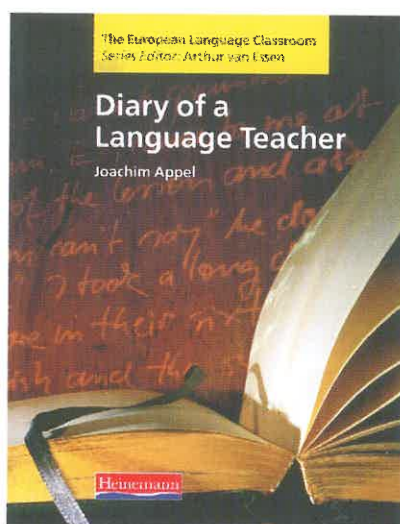
Part one: survival.

Part two: change.

Part three: routine.

Each part has two chapters, except part three which has three. Each chapter begins with diary entries followed by an analysis of these entries. Every chapter is introduced with a number of diary episodes. The final chapter is not introduced with diary episodes because it is a look at a routine lesson, its procedures, phases and steps.

Part one describes the difficulties he encountered when he started in his first teaching post, being discipline the most prominent one among them. In chapter 1 *Teacher's work*, the author looks at some of the strains of teaching and the reasons behind them. Chapter 2 *Coping with discipline*, offers personal measures



and strategies for survival in the face of adversity.

Part two describes new methods the author used in order to cope with the classroom situation. Chapter 3 *A different angle*, makes suggestions as to how concepts from humanistic psychology such as "empathy", "valuing", "realness" and "learner autonomy" can become reality in the language classroom. Chapter 4 *Depth*, reports the author's attempt to introduce new teaching methods. These were learner-centred or "humanistic" exercises.

Part three looks at what role the changes described in part 2 can play in day-to-day teaching. It shows how humanistic principles can enhance routine work. Chapter 5 *Relevant reading – relevant writing*, describes the contribution humanistic principles can make to the teaching of literature and the teaching of writing. In chapter 6 *Can exams be humane?*, the author tries to suggest

how the sufferings of both examiners and examinees can be reduced. Chapter 7 *A routine lesson*, describes a number of procedures (rituals, greetings, bilingual exercises, adaptations of "alternative methods"). It looks at how these can make a lesson.

The book is concluded by a chapter called "Beyond year six". In this chapter the author investigates the meaning that routine and experience have for him after six years of teaching.

I hope that all language teacher enjoy the book since, as the author says, it is written for both experienced and beginning teachers. The author supplies suggestions and advice about discipline, which is very interesting for beginning teachers. There are also practical sections in chapter 3. Chapters 5 to 7 are centred around practical problems and solutions. In the concluding chapter he turns to some of the problems experienced teachers might face. Furthermore, we can benefit from sharing the expertise of a foreign-language teacher who, like us, speaks his pupils' mother tongue.

We all know that the environment of school teaching is sometimes difficult but the book closes with a glimpse of hope with a beautiful statement: "Teaching is fun. It can be". I mostly agree with the author on it and I hope most English language teachers do.

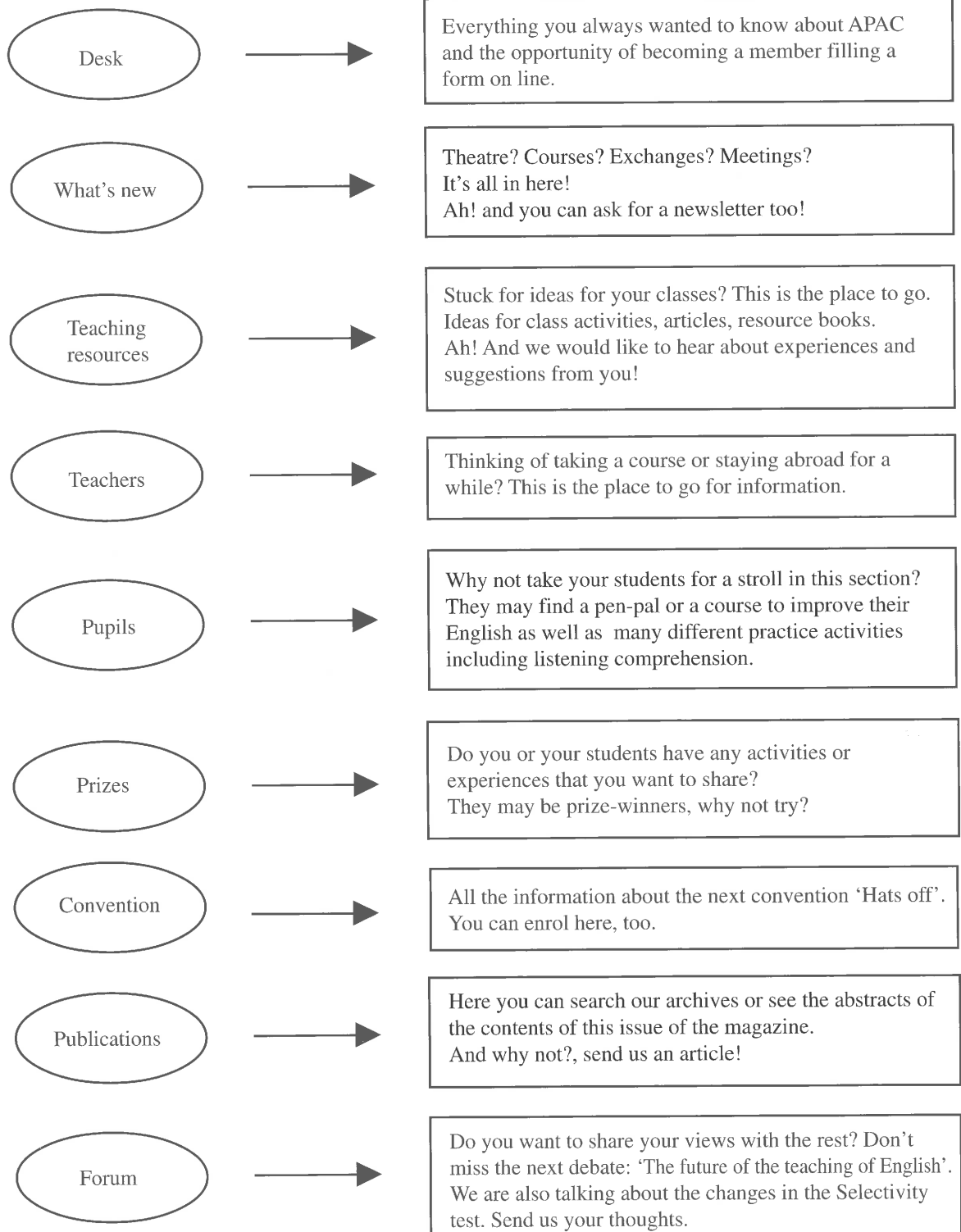
Book reviewed by
M^a Belén Batalla Beltri

NETSQUASH

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our page from
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