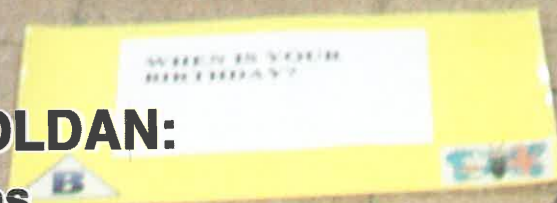




Associació
de Professors
i Professores
d'Anglès
de Catalunya

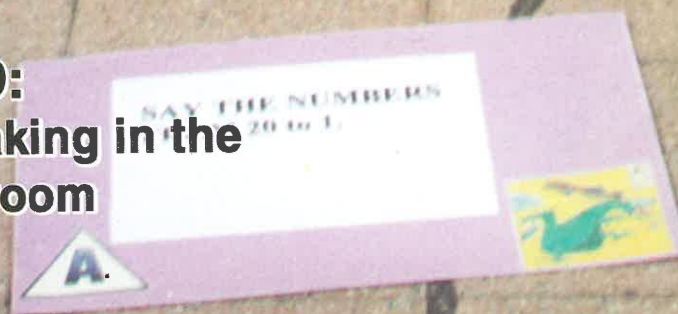
Revista Quatrimestral - Núm. 46 - Setembre 2002

INMACULADA ROLDAN:
Funny Eit Resources



INTERVIEWING :
Lynne Cameron

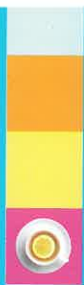
JANE ARNOLD:
Facilitating Speaking in the
Language classroom



KEITH STUART:
Developing Learner Electronic
Dictionaries in a EAP Context

**OUR PICKS
FROM THE WEB:
ICE BREAKERS**





L'anglès,
no l'oblidaràs

ADVANCED
ENGLISH
COURSES



 **BRITISH COUNCIL**
Institut Britànic

The British Council offers a range of courses for advanced learners of English to improve their skills and knowledge.

Information can be obtained from:

C. Amigó, 74 i 83 • 08021 • Barcelona
T. 93 241 99 77/97 00 F. 93 202 36 95

C. Vendrell, 1. • 08022 • Barcelona
T. 93 253 19 00 F. 93 418 86 01

CONTENTS

Once again we approach the beginning of a new academic years after a summer holiday which always seems just a little too short.

The Apac committee have meanwhile been working hard in the magazine, website and the organisation of the convention to help the day-to-day work of English teachers.

Those of you who visit the website will be up to date with the changes that we have been introducing little by little: new links which we believe will be of interest and new addresses in those already featured. Having said that, we would appreciate a greater participation from all of you as well as welcoming your opinion on the site so we can meet everybody's interests.

In this new issue of the magazine we introduce you to some icebreakers to help you survive during those first hard days, more articles based on workshops given at the 2002 ELT Convention, an update on our new web site, three book reviews written by colleagues to whom we are grateful, information on the APAC prize and a letter from our president explaining new agreements and collaborations that have been reached.

We would like to stress the new dates of the 2003 ELT Convention. Instead of taking place at the end of February as has been customary, this year it will be held on the 12th, 13th and 14th of March. As always, we are working with great interest and enthusiasm to bring you a new Convention full of interesting professional details and enjoyable experiences.

Remember that any suggestions that you have you can send via the website. We hope you will make the most of this resource which establishes a more direct contact among both APAC members and others. We hope that the new academic year will be enjoyable, enriching and without too many difficulties.

**Editorial and
Communication Team.**

EDITORIAL.....	3
CONVENI TNC.....	4
SALUTACIÓ.....	5
CONTRIBUTIONS TO APAC	
Facilitating speaking in the language classroom ¹	9-16
Funny ELT resources; how to teach grammar through songs and games.....	17-25
Making the connection: Learner identification and language improvement.....	26-31
Nothing Hill and London for to secondary students.....	32-38
You can teach your class to write a good story.....	39-43
Harry Potter's tasks: A way to motivate students.....	44-50
Developing learner electronic dictionaries in an EAP context.....	51-57
OUR PICKS FROM THE WEB	
Dav's ESL cafe idea cookbook.....	58-61
BOOK REVIEW	
Evaluating your students.....	62
The mixed ability class.....	63-64
Teaching languages to young learner.....	65-66
INTERVIEW	
Interviewing Lynne Cameron.....	67-68
OUR WEB	
Where in the net the meeting place.....	69-70



Teatre Nacional
de Catalunya

MANIFESTEN

I.- Que el TNC està interessat en donar a conèixer la seva activitat cultural a l'Associació i a tots els seus associats.

II.- Que la l'Associació està interessada en la difusió del teatre i la cultura en general entre el seus associats, mitjançant aquest conveni de col·laboració amb el TNC.

Per això ambdues parts

ACORDEN

Primer.- Objecte

L'objecte d'aquest contracte és la col·laboració d'ambdues entitats per tal de donar a conèixer l'activitat cultural del TNC a l'Associació i a tots els seus associats a través dels termes i les condicions que es descriuen en els següents pactes.

Segon.- Col·laboració del TNC

El TNC posa a disposició dels titulars del carnet d'associat de l'Associació la possibilitat de beneficiar-se d'un descompte del 20% sobre el preu de l'entrada de totes les produccions de la Temporada 2002-2003, en qualsevol de les tres sales d'aquest Teatre, sempre i quan s'adquireixin dins de les dues primeres setmanes de l'obra, a partir del dia següent a l'estrena d'aquesta.

Cada titular del carnet d'associat de l'entitat podrà gaudir d'aquest descompte en l'adquisició de fins a 2 localitats per representació.

Les localitats es podran adquirir:

- Directament a les taquilles del Teatre prèvia exhibició del carnet d'associat de l'entitat.
- Mitjançant trucada telefònica a les taquilles del Teatre, efectuant el pagament mitjançant la targeta de credit, si bé en el moment de recollir les entrades caldrà exhibir el carnet d'associat de l'entitat.

EL TNC requerirà als associats de l'entitat que exhibeixin el seu carnet per acreditar la seva condició de socis.

Igualment, el TNC podrà sol·licitar en qualsevol moment a la persona que hagi adquirit les entrades per mitjà del carnet de soci, mostri les seves dades personals que la identifiquin com a beneficiari del carnet abans esmentat.

Pel TNC, S.A.

J.M. Busquets
Administrador General

Per l'Associació

Sr. Miquel Berga
President

Dear colleagues,

Just a brief message to keep you updated with latest news. We have been working in establishing new protocols of co-operation with several institutions. With one of our oldest and most reliable «friends», The British Council in Barcelona, we have been exploring new ways of mutual collaboration. I should, at this stage, let you know that it has been agreed to merge the APAC and John McDowell awards into a single prize to be awarded every year. Conditions for participation will soon be on-line in APAC's website.

On other front lines see our agreement with the Teatre Nacional de Catalunya, included in this issue, which should give interesting benefits to our members. Along similar lines I am glad to announce that APAC cardholders will obtain a 15% discount in all events during the autumn International Festival «Temporada Alta». The festival's venues are in Girona and the neighbouring Teatre de Salt. This year's program includes three inviting versions of Shakespeare's plays and features the likes of actress Isabelle Hupert or The Royal Shakespeare Company among others. You can consult the Festival's full program through the corresponding link in our website. What else is needed to plan an enjoyable weekend in «Girona a la tardor», as Josep Maria de Sagarra put it in a famous poem?

Our limited human resources are all set in motion preparing the 2003 APAC-ELT convention. You are invited to actively participate in making the event a big success and suggestions from members are most welcomed. Due to various difficulties we have had no choice other than change the usual dates of next year's Convention. Please note that, this time, the Convention will be held in March, 13,14,15, at the customary premises of Universitat de Barcelona. This year's motto is «Developing the Fifth Skill». You'll find reflections on that and details about the Call for Papers in this very issue.

With best wishes,

Miquel Berga
APAC's President

**EDITORIAL AND
COMMUNICATION TEAM**

Neus Figueres • Ben Goldstein
Annia Iñesta • Ester Martín
Josep Sala • Neus Serra
Anna Yagüe

Disseny, filmació i impressió

Impremta Pagès sa
c/ de Can Planas - Paratge Ca l'Aulet, s/n
17160 Anglès (Girona)
Tel. 972 42 01 07 - Fax 972 42 22 67

NEW WEB



www.apac.es

APAC

Gran Via de les Corts
Catalanes, 606, 4t 2a, F
08007 Barcelona
Tel./Fax 93 317 01 37
e-mail: info@apac.es

REVISTA NÚM. 46
Setembre 2002

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

APAC - John MacDowell Award 2002

Concurs per a professors i alumnes de llengua anglesa
de tots els nivells educatius.

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)
DOS 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. Els treballs de recerca presentats pels alumnes (B2) han d'estar relacionats amb algun aspecte de la llengua o de la cultura del món de parla 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 consistiran en lots de material didàctic, llibres de lectura i/o de metodologia, exceptuant el primer premi de la modalitat A que consistirà en un curs de dues setmanes al Regne Unit, esponsoritzat per l'Institut Britànic (l'anada i tornada al lloc de destinació serà a càrrec del professor/a premiat/da).
- 8 Els premis es lliuraran en el marc de l'APAC-ELT Convention 2003.
El jurat estarà format per cinc membres d'APAC.
- 9 APAC es reserva el dret de publicar totalment o parcialment els treballs presentats.
- 10 Tots els participants al Premi APAC han de ser socis d'APAC amb l'excepció de les modalitats B2 i C.
- 11 Tots els treballs s'enviaran per correu ordinari:
APAC (PREMI APAC)
Gran Via de les Corts Catalanes, 606, 4t 2a F
08007 BARCELONA
- 12 L'APAC no es reponsabilitza dels treballs no recollits abans del dia 30 d'abril del 2003.
Aquestes bases anul·len les bases publicades anteriorment.
La participació en aquest concurs implica l'acceptació d'aquestes bases. La decisió del jurat és inapel·lable.

GUIDE FOR CONTRIBUTIONS TO APAC

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

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

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

When writing your article, please follow the instructions below:

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

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

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

TO ALL THE SPEAKERS IN THE 2002 APAC ELT CONVENTION

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

Please follow these guidelines:

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

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

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

Abstract

This article will look at speaking from the point of view of affect, considering what makes this skill so difficult for many students, and which factors teachers need to take into an account in order to try to make speaking easier.

Facilitating Speaking in The Language Classroom¹

by Jane Arnold

*Jane Arnold teaches in the English Language Department at the Universidad de Sevilla and has given numerous presentations at conferences and teacher training workshops in the USA, Argentina, Singapore, Italy and Spain. She has taught at the ESADE summer institute and participated with different Centros de Profesores in Spain organizing 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.*

SPEAKING. What exactly is this ability that we often take so much for granted in our mother tongue yet find so difficult when learning to do it in a foreign language? Speaking is using background and linguistic knowledge to create an oral message that will be meaningful for the intended audience (Chastain 1988). It is taking thoughts and putting them into words and saying them, with much of this process being done unconsciously. There are, of course, special characteristics that distinguish oral production, speech, from written production. Speaking is definitely not writing that we say aloud. It is greatly conditioned by the time factor, it involves language produced spontaneously with false starts, repetitions, self-corrections and, under normal circumstances, it disappears, leaving no record but traces in memory. Another important distinction is that it is generally directed at a specific audience in a face-to-face situation where the speaker can make use of the here-and-now and can get immediate feedback from the listener(s).

SPEAKING IN THE LANGUAGE CLASSROOM

The speaking skill is so central to our thinking about language learning that when we refer to *speaking* a language we often mean *knowing* a language. Bygate (1987:5) points out that speaking involves two different types of skills – basic, lower level motor-perceptive skills, such as how to produce phonemes or use irregular verb forms, and the decisions and strategies used in communication such as what to say, how to say it (considering the conditioning factors of the context, an area dealt with in pragmatics) and what to do if problems arise in order to negotiate meaning.

In the language classroom a wide variety of activities pass for speaking. On the one hand we might find an exchange such as this:

Teacher: Roberto, what did you do yesterday?

Student: I goed to Málaga with my cousin to meet Antonio Banderas.

Teacher: No, you went to Málaga. María, what did you do yesterday?

This is an example of what I would call “*Test Speak*”. Here the teacher is only concerned with practising grammar and has missed an extraordinary opportunity to develop communication on a topic which emerged and which would be of great interest to the class. Kundu describes the situation in many classrooms: “*Most of the time we talk in class, hardly ever giving our students a chance to talk, except when we occasionally ask them questions. Even on such occasions, because we insist on answers in full sentences and penalize them for their mistakes, they are always on the defensive*” (Kundu in Lynch 1996:109).

Another possibility is “*Talk TO*” speaking. In this case, we have the teacher talking to the class – giving a lecture, explaining grammar points. This may be useful as it provides students with information and with language input, but to develop the skill of speaking in the second language, we need not just “*talking TO*” but also “*talking WITH*”. It is this, establishing opportunities for true interaction, “*Real Speak*”, that should be the focus for developing speaking in the foreign language classroom. Frank and Rinvolucri (1991:6) stress the importance of bringing in this type of speaking, which is not always a part of the coursebook:

If we consider the students in our classes to be more interesting than the rather cardboard characters found in the traditional coursebook, it follows that a real need exists obstacle to our listeners’ compre

for activities where the students are invited to speak to each other and express their ideas. Practising structures in this very personal series of contexts is much more emotionally real than practising them in the make-believe world of a textbook.

FOREIGN LANGUAGE LEARNING, IDENTITY AND ANXIETY

One way that foreign language learning differs from other subject matters such as history or mathematics is that it is connected much more strongly to the learner’s identity. Williams (1994:77) affirms that “*there is no question that learning a foreign language is different to learning other subjects. This is mainly because of the social nature of such a venture. Language, after all, belongs to a person’s whole social being; it is part of one’s identity*” and, regarding speaking, this is crucial because language “*is used to convey this identity to other people*”. Our self-image becomes more vulnerable when our expression is reduced to infantile levels. This situation inevitably leads to anxiety.

Many researchers have pointed out that the skill producing most anxiety is speaking (MacIntyre and Gardner 1991). This anxiety comes in part from a lack of confidence in our general linguistic knowledge but if only this factor were involved, all skills would be affected equally. What distinguishes speaking is the public nature of the skill, the embarrassment suffered from exposing our language imperfections in front of others. The possibility of negative affective feedback from the teacher can increase the anxiety significantly.

PRONUNCIATION AND SPEAKING

Oral production, as we have seen, is open to peer scrutiny, but so would be written production which is, for example, put up around the classroom after a writing activity. In both case, imperfection is evident to those who are exposed to our linguistic production, be they listeners or readers. I would venture to say, though, that even if written production were exhibited with the errors corrected in intimidating bright red ink, it would still be less anxiety-provoking than speaking. It seems that, even more than our difficulties with grammar or semantics, it is often our concern with pronunciation that makes it difficult for us to speak.

The relationship of pronunciation and speaking is obvious; we cannot speak a language without pro-

nouncing it. However, in work with speaking in the classroom, pronunciation is not always given sufficient prominence, leading to numerous difficulties for speaking. Referring to pronunciation problems of language learners, Morley (1994:67) points out that "*it is well documented that speakers with poor intelligibility have long-range difficulties in developing into confident and effective oral communicators; some never do*". Indeed, our pronunciation can produce communication static both cognitively – creating an hesitation – and affectively – leaving us with inhibiting feelings about interaction. Of all the aspects related to the speaking skill, pronunciation appears to have the closest link to our self-concept, to whether we have positive or negative feelings about hearing ourselves sound "*foreign*". According to Beebe (1978:3), "*the very act of pronouncing, not just the words we transmit, is an essential part of what we communicate about ourselves as people*".

The importance of the identity/pronunciation relationship can be seen not only in the anxiety that is produced when students are not able to pronounce well. It is also true that many students, especially adolescents, with excellent, even nearly native pronunciation skills, confess to making an effort to pronounce poorly in order not to seem "*strange*" to their classmates. At least as regards pronunciation, the critical age of puberty in language learning could have to do at least as much with psycho-social factors as with neurological limitations. On this matter Stevick (1996) refers to Krashen, who provided evidence that acquiring a good accent in a foreign language has less to do with neurological factors and more with social aspects relating to the individual at the time of puberty. Hill (1970) pointed out how our pronunciation relates to several aspects of our identity in some cultures. In these cases it follows that identity factors will make it much harder for adults to acquire good pronunciation.

Interestingly, Guiora found that one predictor of good pronunciation had nothing to do directly with those aspects more usually associated with phonetic ability, such as a good ear for sounds. In his research (Guiora et al 1972a and 1972b) he concluded that one factor that correlated to accurate pronunciation was empathy. When learners are able to "*put themselves into someone else's shoes*" – which involves appreciating the identity of another person – it seems that this facilitates a temporary narrowing of the ego boundaries (Ehrman 1999), the limits we establish between what is "*us*" and "*not us*", making it easier to hear ourselves – and have others hear us – sounding "*foreign*".

DISPOSITION TOWARDS SPEAKING

Whether with basic pronunciation aspects or with higher level components of speaking, practice in pre-communicative and communicative activities (Littlewood 1992) in the classroom is important for any degree of fluency to develop. However, practice depends on willingness to speak. Students have three main alternatives regarding speaking: to withdraw and refuse to speak, to speak because the teacher requires it and to speak because they really want to. Chomsky (1988:181) emphasizes that "*the truth of the matter is that about 99 percent of teaching is making the students feel interested in the material*"; in this case, we could say, teaching for fluency in speaking relies largely on making students "*feel interested*" in speaking. One of our main functions, then, in working with speaking is to encourage more students to choose the option of speaking because they want to. However, as we have seen, speaking a foreign language can be hard. So how can we make it easier?

FACILITATING SPEAKING: AN AFFECTIVE MATTER

A series of studies by Guiora and his colleagues (Guiora et al 1972a) provided one possible solution which might sound attractive but which has some obvious difficulties for broad implementation. They found that pronunciation improved by giving subjects an optimal amount of alcohol, which lowered inhibitions yet did not affect cognitive control. In a later study (Guiora et al 1980) valium was used but with inconclusive results; what was shown was that the person administering the test made a significant difference for the learners. As Brown (1994) suggests, from the days of these early studies, language teaching methodology has increasingly sought to mitigate the effects of learner inhibitions and defence mechanisms by creating classrooms where language learners feel comfortable enough to take the risks involved in speaking. Lynch (1996:113) recognises the importance of the classroom climate for developing successful skills in communication: "*Learners are not neutral pawns in the teacher's game, but individuals with positive and negative feelings about themselves and others. One of the skills of teaching is knowing how to create a positive atmosphere*".

Making speaking easier seems to have more to do with the affective side of the learning process than with the cognitive. Stevick (1996:154) sees no magic

cure for speaking anxiety but he narrates a change in his own teaching as it evolved. In his early years, like many young teachers, he focused mainly on linguistic content. As he came to maturity as a teaching professional, he found that at the beginning of a course it is more important to focus on students' attitudes. Instead of asking himself "What have they learned?", he would start out wondering "How are they learning?". He was putting the affective horse before the cognitive cart. In a landmark comment Stevick (1980:4) has provided what for many has been a key understanding about the language learning process: "Success [in language teaching] depends less on materials, techniques and linguistic analyses and more on what goes on inside and between the people in the classroom", in other words, the affective factors.



Jane Arnold at the APAC-ELT Convention 2002

VOICE

Looking at some specific ways to make speaking easier, on the most basic level we might consider first of all the main for pronunciation, the voice. As Maley (2000:vii) has said, "we are our voices. Our individual voiceprints are every bit as distinctive as, and a great deal more public than our fingerprints... Others judge us by them. It is through our voices that we tell others who – and how – we are" (emphasis added). Teachers are not far behind singers, actors, news broadcasters in their need for awareness of voice. Maley (2000:vii) states that "by developing a confident, natural speaking voice, which can sustain prolonged use, we have the capacity to change our relationships with our students", and this

can affect the results in our classrooms since "through better understanding and control of our own voices, we can share the benefits of voicework with our students. This has the double benefit of making them both more confident and more motivated to learn".

To begin to work with students on voice Rinvolucrí (in Maley 2000) suggests having them talk about different aspects of how they see their own voice. Some options would be whether they speak slowly or fast, loudly or quietly in their own language and whether they speak differently in the target language; what differences do they notice in their voice at different moments, in different occasions; what voices do I like to listen to (friends, famous people...) and why. Further awareness work could be done with video. Maley (2000) suggests selecting a short section of a film with interesting voices and have students only listen to it and try to discover as much as possible about the speakers just from their voices. Are they young or old? How are they feeling? What kind of relationship do they have? Then they can watch the video to see if their mental pictures were appropriate. They can also decide if what Underhill (1999:134) refers to as speakers' first voice (their words) and second voice (tone, volume, speed, body language, gestures...) are communicating the same message.

As voice carries pronunciation, it can be useful to deal with it directly in the language classroom and learners generally find voice exercises fun. They can choose a favourite word in English and in pairs try to say it to each other in different ways. The teacher can announce the changes: an emotion (happy, angry...) or other variation (loud, fast...). Working with video, they can watch a short conversation, transcribe it or use a prepared transcription and then imitate the way the actors speak, trying to match their voices as closely as possible. Focusing on trying to imitate the voice they have heard may make them be less worried about making mistakes with their pronunciation, leading to more natural sounding English.

LISTENING

A second step in making speaking easier is has to do with listening. Speaking is, except in special cases, such as making speeches, an interactive process and, as such, it is impossible to separate speaking from listening. Even though our main concern may be promoting speaking we might remember Epictetus' advice: "Nature gave us one tongue and two ears so we could hear twice as much as we



speak". Tannen (1989:12) notes that "*conversation is not a matter of two (or more) people alternatively taking the role of speaker and listener but rather that both speaking and listening include elements and traces of the other*". A basic rule would be if you want to encourage speaking, be a good listener. For us as teachers it can be very helpful to practice active listening. Active listening encourages us to do the following: empathize with the speaker, listen with attention to what the speaker says (both the verbal and non-verbal language), show understanding nonverbally, respond nonjudgementally, echoing in different words what you hear or sense, stay with the speaker, keeping yourself out. We avoid agreeing or disagreeing, offering opinions or advice, interrupting the speaker's flow of thought.

To bring home to students the importance of listening for speaking, Hadfield (1992) suggests this activity. Have students do a role-play in pairs. Each gets a card with detailed instructions. Student A is to tell B about his/her problems with his/her flatmates. B doesn't listen, looks out the window, avoids eye contact, etc. Then the pairs get a new set of cards. This time A tells about another problem but now B is an active listener, paying close attention, giving verbal and nonverbal feedback. Afterwards, students discuss how they felt in each situation. This activity makes evident what research (Blubaugh 1969; Höweler 1972, cited in Stevick 1976) has shown, that aggressive or unfriendly listener behaviour influences fluency in speaking in a negative manner.

In the language classroom listening is often relegated to a position of lesser importance, but its role in providing input for language acquisition and in developing the speaking skill should not be underesti-

conversational interaction, should be explored (Arnold 2001).

SPEAKING TAKES TIME

A third consideration for facilitating speaking is to have patience. Many theorists (Krashen 1982, Asher 1977) and teaching methods (Total Physical Response, Silent Way) have stressed the importance of letting speaking emerge when the learner is ready, just as when learning our first language we spoke only after we had had a good deal of exposure to the language and felt ready to speak. Underhill suggests leaving time for students to use the *inner workbench*, to process language internally before having to "*go public*". Working with pronunciation, he proposes relying on students' ability to retain internal images of sounds. The teacher says a word or phrase, learners let it echo in their minds for a few seconds in the voice, then they say it silently, then finally aloud (Underhill, 1994:114). In this way they are able to develop more confidence about starting to speak.

In this respect, a technique from Cooperative Learning called "*think-pair-share*" is helpful (Kagan 1992). Students are asked to do something individually (write down as many things as you know about Australia, think of two ways to bring about a more peaceful world...), then they talk about the topic with a partner and only after having had time to think alone and to talk in pairs do they share some of their ideas with the whole group. With this opportunity for previous preparation, they know what they want to say, have practiced it and thus speaking is easier.

CREATING AN ATMOSPHERE FOR SPEAKING

A fourth way to facilitate speaking is through a concern for creating an atmosphere of support and interdependence. In this respect, Cooperative Learning is an approach to general education which, when applied to language teaching, can greatly benefit the development of speaking. As learners work together and get to know each other better, speaking is less intimidating. Many of the types of activities of Cooperative Learning are effective preparation for real interaction, and they have built-in mechanisms to solve some common communication problems in a FL classroom. In *Talking Chips*, for example, each person in a small group discussion task has a set of chips (or slips of paper), and for the given task, when someone wants to talk, he or she must put a chip in the centre. The same person cannot talk again until everyone has contributed a chip and a comment so this prevents students from remaining silent and avoids conversational monopoly. Casal (2001) gives each student a set of specific types of responses they can make, using each only once:

EXPRESS A DOUBT
ANSWER A QUESTION
ASK A QUESTION
GIVE AN IDEA
ASK FOR CLARIFICATION
CLARIFY AN IDEA
RESPOND TO AN IDEA
SUMMARIZE
ENCOURAGE PARTICIPATION
SAY SOMETHING POSITIVE ABOUT SOMEONE'S IDEA

Learners would have been pre-taught several ways to make the different responses, and in this activity they would have the opportunity to develop important conversation sub-skills, such as asking for clarification or encouraging participation of others.

PUT MEANING INTO SPEAKING

It is now commonly recognised that emphasizing personal meaning provides great support for language learning. When learners merely repeat in a mechanical way phrases which are unconnected to their present reality (a role-play where Student A works in a pet shop and Student B comes in to

buy some goldfish), there is no real engagement with the language and, therefore, little deep learning. This type of activity does not encourage students to speak as they are very quick to sense the falseness of the situation and its irrelevance for them. So another way to make speaking easier is to make it meaningful to students so they will want to talk. Humanistic language teaching (see Moskowitz 1978) has inspired a number of resource books (Rinvolucrí 1984; Davis, Garside and Rinvolucrí 1998; Puchta and Schratz 1993; Hadfield 1992, for example) which can help teachers find ways to supplement their course books with activities designed to start from the learners' experience and to let them express their own meanings.

To make learning more relevant, the dogme movement in language teaching advises using as the basis for the language classroom the reality of the participants and their concerns and interests. This is somewhat more demanding on the teacher in the beginning but it opens up much more productive possibilities for interaction than those generally provided by textbooks. Reflecting on ways to teach listening comprehension, one methodology student at the University of Seville wrote the following in his course journal:

Less use of tape-recorders must be encouraged and more improvising in the TL. One of our professors last year used to tell us a personal anecdote in order to make the class more relaxing, interesting. It was obvious that the class enjoyed it.

Similarly, offering learners the possibility of speaking from where they are as individuals can make a great difference in their willingness to speak and their fluency. As Rinvolucrí (2001) says, language is a question of being and in general course books at most lead students to *have* the language, not *be* in it. If we search for ways to make personal what is done in the classroom, make it come alive, students will be able to *be* in the target language. This importance of personal relevance can also be seen in oral examination situations where students asked to speak on a topic which doesn't interest them generally do poorer than when speaking about something they feel involved with.

CONCLUSION

A check list of things we can do to make speaking easy might include, among others, the following suggestions:

- Let students begin to speak when they are ready. Then give them a chance to speak – less teacher talk that is obtrusive and unnecessary and more room for student talk. Similarly, let students have time to process what they want to say before having to speak in front of others.

Aim for an appropriate level of difficulty and risk with speaking activities.

- Don't insist on perfect pronunciation, complete sentences, near native grammar. Leave most accuracy work for other moments.
- After any pre-communicative exercises needed to prepare learners, be sure to focus on real communication tasks, not excuses for language practice.
- Expect learners to be successful. Teachers expectations can have great influence, positively or negatively, on learners.
- When students speak, listen to the person, not only to the language.

Taking factors such as these into account, we can help our students learn more easily what it is that in most cases they would like to be able to do: to SPEAK English.

APPENDIX

Practical steps towards facilitation: *The way you speak*

1. Can you begin to notice more about the way you speak to your class? Start by noticing your words. Do you say more than you need? Do you repeat yourself? Can you be succinct? Try to notice this at the moment you do it, not just in retrospect.
2. For a few days notice features of your speech other than your words. For example observe the tone of your voice, including intonation, timbre, softness, harshness. Notice the volume at which you speak, and also how fast you typically speak. What causes this? How do the tone, volume and speed compare with the way you speak in the staffroom? And with your family? And with your friends?
3. And what do you tend to do with silences? Fill them? Avoid them? Enjoy them? Worry that

the class will get out of control during them? I find it helpful to look on silences and pauses as part of the words, rather than as something separate. In general what other messages are carried by the *way* you speak?

4. I find it useful to distinguish between my first voice (my choice of words) and my second voice (everything else including my volume, tone, speed, body language, gesture, transmission of feelings). Then I can ask myself helpfully provocative questions such as "Do my first voice and second voice say the same thing?" and "If not, what is the effect on my students?" "Which is the one I really mean, and which is the one they really listen to?" Can you try to monitor both your first and second voice? If you can, try to notice when they say the same thing, and when they give different messages.
5. From time to time during the day, when giving explanations or instructions in your class, make some subtle changes just to confirm to yourself that you have choices in addition to your habits. You could experiment with any of these: Be a bit more succinct, then stop and listen. Notice if you get carried away with the delightful sound of your own voice! Leave a few short pauses during which you listen and observe. Deliberately lengthen your existing pauses by just a second or so. Be behind your voice so that you speak with the force and warmth of your full presence. Speak just a little more softly than usual. These are just examples, but better still, experiment with small changes of your own. (adapted from Adrian Underhill 1999)

*Permission granted by Universitat Jaume I
(Castelló de la Plana)*

ⁱ This article is revised version of chapter published in P. Safont M.C. Campoy (eds.) 2002. *Oral Skills: Resources and Proposals for the Classroom*. Castello: Servei de Publicacions Universitat Jaume I.

ⁱⁱ See Appendix for further suggestions by Underhill (1999) for teachers to work with their voice and their own speaking.

ⁱⁱⁱ For an application of the dogme cinema principles to language teaching, see the following web site: www.teaching-unplugged.com.

REFERENCES

- ARNOLD, J. (2001) "There's more to listening than meets the ear", *Perspectivas Actuales en la Metodología de la Enseñanza del Inglés en las Universidades Andaluzas: Revista de Enseñanza Universitaria*, Numero extraordinario, 39-52.
- ASHER, J. (1977): *Learning another Language through Actions*, Los Gatos, CA: Sky Oaks Productions.
- BEEBE, L. (1978): "Teaching pronunciation: Why we should be", *Idiom*, 9, 2-3.
- BLUBAUGH, J. A. (1969): "Effects of positive and negative audience feedback on selected variables of speech behavior", *Speech Monographs*, 36, 131-7.
- BROWN, H. D. (1994): *Principles of Language Teaching and Learning*, Englewood Cliffs, NJ, Prentice Hall Regents.
- BYGATE, M. (1987): *Speaking*, Oxford, Oxford University Press.
- CASAL, S. (2001), Real communication in the English classroom, Paper presented at the TESOL-Spain conference, Seville, March 30-April 1.
- CHASTAIN, K. (1988): *Developing Second-Language Skills*, San Diego, Harcourt Brace Jovanovich.
- CHOMSKY, N. (1988): *Language and Problems of Knowledge*, Cambridge, MA, MIT Press.
- DAVIS, P., B. GARSIDE and M. RINVOLUCRI. (1998): *Ways of Doing*, Cambridge, Cambridge University Press.
- EHRMAN, M. (1999): "Ego boundaries and tolerance of ambiguities", In J. Arnold (ed.): *Affect in Language Learning*, Cambridge, Cambridge University Press.
- FRANK, C. and M. RINVOLUCRI. (1991): *Grammar in Action Again: Awareness Activities for Language Learning*, Hemel Hempstead, Prentice Hall.
- GUIORA, A., B. BEIT-HALLAMI, R.C. BRANNON, C. Y. DULL AND T. SCOVEL (1972a): "The effects of experimentally induced changes in ego states on pronunciation ability in second language: An exploratory study", *Comprehensive Psychiatry*, 13, 5, 421-28.
- GUIORA, A., R.C. BRANNON and C. Y. DULL. (1972b): "Empathy and second language learning", *Language Learning*, 22, 111-130.
- GUIORA, A., W. R. ACTON, R. ERARD and F. W. STRICKLAND. (1980): "The effects of benzodiazepine (valium) on permeability of ego boundaries", *Language Learning*, 30, 351-363.
- HADFIELD, J. (1992): *Classroom Dynamics*, Oxford, Oxford University Press.
- HILL, J. (1970): "Foreign accents, language acquisition, and cerebral dominance revisited", *Language Learning*, 20, 237-248.
- HÓWELER, M. (1972): "Diversity of word usage as a stress indicator in an interview situation", *Journal of Psycholinguistic Research*, 1, 3, 243-8.
- KAGAN, S. (1992): *Cooperative Learning*, San Clemente, CA, Kagan Cooperative Learning.
- LITTLEWOOD, W. (1992): *Teaching Oral Communication: A Methodological Framework*, Oxford, Blackwell.
- LYNCH, T. (1996): *Communication in the Language Classroom*, Oxford, Oxford University Press.
- MACINTYRE, P. and R. C. GARDNER. (1991): "Investigating language class anxiety using the focused essay technique", *Modern Language Journal*, 75, 3, 296-304.
- MALEY, A. (2000): *The Language Teacher's Voice*, Oxford, Macmillan Heinemann.
- MORLEY, J. (1994): "A multidimensional curriculum design for speech-pronunciation instruction", in J. Morley (ed.): *Pronunciation Pedagogy and Theory*, Alexandria, VA, TESOL.
- MOSKOWITZ, G. (1978): *Caring and Sharing in the Foreign Language Class: A Sourcebook on Humanistic Techniques*, Boston, Heinle & Heinle.
- PUCHTA, H. and M. SCHRATZ. (1993): *Teaching Teenagers*, Canterbury and Harlow, Pilgrims Longman.
- RINVOLUCRI, M. (1984): *Grammar Games*, Cambridge, Cambridge University Press.
- RINVOLUCRI, M. (2001): Humanizing textbooks. Paper presented at the CEP conference: El ser humano y el elemento afectivo, Malaga, September 10-13, 2001.
- STEVICK, E. (1976): *Memory, Meaning and Method*, Rowley, MA, Newbury House.
- STEVICK, E. (1980): *Teaching Languages: A Way and Ways*, Rowley, MA, Newbury House.
- STEVICK, E. (1996): *Memory, Meaning & Method* (2nd ed.), Boston. Heinle & Heinle.
- STEVICK, E. (1998): *Working with Teaching Methods: What's at Stake*, Boston, Heinle & Heinle.
- TANNEN, D. (1989): *Talking Voices: repetition, dialogue and imagery in conversational discourse*, Cambridge, Cambridge University Press.
- UNDERHILL, A. (1994): *Sound Foundations*, Oxford, Heinemann.
- UNDERHILL, A. (1999): "Facilitation in language teaching", in J. Arnold (ed.) *Affect in Language Learning*, Cambridge, Cambridge University Press.
- WILLIAMS, M. (1994): "Motivation in foreign and second language learning: An interactive perspective", *Educational Psychology*, 91, 76-97.

Abstract

Teaching English at secondary education levels inevitably implies the teaching of grammar. However, there is no reason for reducing grammar to the memorisation of endless lists of rules and exceptions to these rules. The goal of this article is to illustrate how grammar can be taught through games and songs. Motivation and positive reinforcement will be increased through these activities that can easily be adapted to any secondary learning environment.

Funny Elt Resources; How to Teach Grammar Through Songs and Games

by Inmaculada Roldán Miranda

Inmaculada Roldán Miranda has taught at Saint John's School. She is the secretary of GRETA and contributor to its Journal. She has been the editor of three Conference Proceedings and the translator of several articles which have been published in International Journals. She has also spoken at several conferences organised by APIGA, GRETA, APAC, TESOL and CETA and also at courses organised by the University of Granada. At present, she is a post-graduate student in English Philology at the Faculty of Humanities and works as an International Assistant within the same Faculty.

The central role of grammar within the syllabus of any English Language course is beyond question and there is no doubt that grammatical accuracy becomes essential for anyone who intends to be a competent English speaker. However, English teachers often have to face many problems when teaching grammar, mainly because grammar-based activities are not motivating for students and they do not seem to have any communicative value in themselves. These activities obviously entail the improvement of our students' level of English, but learners often demand an immediate 'reward' for what they have learnt and need to find a practical application for it.

The aim of this article is to illustrate how the use of games and songs can help English teachers when working with grammar in the English Language classroom by offering practical activities based on this idea. It is obvious that we

cannot teach grammar by basing our class only on these activities, but there are many reasons for including them in the planning of our lessons among which we could mention the following ones:

Regarding games, they are highly motivating for learners and work as positive reinforcement as they can see the opportunity of 'getting points' out of what they have learnt. Therefore, the use of games provides students with an opportunity to use their knowledge and get a short term 'reward' for their effort. This is particularly important in the case of students with poor results, who often belong to lower social classes and justify themselves by saying that they do not need to use English in their everyday life and they will not ever need English in the future.

Secondly, games imply group-work and hence foster a behaviour that suits the attitudinal objectives reflected in the LOGSE.

Thirdly, they are highly beneficial from the point of the "Affective Filter" since students' desire to get points normally leads them to participate despite the possibility of making a mistake so that they will eventually consider active participation in the English class as natural behaviour.

Finally, games provide the teacher with the opportunity of assessing the learning process in a more reliable way, since those affective factors which may affect a student's performance while doing an exam (nervousness, anxiety, or contextual factors) are not present while playing a game.

As to the use of songs, they are also highly motivating because students actually enjoy themselves and feel curiosity about them. Moreover, songs normally contain lexically related items; therefore learners can study vocabulary in context and associate the structures used with the ideas expressed in the songs. Finally, songs also form a part of students' reality as they listen to music in their everyday life and are remarkably useful for the teaching of cultural aspects due to their content.

However, some considerations should be taken into account when dealing with games and songs in the English Language classroom:

- a) Games should be carefully selected and planned so that we follow a logical sequence in terms of contents.
- b) Before starting a game, teachers should distribute groups carefully so that teams are balanced in terms of knowledge of the language and there are equal opportunities for them to win the game.
- c) When introducing celebrities in our games or selecting songs to be used in the English Language classroom, we must always bear in mind our students' interests and likes. Otherwise, the motivational effect would be significantly reduced.
- d) Even if we follow the inductive method, games and songs should be used at the end of the lesson, either as a reinforcement activity or as an introductory one for the next class. Otherwise, control in the class cannot be guaranteed.

Even though there are many other reasons for using these activities as well as many other points we should take into consideration when dealing with them, we can take the afore-mentioned points as the basis for our objective and start exemplifying the use of them in the classroom by means of some examples:

GAMES

Most English teachers start by teaching verbs *be* and *have got* and then move on to the use of present simple with basic verbs. When teaching *be* and *have got*, we ask our students to make questions containing these verbs by means of subject-verb inversion. After this, students have to get used to introducing the dummy auxiliary *do* in simple present questions and they obviously get confused when having to deal with these two different structures in interrogative sentences. This is even worse when they discover that there is one more possibility with the verb *have* (i.e. *Do you have a pencil?*). As a result, many mistakes are made: *You go to the cinema? Does she has a dog? Do she have a boyfriend?*, etc. The most obvious remedial work for this problem is the automatization of the correct structure, but pupils are not willing to repeat these structures over and over again on their own. Instead, we could use the following game:



WHO'S WHO?

- Divide the class into four groups and give them a list of celebrities from which they choose one.
- The teacher shows the class a big poster with photographs of the people on the list.
- A team chooses a character and answers the others' questions about him/her.
- Each member of the other groups asks questions to get information about the character by using only the following structures: Has she got...? Has he got...? Is she...?, Is he...?
- Depending on the information they get, they eliminate characters that do not suit the given characteristics until they discover who the right people are.
- The team that discovers the secret character chooses the next one and answers questions.

This game can be used after subsequent lessons to practice with other questions, but the idea is to reduce the number of structures available so that students can automatize them. Moreover, we can use similar games for several purposes and following different procedures. For example, we can give our students the name of a famous person so that the rest can interview him/her by means of *Wh- questions*. In any case, the next logical step is to work with the past simple and again we can use a similar game with no visual but written or listening support:

WHAT DID YOU DO?

- Divide the class into groups and present them with a list of characters showing the 1. Listen each group so that they can take notes on the blackboard.
- Follow the same process used in *Who's Who?* but using the appropriate structures.

- Since the list of characters cannot be as long as in *Who's Who?* for practical reasons, each team will keep asking about each character until they find out who the secret person is. Depending on the clues they need, the points they get will vary.

Even though we should continue by dealing with verbal tenses, songs are much more useful in this respect and we will look at this after offering a few more games.

WISHES

This is a very useful game for teaching conditional sentences and should be used to practising the Second Conditional:

- The teacher asks each pupil a question about his/her wishes and gives him/her three options to choose. Each student tries to predict the right answer and writes it down.
- Once all pupils have been asked, they change their notebooks with the peer sitting next to them.
- Each student repeats the question s/he answered and gives his/her answer.
- Those who wrote the right answer get two points.
- Ex: Juan, if you could go out for dinner with anyone, who would you go with?
 - Cindy Crawford
 - Britney Spears
 - Jennifer López

P.S. It is very important that students write the complete structure (e.g. *Juan would go out for dinner with Jennifer López*) and also use them when answering aloud.

For the game to be fun for pupils, questions should be as 'interesting' as possible for them.

WHAT DID S/HE SAY?

This game is intended at practising Indirect Speech and constructing sentences starting out from a given word:

- The teacher gives each student in a row a word.
- Each student stands up and makes up a sentence including this word.
- After all students in this row have said their sentences, the teacher asks about a pupil's sentence and those who think that they can remember the sentence try to report it (by using Indirect Speech).
- Then, the next row constructs a sentence and so on.

JOINING WORDS

This is a word association game and is aimed at practising vocabulary and using it in context by means of relative clauses:

- The teacher divides the class into several groups.
- A group is given an initial word such as "Hotel".
- Members in the group start saying as many related words as they can. Each word scores a point.
- The other teams are given 1 minute to make up the longest sentence they can with these words by using relative clauses. The longest sentence is worth 5 points, the next one 3 points, etc.
- A new group deals with associations.

SONGS

Once we have seen some games that can be used in the English Language classroom when teaching grammar, let's move on to the use of songs. The most typical techniques used with songs are the following ones:

- a) Cloze (Choosing a song that has some connection with the structure or part of speech that we are teaching, deleting a few words from the lyric and giving the incomplete lyric to the students).
- b) Topic Introduction (Using songs to introduce topics such as love, friendship, money, and many others).
- c) Debate (Discussing in the class the problem the singer talks about and what students would do in that situation or predicting how this situation will end).
- d) Using Songs Along Videos and asking students about what they have seen and heard.
- e) Singing so that students can repeat certain structures with the appropriate rhythm and intonation. Initially, we should not use the complete version of a song but focus on the chorus or some other parts of the song which are useful from the point of view of the part of speech we are teaching. Moreover, the teacher should practice the chorus of the song with the students by means of repeating it twice or three times so that they can learn how to pronounce it.

Some practical activities showing the use of songs in the English Language Classroom are the following:

Wonderful World (Sam Cooke)

This song is a good start for the use of songs in the English Language classroom since the vocabulary used in it is very easy and students find no problems in filling in the blanks.

Moreover, you can practice subordinate clauses and exclamative sentences with it. Here we present some activities to exploit it:



1. Listen to the first paragraph of the song and fill in the blanks:

I don't know much about _____,
 I don't know much _____.
 I don't know much about _____.
 I don't know much about the _____ I took.
 But I know that _____,
 And I know that _____, too,
 What a wonderful world this would be.

2. - Take the following sentence and replace the underlined words with another possible sentence:

I know that I love you and I know that if you love me too, what a wonderful world this would be.

3. - Make three sentences replacing the word *world* in the last line with a different word.**4. - Now replace the word *wonderful* in the sentences you have made.****5. - Sing the song.**

Oh, Pretty Woman (Roy Orbison)

The use of this song is aimed at practising the imperative mood before listening to the song and reordering information according to what students listen to. Furthermore, it is very easy to sing and it allows several communicative activities (See activity 3).

1. - Try to fill in the blanks with the positive or the negative imperative. In order to adopt the right decision, you have to think if the singer wants the girl to do these actions or not:

Pretty woman _____ awhile	(talk)
Pretty woman _____ on by	(walk)
Pretty woman yeah, yeah, yeah	
Pretty woman _____ my way	(look)
Pretty woman _____ me cry	(make)
Pretty woman _____ you'll stay with me	(say)
Coz I need you, I'll treat you right	
Come with me baby, be mine tonight	
Pretty woman _____ awhile	(stop)
Pretty woman _____ your smile to me	(give)
Pretty woman _____ away, hey—OK	(walk)

2. - Now listen to the song and reorder the sentences above according to what you have listened to.**3. - Read the following lines and try to guess why she is coming back to him:**

I guess I'll go home, it's late
 There'll be tomorrow night, but wait
 What do I see?
 Is she walking back to me?
 Yeah, she's walking back to me

4. - Sing the song with your teacher.*What Can I do?* (The Corrs)

This song is designed to work on listening by means of both cloze technique and simple recognition (See activities 1 and 3). Moreover, it gives the opportunity to make our students exploit contextual clues in order to work on the interpretation of texts and also do some writing that will show if they have understood the overall meaning of the song or not (See activities 2 and 4)

1. - Listen to the first paragraph and try to fill in the blanks with the correct verbal form.

I _____ (sleep) at all in days

It _____ (be) so long since we _____ (talk)

And I _____ (be) here many times

I just _____ (not know) what I' _____ (do) wrong

2. - Read the first paragraph carefully and try to answer the following questions:

- How does she feel?
- Who does the pronoun *we* refer to?
- What does the word *here* refer to?

3. - Listen to the chorus and try to fill in the blanks with the following words:

make(x3) get feel care love

What can I do to _____ you _____ me?

What can I do to _____ you _____?

What can I say to _____ you _____ this?

What can I do to _____ you there?

4. - Could you summarise what the story is about after reading the first paragraph and the chorus?**5. - Sing the chorus.***One More Time* (Britney Spears)

The following activities are based on a well-known song that can be exploited in order to work on both conditional sentences as well as cohesion and coherence. The reason why we have selected this song is that we believe that students' previous knowledge of it may enable them to have a better understanding of its lyrics and thus help them to sequence the events in the song and write about them more efficiently than if we use a fashionable song they have heard a couple of times.

1. - Before listening to the song, try to match the following clauses to make conditional sentences:

- 1) If something is not right...
- 2) If you shouldn't have let someone go...
- 3) If someone is out of sight
- 4) If you still believe.....

- 5) If you lose your mind....
- 6) If someone has you blinded....
- a) S/he is far away so that you can't see him/her
- b) It is wrong
- c) You get mad
- d) You keep your faith
- e) You are so in love that you can't see reality
- f) You have let him/her go

2. – Read the song and try to explain what happened to the protagonists by using linkers such as first, then, after that, now, etc.

Oh baby, baby
 How was I supposed to know
 That something wasn't right here
 Oh baby, baby I shouldn't have let you go
 And now you're out of sight, yeah
 Show me how you want it to be
 Tell me baby because I need to know now,
 Oh because.

3. - What can be concluded by reading the song?

4. - Sing the chorus with your teacher.

I Will Survive (Gloria Gaynor)

This song is very useful for verbal tenses revision and it should be worked on by means of the Cloze technique though providing students with the bare infinitive of the missing verbs. Once students have finished the activities and they handle them, the teacher can check if students have actually learnt all the verbal forms or if some remedial work needs to be planned. Another thing to take into account is that, due to the song's speed, it is better if we work on each paragraph separately.

1. - Listen to the two first paragraphs of the song and fill in the blanks with the verbs in brackets:

At first I _____(be afraid); I _____(be petrified),
 _____(keep) thinking I could never _____(live) without you by my side,
 But then I _____(spend) so many nights thinking how you ____ (do) me wrong,
 And I _____(grow) strong, and _____(learn) how to _____(get along)

And so you _____(be) back, from outer space
 I just _____(walk) in to _____(find) you here with that sad look upon your face,
 I should _____(change) that stupid lock,
 I should _____(make) you _____(leave) your key,
 If I' _____(think) for just one second you' _____(be) back to _____(bother) me,

2. - Listen to the chorus and fill in the blanks:

Oh no, no, no, I _____(survive) as long as I _____(know) how to _____(love),
I _____(know) I am still alive.

I _____(have got) all my life to _____(live), and I _____(have got) all my love to _____(give),
And I'll _____(survive), I _____(survive), hey hey!

3. - Listen to your teacher reading the chorus of the song and check your answers.

4. - Sing the song.

CONCLUSIONS

There are many other games and songs that could be used in any English course to teach, not only grammar, but also other parts of the syllabus. However, I think these samples exemplify how teachers can work with them and some of the activities we can design around them. All these activities have been used in the classroom and all of them did work. It is from this experience that we can draw the following conclusions:

- a) Learners are much more motivated when they get involved in games and songs because they enjoy themselves and find an immediate practical utility for what they learn in the English class.
- b) The use of games and songs provide learners with opportunities to practice their English and help them to see the use of a foreign language as something natural that allows them to carry out their objectives and reach their goals.
- c) When we take into account the parts of speech being taught, games and songs can become a valuable aid for teacher and students, since the former can assess their students' progress in the language and the latter can practice structures which are normally problematic for them (thus functioning as remedial work).
- d) Games and songs are communicative activities which allow students to enjoy themselves while



using the language and hence constitute a useful tool against the so-called "Affective Filter".

SOURCES

- All lyrics have been taken from the following website: www.summer.br
- Games have not been taken from any specific source though some of them are based on commercialised board games (*Who's Who?* and *Wishes*).

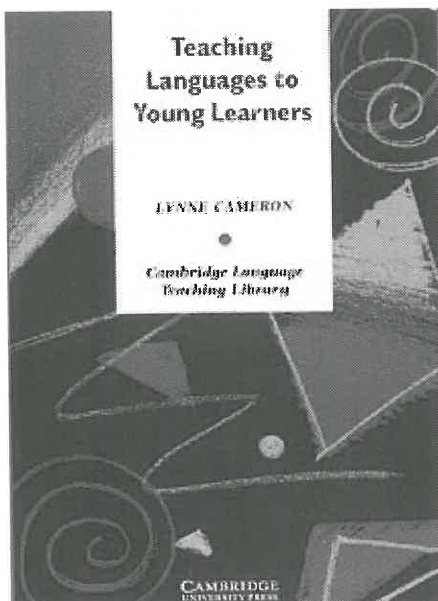
This article is based on the talk given at the APAC ELT Convention 2002

Teaching Languages to Young Learner

by Lynne Cameron
Cambridge University Press, 2001

Over eleven chapters the author relates what is known about teaching languages to young learners (between the ages of five and twelve) to the various ways of putting these ideas into practice. Lynne Cameron uses classroom data from different foreign language learning contexts to highlight and explore key principles and concepts. This allows the author to link theory and practice.

The author moves the focus from learner-centred to what she calls learning-centred. She stresses that «learning is in the centre of the frame» in this approach which is essential for the right conditions to be created in order for learning to occur.



Chapter 1 «Children learning a foreign language». It provides the foundation for the book: theories of language learning linked to child development together with affective factors in the learning of languages.

Chapter 2 «Language learning through tasks and activities». What should a task have from the point of view of the children? «A task should have a clear purpose and meaning». And from the point of view of the teacher? «It should have clear language learning goals»

Chapter 3 «Learning the spoken language». From classroom data the author explores how learners grasp and share the meanings in a foreign language classroom context. Some examples of listening activities are given.

Chapter 4 «Learning words». How vocabulary can be taught and learnt? What does the expression «knowing a word» mean? The author gives some answers to these and other questions related to «learning words».

Chapter 5 «Learning grammar». Young learners and grammar. How can be these issues put together? Some techniques for the classroom are given.

Chapter 6 «Learning literacy skills» This chapter deals with the teaching and developing reading skills both in L1 and in other languages. What's the new role of reading and writing in this new and changing high tech world?.

Chapter 7 «Learning through stories». Stories are considered as discourse and from that premise the author explores how stories can support language development.

Chapter 8 «Theme-based teaching and learning». One specific topic is used to clarify principles presented in the chapter. A very useful list to ensure that the topic-based teaching is successful, is presented at the end of the chapter.

Chapter 9 «Language choice and language learning» The use of mother tongue Vs the use of the foreign language. What is the correct balance? The author exemplifies it with classroom data.

Chapter 10 «Assessment and language learning» The author states that assessment has to be congruent with the teaching and learning approach and it has to reflect the language learning goals. A very useful table to guide assessment planning is provided.

Chapter 11 «Issues around teaching children a foreign language». In this last chapter the author reviews principles and concepts presented in the previous chapters and identifies issues that demand attention and research.

Book review
Natàlia Maldonado

V JORNADES DE LLENGÜES ESTRANGERES

LLOC: Facultat de Ciències de l'Educació.
c/ Emili Grahit, 77 - GIRONA

DATES: 28, 29 i 30 de novembre 2002

ORGANITZA: Departament d'Ensenyament
Delegació Territorial de Girona

Per a més informació: crle-gir@pie.xtec.es

class you can increase learning opportunities for all students. In chapter 4, *learner training*, the idea is that by focusing on learner training you can make students aware of effective learning behaviours and strategies both in and out of class.

In Part B, *Coping*, the author looks at practical techniques and teaching ideas suitable for a mixed-ability class, linked particularly to the specific problem of mixed levels and learning speeds in one class but also different knowledge of the world and interests. This part consists of seven chapters which cover different areas: In chapter 5, *grading tasks*, the idea is that students work on the same basic activity but with different tasks prepared by the teacher graded at varying levels of difficulty. In chapter 6, *self access*, aspects of the self-access approach are considered. In chapter 7, *content teaching*, we can see that different topics and subjects are introduced into the language class to motivate students and also allow those with different

strengths, interests and knowledge of the world to shine.

In chapter 8, *activities with different responses*, the important point is that students are involved in groupwork which requires different responses from different students in order to be completed, thereby catering for mixed levels and varied skills. In chapter 9, *open-ended activities*, several tasks are suggested.

Students do the same task but can respond at their own level. In chapter 10, *dealing with different learning speeds*, the author presents ideas for planning course content, dealing with fast finishers, lockstep phases of the lesson and homework tasks for weaker and stronger students. In chapter 11, *assessment*, the author looks at when and how students can be assessed.

The book closes with a conclusion, *solving the problems*. Here the author looks back at the problems identified in teaching mixed-ability classes and lists what solutions have been found.

THE BOOK ALSO OFFERS:

- * a section of photocopiable activities and templates which teachers can adapt for their particular situation:
- * regular development tasks which ask teachers to reflect on their teaching in the light of what they have just read, and some ask them to try new ideas in the class.
- * a comprehensive glossary where jargon or difficult terminology is explained.
- * a bibliography.
- * an index of activities and topics at the back of the book.

After reading the book, there are some ideas and activities that I think you will like to try out. I have tried some and most of them work with lower level students. Good luck!

**Book reviewed by
M^a Belén Batalla Beltri**

<http://www.temporada-alta.net>

15% DE DESCOMPTE

PELS ASSOCIATS D'APAC

(només per entrades comprades en la venda anticipada a les taquilles del Teatre Municipal de Girona)

The Mixed Ability Class

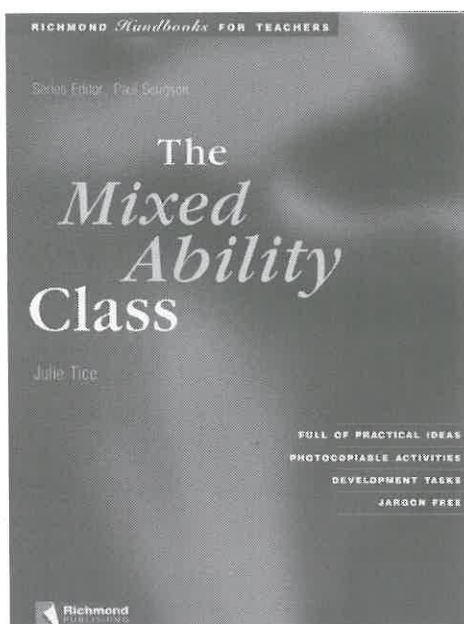
by Julie Tice

Richmond Publishing 1997

Series Editor: Paul Seligson

The mixed ability class is a book which examines an issue which affects many teachers today: that of catering for different levels of language, knowledge and ability in one class. It shows how mixed levels and ability can be used to advantage in the learning process and presents a variety of ideas and practical activities for immediate use in the classroom which ensure that your teaching involves all the students in the class.

The book opens with an introduction, *teaching a mixed-ability class*, which describes the term 'mixed ability' as referring to a variety of types of differences among learners. Most teachers would like to find an answer to the question 'How should I deal with a mixed-ability group?' However, Julie Tice tries to show us that there is not one easy answer to this question since mixed-ability classes present some problems for the teacher. Notwithstanding, the author suggests a variety of solutions to the problem of dealing with mixed-ability classes.



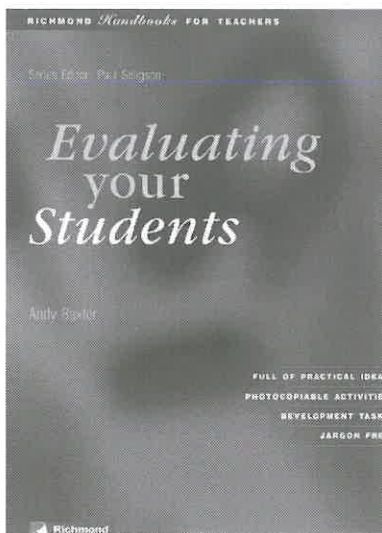
After the introduction we find the core of the book, which consists of two parts. Each part has several chapters. In **part A**, *Changing*, the author looks at ways of trying to ensure that all students have equal opportunities to learn. This means in particular improving opportunities for weaker learners. This part has four chapters which focus on the following aspects of changing:

In chapter 1, *classroom management skills*, the idea is that by effective classroom management skills you can ensure that all learners are involved as much as possible in the lesson.

Chapter 2, *motivating students*, suggests that teachers can improve chances of success in learning by trying to ensure that all students are motivated. The important point in chapter 3, *catering for different learning styles*, is that by finding out about and trying to cater for different learning styles in the

Evaluating Your Students

by Andy Baxter
 Richmond - Publishing 1997
 Series Editor: Paul Seligson



Evaluating your students examines the area of testing and evaluating in a problem-solving way. It presents the problems of why, when and how to evaluate; it analyses the criteria that make a test 'good' and helps you to apply these to your own testing. The book does this through

an examination of current popular tests types, encouraging teachers to adapt these to their own situations. The book is intended for the teacher of secondary-level students, and the practical ideas contained within it are appropriate for teenagers, but could easily be adapted for older students.

After an introduction which deals with the problem of evaluating, we find the core of the book, which consists of four parts. Each part has several chapters. In part A, *Assessment, testing, evaluation*, the author looks at what we assess and how we assess it, and tries to agree some terminology: what is the difference between testing and teaching, evaluation and assessment, measuring and judging?. In this part we can also find what we need to make a test good. However, we will see that it is difficult for any teacher or school to write a «good» test. This part closes with a suggestion of the different forms of testing and evaluation that we should use.

In part B, *Getting data for assessment*, the author looks at some different techniques that teachers often use in tests to get assessment data about the student: Can he/she use the components of language-grammar, vocabulary, and pronunciation? Can he/she use the language itself- in reading and listening?

In part C, *Assessment*, the author looks at forms of assessing speaking and writing. He also looks at some techniques to get some data about how the student learns most effectively. The forms of assessment he looks at try to include students in the judging of their work and he suggests that assessment should be used to help students learn as well as simply test them.

Part D, *Assessing over time*, deals with continuous assessment and formative evaluation: how we can record the student's progress in both language learning and in the skill of learning itself. This part also deals with summative assessment: appraisals and performance reviews are becoming part of our working life.

The book closes with a conclusion, *Time for a change?*. Here the author suggests that it is time that we, as teachers, called on the students to share the responsibility for their assessment. However, sharing responsibilities means that both we and the students have to change.

THE BOOK ALSO OFFERS:

- * a section of photocopiable activities which teachers can adapt for their particular situation.
- * regular development tasks which ask teachers to reflect on their teaching in the light of what they have just read.
- * an index of activities and topics at the back of the book.
- * a comprehensive glossary where jargon or difficult terminology is explained.
- * a bibliography.

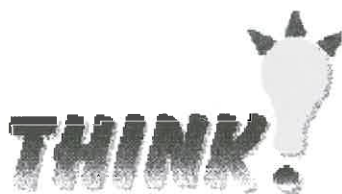
After reading the book I have realised that the way teachers test may sometimes be preventing learning in our schools, which means that it is about time for a change.

Book reviewed by
 Belén Batalla Beltri

4. Finally, ask your students to do the same so that the rest of the class can guess their names.

Example: I draw an apple, an elephant, a ring, a car, a girl, an island, and ant and a lamp. My name is Graciela.

Gra, from Argentina.
nysi@arnet.com.ar



PICKING PICTURES

This is a good first day activity if you have a bunch of simple pictures on file, as many ESL teachers do. After each student has told the class a few things about himself/herself, have him or her choose a picture from an assortment of 15-20 pictures. The class has 3-5 guesses to try to figure out why the person chose the picture. If no one guesses correctly, then the student explains it. Some pictures I've used with this: a car, a ring, a TV, a baby, a bird... It's fine for the pictures to be simple because they will add more personalized meanings to it.

Karin Abell
Carrboro, NC



I HATE SEX BECAUSE...

There's how the ice breaker works: Hand out a blank sheet of paper to each individual in the group. Ask everyone to think of their least favorite chore to do at home and write down why they hate it so much. Example: «I hate scrubbing the toilet because... blah blah blah.» When finished, have everyone switch papers and have them read it outloud but substituting «I hate sex» instead of the particular chore that is written down. You get pretty interesting and hilarious results. I used the «I hate sex» ice breaker when coordinating health education programs regarding sexual health. Works best in large groups. It makes EVERYONE laugh and makes the group feel more comfortable talking/asking questions, especially when dealing with sensitive topics such as sexuality.

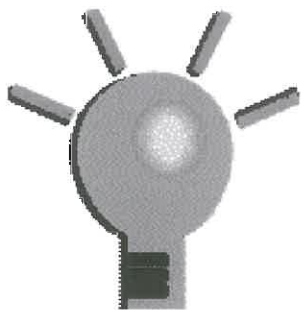
Lisa Vieira
Half Moon Bay, California



LINING UP IN ALPHABETICAL ORDER

Here's a warm-up exercise to wake up a first or second class meeting. Have the students line up by alphabetical order. DON'T help them. DON'T organize it. Have the students ask each other their names and figure it out together. Then you check it. Write the names on the board. Round Two, line up by Last name, alphabetically. Then Check. Other variations. Line up by Birthday, Language, Distance from School, Size of family. Avoid obvious things like physical size, weight, hair color, etc...

Name: Heinrich H. beck, Jr.
Email: heinrich@li.net
Location: Smithtown, NY USA



the answer to your question and pass their paper to the next student. By the time this stage is over, each student should have a sheet of paper with a series of different answers, all written by different students.

3) Take the papers in and distribute at random. The students now have to mix and mingle in order to find out who wrote each answer on their sheet of paper, and write the name next to it.

4) For feedback, ask 'What do we know about Juan/Emma/Zdenek etc...'

Laurence Whiteside
Cambridge Regional College, UK
lwhites@crc.tcom.co.uk

SAY GOODBYE

This icebreaker is an amusing way to start off your semester.

1. Instead of doing something really predictable, such as having students stand up and introduce themselves, tell them to imagine that this is the last class period, and they should stand up and pretend that they are saying farewell. If the students seem reluctant, help them with a few useful phrases such as «I'm going to miss you!» or «Promise me you'll stay in touch.» Then have them mingle and say goodbye to at least three people.

2. Then tell them to sit down and write the three things they liked the most about this term. After they're finished writing, you can ask students to volunteer what they wrote and make a list on the board.

Rationale: This ice breaker helps reduce first day tension, and helps students to think ahead to what they hope to get out of the class.

Hall Houston
Fortune Junior Technical College
Chishan, Taiwan



DRAW YOUR NAME

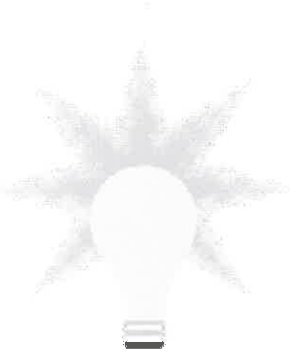
I have taken so many ideas from this section that now it's my turn to share something with you all.

This activity should be done the first day of class if students don't know each other. I've done it many times and students love it!

1. Draw on the board as many objects as the letters in your name. The first letter of the name of each object must be a letter in your name. Draw the objects at random order.

2. Have your students tell you the names of each object and write them on the board.

3. Then, tell them that they have to put the first letter of the name of each object in the correct order so as to come up with your name.



guess is correct, the T puts a tick on the keyword. After you have tried this activity with your class, could you please send feedback to me?

Thank you very much in advance.

Nazan Ozcinar

Sabanci University, Istanbul, Turkey

Foundation Development Program

E-mail: nazano@sabanciuniv.edu



THREE THINGS IN COMMON

This activity is for the first day of class with students who don't know each other. It requires no preparation.

The students must ask each other questions until they find three things that they have in common. They must be things that are notobvious. For example, they can't say we both have black hair.

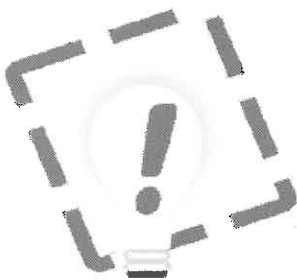
It is easy to model the activity interviewing a student until you find three things that they have in common with you. Maybe choose a student you already know for this so you don't have to spend too long.

Students can repeat this several times and then report back their findings to partners or the class.

David Reid

wix99@yahoo.com

Hobart, Australia



TALK TO ME... THIS WAY

This is a good activity to start the class. Before getting started, write sentences on a post-it paper, like: «Ask me questions», «Laugh at me» «Be angry at me» , Disagree with me,»Ignore me, etc. according to the number of students you've got. Stick the paper to the student's back, so he can't see what is written. They must stand up and go around the class and talk in pairs. They must act according to what's written on

their partner's back. If it's Tell me lies, they are supposed to tell lies.

The teacher can choose topics for them to talk like holidays, dates, pets, etc. They need to change partner's many times. At the end they are supposed to tell how people acted while talking to them to see if they can guess what 's written.

WHO WROTE THAT?

1)Ensure every student has a blank sheet of paper.

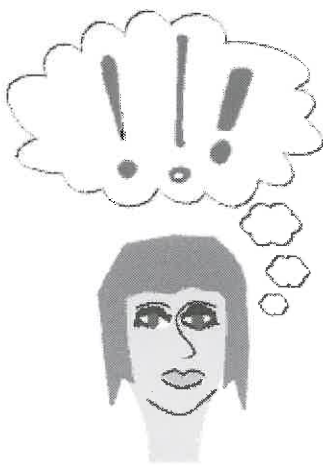
2)Ask ONE getting to know you type question for every student in the class. Students write

Dave's ESL Cafe

Idea Cookbook

Ice Breakers

Permission granted by Dave Sperling



TRUE OR FALSE

This game is ideal to be used on the first day or even at a later time. Here are the instructions: Each person should write down 5 things about themselves that are true and 5 things that are false (in a random order). Each person around the room reads their list in no particular order and the classmates have to guess if it could be true or false.

Some of the things people have written on their list in the past are:

I like dogs, I took horse riding for 10 years, I cannot swim, I have five children etc. It allows the members to get to know each other in a very non confrontational way.

Have fun with this activity. I would love to hear feedbacks or suggestions.

Tina in Germany.
tinpatel@yahoo.com

NAZO'S WORLD

This icebreaker is designed to get to know the teacher.

1- The teacher (T) draws a circle on the board and asks what it stands for. If students (ss) cannot guess, the T tells them that it is her/his world and writes MY WORLD on top of it.

2- Inside her/his world the t writes some keywords related to her/his world. E.g., 37 / 1987 / Lucky / Tom etc.

3- The ss sit in groups of 3/4 and make their guesses, like 'You graduated in 1987' If the

Postgrau i Màster

CREACIÓ DE MATERIALS AMB SUPORT MULTIMÈDIA PER A L'ENSENYAMENT DE LLENGÜES ESTRANGERES I DE LA TRADUCCIÓ

http://www.ub.es/ma_create

El nostre món està canviant.
El nostre món educatiu també.

Vols fer front a les noves tecnologies?
Vols renovar-te com a professor?
Vols fer front a les noves necessitats?

T'ofereim un tipus de renovació personal diferent

Et presentem un lloc on aprendre a crear i distribuir els teus propis materials d'ensenyament de manera senzilla i eficaç, pràctica i reflexiva en un medi cooperatiu i amb l'ajuda dels tutors

Destinatari

- Curs dirigit a professionals de l'ensenyament de llengües o de la traducció que vulguin crear un material didàctic innovador, interactiu i centrat en l'estudiant.
- Professorat de secundària, primària, escoles d'idiomes, universitats i d'altres centres o institucions relacionades amb l'ensenyament de llengües i de la traducció.
- Professorat d'ensenyament de llengües que vol incloure activitats de traducció a les seves classes.
- Professorat que imparteix classes de traducció i vol explorar noves tècniques i nous mètodes.

Objectius

II crear i editar materials propis sobre suport multimèdia (CD i Web);

II distribuir materials propis entre els/les alumnes o compartir-los amb altres ensenyants;



II donar classes a traductors tot i explorant alhora noves tècniques i mètodes

II incloure activitats de traducció a les classes o organitzar algun curs o crèdit variable de traducció al centre;

II crear una proposta de materials per a la seva acceptació i publicació

* Pel que fa a l'aspecte multimèdia aquest curs és d'iniciació i no requereix coneixements tècnics previs

Títol(s)	Atorgats conjuntament per la Universitat de Barcelona i la Universitat de Vic El 1r any, presencial, duu a l'obtenció del diploma de postgrau. El 2n any consisteix fonamentalment en un projecte personal tutoritzat que duu a la consecució del diploma de Màster.		
Especialitats	<ul style="list-style-type: none"> • Creació de Materials per a l'Ensenyament de Llengües • Creació de Materials per a l'Ensenyament de la Traducció 		
Horari	Postgrau: Gener-Juny 2003 de 18.30 a 21.30h (2 dies setmanals)	Màster: Setembre 2003-Juny 2004	
Direcció	Dr. Ramon Ribé. UB (Ensenyament de Llengües) Prof. Agnès Dachs. UB (Secretaria Acadèmica)	Dra. Maria González Davies (Ensenyament de la Traducció)	
Lloc	Universitat de Barcelona. Gran Via 585. Barcelona		
Informació	Universitat de Barcelona Virtual. c/ Brusi 61. 08006 Barna Universitat de Vic Univ. de Barcelona. Divisió 1.	Tel. 93 362 15 75 / 902 01 47 11 Tel. 93 403 57 00 (dímarts/dij), 5 a 7	mail: info@virtual.com mail: mgdavies@uvic.es mail: master@d1.ub.es

* Aquest curs té validesa pel que fa a les convocatòries, concursos i ajudes del Departament d'Ensenyament de la Generalitat de Catalunya

consequent challenge to the learner that makes their Business English class seem just a bit more serious.

DISCUSSION AND CONCLUSION: LEARNER EVALUATION

It is the policy of the UPV to allow learners to evaluate their teachers by filling in a questionnaire. The results of these questionnaires are divided into five main areas:

- * Control of the subject matter. Organization and clarity of explanations.
- * Teacher/Learner Interaction. Individual/Group Motivation.
- * Exams.
- * Resources utilized.
- * General level of satisfaction with the Teacher.

Taking these five main areas as a basis for evaluation, a mark out of ten is given to the teacher. For each of the twenty items in the questionnaire, the learner must decide if s/he thinks that they:

- * Totally disagree
- * Disagree
- * Indifferent
- * Agree
- * Totally agree

Despite the limitations of this kind of questionnaire, one should not underestimate the intrinsic value of having learners evaluate their teacher. Moreover, it is one of the most efficient ways of improving standards of teaching and is commonly used in higher education throughout Europe.

The process of developing Electronic Dictionaries with learners was first utilized with Agricultural Engineering students and, for the last two years, this project work has been used with Business Management students. The results of the questionnaires have given the subject teacher the following global marks:

**“Agricultural Engineering: 8.22
(112 respondents)
“Business Management: 9.3
(83 respondents)**

It seems that learning becomes more motivating when it involves an active and creative process of language acquisition, where the learners end up with a tangible product that will serve as a useful tool throughout the rest of their degree course.

This article is based on the talk given at the APAC ELT Convention 2002

BIBLIOGRAPHY

Amritavalli, R. (1999) Dictionaries are unpredictable. *ELT Journal*, 53, 4, pp. 262-269.

Sinclair, John (ed.) (1990) Collins Cobuild English Language Dictionary Collins.

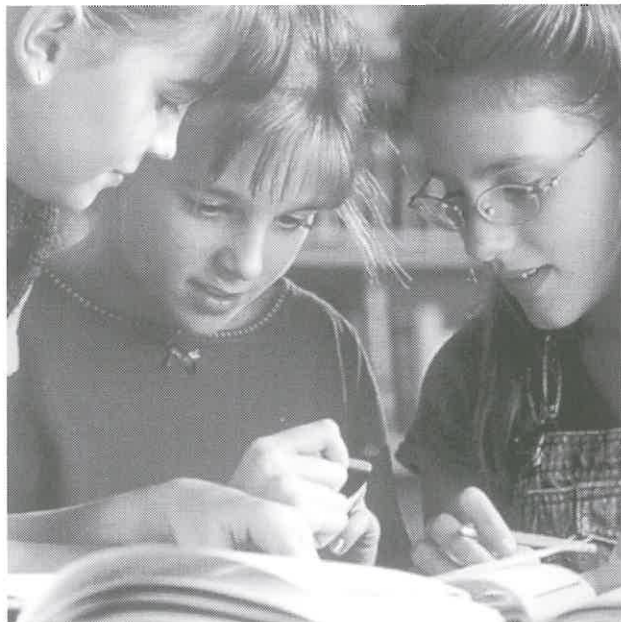
Nunan, D. (1989) *Designing tasks for the communicative classroom*. Cambridge: Cambridge University Press.

Röllinghoff, A. (1998) <http://it-resources.icsa.ch/>

Skehan, P. & Foster, P. (1996) The influence of planning time and task type on second language performance. *Studies in Second Language Acquisition*, 9, pp. 12-20.

Example Learner Dictionary:

<http://www.epsa.upv.es/personal/idiomas/index.htm>



According to cognitive psychology (Andreas Röllinghoff, 1998), we remember:

- 10% of what we read
- 20% of what we hear
- 30% of what we see
- 50% of what we hear & see
- 70% of what we say ourselves
- 90% of what we do

From the point of view of the learner, the advantage of this kind of project work is that it involves a lot of doing. Likewise, the kind of learning is enriched because it involves all of the following:

- Learning through listening (input sessions)
- Learning through note-taking
- Learning by association and thinking
- Learning by trial and error
- Learning through concrete operations and exercises
- Learning through co-operation during in-depth working and during the preparation of complex tasks
- Learning through communication

During the input sessions, there is intensive listening and the learners have to make notes so as to be able to remember everything that has been explained. They are also learning by association because they have to associate the teacher's explanations with keyboard movements, elements of the software program being utilized and concepts about computational functions. Learners have to try out what the teacher has told them and will inevitably make initial errors. The complexity of the tasks involved will lead learners to co-

operate and to communicate with the teacher and other learners. Inevitably, they are forced to ask the teacher questions about things they do not understand. Project work of this type demands greater effort from the learner. The effort is compensated by being rewarded with a high percentage of the final mark (in this case, 20% or 25%), consequently diminishing the risk of failing the subject in a sit-down exam. Moreover, this project promotes group work, collaboration and co-operation in the realization of the end product.

Finally, it should be noted that this kind of project work fits in well with task-based learning. Nunan (1989: 10) defines a task as

a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than on form.

Skehan and Foster (1996) have shown that allowing learners time to plan before beginning a task significantly increases the complexity, accuracy and fluency of the language being utilized and these increase in relation to the cognitive difficulty of the task. It is, precisely, the cognitive difficulty of the development of an electronic dictionary with the



- Form1: FrontPage
- Form2:ControlPanel
- Form3:Translations
- Form3a:SpanishTranslation
- Form3b:EnglishTranslation
- Form4:Definitions
- Form4a:SpanishDefintion
- Form4b:EnglishDefiniton
- Form5:NewTerms
- Form5a:Introduction
- Form6:About

There are ten forms in total. The first form functions as the initial page at which the dictionary opens. The second form is the ControlPanel from where one can proceed to the different functional parts of the dictionary.

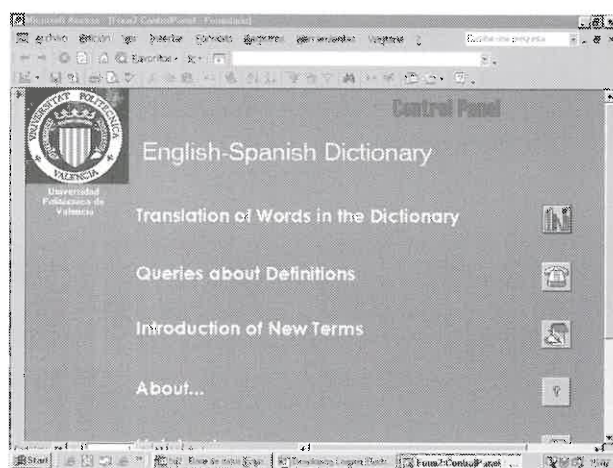


Figure 3: Control Panel

The third form and its related forms have the function of translating the words in the dictionary. The fourth form and its related forms are where the user gains access to definitions of words. The fifth form and its related form allow the user to add new terms, definitions and examples to the dictionary.

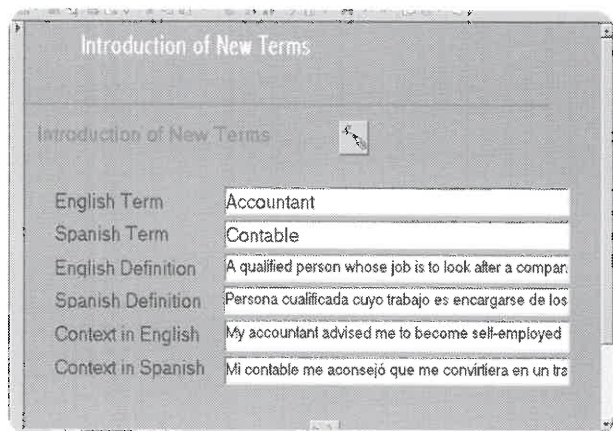


Figure 4: Introduction of New Terms

³ Collins COBUILD English dictionary. John Sinclair(ed).

The last form is where the learner states that s/he has carried out this project as part of her/his Computer Assisted Language course.

The third session explains to the learners how to use the concepts and procedures involved in the computational functions of the Electronic Dictionary. Basically, these are the interactive elements of the Electronic Dictionary. These include the following components:

- Label
- Command button
- Combo box
- Text box
- Record Source
- List of Fields
- Image

The fourth and last session functions as a summary session which includes:

- A Review of the Design Structure of the Electronic Dictionary
- A Review of the Interactive elements of the Electronic Dictionary
- A detailed analysis of procedures and computational functions of the Electronic Dictionary.

The four sessions will have prepared the course participants for the realization of the project of designing and creating an Electronic Dictionary.

LEARNING ISSUES IN THE DESIGN AND CREATION OF ELECTRONIC DICTIONARIES

In this section, issues of learning and teaching methodology are discussed. The main objective of the development of these dictionaries is that learners increase their knowledge of technical specialist vocabulary. However, the cognitive difficulty of the task means that there are other aspects to be considered. Among these aspects are pedagogical issues such as the writing of definitions. This involves learners in the use of relative clauses ('**expenditure** is the amount of money that is spent on a particular thing or a particular situation'; 'the **turnover** of a company is the value of the goods or services that it has sold during a particular period of time'³) or impersonal passive constructions ('**overheads** is a term used to refer to'). Likewise, learners have to write examples of use. This can involve a great variety of syntactic constructions. The exercise is primarily focused at a lexical level but it is, in fact, lexico-grammatical.

have the chance to immediately put into practice the lecturer's instructions. This means that, as the lecturer projects information on a screen for learners to follow, they can easily carry out these instructions in English on their own computers. The very physical nature of the pointing of the cursor and the clicking of the mouse provide the learners with a means to respond to what is a listening comprehension and note-taking exercise. Both these skills are needed by university students. The objectives of the four input sessions are as follows:

- *To present the structure of the Electronic Dictionary and to create a table (the database for the dictionary)*
- *To create an interface for the user of the database and to develop forms*
- *To explain how to use the concepts and procedures involved in the computational functions of the Electronic Dictionary*
- *To carry out a review of the previous three sessions*

The four sessions make use of Microsoft PowerPoint® for presentation purposes and exploits Microsoft Access® as the database software with which the dictionary is prepared. There are really only

two principal components to the dictionary: a database (a table) and an interface (forms). Each input session lasts an hour.

The first session introduces learners to the design structure of the Electronic Dictionary. The lecturer presents an example dictionary so that learners have a clear idea of their objective. In the first session, the learners are also taught how to open MS Access and how to create and save a table (the database for the dictionary) in which there are 6 basic fields:

- English Term
- Spanish Term
- English Definition
- Spanish Definition
- Context in English
- Context in Spanish

The first two fields are where the learners input a word or phrase and its Spanish equivalent. The third and fourth fields are for writing definitions of the words. The fifth and sixth fields are for providing an example of use of the word in a sentence. The learners are told that the dictionary should contain 100 words with their definitions and examples.

The second session involves learning how to create and use forms. In other words, they learn how to create an interface (the forms) with the database (the table). The forms are the following:

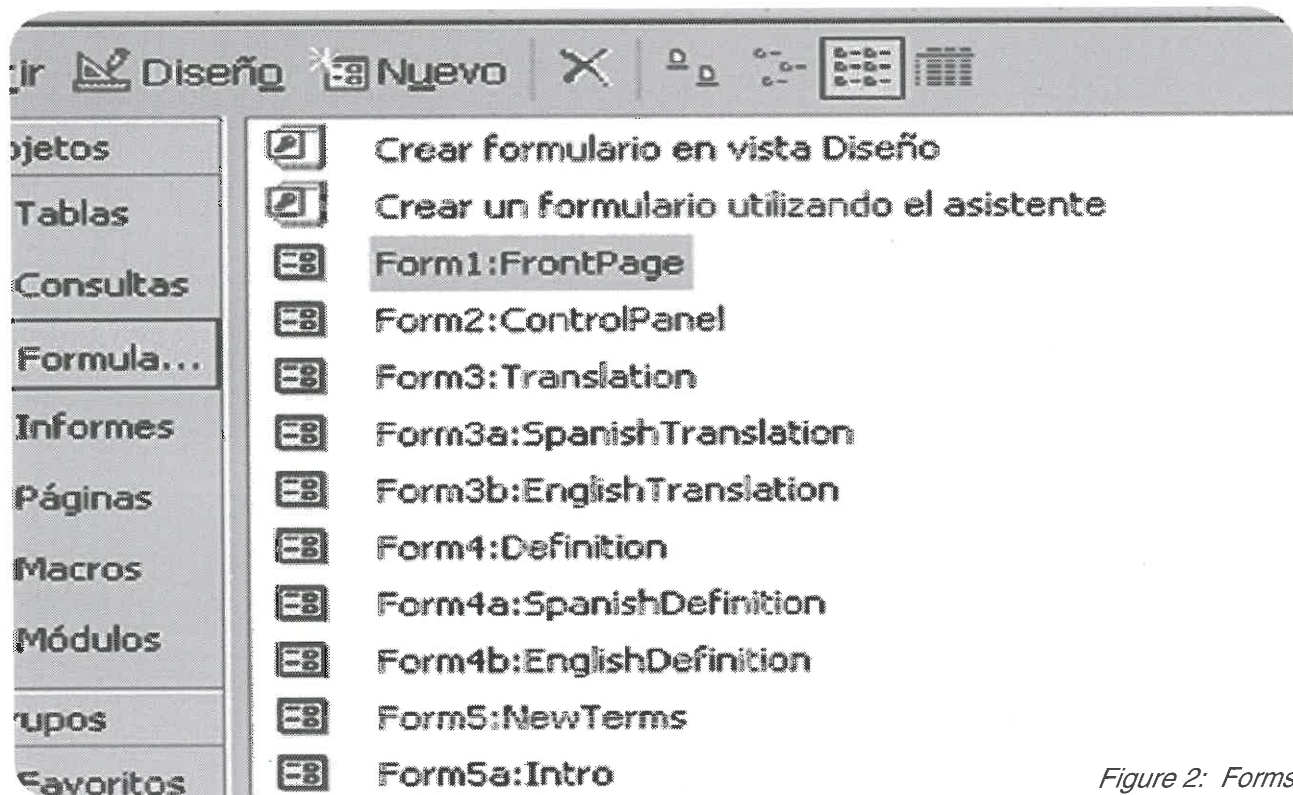


Figure 2: Forms

Computer Assisted Language Learning (CALL) has emerged as standard methodology in many language classes at the UPV as a response to recent technical developments in a wide range of fields related to communication technologies. The general goal has been to help learners to become familiar with computer technologies, such as word processing, email, chat, language learning software, translation software, on-line dictionaries, Internet etc. so as to facilitate the learning of a foreign language.

Dictionaries (in print and digital format) are and have been commonly used in language classrooms in many different ways. Nevertheless, definitions in dictionaries for speakers of English as a foreign language can be more difficult than the words they define. Corpus-based 'genuine' examples may be incomprehensible as well as inauthentic for learners (Amritavalli, 1999: 262). It is, therefore, not surprising that learners often maintain their own more comprehensible vocabulary lists/ books. These include definitions that are less syntactically complex and use examples that lack the cultural specificity and idiomaticity of natural language examples derived from a corpus. However, it is not so common to find learners involved in creating their own electronic dictionaries that can be stored on diskette or a CD.

This paper describes a pedagogical experiment which involves third and fourth year business students in the process of creating an electronic dictionary using widely available commercial software. The paper first describes the steps involved in the pedagogical process of the creation of this electronic dictionary. Then, it discusses issues of learning and teaching methodology in relation to this kind of project work. Finally, results from questionnaires about the learners' Business English class are briefly discussed.

METHODOLOGY: DEVELOPING AN ELECTRONIC DICTIONARY

The dictionary is developed from a database using standard commercial software and needs four one-hour input sessions from the lecturer to explain how to prepare the database and how to manage controls (make the dictionary functional and interactive). The elaboration of the dictionary helps learners to increase specialist technical vocabulary and lays the basis for understanding how to construct databases. Important, though, is the fact that the classes are delivered in a computer laboratory and the learners

id	English Term	Spanish Term	English Definition	Spanish Definition	Context in English	Context in Spanish
76	Appreciation	Apreciación	An increase in the value of an asset.	Un incremento en el valor de un bien.	The company's balance sheets do not show appreciation of land values.	El balance de situación de la compañía no muestra la apreciación del valor de la tierra.
88	Batch	Lote	A group of similar items that are made together or within a certain period.	Un grupo de artículos similares que se fabrican juntos o dentro de un cierto periodo de tiempo.	This is the batch of watches that all have the same fault.	Este es el lote de relojes que tenían todos el mismo defecto.
60	Bonds	Bono, obligación	Securities issued by companies and the government as a way of raising finance.	Valor emitido por compañías o por el gobierno como manera de aumentar sus fondos.	Government bonds are usually considered to be a safe investment.	Los bonos del gobierno normalmente se considera que son una inversión segura.
44	Branch	Sucursal	A local office, shop or group that is part of a larger organization with a main office elsewhere.	Una delegación, tienda o grupo que forma parte de una gran organización con una oficina principal en otro sitio.	The company now has branches in all major towns in the UK.	Ahora la compañía tiene sucursales en todas las ciudades principales del Reino Unido.

Figure 1: Dictionary Table

Abstract

This paper describes a pedagogical experiment, with third and fourth year undergraduate Business students¹, which has involved exploiting widely available commercial software within a CALL and ESP/EAP context so as to increase learner knowledge of technical specialist vocabulary. Learners were asked as one of five assignments to create an electronic dictionary of Business/Economics terminology. The paper explains the steps involved in the pedagogical process of the creation of this electronic dictionary. Results from evaluation questionnaires suggest that the students find clicking and learning satisfying.

Developing Learner Electronic Dictionaries in an EAP Context

by Keith Stuart

INTRODUCTION: ACADEMIC CONTEXT

As with all language courses taught at UPV², they are organized on a semester-based credit system. Most students have ten years of English learnt during their primary and secondary education. Despite this, their level of English is disparate but they have common needs and objectives. All of them are in need of a firm knowledge of English in order to be able to compete in the labour market. More specifically, they need to be able to read technical bibliography in English, particularly when it comes to writing their final year project. Some (Socrates-Erasmus students) carry out their final year project abroad and have to produce it in English.

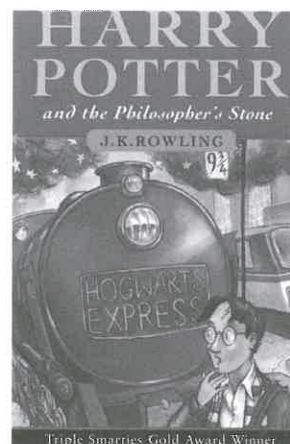
Keith Stuart is a doctor teacher and she teaches Business and Computer Science students at the Universidad Politécnica de Valencia.

¹ Licenciatura en Administración y Dirección de Empresas/Business Administration Degree.

² Universidad Politécnica de Valencia.

CONCLUSIONS

The playful atmosphere during the project is an important motivation for the students to develop new skills and change their attitude towards the English lesson. Students learn and put into practice new skills without realising. The project will help to change the classroom atmosphere, since once the students and the teacher have been immersed in Harry Potter's world and the learners have carried out Harry Potter's tasks, there will be no stopping anymore: They will generate an abundance of creativity and fun.



**Treball guanyador
del 13è Concurs Premi APAC**

BIBLIOGRAPHY

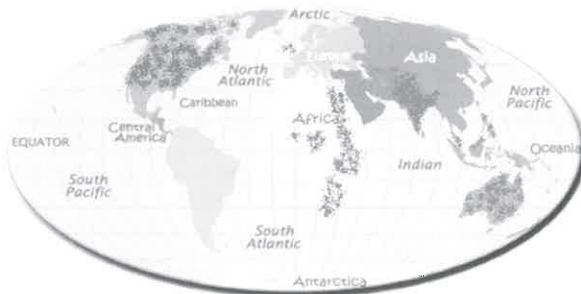
- Chomsky, N. 1988. *Language and Problems of Knowledge*. Cambridge, MA: MIT Press.
 - Collins English Dictionary. 1994. Glasgow: HarperCollins Publishers.
 - Dahl, Ehrhard. 1999. *Wie lernt man fremde Sprachen?* Stuttgart: Verlag Freies Geistesleben.
 - Ellis, R. 1985. *Understanding Second Language Acquisition*. Oxford: Oxford University Press.
 - Hilgard, E., Atkinson, R.L. & Atkinson, R.C. 1979. *Introduction to Psychology* (7th ed.) New York: Harcourt Brace Jovanovich.
 - Kiersch, Johannes. 1992. *Fremdsprachen in der Waldorfschule*. Stuttgart: Verlag Freies Geistesleben.
 - Lightbown, P.M. and N. Spada. 1999. *How Languages are Learned*. Oxford: Oxford University Press.
 - Nunan, David. 1989. *Designing Tasks for the Communicative Classroom*. Cambridge: Cambridge University Press.
 - Rowling, J.K. 1997. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury Publishing Plc.
 - Skehan, Peter. 1998. *A Cognitive Approach to Language Learning*. Oxford: Oxford University Press.
- 1 Obviously, we are not using the term product in the sense of the dichotomy product vs. process, but in the more colloquial sense of «something that is produced as a result of a number of activities».
- Mercè Bernaus & Tanja Spöttling
- Spada, Nina. 1997. «Form-focussed instruction and Second Language Acquisition: A review of classroom and laboratory research». *Language Teaching*, 30, pp. 73-87.
 - Steffen, Albert. 1983. *Einführung in Anthroposophische Themen, Band 1: Die Anthroposophische Pädagogik*. Dornach: Philosophisch - Anthroposophischer Verlag.
 - Steiner, Rudolf. 1961. *La Educación del Niño: Metodología de la Enseñanza*. Madrid: Editorial Rudolf Steiner.
 - Willis, Dave and Jane Willis. 1996. *A Framework for Task-based Learning*. Harlow, Essex: Longman.
 - Willis, Dave and Jane Willis. 2001. «Applying linguistics to task-based learning: Six propositions in search of a methodology.» In Isabel de la Cruz et al. *La Lingüística Aplicada a finales del Siglo XX. Ensayos y Propuestas*. Universidad de Alcalá.

Web sites

EDITORIAL BLOOMSBURY: <http://www.bloomsburymagazine.com/harrypotter>

WARNER BROTHERS: <http://harrypotter.es.warnerbros.com>

WORDCOUNT: 3700



www.apac.es

THE POTIONS' CLASS – LEARNING HOW TO DO MAGIC

In this class the teacher in the role of Professor McGonagall or Albus Dumbledore is performing a conjuring trick. Students observe and describe what she or he is doing, following the general structure of an experiment. The teacher shows the utensils she needs to do the trick, but has the learners name them. She merely acts as their secretary, writing the experiment on the blackboard:

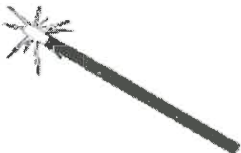
The air and balloon trick

What do you need?

1. A small plastic bottle
2. A funnel
3. A teaspoon
4. Bicarbonate
5. Vinegar
6. A balloon
7. A magic wand

What do you need to do?

1. Put one teaspoon of bicarbonate into the balloon. Use the funnel.
2. Put some vinegar into the small plastic bottle.
3. Put the balloon on the bottle.
4. Wave the wand and say the magic spell:



**“Vinegar, bottle and the help of a spoon,
Get the air into the balloon!”**

Once the students have copied the experiment and have seen it carried out, they themselves do the magic that means that they repeat step by step the same orders that have been carried out earlier. Professor McGonagall/Albus Dumbledore helps them to do the experiment if the learners tell her/him in English what to do, using the Imperative structure. This task is the final preparation for the great event, the Harry Potter's Day:

In their groups students are asked to think of a conjuring trick or to consult books about magic to select and prepare one for a magic show. They have to make a list of the material they need and give the instructions to perform the trick in English. Furthermore, they have to think of an original magic spell, such as:

«Sunshine, daisies, butter mellow,
Turn this stupid, fat rat yellow.»

From *Harry Potter and the Philosopher's Stone* (ibid: 117) or:

«Double, double toil and trouble;
Fire burn and cauldron bubble!»

From *Macbeth*.

HARRY POTTER'S DAY - ACTING OUT-THE FINAL TASK

All the students come to class dressed up as wizards or magicians. Every group performs one or various conjuring tricks, talking and explaining the tricks in English. Most of the groups have two magicians or the team members practise the magic together. Since they are videotaped, they act as if in a real show, applauding their classmates performances. There will be all kind of different tricks and most of the teams will follow the structure of the experiment and use a magic spell. The students have to write the written description of their magic trick for their conjuring books.

LEARNERS' SELF-ASSESSMENT AND CO-EVALUATION OF THE TASKS

There is no final exam at the end of the project. However, during the lessons a special kind of assessment is realised by the teacher, who evaluates the work done by the learners. Just like in the Harry Potter story, the different teams represent the four different houses at Hogwarts, School of Witchcraft and Wizardry. Students win or loose points for their house, depending on the work realised and the group's behaviour, team spirit and attitude. At the beginning of each class the names of the four different groups (owls, cats, rats and toads) are written on the blackboard, together with the number of their points. During the class points are added or taken away. For example, in one class, students give points for the «correctness» of the murals, following the English descriptions.

Students like this form of internal competition and it also helps to reinstall order when the groups get to noisy.

The final show of magic is the big achievement of the project. Students auto-evaluate their own performance and the actuation of their fellow teams in the show of magic, watching the video that was filmed.

they will need as students of *Hogwarts* to illustrate their conjuring books and prepare their magic tricks, the two final products of the project.



Students are asked: "What kind of animal are you?" and "What adjectives do you use to describe yourself?"

They then describe the outer appearance of their animals, as well as its character or other innate qualities, using adjectives. The grammar point to be remembered is the sequence of adjectives and nouns and the structure of the simple sentence. The written description goes together with the drawing and painting of the animal, and thus the learners create the first input for each group's conjuring book.

DISCOVERING ESSENTIAL CHARACTERS OF THE NOVEL

Every team gets the written description of one of the characters of the story, but without telling them the character's name. Students are familiar with most of the vocabulary used in the description, especially with the adjectives, since they are the ones that have been worked on during the previous class. This activity reinforces the acquisition of these words. In order to stimulate their imagination and creativity it is important that the characters have not appeared in the *Harry Potter* film so far. The descriptions could be for example:

He is a little creature with bat-like ears and bulging green eyes the size of tennis balls. It is wearing an old pillowcase. It looks like a large and very ugly doll.

Once the groups have identified the character that is to be their team's tutor (in this case Dobby, the house-elf from *Harry Potter and the Chamber of Secrets*, the second book of the series), they are asked to paint large murals following carefully the given descriptions. The meaning of the adjectives are repeated and the Present Continuous, the tense to be used for descriptions, is explained.



Playing and learning with the computer: Harry Potter on the Internet

There are more than 300.000 webs dedicated to *Harry Potter* on the Internet, where one can change into one of the characters of the novel, participate in forums or prove one's knowledge as far as details of the plot are concerned.

Out of the many, students are to visit two important web sites, for example, *Warner Brothers' Official Harry Potter Web Page* and the web page by the *Bloomsbury Magazine*. In the *Warner Brothers' Web Page* the first exercise could be to participate in a *Quidditch* game, the special kind of soccer game that is played flying on broomsticks.

First of all, the students have to read and understand the rules of the game, then they can interact with the computer. They can play the beater or the seeker practice, or try to catch the "snitch".



The second exercise to be done is called the *Magical Creature Creator*. Using funny drawings, learners can create their totem animal (rats, toads, cats or owls), choosing its body and eyes or selecting special items like robes, scrolls or "things" to decorate it further. They can then select traits for their magical creature to give it a certain character, such as: **friendly, surly, happy, angry** e.g.

Groups that finish more quickly than the others can visit the *Bloomsbury Magazine* web site, where they can find a presentation of the different books of the series, a biographical note about the author or information about the first *Harry Potter* film.

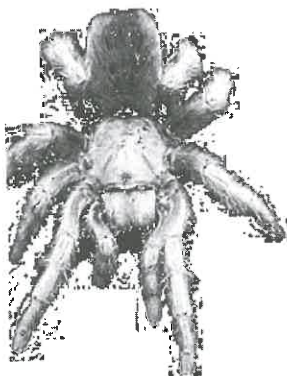
are afraid of asking too much from the adolescents and fear that they might produce no tangible output at all. But once you've got a big machinery, an entire storyline going, the students that are set free from the restrictions of their textbooks and the teachers "protection" will generate highly positive results. The teacher's role in the task-based framework is the one of a coach, who gives an example, but then lets the students excel.

In *Harry Potter's class of magic* there are a lot of tasks to be realized by the students, starting with relatively easy vocabulary and classification games as pre-tasks which lead up to the performance of the students as witches and wizards at the *Harry Potter's Day*, the culmination of the project.

The tasks to be carried out are varied, but they all have something in common, the use of discovery techniques or riddles to stimulate the students' interest.

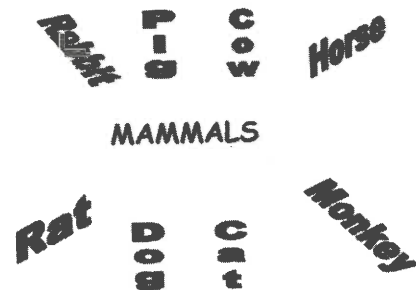
Right from the beginning of the project the students and teachers engage in an imagined trip to a fantasy realm. In their imagination they transfer themselves geographically to *Hogwarts School of Witchcraft and Wizardry* and the teenagers change into students, who try to pass the preliminary exam to enrol like *Harry Potter* in this very special school. This tremendous change is supported by their teacher's transmutation into Professor McGonagall or Albus Dumbledore, putting on an emerald coloured or purple cloak and wearing a nametag.

PRE-TASKS: CLASSIFYING ANIMALS - CREATING SPIDERS —DISCOVERING THE MAGIC ANIMALS



The first test the groups of students have to pass to be admitted to *Hogwarts* is a vocabulary exercise as a pre-task in order to introduce the topic. They are asked to classify twenty-four animals - some of them are known to them, others aren't - into mam-

mals, reptiles and birds. In doing so, they create word-spiders. This is done with the help of a simple card game prepared by the teacher. Since spiders possess eight legs, eight animals have to be related to every category. In the game the categories form the body of the spider that thus literally gets eight legs:



REPTILES: Viper, chameleon, crocodile, boa constrictor, alligator, turtle, lizard, toad

BIRDS: Dove, parrot, canary, cuckoo, owl, duck, penguin, nightingale

Once the groups finish with this pre-task, the learners have to guess the four magic animals, or rather, the four animals allowed to accompany the students to *Hogwarts* as a pet, from the three different groups of animals they have classified. After successfully doing so (by now nearly all of the teenagers have read one of the *Harry Potter* books or seen the film), they are now officially admitted to *Hogwarts, the school of witchcraft and wizardry* and are given a group-name. This group-name is the name of the magic animal they have identified first, either owls (very wise animals), toads (they are a bit clumsy, but funny), rats (extremely clever) or cats (whimsical, but nice).

TOTEM ANIMAL – ELABORATING AND FORTIFYING THE GROUP IDENTITY

In the following class students elaborate the group-identity by giving eight attributes to their totem animal (again by using simple cards, that have been prepared by the teacher beforehand). Descriptions from *Harry Potter and the Philosopher's Stone* are quoted, e.g. "a large tawny owl": or "a tabby cat" (Rowling 1997:8) to stress the beautiful or funny sounds of the English language.

The adjectives they have at their disposal are for example: bright-green, tabby, silver, ugly, emerald, purple, wild, blue, bat-like and so on, all words that

Regarding the organization and planning of tasks, Dave Willis and Jane Willis (2001:163), after stating six propositions to guide FLT, explain that "what we need is

1. a methodology which is rooted in meanings
2. a methodology which exploits natural language behaviour
3. activities which encourage a focus on form
4. a syllabus which is holistic
5. a syllabus which is specified both pragmatically and linguistically.

To achieve these demands, they create a task-based framework (Willis and Willis 1996 and 2001). This task-based framework, which creates a bridge between the concepts of "task" and "didactic unit", consists of three parts and some sub-elements:

PRE-TASK Introduction to topic and task
 TASK CYCLE Task > Planning > Report
 LANGUAGE FOCUS Analysis and Practice

During the first phase of this framework, the teacher introduces the topic and the task, including some linguistic information which may be relevant for the realization of the task. The task cycle goes from the "private" resolution of the task to the public presentation of the results, mediated by some time for planning, which reduces the pressure and the anxiety provoked by the public demonstration. Obviously, the "private" task phase does not mean exclusively individual work; it basically means pair- or group-work (preferably with groups of heterogeneous levels of proficiency), although some individual work may be required sometimes.

The final phase of this framework implies recording the public report and, then, use it "to raise learners' awareness, through analysis activities, of a range of useful aspects of language that have arisen in the texts (oral or written) used with the preceding task or in earlier lessons, and to single out some useful language items for confidence-giving practice." (Willis and Willis 2001:165).

This task-based framework represents a new way of organising the FLT curriculum. On the one hand, the teacher does not explicitly establish the list of structures and the range of vocabulary which would be studied during a unit, but they devise tasks to fulfil some goals based on the learners' needs and interests. On the other hand, it goes beyond the tradi-

tional method of organizing language teaching described by Skehan (1998:93-95) as the 3Ps, Presentation, Practice and Production.

Furthermore, this framework has some interesting advantages. First, it focuses on meaning while it does not forget about form. Most SLA investigations suggest that the way to achieve fluency, accuracy and complexity is through a balanced diet of focus on meaning and focus on form (Lightbown and Spada, 1999).

Second, it fosters not only individual work, but basically pair- and group-work, the settings where negotiation of meaning can take place. Thus, this framework is clearly learner-centred, which does not mean to get rid of the teacher, but to enhance the roles of the teacher beyond the teacher as transmitter of knowledge.

Third, this framework does not constrain the selection of activities. It can include from simulations to problem solving activities, given that they include the tasks' features mentioned above. Moreover the task-based approach encourages the integration of skills in a realistic manner.

Finally, this framework moves beyond the concept of assessment as the measure of the acquisition of a closed set of linguistic items predefined by the teacher. The "language focus" phase is closer to the concept of monitor, expressed by Willis and Willis (op. cit.) as "analysis and practice".

In conclusion, a task-based approach, in our opinion, may foster learners' motivation because it covers students' needs and interests. It promotes cooperative learning. Furthermore, learners become the main protagonists of the teaching-learning process, which leads them to be more responsible and to make an effort to attain a goal: the completion of the tasks. That is motivation.

THERE ARE NO LIMITS

The task-based teaching approach might at first suggest the idea of obligations and routine simply because of the word "task" (a piece of work that must be done, esp. if hard or unpleasant), but in fact it isn't like that at all. The students are given the freedom to find their own solutions to the problems you pose for them, and they'll surprise you with their creativity and imagination.

Of course in many English classes students are not accustomed to this kind of freedom. We as teachers

¹ Obviously, we are not, using the term product in the sense of the dichotomy product vs. process, but in the more colloquial sense of "something that is produced as a result of a number of activities".

- be related to learners' own experiences
- offer choice
- promote active involvement and co-operation between learners
- provide novelty and variety
- offer opportunities to produce language in a risk-free environment
- offer opportunities to produce more accurate and intensive work
- be interdisciplinary
- help raise learners' self-esteem

The teacher should:

- monitor learners' progress once the activity is underway, giving quick and supportive feedback when a pupil has encountered major difficulties
- convey confidence in the learners, making them believe that with appropriate effort they will be successful
- encourage learners while they are doing the task, drawing to their attention what they can do now compared with before the course of work began

A good way to motivate learners might be the use of a task-based approach because the tasks are related to the learners' interests and needs and furthermore because the learners will get a final product, which compensates the effort made to attain the goal.

WHAT IS A TASK-BASED APPROACH?

In the following paragraphs we are going to summarise the literature dealing with that topic in order to understand better why Harry Potter's activities were so successful among learners.

A task in the common sense is "a specific piece of work required to be done as a duty or chore" or, more generally, "any piece of work" (Collins English Dictionary, 1994: 1579). In TEFL, the term task has received a number of definitions, which are summarised in Nunan (1989:5-11). Nunan himself defines it as a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is principally focused on meaning rather than form. The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right. (Nunan 1989:10)

Then, he analyses tasks into six components: Goals, Input, Activities, Teacher role, Learner role and Settings. These six components show that tasks are goal-oriented, that they require a source of linguistic infor-

mation at the very beginning of the task, that they involve the teacher and the learner in a number of activities which imply different roles for both of them and that they can take place in different settings inside or outside the classroom.

Skehan (1998:95) prefers to collect the most important features of tasks from other authors' works, saying that "a task is an activity in which:

- meaning is primary;
- there is some communication problem to solve;
- there is some sort of relationship to comparable real-world activities;
- task completion has some priority;
- the assessment of the task is in terms of outcome."

Thus, some examples of tasks given in Skehan (ibid.:95-96) are "completing one another's family trees, agreeing on advice to give to the writer of a letter to an agony aunt, discovering whether one's paths will cross (out of school) in the next week, solving a riddle, leaving a message on someone's answer machine."

From our perspective, a task is the sum of activities performed to produce something from an input. These activities are the means to achieve the goals established in the teaching-learning process. The output of the task must be a real-world material product. During the performance of the activities the teacher and the learners must assume different roles, which go beyond the teacher as the centre of the classroom.

The emphasis on a product¹ as a result of the task is justified for two reasons: on the one hand, research on second language acquisition has shown that, apart from some comprehensible input, it is necessary to produce some comprehensible output to provoke acquisition, and the creation of a material product and its subsequent presentation can foster that comprehensible output (Ellis 1985: 157-159; Swain, 1995; Skehan, 1998: 16-22); on the other hand, the realization of the product is part of the activity motivation which tasks seek to promote (Ellis, 1985:300). The product is the rationale for the task, and for that reason the realization of the product must be related to the learners' interests and needs.

A task-based approach, thus, is necessarily related to the learners' interests and needs, which implies a process of research and negotiation previous to the realization of the task. The research allows the teacher to make valid decisions about the curriculum whereas the negotiation has the argumentative value of establishing a personal involvement between the task and the performer, and this involvement is totally necessary for SLA.

Abstract

HPCM is a very successful project that was implemented with students coursing first of ESO and is based on group work in an interdisciplinary environment.

The students immerse in a world of fantasy and magic, creating items of artistic value they can be proud of. They change into witches and wizards and act out in a show of magic.

The learners' interest in enjoying literature is stimulated and they get to know the world of Harry Potter. Their identification with the hero of the story and thus the emotional involvement of the adolescents furthers their language learning and their development as persons and classmates. In this way, language learning stimulates brains, hands and hearts.

Harry Potter's Tasks: A way to motivate Students

by **Tanja Spöttling**
and **Mercè Bernaus**

Tanja Spöttling is a German Philologist of English and American Literature, specialized in 20th century poetry. She coursed her studies in Germany, Great Britain, the USA and Spain. Before starting her teaching career six years ago, she was working as an interpreter and translator. During the last three years she worked as an English and German teacher at a Secondary school, Escola Ginebró, Llinars del Vallès. Right at the moment she is preparing and intercultural project for the BARCELONA FORUM 2004 together with Mercè Bernaus.

Mercè Bernaus is a foreign language teacher, teacher trainer and researcher. She teaches at the Universitat Autònoma de Barcelona.

Motivation, which is a cluster of factors that “energize behaviour and give it direction” (Hilgard, Atkinson and Atkinson 1979:181) plays a crucial role in second language acquisition. When teachers talk about students they usually complain about students' lack of motivation or interest in learning. They wonder how to motivate students who have no interest at all in acquiring a second language, what kind of methodology may be used to motivate them.

Chomsky (1988:181) points out the importance of activating learners' motivation: “The truth of the matter is that about 99% of teaching is making the students feel interested in the material”. If learners don't feel interested in the activities or tasks they should be engaged in, they will not make any effort to participate actively. But how to make them interested in a task? In our opinion, any activity or task proposed to the learners must:

- be neither so easy that it produces boredom nor so challenging that it leads to anxiety
- be demanding under a cognitive point of view
- be useful and relevant for the learners' needs and interests

- In all cases, the emphasis must be on clarity of expression. Use no more words, but no fewer, than necessary.

Some suggestions:

- Use compound adjectives (e.g. «*long-haired, well-meaning ...*»)
- Use relative clauses to connect ideas (e.g. «*The class I teach*» «*Anthea, who I met at university....*»)
- Use apposition (e.g. «*Tall, slim and as beautiful as a Greek statue, the dark-eyed girl became the centre of a thousand looks...*») and «*Overcrowded and smelly, the hotel was a huge disappointment....*»)

Clarity is also helped by:

- Appropriate division and distribution of phraseology and paragraphs
- Use of Topic Sentences at the beginning of paragraphs
- Appropriate, discriminating use of linking expressions and discourse markers in general.

Further, conclusions should:

- be concise, compact and forceful
- refer back to the story title, using key words from the title if necessary

Finally, the message (if any):

- should this be expressed explicitly or by implication?

«REMEMBER THE
READER ALWAYS!»

Now, if there is still enough time, ANOTHER GAME:

1. Each of you in the audience should think about one of the most memorable, exciting experiences you have had (no weddings, babies!)

2. Now, draw TWO OBJECTS (NOT mutually associated, e.g. a box and its contents) that played an important role in this experience or episode in your life (2 mins.).

3. Sign the paper with a pseudonym and fold it up. Hand it to the teacher.

4. Now, each of you must choose one of the folded papers from the pile. (Teacher distributes).

5. Next, each of you must make up a story that turns around the TWO OBJECTS drawn on the paper.

6. Finally, find the person who answers to the pseudonym and tell her/him your story. (Speaking and listening activity).

In turn, your partner will tell you the true story!

*This article is based on the talk given
at the APAC ELT Convention 2002*

NOTE: This game is played in class by making up and writing the story as homework, using **the narrative tactics** previously taught.

The texts of the stories written as homework are corrected by the class teacher, who makes sure the students have given their stories an appropriate title before accepting this homework. Then, in a later class the students receive their corrected story texts back from the teacher and, *first*, orally tell each other the stories in question (with occasional reference to their corrected written text), *then* pass the corrected texts round the class for reading by other students, who thus also benefit from the original student's work and the class teacher's correction.

In this way, THE FOUR SKILLS- writing, speaking, listening and reading (in order of sequence in this activity) - are again practised.

To conclude, you will hear a paradigmatic, poetic song, one I hope you will enjoy and which is a short story in itself, the topic of another talk on narrative writing, suitable for more advanced students of English.

HOW THE STORY IS TOLD

This is where it is absolutely essential to put in practice the narrative tactics which are best summarized by the three WATCHWORDS below:



VARIETY *should be seen in:*

- The Structure of the Story (*see before*)
- Perspective
- temporal (*flashback/ «time» of the story/ premonition*)
- spatial (*macroscopic to microscopic and vice-versa: «Jane (...). Her eyes (...).»*)
- authorial (*e.g. «The teacher was speaking(...). At the back of the class, Anthea (...).»*)
- Grammar
- Vocabulary
- Punctuation
- Sentence and paragraph length

Other, more specific areas:

- Use of Speech
 - direct speech (for dramatically important texts or moments)
 - indirect speech
 - variety of verbs of speaking and reporting, with their associated, different patterns and adverbs of manner
 - Internal monologues of the story's various characters
- Intrusion/Introduction of other texts (e.g. «*A story within a story*»)
- Use of leitmotifs

- Use of literary devices (*e.g. symbols, metaphors, similes*)

PRECISION *should be seen in:*

- the Use of Words (*«le mot juste», as Gustave Flaubert said*)
- the Use of Appropriate Register (*Written not Spoken Style, except in the cases of direct speech, i.e.*
- no contractions
- no «get» expressions
- care with the use of multi-word verbs
- no idioms (except for literary effect) or colloquialisms
- no slang except for special effect in direct speech
- Avoidance of Pronouns (*«weak», imprecise, ambiguous, repetitive ...*)
- instead, use synonyms and periphrasis (*thereby enhancing the vocabulary wealth of the text*)

Example:

«Andrew Sandilands, my English teacher Andrew My English teacher The man who teaches me English »

(This technique should be demonstrated and practised in class)

In this way, students are obliged to introduce more vocabulary.

CONCISION *should be seen in:*

- the Quick Introduction of and Focussing on Topics (*«come to the point quickly» and «keep to the point»*)

This is especially important when producing the Setting of Stories. Do NOT spend a long time in starting off the story.

- Avoidance of long, rambling phraseology. (*Students should ask themselves: Can I express this in more compact, less diffuse language? English and Spanish expression differ substantially here*)

use in order to revise and contrast the principal narrative tenses in English:

PAST SIMPLE / PAST PROGRESSIVE / PAST PERFECT SIMPLE / PAST PERFECT PROGRESSIVE An example:

«Her cheeks were wet. She had been crying all night. Outside, the sun had risen: the first sharp rays were trying to find and light up the strange shapes of the surrounding mountains (...).»

Let's play a game!

GAME: (i) Sit in pairs and, together, discuss and write down the setting for a story, not forgetting the use of the technique of SUSPENSE. Start the story at any one of the three points in time that have been previously considered. THINK ABOUT (but don't write down) how you would continue and end this story (5 mins.).

(ii) Now exchange your setting (i.e. the beginning of your story, but without having given it a title) with the pair nearest to you.

(iii) Next, each pair will discuss how they would continue and end the story whose setting they have just received, making short written notes of their ideas: acts and events, denouement and end.

(iv) Now, each pair gives a title to this story, appropriate to the action and message (if any).

(v) Finally, sit with the previous pair from whom you received their setting and tell them «your» story. In turn, they will then tell you how they had intended to continue and end the story they originally began for you.

Do the same with the other setting, continuation and end of story.

In this way, interestingly you will see how far the original setting communicated its authors' ideas and intentions and, perhaps, you will also become aware of further possibilities as regards what you originally wrote.

(NOTE: This game or exercise can be done in class after the necessary preliminary sessions teaching and/or revising the above narrative tenses. Each of the students takes home, to continue and complete as homework, the story whose setting has been

written for them by another pair of students in class. Thus, there will always be two identical settings-without story titles- which two different students continue and complete independently, giving the separate two stories the title they choose as most appropriate. In this way, **one setting will give rise to three separate stories** (that of the original pair of students, who only produce notes for themselves, and the two different stories of the two students who do the homework). In all the cases of the settings produced in class, these should be signed only with pseudonyms, folded up and distributed at random at the end of the relevant class, so as to prevent students exchanging their ideas with the original authors of the settings. If possible, the class teacher should correct the settings before redistributing them, e.g. in the break of a two-hour class. This is not too difficult, as settings should only be one paragraph long, to the point, practising the four narrative tenses indicated before. The previous model text is an example of length and approach.

Once the stories have been continued and completed for homework, given their title, and corrected by the class teacher, the relevant students should seek out the original authors of the settings, and the various stories resulting therefrom should be told (listening practice), compared and discussed. Finally, the corrected stories are sent round the class to be read separately by other students. In this way, all four skills are practised in this activity: writing, speaking, listening and reading. Exposure to correct grammar and vocabulary is maximised and the class is brought together in an explicit team activity in which they become very much aware of how they can learn *from* each other and *about* each other, i.e. team spirit and class «solidaritat» are encouraged. In a sense, the class teach each other with the class teacher in overall charge.

This activity needs to be spread over at least two classes, with time for the class teacher to correct the texts of the stories in between.

NB This activity can be enhanced in a second version, or with a more experienced, able and confident class. In this case, the students themselves correct *in pencil* the texts, adding, in separate columns, their positive and negative comments at the end to justify the mark they give the story. This second version should only be undertaken once the class has been taught the basic narrative techniques that I shall now describe and comment.

will pass over or the destination they will reach as a result of the «journey» the story will take them on.

The title should say enough to arouse a strong sense of curiosity in the reader, an interest that should be maintained right up to the denouement and the very last words of the story. «*Don't give the game away too soon!*»

(In fact, a well-structured story begins and ends with the title, or sufficient allusion to it. As a famous writer said: In the end of the story is also its beginning)

FOR THIS REASON: NEVER FORGET THAT YOU ARE WRITING FOR YOUR READER!

Remember the vital importance of the technique of suspense so as to keep your reader guessing right up till the last moment.

It is essential to
create and maintain **SUSPENSE**
from the very first moment

THE SETTING

This is based on the following three elements:

- (i) *The (main) characters*
- (ii) *The moment of time*
- (iii) *The place of the story.*

But remember the importance of **SUSPENSE!** Not all this information should be offered to the reader at once. For example, discovery of the true identity of some of the main characters (*anagnorisis*) can be left until later. Alternatively, do not reveal until later the actual moment of time. (The events of the story could be set in 2000BC or 2000AD.....). There are scenes that belong to all times and the story could start out with one of these. Keep the reader guessing a little. Never be totally predictable.

Consider also the dramatic potential of a sudden

switch in the direction of events in the story (*peripeteia*). Perhaps even at the last moment in the story. («A twist in the tale»). This might be done in order to highlight a particular message in the story.

THE SEQUENCE OF ACTS AND EVENTS

WHERE AND HOW SHOULD THE STORY BEGIN?

Knowing at what chronological point and how to start the story is an important feature of the art of good story-writing.

WHERE?

1. Conventional chronology

As in the case of biographies. Two examples:

- (i) «Lope de Vega was born in 1562 in Madrid. In this city (...).»
- (ii) «The events I shall go on to describe began some twenty years ago, on a dismal cold day of January (...).»

2. Beginning at a highly dramatic point in the story's sequence of events

«Andrew entered his office, sat down at the desk and began to write. Three short muffled sounds were heard, apparently insignificant- tac, tac, tac- and Andrew's body came to rest, as if in sleep, on the desk-top (...).»

3. Beginning at the end of the story («flashback»)

«The police led away the drunken driver. The woman detective, slightly queasy in the stomach at the sight of the distorted shapes of the two cars, sat down and tried to reconstruct the sequence of events (...).»

HOW?

The importance of this phase in story-writing- the setting- cannot be overemphasised. Knowing how to start means knowing how to arouse the reader's sense of curiosity and to maintain that interest so that she or he will continue reading

This phase in the story-writing can be put to good

Abstract

This article is suited for teachers of pre-intermediate and intermediate students. It concentrates on tactics of story-writing that are easy to teach. Two fun activities that are uncomplicated and bring the class together in a enjoyable way. These activities make the students aware of the importance of communication in writing, and serve to stimulate imagination, control and practice of narrative tenses as well as improve skills in starting, concluding and structuring a story. Some of the advice offered is most definitely applicable to improving writing in general.

"You Can Teach Your Class To Write a Good Story"

THE TITLE - THE SETTING
THE SEQUENCE OF ACTS AND EVENTS
HOW THE STORY IS TOLD

by Andrew J. M. Sandilands
EIM, Universitat de Barcelona

Andrew Sandilands is qualified in both languages and literature and is at present completing his Ph.D. in Golden Age Spanish Literature (Lope de Vega) at the Universitat Autònoma de Barcelona, where he successfully presented his dissertation ("tesina") this September. He has been a teacher at the EIM (Universitat de Barcelona) since 1984, apart from being professionally qualified as a lawyer and in the financial world in management and international insurance (FCII). He was a Scholar and Prizeman at Cambridge University, where he studied Spanish, French, German and Catalan, among other languages and literature.

THE TITLE

The title of the story is obviously one of its most important features but in fact students very frequently fail to realise this and «forget» to give their story a title.

The title serves to give the reader an idea of the action and, where appropriate, the message of the story. Here it is where the technique of suspense can first be seen at work. The story's title should give some idea but not reveal all there is to say. Just enough to guide the reader in the right direction, without telling her or him too much about the terrain they

TASK 4 WATCH THE BEGINNING OF THE FILM, LISTEN AND IDENTIFY THE WRONG WORDS

At the Travel Bookshop

Willim Thacker: Can I help you at all ?
 Anna Scott: No, thanks. I'll just browse around .
 WT: Fine
 That book's really not great.
 Just in case, you know, browsing around turned to buying.
 You'd be losing your money
 But if it is India you're interested in this one, on the other hand,
 is very good.
 I think the woman who wrote it has actually been to India, which
 helps.
 There's also a very amusing incident with a kebab, which is one of
 the many amusing incidents.
 AS: Thanks.I'll think about it.
 WT: Or the smaller hardback variety , is....
 I'm sorry . Can you just give me a second ? (...)

Key: Some words are wrong
 Browse - look ; losing -wasting ; India - Turkey (2); woman - man ; smaller-bigger.

YOU COULD READ THIS POEM ON WESTMINSTER BRIDGE IN LONDON

UPON WESTMINSTER BRIDGE
 by William Wordsworth (1880-1850)
 Sep. 3, 1802

Earth has not anything to show more fair:
 Dull would he be of soul who could pass by
 A sight so touching in its majesty:
 This City now doth like a garment wear

The beauty of the morning: silent, bare,
 Ships, towers, domes, theatres, and temples lie
 Open unto the fields, and to the sky,
 All bright and glittering in the smokeless air.

Never did sun more beautifully steep
 In his first splendour valley, rock, or hill ;
 Ne' er saw I , never felt, a calm so deep !

The river glideth at his own sweet will :
 Dear God ! the very houses seem asleep;
 And all that mighty heart is lying still !



TASK 2

LISTEN TO THE SONG AND FILL IN THE ENDINGS

SHE by Elvis Costello

Fill in the blanks with these words: beast , feast, hell, forget, regret pay, dream, stream, seem, shell, sings, brings, things, day, survive, alive, years, crowd, proud, cry , tears, souvenirs, be, is, she.

She may be the face I can't _____
A trace of pleasure or _____
may the treasure or the price I have to _____

She may be the song the summer _____
may be the chill the autumn _____
may be a hundred different _____
within the measure of the _____

She may be the beauty or the _____
may be the famine or the _____
may turn each day into heaven or _____

She may be the mirror of my _____
a smile reflected in a _____
she may not be what she may seem
inside her _____

She who always seems so happy in a _____
whose eyes can be so private and so _____
no one's allowed to see them when they _____

She may be the love that cannot hope to _____
may come to me from shadows of the _____
that I remember till the day I _____

She may be the reason I _____
The way and wherefore I'm _____
the one I'll care for through the rough and ready _____

Me, I'll take her laughter and her _____
And make them all my _____
for where she goes I've got to _____
the meaning of my life _____

Key: forget, regret, pay, sings, brings, things, day, beast, feast, hell, dream, stream, seem, shell, crowd, proud, cry, last , past, die, survive, alive, years, tears, souvenirs, he, is, she.

PHOTOCOPIABLE MATERIAL

TASK 1

QUIZ

WHAT DO YOU KNOW ABOUT LONDON ?

1. Nelson's Column is in

- a. Piccadilly Circus b. Oxford Circus c. Trafalgar Square

2. Marble Arch is

- a. in Hyde Park b. in Regent's Park c. in Covent Garden

3. The House Guards may be seen in

- a. Whitehall b. The Mall c. Oxford Circus

4. The Statue of Eros is in

- a. Piccadilly Street b. Piccadilly Circus c. Trafalgar Square

5. St Paul's Cathedral is in

- a. the docks b. the city c. West End

6. The London residence of the Queen is

- a. St James's Palace b. Buckingham Palace c. Grosvenor House

7. Portobello Market is near

- a. Downing Street b. Notting Hill c. South Bank

8. Speaker's Corner is in

- a. St James's Park b. Regent's Park c. Hyde Park

9. Downing Street is the residence of

- a. Prince Charles b. Lord Mayor c. The Prime Minister

10. The British Museum is in

- a. Bloomsbury b. Chelsea c. the City

11. The Crown Jewels are in

- a. Buckingham Palace b. The Tower of London c. St James's Palace

12. The Rosetta Stone is in

- a. The Tate Gallery b. The National Gallery c. The British Museum

13. The wax museum was founded by

- a. Elisabeth II b. James Cameron c. Madame Tussaud

Solutions : 1c , 2a, 3a, 4b, 5b, 6b, 7b, 8c, 9c, 10a, 11b, 12c, 13c

.../...

After dinner, musical
The Phantom of the Opera
It was optional and booked in advance
Afternoon - Bloomsbury walk
British Museum and C. Garden
Dinner at Generaton Hotel.

Friday, 23rd February

Breakfast at Hotel 7.30 AM
madame Tussaud's 10-12 AM
Sandwich lunch 1 PM
Afternoon
Tower Bridge
The Tower of London
St. Catherine's Dock
Dinner at the Generaton Hotel 8 PM

Sunday, 25th February

Breakfast at Hotel 7.30 AM
Hyde Park Walk, the Serpentine,
Speaker's Corner
Luncg near the hotel at a pizzeria
Pack and leave London 2 PM
Arrive Standsted 3 PM
Flight Go to Barcelona 5.30 PM
Arrive Barcelona 8.40 PM
Leave Barcelona 9.40 PM
Arrive Olot 11.30 PM

The students were given an underground plan, as we always travelled by tube, the address of the hotel and our mobile phones in case somebody got lost. They also had a five-page mini-guide to the historical facts of the city of London and all the places we went. And off we went to practise our English and to enjoy the most of London.

When they came back to our hometown, the students were really happy. This is a summary of the trip, written by some of the students, which was published in *Greda*, our high school magazine:

2001, London Odyssey

«(...) The first impression we had when we arrived at this peculiar hotel was strange. It was very different from what we had imagined. We had to share the showers and the toilet but the staff was very friendly and helpful. The atmosphere of the hotel was also very good and we met people from all over the world: Australians, Chinese, Danish, Argentinians.

(...) At St James's Park we could see squirrels, ducks, swans and other birds, we could watch the Big Ben, The Statue of Boadicea and the Thames where the teachers read us a wonderful poem called *Upon Westminster Bridge* by William Wordsworth. We did not get into Westminster Abbey as the ticket was very expensive.

(...)

On Saturday, we went to Portobello market and fortunately we could find the house where Hugh Grant lives in the film *Notting Hill* although surprisingly it was not blue but white. After that, we could take photographs in the Travel bookshop. The last day we could enjoy some speeches at Hyde Park Corner and had some shopping for our friends and family.

In conclusion, it was an unforgettable experience we would like to repeat in the future.»

Monica Bayo, Sílvia Franch, Cristina Feliu, Anna Ramirez, Nuri Rodriguez, Gemma Triviño

We think that this 'unforgettable experience' is a good example of Horatio's sentence:

Delectare et prodesse.

REFERENCES

- Bolton, David & Tattersall Lester, Select, Oxford, Oxford University Press, 1998.
Leapman, Michael, Great Britain, Dorling Kindersley, London, 1996.
Rhys Jones, Griff, *The Nation's Favourite Poems*, London, BBC, 1996.
Scrivener, Jim, *Learning Teaching*, Oxford, Macmillan Heinemann, 1994.



Task 5

Once they had watched the film, every group role-played one scene (either their own anticipation of what could happen or their personal hypothesis interpretation of what did happen).

Task 6

The students brought photographs of their recent holidays and had to comment on them in pairs.

Task 7

They imagined they were on holiday and prepared dialogues for tourists with the teacher's help and practised them in class.

Task 8

As a follow-up activity, they were requested to write a letter or a postcard to a friend to explain what the holidays were like. They were stuck on the wall of the English classroom.

Task 9

Students went to the computer room to seek information about London: accommodation, flights, sightseeing, events. We could find two useful websites:

- <http://www.londontown.com>
- <http://www.go-fly.com>

PHOTOCOPIABLE MATERIAL

TASK 1

SECOND PHASE : THE TRIP TO LONDON

The trip was to take place during the cultural week at our school at the end of February. We still had time to make money by selling lottery tickets at Christmas time.

Then, we had a meeting with the students' parents in order to explain the details of our trip.

We looked for the cheapest prices and we ended up by flying with 'Go' and staying at a lovely youth hotel called 'The Generator'. The final price was 64.500 pessetes (387.65 ¢). It included both transfers, the plane tickets to London and back, bed, breakfast and dinner for four days and the insurance. Our itinerary was as follows :

ITINERARY: LONDON 2001

Wednesday, 21st February

Leave Olot 7 AM
 Arrive Barcelona 9 AM
 Flight Go London Stanstead departs from Barcelona 11.10 AM
 Arrive London 1 PM
 Arrive Generator Hotel-London 2 PM
 Unpack and mini rest

Thursday , 22nd February

Breakfast at Hotel 7.30 AM
 Westminster Abbey, Big Ben.
 Thames River, Westminster Bridge
 Sandwich lunch 2 PM
 Trafalgar Square , National Gallery
 Foyles Bookshop
 The Tower of London
 Dinner at Generator Hotel 8 PM
 Pub visit near the hotel after dinner

Saturday , 24th February

Breakfast at Hotel 7.30 AM
 Notting Hill district 9-11 AM
 Portobello market.
 Visit the Travel Bookshop
 Fish and chips lunch
 Tate Modern 4 PM
 Dinner at Generator Hotel 8 PM
 .../...



1. One diary called 'Passport to Adventure' in which a student explains her trip around the railway network of Europe.
2. Some anecdotes on his trip around America told by Bill Bryson, a travel writer.
3. A listening story of an American yatchman shipwrecked in 1995.

Of course, by the end of the unit, it was quite clear that we were going to visit London in a short time. Then, we started to clarify our aims :

Objectives

1. To learn about British history and geography.
2. To learn about London society and its culture.
3. To develop the four skills.
4. To communicate with English people .

Contents

Concepts

1. Vocabulary of travelling.
2. Question words.
3. Past tenses.

Procedures

1. To understand songs and rhymes
2. To understand dialogues in movies.
3. To produce written texts : letters and postcards.
4. To search for information On the web
5. To understand and speak English in London.

Attitudes

1. To participate in a variety of communicative situations.
2. To appreciate the personal value of relationships with people of different cultures.

FIRST PHASE : AT SCHOOL

Task 1

We decided to do something connected with trip motivation. Therefore, we handed out a quiz on London, as a sort of '50 x 15' TV contest. The students showed off how much they knew of London.

Task 2

The students listened to the song 'She' by Charles Aznavour, sang by Elvis Costello and taken from the soundtrack of the film *Notting Hill*.

a. We used the song on rhyme. We gave the students the ending words of the different verses and they had to group them according to their rhyme.

b. We gave them a 'fill-in-the-gap' version of the lyrics in which they had to fill the end of every sentence with the words provided.

Task 3

We prepared possible conversations in different scenarios related to those of the film *Notting Hill*. a love comedy in which Anna Scott (Julia Roberts), the world's most famous movie star (Her picture has been plastered on the cover of every magazine, and every time she makes a move, the entire world knows about it) and William Thacker (Hugh Grant), an average man who lives an average life and owns a travel bookshop, unexpectedly cross their paths in the bohemian neighbourhood of Notting Hill.

The students worked in groups. It is interesting to notice that the scenarios are quite varied and set on different locations :

1. At the bookshop.
2. At the Ritz Hotel.
3. At Max and Bella's home.
4. In the street
5. In the cinema.
6. At the restaurant.
7. In the hotel.
8. At William's home.

Task 4

We watched the film and compared some conversations to those in the film. The scenes were anticipated as a sort of guessing game. The students were encouraged to let their imagination flow. We also changed some words of the dialogues and the students had to identify them.

To help students listen better we used some techniques suggested by Scrivener (1994):

- a. Kept the video scenes short.
- b. Showed them more than once if necessary.
- c. Students were allowed to discuss the answers together (in pairs or groups).
- d. They were given help if they were completely stuck.

Abstract

The article is an example of how to design a teaching unit in Batxillerat used for the learning of British culture and the practice of the listening and speaking skills. After using some reference material for travelling and watching scenes of the video Notting Hill, the students are motivated to carry out a real trip to London with stops at the main sights. The idea is to offer the students an interdisciplinary task by connecting geography, history, a cinema songs and London, a city full of cultural activities.

Notting Hill And London For To Secondary Students"

**by Rosa Torrent
and Josep Sala**

*When a man is tired of London, he is tired of
life for there is in London all that life can
afford*

Dr. Johnson

Rosa Torrent has been a secondary teacher since 1982. She is a Catedràtica d'Institut. She has published in several journal and she has been a teacher trainer. She is interested in poetry, songs, literature, travelling and Communicative Language Teaching.

Josep Sala has been a secondary teacher since 1981. He has a Ph. D. in English from the Universitat Autònoma de Barcelona. He taught Spanish as a foreign language at Hammersmith and West London College in London. His main interests are storytelling, literature, travelling, cinema, songs and Communicative Language Teaching. They are both currently teaching at IES Montsacopa in Olot (Girona).

When, at the beginning of the school year, we talked to our 2nd Batxillerat students about the planning of the English classes for their last year at school, the idea of finishing their English studies with a visit to London started to emerge.

The textbook we were using was *Select* (O.U.P.) and when we got to the second unit, called 'Going Places', the idea of travelling came back.

This teaching unit contains interesting reference material for teenagers:

Looking for something humorous?...thrilling?...absorbing?...intriguing?

Try our
bookshelf!

**SPECIAL
AUDIO CD**
with complete
recorded
text



DOMINOES

ATTRACTIVE READERS + PUZZLES + AUDIO CD

- Choose between three different levels: from starter to pre-intermediate.
- Choose between two text-types: comic strip in the Starter level or continuous narrative in levels 1 and 2.
- Rouse your students interest with all the puzzles and activities included in every title.
- Enjoy the audio CD - the ideal way to develop listening and reading skills together.

A brand new series

*More activities for students
More support for teachers*

Bookworms Library and Dominoes website www.oup.com/elt/readers

OXFORD BOOKWORMS LIBRARY



NEW TITLES 2002

Over 130 titles from Elementary to Upper-Intermediate level.

The most comprehensive series available for ESO and Bachillerato.

OXFORD
UNIVERSITY PRESS

For more information:
Tel.: 93 487 84 00
Fax: 93 487 68 99

e-mail: barcelona@oup.es
www.oup.com/es

3. The third activity involves singing, and even performing songs in English. This is part of a wider project that involves cultural background based on popular songs, participation through choral /group singing, and an interchange within an area of expertise. Classic British and American pop songs of the last thirty years were chosen, and were presented by students or teacher with some cultural / historical background, explication of lyrics, comments on style or genre. (See list of songs, activities etc).

One example of a follow-up activity was the way students chose English songs to translate into Spanish (and occasionally vice versa). This was done in groups, and the focus was always on the process, as much as the product.

To summarise, then, the aim of these activities has been to overcome student apathy, to make them involved in the process of choosing material, activities and even assessment (direct audience feedback in the more “performance” based activities is the fastest way of telling you if you’ve got your ideas across). Equally, each activity involves a variety of skills, and while being process-oriented and task-based, still demands that students increase their need for specific vocabulary or structures, or consider form and presentation as well as aiming at communicative fluency. In this way the aim is to challenge the student at every level, while still allowing for a wide variety of language ability.

WORKS CITED

S. P. Corder, “The Significance of Learners’ Errors” in Error Analysis: Perspectives on Second Language Acquisition. Ed. Jack C. Richards (Longman 1974).

*This article is based on the talk given
at the APAC ELT Convention 2002*



follow up writing activities could be more creative and used to revise the language used, or to focus on a grammatical aspect that had arisen from the exercise. Similarly students could use their interest in the theme to investigate further by reading around the subject, writing a letter to a newspaper or student magazine, or initiating project work.

2. The second activity involved students choosing a “real” activity from their lives outside class, and bringing it into the classroom to present to the rest of the group – a mixture of performance, “show and tell”, and project work. Some memorable examples of this very popular series of activities, timetabled in the last 30 minutes of a two-hour class, included students juggling (a new vocabulary item that everyone remembers two years later), playing the guitar, discussing the realities of different drugs, explaining their family’s religion, demonstrating yoga postures, or simply describing a novel they had read recently, and how it had affected them. This activity was especially popular with students who didn’t always come to class, or participate actively. It also created a great sense of group identity, and of encouraging people to take risks and come out of their shells, sharing and revealing sides of their lives that others had no idea about and were genuinely interested to discover.

Others came to tutorials in pairs and described a particular experience to the teacher, either to enable shy students to avoid the pressure of “performing” in front of the whole class, or to encourage better students who wanted the opportunity to have closer teacher feedback on their work. One example is two girls who had prepared a children’s story to do with Christmas in English and took it to their former primary school (a private, English-language school) to give an activity-based class with the children. Not only did the experience encourage serious preparation, with activities involving games, songs and drawings, but also challenged their vocabulary, as the mixture of young children came up with words like “scooter” (a recent craze) which luckily the students had prepared the night before, as one appeared in an illustration of Christmas presents.

A follow-up to this activity for written assessment involved the students writing their autobiographies (imaginary if they wished), which were often illustrated and impressive pieces of work. This originated in the teacher describing her experiences teaching in a third-world country, and talking about how she had come to teach in Spain after various other travels.

The students were thus encouraged to share something of their personal lives, and the activity was prepared in class by drawing time-lines representing key events and drawings or symbols representing significant others in their lives. These were discussed with a partner who asked questions to elicit a basic family tree and to establish some important moments to be described in more detail in the written text: this overcame the initial reaction of many students that their lives were too boring and that there was nothing to tell.

approach to language teaching, and for whom these activities offered a way to reassess their view of English, and perhaps this is the most we can hope for, given the practicalities under which we operate, the time-limits, the classrooms, etc.

Evidently there are many possible activities of equal or greater value, but I feel that what they have in common is that they get away from English as a textbook subject, and focus on the personalisation of tasks. They involve sharing experiences, taking risks, looking

inside oneself for answers, developing a personal style, presenting oneself (both teacher and student) to others in a way that invites support rather than criticism. One factor that was mentioned by several students who had taken an optional "English Seminar" subject, available to students from first and second year translation and Philology degrees, was the benefit of mixing levels in terms of experience at the University, by student choice, and not just being set by academic year.

ACTIVITIES

1. With big groups, e.g. 30-40 students of varying levels, in a two-hour class, we combined reading, discussion, roleplay and debate, with optional follow-up writing tasks and wider reading. As a starting point for material we used recent short newspaper articles that were deliberately provocative or dealt with a "big issue" in a vivid, personalised way. After silent reading and brief teacher/student explication of difficult references or obscure vocabulary, the text was not used but the basic arguments were rehearsed in the students' own words. Students were encouraged to stretch their language range by taking part in role plays based on the issues involved in the article: each group of four or five students would be allocated a "character" or role to do with the issue, and would prepare the arguments or defence of their character, taking notes on relevant lexis and structures, and making sure they understood the implications of the issue. Then groups were remixed so that a representative from each "character" confronted the other characters involved in the debate, and had to argue their case to resolve an issue or come to a consensus. Finally all the groups came back together to deal with how they felt personally about the subject, or how they felt about the character they had represented. In this way, problem-solving or task-based activities in small groups led back to whole-class debate without being too teacher-oriented, and avoiding the tendency of the better students to dominate the debate. Thus students worked on building up self-confidence through the process of arguing a case first with a few individuals, and in a form of theatrical game, so they were not necessarily expressing personal views, but rather using their imaginations to identify with other positions. Once problems of essential vocabulary and structures had been solved at the level of the small group, the student had the means to take the debate to the larger group, thus experiencing wider exposure without increased vulnerability.

Apart from work with texts often dealing with major political or ethical issues, this technique was also successful with themes closer to home, and proposed by the students themselves: local issues to do with the environment, tourism, development, immigration etc. that affect daily life in the Canaries, and on which the students did have strong opinions that could be channelled into debate and roleplay. For homework,

academic subject, consisting only of grammar exercises, tests and failure. We will consider specific examples of projects that have been successful in class.

Students of English as a foreign language at university level in Spain seem to divide into two distinct groups when it comes to motivating them to improve their English. The first group can be described as those students who are accustomed to success – they enjoy the subject, they are not afraid of taking risks, they initiate and follow up their own learning, and they see the target language as a way of making life more interesting and easier in the future, in terms of travel, education, jobs etc. The second group associates English more commonly with failure; even though these students have managed to get into University to study a language-related degree, they realise sooner or later that their competence is not sufficiently developed to make the experience enjoyable, they feel exposed when called on to speak or contribute in class, and their written work is returned covered with corrections they do not understand.

What happens next tends to be that the first group of students comes to class expecting to be pushed into new levels of work, and often are disappointed to find the teacher concentrating on revision of grammatical points that they feel they have already mastered, while the second group tends to drift away from class, or sit on the back row and avoid participation. Neither group is satisfied, and risk becoming demotivated, while the teacher is left with a dilemma: should she follow the needs of the first group, given that this is supposed to be a university degree course, and it's not her problem if students arrive unprepared for the level demanded, or should she rather try to offer remedial work for the second group (often the majority of students, especially in the first year course) while risking alienating or disappointing the first group, who, considered pragmatically, are those who are more likely to complete the degree and use their English professionally.

Ideally there are many solutions: students could form sub-groups based on learner needs, and the teacher could provide different tasks for different groups. Different teachers could teach different levels. Optional subjects could provide back-up for remedial students, or more challenging courses for those who would benefit from them. The university could demand a homogeneous level of English from students before they are accepted on the course. Tutorial time could offer flexible ways of dealing with different needs. All these are possibilities worth considering, depending on the size of the class, the disparity in level of the students, the energy of the

teacher, the timetable, the nature of exams etc. However, in practice every year the same problem seems to face the teacher at the beginning of a new course: how to unify and encourage all the students, from the keen bilingual reading Salman Rushdie on the front row, to the bored occasional attender who always answers in Spanish, or who hasn't remembered their textbook, skulking on the back row.

I have conducted a brief survey of opinions of third year students on a translation degree in Las Palmas, with the aim of eliciting from them ideas on how to solve this problem, by focussing on what has been memorable and useful for them in their class and homework, over the three years I've taught them. The results of this highly unscientific research confirmed what I had suspected: although students who fail exams repeatedly insist that what they need is "more grammar", apparently meaning the practice of endless exercises without context in which they gap-fill or produce inversions or choose a multiple choice answer, those by contrast who pass exams want activities or experiences that focus on language as a communicative system that needs a context, a reason or a goal to operate. By focussing on the goal, they activate their language skills and recharge their motivation in order to follow up the task in their own time, thus reinforcing the grammatical aspect of language. This is not to say that formal teaching or attention to the structure and function of language is not important for these students too: some pointed out that their relatively fluent spoken English benefitted from controlled writing tasks that demanded more care with form (such as paragraphs, planning, organization of ideas, and sentence structure) which had been relatively neglected in the past. Another area that was recognised as difficult but worthwhile by those students who already had good language skills was the process of summarising a text in their own words, prioritising the key points, avoiding repetition, and using the appropriate style. So I think there is a grey area where all students can benefit from detailed attention to accuracy-issues, especially in writing longer texts. However, to get the majority of students to this level of maturity and motivation in their language work involves an earlier stage of gaining their interest and developing their confidence, and this is what I will turn to now.

I want to mention three activities here which have proved successful in my classes. I would like to be able to claim that they have proved equally successful with motivated and unmotivated students – that is, with both the groups I have mentioned above – but the unmotivated students didn't give me much feedback on the issue, so it remains a hope as yet unsubstantiated. I do think there are a good many students who did gain something from this

Abstract

Communicative approaches promoting linguistic fluency have their virtues, but students still take exams testing accuracy. However often we “teach grammar”, they make the same mistakes, while complaining that they’ve “done that already”. What’s needed is a deeper sense of ownership and pride in students’ language production that encourages them to focus on both form and content. Talking or writing about controversial or personal topics can stimulate their sense of ownership of the material while improving self-expression. Three examples will be considered.

Making the Connection: Learner Identification and Language Improvement

by Maureen Mulligan

This presentation will deal with the problem of motivating L2 language learning through writing and speaking tasks focussed on the learner’s own interests and concerns. As S. P. Corder noted back in 1967,

“If the acquisition of the first language is a fulfilment of the predisposition to develop language behaviour, then the learning of the second language involves the replacement of the predisposition of the infant by some other force (...) Given motivation, it is inevitable that a human being will learn a second language if he is exposed to the language data (...) Motivation and intelligence appear to be the two principal factors which correlate significantly with achievement in a second language” (Corder, in J. Richards 1974).

Personalisation and empathy, seen as ways of motivating the desire to gain exposure to the target language, need to be encouraged in learners who too often see English as an

Dr. Maureen Mulligan has worked as an English teacher in England, the Seychelles, Sweden and Spain. Her doctoral thesis dealt with women’s travel writing in English in the post-colonial period. She currently teaches in the translation faculty of the University of Las Palmas de Gran Canaria.

Up, Up and Away!
With the new
Cambridge
bilingual
dictionaries

DICCIONARIO
**CAMBRIDGE
KLETT
COMPACT**



ESPAÑOL - INGLÉS
INGLÉS - ESPAÑOL

DICCIONARIO
**CAMBRIDGE
KLETT
POCKET**

ESPAÑOL-INGLÉS
INGLÉS-ESPAÑOL

DICCIONARIO
**CAMBRIDGE
KLETT
POCKET**

ESPAÑOL - INGLÉS
ENGLISH - SPANISH

DICCIONARIO
**CAMBRIDGE
KLETT
COMPACT**



ESPAÑOL - INGLÉS
ENGLISH - SPANISH

CAMBRIDGE
UNIVERSITY PRESS
www.dictionary.cambridge.org

The Excellent Grammars in Use



**CAMBRIDGE
UNIVERSITY PRESS**

Catalunya i Balears
Aribau, 212 - Entresol 6 • 08006 Barcelona
Tel.: 93 200 49 00 • Fax: 93 240 51 66
E-mail: barcelona@cup.es
Línea de atención al profesor: 902 510 356

Interviewing Lynne Cameron

by Natàlia Maldonado

Dr Lynne Cameron holds a BA in Maths, a Masters degree in Linguistics & English Language Teaching (University of York), a PhD (Metaphorical Use of Language in Educational Discourse: A Theoretical and Empirical PGCE in Primary Education. She works as a Senior Lecturer of TESOL at The School of Education of the University of Leeds. She has taught primary children and trains teachers from many countries. She's co-editor of "Researching and Applying Metaphor" (Cambridge University Press) and her latest book, "Teaching Languages to Young Learners" (Cambridge University Press), a guide about children's language learning, giving theoretical and practical tools to analyse and evaluate classroom activities, won the 2001 Ben Warren International House Prize.

1.-What should the goals of early foreign language teaching be?

Developing a good accent and 'ear' for the foreign language. Having confidence to try to understand the language and to use a range of words and phrases to communicate.

2.- What are the differences between children learning a foreign language and adults learning a foreign language?

This depends on the age of the children. Under 7 years old, children can learn a foreign language more like their first. Two big differences for me:

- (1) children are eager to find meaning in what they hear*
- (2) adults are likely to be literate and can use the written language to support their learning. Children rely on spoken language (at least until they are 11 or 12 years old) and this leads to many differences in methodology.*

Also, children are less likely to feel shy or embarrassed when trying to use the FL.

3.- What should we as teachers take into consideration?

That children rely on the spoken language, but also that they are good at making meaning from talk. This means

that teachers should give children clear models of the spoken FL and support their understanding with realia, pictures etc.

That writing and reading in the FL may cause more problems for children than we expect

4.- In your book “teaching Languages to Young Learners” you move the focus from learner-centred to learning-centred, can you make some comments on that?

My main aim in making this distinction was to encourage teachers to think about what the children in a class are learning from each activity they do. It is not enough that children ‘have fun’, they need to have fun and learn!

I also want teachers to think themselves into the child’s mind and understand how children learn, so that they can use activities in a way that helps learning.

5.- language learning through tasks. What should the characteristics of a task be?

It is difficult to generalise about tasks – they need to suit the age, interests and language level of pupils. But they should “make sense” to the children – i.e. the children should understand what they are doing and what the language they are using means. Also, it’s really important that tasks require children to understand and use the language – sometimes tasks are so interesting that children want to talk in their first language, and sometimes tasks don’t need the foreign language to be completed.

6.- What are the pros and cons of content teaching?

Pros – lots of FL is used meaningfully

Cons – there is a conflict between content and language that needs to be carefully managed. If the language is difficult, the content will not be understood. If the language is made simple, the content may be too simple for child’s intellectual level. The need to teach content can put pressure on teachers so that children do not get many opportunities to speak and write.

7.- What is the balance between receptive and productive skills when we teach a foreign language to children in a classroom context?

These are much more integrated with children, I think. Speaking and listening both need to happen from the beginning and all the way through school.

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

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

- ✎ number of pupils per class
- ✎ number of sessions per week
- ✎ teacher’s profile
- ✎ material used (course books)

There is no right age. Each age offers advantages but also problems. Starting young means that learning takes longer, but that children can develop good speaking skills. Therefore, a country needs to decide the starting age based on the availability of teachers with good spoken FL.

Ideally, children would be taught in small classes (15 or fewer), with a session every day of 20-30 minutes, taught by a teacher with good spoken English and good primary teaching skills.

9.- Selecting a course book to teach young learners is not that easy. What are the main characteristics that a course book should have? And what about the components?

A course book needs to support the teacher firstly – because many teachers of children are not too confident about their spoken language. It needs to be colourful, interesting, and use pictures to support the meaning of English.

It should be flexible, so that teachers can introduce more words if children are ready for them.

10.- Teaching, learning and assessment

On-going assessment by teachers can support learning if done sensitively. It is important that teachers assess what children are taught – so if children focus on spoken language, a written test is not appropriate. And if they spend lessons talking with partners, then an individual test may not show them at their best.

We do not know enough about assessing children’s language learning – for example, children may well forget some of the language they learn, but this does not matter too much e.g. words for teddy bears or dolls won’t be needed later!

There is a lot of work for us all to do in this area.

Where in The Net

The Meeting Place

One of the main aims of our website www.apac.es is to provide an open channel of communication where we can exchange ideas and suggestions and share our views on different topics that affect us all.

The section called **FORUM** has been designed to serve different aspects of this purpose and, as you may know, it presents 3 main spaces:

- **Food for thought:** *In Forum / Food for Thought*, there is a discussion based on an article or an item of news. So far, the topics have been: - the future of the teaching of English, the new project of Reforma and the APAC Round Table on different teaching styles.

- **Teachers Debate:** *In Forum / Debate*, there are different discussions going on at the same time. You can write and send your views on any of the topics that have already been posted or suggest a new one. Some of the topics that have been raised so far are: the importance of the listening test in Selectivity and how it affects our teaching, the basic competence examinations in ESO and the possibility of introducing a communicative methodology in our present classrooms.

www.apac.es

- Desk
- What's New
- Teaching Resources
 - Pupils
 - Prizes
- Convention
- Publications
- Forum

Number of Visitors
(from October 2001 to
September 2002): 23.100
Page Views: 72.422

Mixed feelings!

We had a lot of controversy on topics like the basic competence examinations in ESO 2, the listening test in Selectivitat and the way English is taught in our schools!

... si avaluem les competències orals dels alumnes, hauríem de tenir les mateixes condicions d'ensenyament-aprenentatge, mínimament comuns en tots els centres.

Crec que els desdoblaments són imprescindibles per tots els instituts, tant a l'ESO com a Batxillerat.

Aquesta promoció de 2n de Batxillerat és la que menys hores de llengua estrangera ha fet en molts anys.

... que s'hagi de començar plantejant unes proves de «listening» a Selectivitat amb uns alumnes que tan sols han tingut dues hores de classe per curs és ja més discutible. Al meu entendre és com començar la casa per la teulada...

- **Noticeboard:** In Forum/ Noticeboard, you can post small adds if you want to sell or buy, exchange or give, find a travelling companion or a private teacher... anything at all!

See also...!

Teachers / Useful links

All kinds of links of interest for you: travelling, grants, institutions, press and media, etc.

WHAT'S GOING ON

We want to thank all the people who have participated in the different spaces and have made valuable contributions on different topics related to our job. During the summer months there hasn't been much going on in the Forum, but we hope that the start of the new course will bring new ideas and interaction to our meeting place. We can hope to have interesting debates and we'll offer summaries of the most relevant aspects in this space of the magazine.

And Win a Gift!

WHAT'S COMING - SHARE YOUR IDEAS...

In Forum / Food for Thought we want to share ideas and things that have worked for us in the classroom.

We will begin with a discussion on **the best ways to start and organise the course**. Some topics that you can cover are: the first day of class, ice-breakers, the first lessons, how to get to know students, etc. We'll post a short text with some suggestions and we hope you tell us things that have (or have not!) worked for you and send us your best ideas.

The best suggestions will be published here and there will be prizes for the most useful ones.

We hope to read you all there!



C A S A D E L L I B R E

Disposem d'una àmplia oferta de llibres tant d'ensenyament com de literatura en anglès i d'altres llengües

Llibreria general de 1.400 m²

Llibres de text escolars i universitaris
Textos UNED i UOC

Fons permanent de 300.000 llibres

Informació bibliogràfica en diferents llengües

Servei personalitzat per a empreses i centres educatius

Servei a biblioteques, catalogació segons normes
(CATMARC, IBERMARC, AA, CR...)

Targeta compte llibreria

Servei a domicili (gratuït a partir de 90 euros de compra)

Servei de llibres contra reembossament

Tramesa de comandes a tot el món (consultar tarifes)

Facilitats de pagament

Xecs regal

Parquing gratuït

Espai d'activitats culturals

Cafeteria

*Passeig de Gràcia, 62 • Tel. 93 272 34 80 • Fax 93 487 14 26
e-mail: pgracia@casadellibro.com • Web: www.casadellibro.com*

TRACTE PREFERENCIAL ALS MEMBRES DE L'APAC



Associació
de Professors
i Professores
d'Anglès
de Catalunya