hope

consciousness

Perfectionism

Self-esteem

modesty

Caution

Creativity

Loyalty

Friendship

Politeness

Courage

DEVELOPING THE FIFTH SKILL

NELLY ZAFEIRIADOU:
■ Extracts or a Whole Novel in the EFL Classroom?

TOM MARCH:
■ Why Web Quests?, an Introduction

DAVID WELLS:
■ English: Subject or Language?

APAC-ELT Convention 2003

OPENING SESSION

Eduardo MENDOZA La lengua inglesa y yo. Un matrimonio feliz

PLENARY TALKS:

MARSHALL, S. Searching for awareness:The ffth skill

PUJOLÀ, J.T. Researching language learning strategies in a CALL environement : A way of understanding students' fifth skill.

REILLY, V. Making the most of music.

SANCHO,J,M, Llengües, comunicació i centit a la cocietat mediàtica.

SANZ, I. , FERNANDEZ, M. and FERREIRA, J,.M. Is the selectividad exam a good measurement of our students' language competence .

STOCKWELL. P. Teaching Aliens

WOODWARD, T. Planning lessons and courses.

SWEENY, G. What do we tell our students about language learning?

MINI COURSE

TRENCHS, M. CANET, L. Basic tools for the design of interactive materials in the foreign language classroom: A course for beginners in the use of ICT

ELT CONVENTION PROGRAMME CAN BE ACCESSED
IN FULL FROM OUR WEB SITE www.apac.es/convention_programme.htm

Venue: Universitat de Barcelona
Dates: March, 13th, 14th & 15th 2003
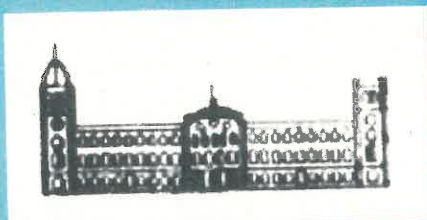
Universitat de Barcelona.

First of all, let us wish you the very best teaching for this new year 2003.

We have tried in this issue to include a variety of articles based on research and different methodological trends. Marisa González provides a model for delevoping integrated lessons related to Science and the Arts addressed to primary school teachers. Content-based Language Teaching has been applied in the USA, Canada and other countries and this is an example of an up-to-date methodological trend.

Montse Irun and Ester Baiget focus on an area of politeness theory that tends to be problematic for Catalan and Spanish learners of English and introduce contrastive pragmatics in the classroom. Another current trend based on reusing the mother tongue in Language Teaching is also explored. Nelly Zafeiriadou draws attention to the issue of integrating literature into the non-native classroom. She proposes a new learner-centred approach that aims to contribute to the students' personal growth, critical thinking and autonomy. We expect this article will encourage other teachers to send us more articles based on the use of literature in the class.

And there are two articles suitable for closer debate. Although he is aware that we need future research, Jesús Garcia analyses some of our current textbooks of 3rd ESO (10th grade) comparing their contents. He previously did some revealing research on the learning beliefs of both teachers and students in three high schools in Madrid and he gives us some recommendations for the future to bridge the gap between some current textbooks and what we really want. From another point of view, David C.B. Wells questions the methodological aspects of several publishers and institutions. He invites the reader to rethink which systems and resources we could use to promote more successful learning. He advocates the increase of communicative materials and the reduction of grammar-based ones.

Browsing through the net we have come across an interesting article on webquests. Tom March has granted us permission to publish it and you will see how learning a language can be dealt with in different ways. Students tackle questions that prompt a higher cognitive level. The strategies of cognitive psychology and constructivism are built into the WebQuest process.

There are also two interesting book reviews whose titles *Planning Lessons and Courses and Didáctica de las Lenguas Extranjeras en la Educación Secundaria Obligatoria* reveal that we are not alone in our search for good teaching. As we have always said, opinions expressed by contributors are not necessary those of the editors or publishers. Different opinions can be enriching, and that is why we insist you send your articles whenever you feel the need to share your ideas. If you consider that putting your ideas on to paper is time consuming, why don't you make use of our section in the website **www.apac.es** called «Food for Thought» where you are all welcomed to send us your contributions ?

The ongoing dialogue with teachers is fundamental to our success and lies at the heart of this magazine. This issue is full of interesting ideas to enhance and to rethink your teaching. The challenge is to find the time to read everything!

**Editorial and
Communication Team**

CONTENTS

Teatre Nacional de Catalunya

MANIFESTEN

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

II.- Que l'Associació està interessada en la difusió del teatre i la cultura en general entre els seus associats, mitjançant aquest conveni de col·laboradors 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 Associació i a tots els seus associats mitjançant els 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 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:

a) Directament a les taquilles del Teatre prèvia exhibició del carnet d'associat de l'entitat.

b) Mitjançant trucada telefònica a les taquilles del Teatre, efectuant el pagament mitjançant la targeta de crèdit, 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

APAC acaba de signar un conveni amb la Fundació Teatre Lliure
gràcies al qual tots els titulars del carnet d'associat poden
beneficiar-se de descomptes a qualsevol dels teatres del Lliure
durant les dues primeres setmanes de representació dels espectacles.

Dear colleagues ,

Here we are again, with the Christmas holidays forgotten and in the middle of a long second term. Hope you are all getting ready for the coming APAC ELT Convention (remember, it's in March this year!) and hope that you are willing to spend some time reading the new issue of our quarterly magazine.

We are very happy to include with this issue a copy of our IV Monograph «Describing learner strategies regarding Internet dictionary consultation on reading tasks». It took us a while to convince Joan Tomàs Pujolà to find some time to produce it for us, busy as he is these days. But we think it was worth the effort. Joan Tomàs started teaching English in Barcelona and went to Edinburgh to write his Ph.D. thesis on the impact of IT in teaching and learning. It is for APAC an honour to be able to count on those teachers who try hard to improve their professional skills and to disseminate what they have learnt. After years of being bombarded about the advantages of IT, it's good to start getting some real empirical research on how our students react to it and on how we teachers can use the results in our classroom planning.

*Please notice that this issue does not include, as customary, the programme of the Convention. **It can be consulted on the web (www.apac.es) as from February 20th,** and also copies will be distributed to all participants attending the convention, helping thus a dozen trees to survive!!!. Please check however, our Convention page in this issue for our main hits: the Opening session by Eduardo Mendoza, the Plenary sessions and APAC's Roundtable. New this year will be some music, some theatre and some voice exercises...... that should get us through to the Easter holidays!! .*

*In the last months some ELT institutions in the private sector have been in the news quite often. If no news is good news, this was certainly bad news. Several organisations devoted to teaching English as a foreign language have closed down abruptly to the distress of students and teachers alike. The whole situation casts a dark cloud over the profession. We should learn from the crisis and hear from APAC members who might have suffered its nasty consequences. To which extent is the whole crisis due to business mismanagement?. Is it all a question of financial miscalculation?. Is it related to certain assumptions on foreign language acquisition?. Are we getting trapped in the «I want it all, I want it now» principle which dominates our consumer's society and forgets that learning, however enjoyable, takes a lot of time, a lot of effort and a lot of personal commitment?. We'll have a chance to discuss this at the APAC Round Table **«Quality, Professionalism and Ethics in EFL»**, together with lots of other interesting issues at the APAC-ELT Convention which will take place at the usual venue (U.B.) from March 13th to March 15th.*

I am happy to announce that the much acclaimed novelist Eduardo Mendoza will address participants in the Opening Session of the Convention on Thursday afternoon. Although not a professional teacher of English, he's lived «between languages» as an official translator and interpreter at the United Nations in New York for many years. His insights on language learning and his personality as a creative writer will, no doubt, set the convention in good motion.

In the unlikely hypothesis you cannot attend our Convention, let me remind you that, for the first time this year, all the publishers - APAC's good friends for many years, will have their materials on display at the Main Entrance Hall at UB ad from 4 p.m. on the very Thursday, 13th.

See you there!

MIQUEL BERGA
President

As this issue is going to press, APAC members (and Registered participants to the Convention) have been granted free access to visit Richard Hamilton's exhibition at MACBA (Museu d'Art Contemporani de Barcelona). This facility is restricted to the days of the Convention (13,14,15 March) and it's a unique occasion to see the work of one of the masters of British pop-art. The MACBA exhibition, «En Perspectiva», has assembled 160 works by Hamilton. Don't miss it!

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 excede 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 2003 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 excede 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 4° 2° F-G   08007 BARCELONA

APAC Associació de Professors d'Anglès de Catalunya

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Abstract

This essay is an introduction to get teachers to rethink about the appropriateness of the institutional methods we use since we are failing to help our students learn English as a Spoken Language. The author strongly believes in the increase of communicative activities such as listening and speaking. He also encourages the reduction of the grammatical skeleton and writing activities with a lot of information, a teaching approach where the stress is on the quality of communication, not on the quantity of information.

English: Subject or Language?

—— **by David Wells**

David C.B. Wells was born in Surrey, England in 1963.
He studied English Literature (B.A. Hons) in Northampton.
He has been teaching in and around Sabadell for over thirteen years to all and sundry, working freelance for the last four. He speaks three languages fluently without having had to take an exam in any of them, and thus considers himself to be emblematic of the good learner- bad student syndrome. He took the RSA TEFLA Diploma course in 1998, but failed the official examination.

INTRODUCTION

In the world of education, what we teach and how we teach it is governed by *«academia»*: institutions which in effect dictate both the syllabus and to a great extent teaching methodology. TEFL is not simply an abbreviation but has become a word which defines language teaching and how it is carried out. What would our world be like without Cambridge University, International House, the British Council and other such prestigious entities? Indeed, what teaching styles would we adopt? What resources would we use?

One might argue that such entities have helped TEFL along the road, nurtured it through the different stages of its growth from the very start, structuralist 'direct' method through the audio-linguistic and functional/notional stages to today's more communicative techniques. This is clearly undeniable. Nevertheless, in all this time EFL has always been treated from an academic point of view and still today is very much in

the hold of quantitative, evaluative means by which those receiving English language education are effectively obliged to analyse the language grammatically, read texts, write compositions and, inevitably, take examinations. Furthermore, now that English has become a world language and has been put onto the state school syllabus in many countries, its inevitable role as a subject for study rather than a spoken language has been further reinforced.

Most of these more academic activities have been designed to support an essentially artificial process which selects and eliminates individuals. It therefore rebuffs the natural, social precept that anyone can learn a language. How often have you heard another teacher or indeed yourself say in reference to a 'difficult' student «Oh he/she'll never be able to learn English»? My question here is then, what do we think we mean by 'English' ?

1. Students and learners.

Let's say it's a question of political correctness, but perhaps the word 'student' should be dropped in favour of 'learner'. It's like the word 'handicapped' was dropped in favour of 'disadvantaged' as it implied that such people were unable to do things a normal person could, rather than only perhaps having difficulties. In the same way we assume that in order to learn English as a Foreign language (... we should drop 'foreign' too: it has very negative socio-political implications; perhaps simply 'Another' would be more appropriate) we should refer to learners and not students as it again gets us believing that it is necessary to study a language in order to learn it.

A fundamental question here is... **Are bad students poor language learners?**

To be honest, I think we are very badly qualified to comment on this. We certainly feel that good students are good language learners, but then we've probably not really stepped back and try

Now that English has become a world language and has been put onto the state school syllabus in many countries, its inevitable role as a subject for study rather than a spoken language has been further reinforced.

to discern or discriminate one thing from the other. Of late I have come to the conclusion that good students can be bad language learners. They do well in exams, yet they may lack simple communication skills another less by-the-book learner may have. From the teacher's point of view then, what we consider the ability to learn what we are teaching and the ability to learn a language are not necessarily the same thing at all. This is because we are teaching a subject which happens to be a language. We are not teaching a language per se.

2. Spoken and written language.

It would seem on the face of it quite clear that there is an inherent difference between spoken and written language. One important difference is that the second could not exist without the first, but not vice versa. There are indeed still spoken languages around the world in current use that have never been written. Another difference is that writing is generally a standardised form, whereas spoken language is localised and dialectic in lexis and pronunciation. The most important difference is therefore that writing can only ever be a representational approximation of the speech used in conversation. If this is so clear, then why does ELT base so much of its content on the written word?

3. Orthographical obstacling and pronunciation transfer.

There is much talk about what used to be L1 interference and now is, for the sake of political correctness, referred to as 'transfer'. Many studies have been carried out on this phenomenon, but mostly on a (con)structural level. The learner thinks in their first language, thus directly translates certain structures when speaking English, making grammatical mistakes. This is all very interesting, but what is

possibly more relevant is the learner often transfers L1 pronunciation into English. It would be true to say that more misunderstandings arise from mistakes in pronunciation than grammatical ones. As listeners, we naturally search for meaning when we listen to others and can ignore or filter 'strange' expressions or constructions: it is when we hear a sound or cluster of sounds which we cannot decipher, or worse, interpret one way when the speaker is in fact attaching another meaning which we fail to recognise when problems start. This can lead to a two-way aural traffic jam. Or worse still, an aeroplane crash.

Why does this happen? Probably because we do not teach enough pronunciation, or at least we don't facilitate it, and by often using the written word first rather than previous exposure to the spoken form as a foundation for learning new lexis, we unconsciously create a new type of transfer, which I define as 'orthographical obstacling'. This is caused by a combination of two factors:

> a) learners find English very difficult because of its complex phonemic and prosodic features and the irregularities between what is written and what is spoken.
> b) learners whose L1 also uses the Latin alphabet instinctively pronounce new words as they would in their mother tongue.

As a result, the version the student has recorded of a new language item is usually written, though s/he may not know how to pronounce it and may even fail to recognise it when hearing it on a later occasion.

Here's a simple example: the first time you introduce the expression «Would you like...?» most learners pronounce 'would' /wud/, as you say it. After some exposure to the written form through grammar exercises, many start to pronounce it as it is literally written, with the 'o' and 'l' included. If our 'students' are to improve their pronunciation especially at an early stage, we really need to steer away from text as

The learner thinks in their first language, thus directly translates certain structures when speaking English, making grammatical mistakes.

exposure to new language.

Now think about how your students might pronounce or differentiate between:

Were, where, we're wear

There, their , they're dare

Fire, fare, fair, fairy, very, berry

As we all know too well, this type of list just words represents the tip of the iceberg.

Another crucial factor is connected speech.

Learning/reading individual in itself is dangerously misleading:
Do you want to go for a ride? (D'ya wanna go fra ride?) has eight words, yet only two are pronounced in a recognisible form. Perhaps we should ask ourselves: how 'weak' are weak forms? Compare with:

Dontcha wanna go fra ride?

D'ya wanna go fra drive?

De si wanna go fra ride?

Dichya wanna go ta R.I ? ('Religious Instruction' as it was once called)

This is not slang, it's standard spoken English. Simply nobody dares write it like that except in song lyrics and comics. It's a pity, because English as a spoken language is constantly evolving and changing, yet we are complete sticklers when it comes to the spelling of things. In this light, the respect we display for the likes of Chaucer and Shakespeare is simply ironical, as both were orthographic anarchists of the first grade. More importantly perhaps is that this type of connected speech is exactly what learners find most difficult about understanding spoken English and yet there is practically nothing in our coursebooks to help them deal with it. What is needed is a move away from the single word and a greater concentration on utterance.

For example, in the film *Four Weddings and a Funeral* Carrie asks Charles ('Speak Up' subtitles) Whatcha get? Not only is it interesting to know that whatcha here is 'what did you', but that it can also be 'what have you' (got) or 'what are you' (getting) .That's three different verb tenses, teachers! Our students then accuse us of 'eating the words' or speaking badly. The truth is that many native speakers do not even know the correct words as they constantly use contractions. A lot of people think that I'da gone to the party is a contraction of 'of', not 'have'. Also consider then ain't, wanna, gotta and so on. Can you count how many different constructions they each represent?

3. Text.

This is a very dangerous precept, and recently it has started to mutate. In the old days a text was a piece of writing, a newspaper article, a letter, a scientific report. Recently it has come to include spoken language, tapescripts and the like to be 'exploited' by English language teachers. TEFL has come to rely on 'text' as its main source of language. This is all very well, assuming that the learner wants to read. Or indeed can read. Please remember that the ability to read (and therefore to write) are not pre-requisites for language learning. Why then is it given so much importance in our classes? Written language is not spoken language. Language is a social activity, like a sport: you don't need a book to play. You need a ball. And EFL teachers are short of balls, if you'll pardon expression.

4. Balls.

If books are books, obviously balls here is a metaphor. Nevertheless, the idea of teaching a whole English course without resorting to the written word would seem very challenging. And for sure, few of us have had to teach English to illiterates, although there is no reason why they should not learn. But the idea does strike home one fundamental question: what resources would you use? Perhaps the ones that we use least in class, the ones that are concerned with learning how to speak a language rather than analysing it. Pictures, video, pronunciation techniques. We all use them from time to time, but they are auxiliary props, not a central core. The practical side of this issue is immense and something that would need a great deal of time and rethinking from our current course designers.

5. Language Learning.

Loads and loads of stuff has been written on this theme. What is interesting is that it has been written by linguists and teachers to/for other linguists and teachers. Very little of it is directed at actual language learners. Indeed, from my experience EFL teachers themselves are generally not very good examples of language learners. Nevertheless they are generally good students. Thus my argument stands: being a good student has nothing to do with being a good language learner.

So what are the pre-requisites for being a good language learner?

The first is motivation, which is clearly where a lot of people fall down. Obligation is seldom a synonym for motivation, so ask yourself how many people study English in some sort of school solely because they want to? To what extent is society and the job market obliging them? This is where balls come into play: if you can do some juggling, make those who come into your classroom feel they are taking part rather than insist on them reading some stodgy text, they may feel they are doing something worthwhile.

The second factor is the absence of fear. This is difficult to achieve especially when learners are continually expected to perform complex tasks and be evaluated for their ability to fall for trick questions. As teachers we are unconsciously over-concerned with what people don't know and what we think they should know, not with

The truth is that many native speakers do not even know the correct words as they constantly use contractions.

what they really do know. So ask yourself, does the teacher/classroom/school scenario encourage or deter language learning? What do we as teachers do to combat rather than enforce fear? And do not confuse fear with respect or discipline, but the fear of looking incapabable academically in front of your peers, the sense of non-achievement. The fear of failure. For example, how many students drop out in the first term at private language schools? At elementary level? Why do you think this is?

Thirdly, communication skills. We all have resources in order to help us express our meaning, but as we get older we tend in fact to lose them, probably after about ten years old, simply because everybody already understands us. We therefore feel embarrassed as adults when people don't understand us, and those who don't understand have very little patience. Those of us who are adventurous and resourceful communicate better. This is another totally non-academic quality we need to give more credit to and find ways to promote.

Fourthly and lastly, noticing and parrotting. If you can listen and copy what people say effectively and appropriately, you are a good language learner, it's as simple as that. You don't need a book, you don' t even need a teacher. You just need 'balls'.

Conclusion.

This essay has really been by way of an introduction to get teachers to think about the use of text and the written word as a possible obstacle to language learning and how in fact we may unconsciously be promoting this hinderance to learners of English through our habitual practices, particularly the more academic ones. In a society where fewer and fewer people are reading or writing books yet the sales of mobile telephones are rocketing, perhaps it is time for a re-think about the appropriateness of the methods we use and more importantly, as a result, how many learners we are failing to help learn ESL: English as a Spoken Language.

So then, perhaps we should ask ourselves what systems and resources we could use to promote more successful learning.

Primarily, if learners' greatest difficulty is in understanding naturally spoken English, we should reduce the quantity of written language they are exposed to and increase the listening activities. The traditional cassette listening system tends to provoke anxiety in many students and indeed is a very artificial activity for anybody except the most avid radio chat show listeners. Most of us need and indeed have context to aid our inference of the subject of speech or conversation. Quite often it is a television set.

> **If you can listen and copy what people say effectively and appropriately, you are a good language learner**

Secondly then, if we are to enhance the understanding of non-written language, we are going to need a whole new set of tools. Not only will the materials be important (videos and the like) but also the approach to their interpretation. What will necessarily become more important is the meaning, not the form. It is clear that when we first learn our mother tongue as children, we infer meaning primarily from utterance, not single words... and we do not ask why what is said is so. These are two fundaments to successful language learning that are not employed in TEFL. An utterance-rich syllabus would display a much more phonologically-based design rather than the thinly-disguised grammatical skelton currently used. And lacking the feeling of 'needing' to get to the end of the course(book) enhanced by the student actually having bought and paid for one and the school's tight agenda pushing the teacher to do so, the freedom to recycle language and revise areas of difficulty could lead to a «less is more» approach where the stress is on the quality of communication, not the quantity of information.

Therefore if we were really to overcome 'orthographical obstacling' and focus on speech and not writing as the 'core curriculum' , we would need to rethink what type of language teaching we would use in our classrooms, what materials we would need, and indeed, what to do with our coursebooks. That's a lot of work to be done. If on the other hand you feel that English language is what we already teach in our classes and test in our exams, sit back and relax.

Abstract

The present article deals with some potential applications of introducing reflection on contrastive pragmatics in the area of EFL teaching. Specifically, it focuses on an area of politeness theory that tends to be problematic for Catalan learners of English, namely the formulation of polite requests within the opening sequence of service encounters. In the following sections a framework for the development of contrastive language awareness is presented, together with a unit of work (unitat didàctica) designed to make learners work out the similarities and differences between their L1 and English when it comes to formulating polite requests within shopping exchanges.

Shop Till You Drop! Introducing Contrastive Pragmatics in the EFL Classroom

by **Montse Irun Chavarria**
Ester Baiget Bonany
Universitat de Lleida

1.- INTRODUCTION

The unit of work that we designed is based on three main pedagogic assumptions:

> i) The development of socio-pragmatic competence is a key factor in the process of learning a language.
> ii) The L1 can be used in order to scaffold learners' development of an L2/FL.
> iii) Raising language awareness and promoting explicit knowledge about language can contribute to the development of language learners' proficiency.

Montse Irun is a secondary school English teacher and she also teaches at the Universitat de Lleida. Her main interests are task-based teaching, language awareness and pragmatics. Ester Baiget teaches at the Universitat de Lleida. Her main interests are language awareness and socioliguistics.

It must be said that total consensus about these three

assumptions has not been reached, and they may still remain problematic for some researchers and practitioners. Nevertheless, it should be pointed out that they have been introduced in the new ESO curriculum for foreign languages (Departament d'Ensenyament, 2001)1. In the following sections we will deal with each of these three pedagogic assumptions in more detail. Subsequently, we will sketch the pedagogic framework on which the unit of work is based. Finally, we will present a choice of activities from the unit of work.

2.- THEORETICAL BACKGROUND

2.1. The development of socio-pragmatic competence.

The importance of socio-pragmatic competence has long been recognised within communicative language teaching. Thus, back in 1981 Littlewood already established it as one of the basic components of communicative ability. Having said that, we should point out that, in our experience, the socio-pragmatic analysis of the meaning of linguistic forms is very often taken for granted in the EFL classroom. As Baiget et al. (2000:160) point out, one of the possible reasons for this is the lack of materials providing appropriate examples and enough contextual information for teachers and learners to engage in the analysis of socio-pragmatic issues. Cots (1996:78), in turn, adds that teachers' own educational background should be taken into account. He argues that the extremely formal linguistic training that most of us have received has led us to place great emphasis on morphology and syntax. Thus, these two components of communicative competence have become the main core of most FL teaching, pragmatics being relegated to the periphery. A third possible explanation might be the belief that socio-pragmatic meanings are universal or transferred directly from the L1.

From our point of view, even though the contributions of such authors as Jones (1981), Blundell et al. (1982), Nolasco & Arthur (1987), Bygate (1987), Cook (1989), McCarthy (1991)

and McCarthy & Carter (1994) among others have been instrumental in giving practitioners a more holistic view of language use and its teaching and learning, there is still need for a new approach that would consider pragmatics as one of the main axes of the FL curriculum. This new approach should involve a new type of contrastive analysis such as the one advocated by James (1992), whereby the learner should be trained to develop contrastive awareness of the similarities and differences existent in the pragmatics of the languages in their linguistic repertoires.

2.2. L1 in the EFL classroom

The role of the L1 in L2/FL learning has long been and still remains a problematic issue for both researchers and practitioners. This can be seen in debates in academic journals (cf. Cook, 2001, Turnbull, 2001, and Turnbull & Arnett, 2002 for a recent one) and also when reviewing standard handbooks on FL teaching (cf. Nunan 1991, Harmer 1991, Ur 1997, Willis 1981, just to mention a few). While academics and researchers highlight the need for teachers to maximise their use of English, the prevalent message in FL teaching manuals seems to be that we should try and teach English through the medium of English exclusively. In brief, as Baiget et al. (2000) point out, the position adopted in most ELT handbooks is that of considering the English language as the major focus of reflection and also as the only legitimate means of expression in the classroom. In other words, and following van Lier (1995), English is established not only as the 'vehicle' but also the 'goal' in most EFL classrooms, and contrastive analysis of the various languages in the learners' linguistic repertoires is ruled out in order to prevent interference.

This is not the approach adopted in the present paper, though. We believe that the L1 may be strategically used as a means of communication in the classroom and that it should definitely be one of the foci of reflection in this context. Specifically, and as regards the potentiality of the L1 as one of the codes used in classroom interaction, Baiget et al. (1998:3) list the following positive aspects:

(a) The L1 as a facilitating element in group work, where emphasis is laid on the final product rather than the process.

(b) Strategic use of the L1 as an element that helps to create a friendly, relaxed atmosphere for learners who feel anxious or lost when asked to perform in the FL.

(c) The L1 as a cost-effective means to solve comprehension problems.

(d) The L1 as a means to promote learners' motivation and interest.

(e) The L1 as a stepping stone into potentially difficult contents (e.g. textual or cultural aspects).

(f) The L1 as a resource that allows learners to monitor their own learning.

2.3. Language awareness, explicit knowledge about language and the development of proficiency

Researchers in the field of psychology distinguish between two different types of knowledge: explicit and implicit. Transposing this distinction to the field of language we can say that explicit knowledge about language is related to, among other things, knowing forms and grammatical rules. By contrast, implicit knowledge about language is procedural in nature and has to do with the ability to use such forms and rules appropriately in a given communicative exchange. The relationship between these two types of knowledge is not crystal clear, though. Thus, Krashen (1981) argues that language acquisition is based exclusively on implicit knowledge and that explicit knowledge is not necessary. By contrast authors such as Bialystok (1981), Sharwood-Smith (1981), Ellis (1990) and Schmidt (1990a) agree on the fact that explicit knowledge can contribute positively to the development of a procedural one. Specifically, they point out that it is easier for input to become intake once it has been noticed (and hence made explicit) by the learner.

Most of the authors mentioned above basically identify language awareness and explicit knowledge about language with morphology and syntax. However, following Thomas (1983) and Schmidt (1990) we think that socio-pragmatic

issues should also be included in activities designed to develop explicit knowledge about language for the following reasons:

(i) The actual performance of specific pragmatic functions seems to be unclear to learners. A case in point is the formulation of polite requests within shopping exchanges.

(ii) Relevant contextual factors may be overlooked by learners.

(iii) In terms of interlocutor tolerance, socio-pragmatic errors may be more serious than grammatical ones, since they may have more negative social consequences for the learner.

(iv) Explicit reflection on socio-pragmatic issues such as politeness, indirectness, humour and face can help learners to become aware of cultural differences and to become less ethnocentric.

The three assumptions that we have presented above can be clearly seen in the unit of work that we have designed, as will be explained in section 3.

## 2.4. The pedagogic framework employed

The pedagogic framework for the unit of work that we have designed is based on the idea suggested by Byalistok (1982), Gass (1983), Bourguignon and Candelier (1988) that starting with metacognitions, the learner can gain insights into the language which are first transformed into intuitions and later into skills and capacity to process text:

We believe, with James (1992), that contrastive analysis has a very important role in this process, since metacognitions, insights and intuitions can only be derived from something which is 'known', and if there is one thing that the FL learner knows for certain this is his/her L1. The process, 3.3.

therefore, should be initiated in the learners' skills to use their native language and subsequent reflection about those skills will lead automatically to the formulation of intuitions, insights and metacognitions by the learners themselves. Once this process is concluded it can be applied in a reverse fashion to the description of the facts of the FL.
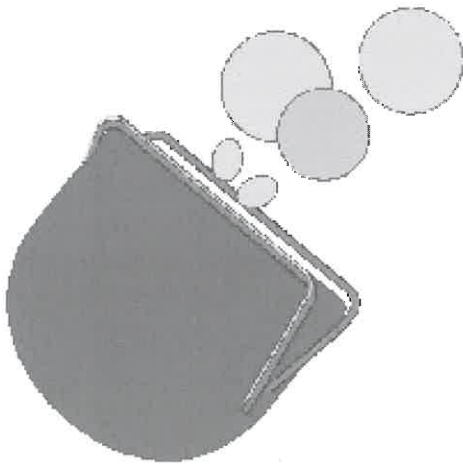
3.- DIDACTIC UNIT

In this section we are going to present a pragmatic consciousness-raising activity we designed for one group of 2nd Batxillerat EFL students and one group of 1st year English Philology «Audio-visual Communication in English» students. To us, these kinds of tasks should be a must in all FL classrooms that would like to enhance and develop students' communicative competence. As Bardovi-Hardig and Dörnyei's (1989) research results suggest, awareness raising and noticing activities should «supplement the introduction of pragmatically relevant input in instructed L2 learning, particularly in the EFL setting».

3.1. Objectives

The main objectives of this unit are:
(i) to enhance and develop students' communicative competence, and in particular, their pragmatic competence;
(ii) to make students aware of the different realisations that polite opening turns have in English;
(iii) to develop students' capacity for reflecting upon language

3.2. Explanation of the different parts

This didactic unit is divided into three steps plus an introduction:

Step 0: The unit begins with an introduction to the topic of shopping which serves as an initial evaluation for the teacher as well. Then, the objectives of the unit are given. Learners know what the aim of the unit is and, therefore, they are more aware of their role.

Step 1 focuses on the students' L1. Four sequences from three Spanish films and one sequence from an English film dubbed into Spanish are used so as to bring real Spanish into the classroom. These film sequences enable us to show the ways language varies according to the socio-cultural context where it is being produced. They also aim at making students aware of the different registers and attitudes people may use according to the situation and social relationships established. The activities were designed with the objective of making students aware of the formal features of spoken discourse in their mother tongue. Activities 1 to 3 try to make students aware of the different realisations of opening turns in shopping exchanges according to the kind of shop and the degree of familiarity or social distance that both customer and assistant want to express. Activity 4 aims at making the reflection on how politeness is expressed in Spanish explicit. The section finishes with explicit work on metalanguage, where the knowledge about opening routines is systematised, so that students are able to use those terms later on in the unit. It is here that the teacher can talk about this phenomenon in lockstep.
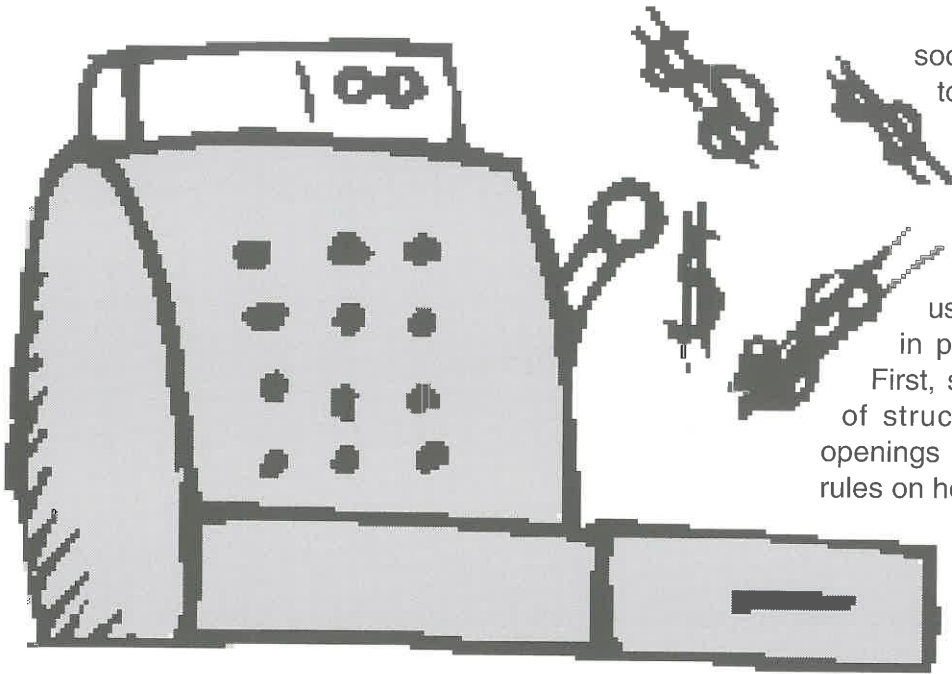
social relationship of the customer and the sexes of both the customer and the shop assistant.

This activity is followed by a recapitulation of the most usual structures and strategies in polite shopping exchanges. First, students should make a list of structures often used in such openings and then write down a few rules on how to go shopping as if they were needed for an extra-terrestrial. It is here that students will make their knowledge about language explicit.

Step 2 focuses on English and work is here devoted to comprehension and to developing learners' awareness of the differences between Spanish and English with respect to shopping exchanges. In particular the openings and the degree of formality are analysed. In the first five activities, students analyse seven different scenes from five films with the aim of making students aware that the very same request can be uttered using different structures depending on the degree of politeness. To this end, students are asked to guess the type of shop, the type of relationship the shop assistant would like to initiate, etc. In the sixth activity students have to recognise the problems in a shopping exchange and to rewrite it as an appropriate conversation. Therefore learners have to recognise the reason for the breakdown in communication and also solve it. In this way the teacher may see whether students have understood and acquired how to open shopping exchanges in English.

The last activity in this section prepares learners for the final task in step 3 and asks them to put everything they have been learning into practice. Once students have put a scene in order they should rewrite and replay it but changing the

The unit ends with step 3, a task where students have to perform two out of three different situations in an audition.2 We decided that this final task had to be oral and as real or authentic as possible. Even if we were talking about speech acts, we would not like to deal with isolated sentences but utterances embedded in a real context. The three situations presented have some kind of difficulty in terms of purposes both of the customer and the shop assistant but share the same context (buying a dress for a special occasion). A role-play is given out in order to be performed after it has been rehearsed - the audition providing a real oral task. Stage three also includes a group assessment which apart from giving a purpose for the rest of the learners to pay attention to their classmates, provides evaluation material for both the learner and the teacher, and ends the unit in a very entertaining way.

Because of its resemblance to a real world activity, its management and its catering for diversity, we found it particularly suitable for a class activity.

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1 «Descripcions comparatives concretes entre llengües, tant d'elements lingüístics com dels usos socioculturals» is a content within the «procediments» or «skills and strategies» in the New Curriculum for Foreign Languages, Generalitat de Catalunya, 2001.
2 This was done so that diversity was catered for.

3.3. The activities

MAY I HELP YOU?

Stage 0: Think about it

Look at the title of this unit. What do you think the unit is about?

Do you like shopping? What kind of things do YOU usually buy when you go shopping? Who buys food at your house? Where do you usually buy food? How often do you go shopping? Do you like buying clothes for yourself? Do you go shopping for clothes alone? Who with?

> **At the end of this unit you will be able to engage in a shopping exchange in an English-speaking context.**
> (You will learn to understand the ways in which language varies according to the socio-cultural context where it is being produced.
>
> (You will be aware of the different registers and attitudes people may use according to the situation and social relationships established in it.
> (You will learn to use a number of shopping routines

Stage 1: L1 Analysis. Consciousness raising.
1. Read the following utterances carefully and decide in what kind of shop they were uttered:
   a) D: ¿Les puedo ayudar en algo?
      CI: Sí. ¿Tendría una muñeca hinchable?
      (Policías)
   b) Sister: (shouting) ¡Boquerones, sardinas! ¡Vendo pescao! Es muy rico. ¡Pescadilla! ¡Vendo pescadilla! Pescao... y mmmmm ¡pescao!
      (Torrente)
   c) Mother: Deme usted dos.
      Blind man: Ahora mismo.
      Mother: Eso no, Manuel. Del 7, que me gusta más.
      Blind man: Ah, vale.
      Daughter: Es lo mismo. La suerte llega sin llamarla.
      Mother: Hasta luego, Manuel!
      Blind man: Venga, ¡gracias!
      (Solas)
   d) William: ¿Puedo ayudarla?
      Anna: No, gracias. Sólo estoy mirando.
      William: Bien. ... esa que ha escogido no es muy buena. Si por casualidad se atreviera a comprar tiraría su dinero. Pero si le interesa una guía, ésta, en cambio, es excelente. Se nota que el que la escribió ha estado allí, y eso es bueno. Y cuenta una divertida anécdota con los kebabs y otras cosas muy divertidas.
      Anna: Gracias, lo pensaré.
      (Notting Hill)

2. If we analyse the four shopping exchanges above, we can realise that two of them are initiated by the shop assistant and two by the customer. Make a list of the two types of opening turns and add at least a couple more.

	Openings by shop assistant	Openings by customer	

Are any of the openings a routine, a formula? Which one?

3. With a partner, order the openings according to their degree of formality in the first or the fourth column.

4. We have seen how the type of shop influences the opening turn and even the degree of formality. In pairs try to list the factors that determine «rules» for beginning a shopping exchange in Spanish.

_____

_____

_____

_____

_____

5. Metalanguage work: What we have been dealing with so far are key concepts of pragmatics. Read these definitions and try to find the word it defines in one of the activities in stage 1.
Definition 1: A piece of spoken language uttered by one speaker, before another speaker takes over: _____
Definition 2: The turn that initiates a conversation: _____
Definition 3: A series of turns between two or more participants whose aim is to make a transaction: _____
Definition 4: expressions often used as a unit within the ordinary ritual whose meaning needs not be literal and cannot be separated: _____

Stage 2: L2 Analysis
1. You are going to view without sound four different sequences taking place in shops. Try to fill in this table from this first viewing.

	SCENE 1	SCENE 2	SCENE 3	SCENE 4
Kind of shop				
People in it				
Customer's action				

Discuss the answers in your group.

2. Below are two dialogues. In groups, discuss what the difference between them is and which one you think suits the last scene better. Give reasons for your answers.

A	B
Shop assistant: May I help your?	S.A.: Can I help you?
Customer: Yes, please. I would like to get my dog back.	C.: I'm here for muy dog.
S. a.: What is your sumame, please?	S. a.: Your last name?
C.: Leary	C.: Leary
S.a.: Could you wait a minute, please?	S.a.: Just a minute

Watch the sequence again and check your answers.

3. Thing about the other three sequences. Will the dialogues between the customers and the shop assistant be formal or informal? Why? What will the shop assistants say to the customers at the beginning of each shopping exchange?

	SCENE 1	SCENE 2	SCENE 3
Register			
Reason			
Show assistant's first words			

4. These are some questions taken from the first three sequences that we have seen. In pairs, guess the scene they may belong to and then decide whether the question is uttered by the customer or by the shop assistant.

SCENE	QUESTION	WHO
	What is your name?	
	Is this toothbrusk approved by the American Dental Association?	
	How much is this, Marie?	
	Are you looking for something in particular?	
	Do you want me to call the manager?	
	Can You please find out?	

Now watch the scenes and check your answers.

5. Read these utterances and decide whether they were said by a customer or by a shop

a. I'll be right with you.	
b. Would you like to try that on?	
c. Do you have it in a larger size?	
d. We're out of that size.	
e. It's on sale.	
f. Will that be cash or credit card?	
g. Would you like a receipt?	
h. What time do you close?	
i. Will that be all for today?	
j. I'd appreciate that.	

As you have seen, there are a number of utterances that are repeated in all shopping exchanges and that you can learn by heart. Make a list of these routines and try to learn them.

6. You have to be careful when talking about things in a shop. People can be easily offended when discussing things like price and taste. Read this conversation. Something is not right with it. With a partner decide what should be changed.

Shop assistant: What do you need?
Customer: Nothing. Go away.
Shop assistant: Fine.
Customer: Wait. How much for this leather coat?
Shop assistant: One hundred and thirty-five.
Customer: That's expensive!
Shop assistant: Well if you are poor I can show you something cheaper.
Customer: Do that.
Shop assistant: We have this coat which is almost the same -but it's green and orange.
Customer: I don't what that. It's ugly!
Shop assistant: Well, if you don't like it -good bye.
Customer: Thanks for nothing.

With a partner, re-write the conversation. The phrases below will help you.

Do you want me to call the manager?	Thanks, anway
What you see is what we've got.	on a budget
A dollar eighty five.	I'm just looking, thanks
That's nice. What can I do for you?	

7. In pairs, decide which character you would like to be: the shop assistant or the customer. What is the right sequence of your lines? Number them while watching the scene without sound.

SHOP ASSISTANT

Do you want me to call the manager?	
What you see is what we've got.	
A dollar eighty five.	
That's nice. What can I do for you?	
Troy	
Give me a break.	
We don't have Coca-Cola. Royal Crown is all we've got.	
Can I hel your?	

CUSTOMER

Well, you can tell me what your name is. I'm not going to do anything... you know... just...	
Can I have a Chuckles there? And -um- do you have any juju's?	
Um -they las longer. I'd like to get some juju's	
Yeah, what's your name? My name is Travis	
Oh, you don't have tot call the manager. I mean I just asked...	
I'd like to know what your name is. What is your name?	
Coca-Cola.	
All right... Okay, I mean... OK.	
I'll take these.	

Watch the scene again and listen to the dialogue. Check your answers.
Then read it aloud in pairs, each playing the role chosen.
Now imagine what would happen if the characters were the opposite sex. In groups of four, discuss what differences there would be in terms of clothes, language and behaviour. Re-write (and re-play) the dialogue to illustrate the differences.

8. Imagine you have to teach how to buy a piece of clothing to an Extraterrestrial Being. Apart from teaching him a list of routines (see activity 5), (s)he needs to know a few «conversational rules» not to be considered impolite. In pairs, try to make a list of things.

HOW TO GO SHOPPING
1.   Don't say anything till the sop assistant says something to you (usually «May I help you?»).
2.
3.
4.
5.

Stage 3: L2 Performance

You have entered a performance competition. In order to be selected you should role-play a situation as naturally as possible. The jury (in this case the rest of the class) will select the pair that sounds more natural in terms of markers, routines, etc. You have to choose two situations and be ready to play them in the next lesson.

An important person has invited you to a reception so you have decided to buy a dress/suit for the occasion.

Role play 1
Customer:
You are a very generous person and don't pay much attention to money. But you are obsessed with not looking overweight. You keep talking and talking about it. You aren't very friendly with the shop assistant.
Shop assistant:
It's nearly time to close and a customer looking for a dress/suit gets into the shop. You try to persuade him/her to buy a striped yellow dress/suit you have had for more than four years. Be persuasive but don't forget that you are in a hurry to close.

Role play 2
Customer:
You don't have a lot of money but you are looking for something special. You decide to go to a shop run by a friend.
Shop assistant:
You would like your friend to look nice at the reception, so you help her/him as much as possible.

Role play 3
Customer:
You are interested in buying a dress/suit that really suits you but don't want to spend the rest of the week in that shop.
Shop assistant:
You haven't had a lot of customers lately so you would like to make your customer feel good. Apart from making them buy the clothes in your shop you have to make sure that they will come back.

THE AUDITION

Listen to your classmates performing the two shopping exchanges and assess them according to the following criteria

Criteria	Out of 2
Use of shopping routines	
Use of markers	
Use of the appropriate register	
Natural speech	
Effort to do their nest	
TOTAL	

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Abstract

The purpose of this article is to explore the main findings in the rapidly developing field of non-verbal communication and to assess some of their practical applications and implications for ELT. Specifically, we are first going to present the main findings in three key areas of non-verbal communication, namely eye contact, proxemics and kinesics. Subsequently we are going to present a choice of activities from a unit of work especially designed to make learners reflect upon the importance and uses of non-verbal communication in face-to-face interaction.

Make Your Body Speak in English!

**by Montse Irun
and Ester Baiget**

Montse Irun is a secondary school English teacher and she also teaches at the Universitat de Lleida. Her main interests are task-based teaching, language awareness and pragmatics.

Ester Baiget teaches at the Universitat de Lleida. Her main interests are language awareness and socioliguistics.

1. Introduction: What is body language and why is it important in interpersonal communication?

Body language is the non-technical term for non-verbal communication, i.e. the unspoken communication that goes on in every face-to-face encounter with another human being. Even though most people do not realise just how much they use this unspoken code, it is the oldest language that we have. In fact, we use it every time we interact with another person and, among other things, it tells us about our addressees' true feelings towards us and how well our words are being understood. However, since we have been educated to prefer words to communicate, we can overlook non-verbal signals, both when speaking in our mother tongue and also when speaking a foreign language.

In the last thirty years a great deal of research has been carried out on non-verbal communication. Researchers from various disciplines of psychology, sociology, anthropology and linguistics have studied aspects of non-verbal behaviour that appear to have a communicative function. Thus, a number of subdisciplines have sprung up (kinesics, proxemics and paralinguistics, for instance) to provide umbrellas under which various kinds of research have been undertaken. The result is that we nowadays know a good deal more than we did about human interaction at the micro level. In this respect one of the most surprising findings from this research is the impact of non-verbal communication on face-to-face interaction. Studies by Mehrabian (1972) show that in interpersonal communication only 7 % of the message is verbally communicated, while up to 38 % is conveyed vocally (that is, by means of rate, pitch and rhythm) and 55 % is non-verbally transmitted. This proves that body language has a key role in interpersonal communication. In fact, a speaker's ability to read and understand another person's non-verbal communication is crucial, for it can mean the difference between making a great impression or a very bad one, between being accepted or rejected.

Apart from being an element that can make or break a conversation, body language is especially relevant in the area of second and foreign language learning, because it can be a very powerful tool for communication for learners with a limited command of the foreign language. Yet to what extent is non-verbal communication explored in ELT? A survey of current materials shows us that the attention paid to this issue is minimal or at best anecdotal. In fact, in the past most teachers and materials writers have tended to view communication as almost exclusively a matter of using verbal language. Therefore, it is time we took a more serious account of the impact of non-verbal factors in face to face communication in order to make our learners more effective communicators .

2. Main findings in the areas of eye contact, proxemics and kinesics.

2.1 Eye contact

Studies (cf. Argyle, 1972; 1975) show that the eyes are, after words, the most powerful means of communication that we possess. On the one hand, gaze direction clearly shows others where our attention lies. On the other, we have developed an amazing ability to gaze back into the eyes of beholders to gauge their feelings. Thus, our interlocutor's eye gaze can tell us, among other things, whether they are telling the truth, whether they are paying attention to what we are saying, what their state of mind is, etc.

Eye contact is a prerequisite for face-to-face interaction. When we look at someone, we invite him or her to communicate with us. If interaction takes place, eye contact is used in a number of ways to control the nature and duration of the encounter. For instance eye contact is used to signal the end of an utterance when a speaker is handing the floor over to the other.

Eye gaze also plays a major role in synchronising what happens between two people. Research shows that feedback is important when people are speaking to each other: speakers need to be reassured that others are listening and listeners need to feel that their attentiveness is appreciated and that speakers are talking to them rather than at them. Both kinds of requirements can be met by the appropriate use of eye contact: as soon as we look at someone they know that they have our attention. If we look at them for longer than a few seconds they will infer that they also have our interest.

Research also shows that there are rules about where we can look at each other and for how long. The area of the listener's face where we focus our gaze is very important. Effective communicators tend to look directly at the person or people that they address, no matter how many, focusing on the eyes. Studies on eye contact in the western culture show that taking into account the area of the listener's face where we focus our gaze we can talk about three different types of eye contact:

the imaginary triangle formed by the eyes and the forehead of the listener. In this way an atmosphere of seriousness is established. This type of eye contact also tends to be used when the speakers do not know each other very well.

2. Social eye contact: Experiments show that in social exchanges eye contact is also focused on a triangular area in the listener's face, in this case between the eyes and the mouth. This type of eye gaze is mainly used by people who are acquainted with each other.

3 Intimate eye contact: In intimate exchanges the triangle on which we focus our gaze becomes larger, covering the area between the listener's eyes and their chin and going down to other parts of the listener's anatomy. This kind of eye contact is used both by men and women to show attraction.
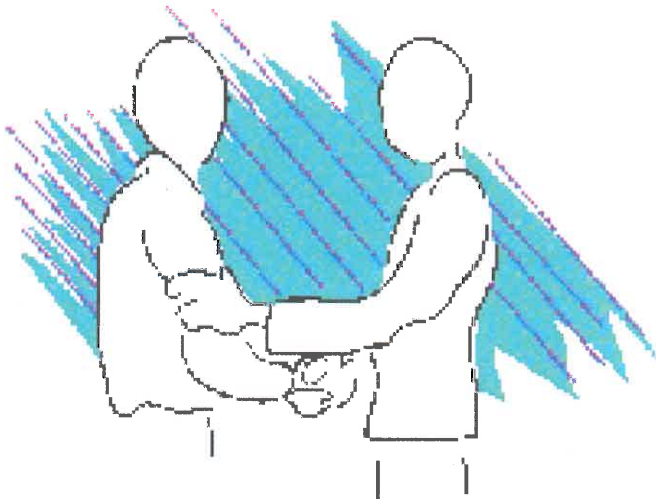
In brief, the area where we focus our eye gaze can have a powerful effect on the outcome of face-to-face interaction. Nevertheless, we should not underestimate the effect of eye contact duration. Research shows that in general too much eye contact can be very unsettling for most people, and staring is usually considered impolite. Yet the length of time we are allowed to focus our eyes on another person seems to be culturally determined. In general the duration of eye contact for northern Europeans tends to be between five to seven seconds, while it tends to be significantly longer for southern Europeans. Awareness of this fact is important, for it may lead to misunderstandings in intercultural communication.

2.2. Proxemics

Proxemics is a subdiscipline of non-verbal communication that deals with how we use space when communicating. It pays special attention to proximity (i.e. how close we are to people) and orientation (that is, whether we are facing toward our interlocutor or away from them). In the following sections we will deal with the main findings concerning these two aspects.

2.2.1. Proximity

Edward Hall (1959, 1999), who carried out pioneering work in the area of proxemics, defined four zones in the use of space in northern Europe and the States:

i) The intimate zone, ranging from 15 to 46 cm., in which people are actually touching or are easily able to touch each other. Of all the zone distances, this is by far the most important. It constitutes what is called 'personal space' i.e. the area around each of us which we do not like others to enter except by invitation or under certain special circumstances, for instance when people are in a small crowded place such as a lift. In these exceptional situations people try to compensate the invasion of their own an other people's personal space by making as few movements as possible and staring into space, avoiding all eye contact with others.

ii) The personal zone, extending from 46 cm. to 1.2 meters, in which people are able to shake hands or are at most no more than arms' length from each other. This is the distance at which people tend to stand at parties, social functions and friendly gatherings.

iii) The social zone, running from 1.2 to 3.6 meters and mostly used in everyday encounters of a social or business nature. Thus, we stand at this distance from strangers and people whom we do not know very well.

iv) The public zone, extending over 3.6 m. This is the distance at which speakers tend to stand whenever addressing a large group of people.

The four spatial zones described above also

apply to southern European countries. However, it has been observed that in countries such as Spain and Italy the intimate and personal distances tend to be considerably shorter. In view of this we believe that awareness of the unwritten rules of proximity and of the distance variation of the intimate and personal zones in different cultures should be raised in foreign language learners, since respect for our interlocutors' personal space is a key factor for successful intercultural communication.

2.2.2 Orientation

We can use our body's orientation to invite or avoid interaction with others. Generally speaking a direct orientation, i.e. facing our interlocutor, will invite interaction. Conversely, indirect orientation together with the use of arm and leg barriers, i.e. defence and rejection postures including folded arms and crossed legs, are an obstacle for communication, since they tend to be interpreted as attempts to emphasise differences between the speakers or to place distance between them. In addition, speakers' orientation can also tell us about attention: generally speaking the more direct the degree of orientation, the more attention is being paid. If an indirect orientation is used, this will usually mean that the speakers are less involved in the conversation.

2.3. Kinesics

Kinesics is a subdiscipline of non-verbal communication that deals with body movements and their role in face-to-face communication. It focuses mainly on gestures, posture and bodily contact. In the following sections we will deal with each of these three aspects in more detail.

2.3.1. Gestures
2.3.2.
Gestures are one of the most important components of body language, since they permit a degree of eloquence and subtlety that is not possible with other aspects of non-verbal communication.
Eckman and Friesen (1975) classified gestures in five different groups:
i) Emblems: non-verbal behaviours that

translate words or phrases directly, e.g. the non-verbal equivalents for OK, peace, be quiet.
ii) Illustrators: gestures that make a verbal message more vivid by producing a picture in the air. In saying «let's sit down», for example, we tend to make movements of the hands going in a downward direction. Similarly, in describing circle our hands are likely to make circular movements.
iii) Regulators: gestures made by listeners in order to monitor, control or maintain the speaking of another interlocutor. Examples of these would be nodding our head, pursing our lips, leaning forwards in our chair, among others.
iv) Affect displays: gestures such as smiling and frowning, which show the participants' emotional state.
v) Adaptors: unintentional movements intended to satisfy some physical need. A case in point would be scratching to relieve an itch.

While some gestures seem to be fairly universal, e.g. the shrug to indicate lack of comprehension, there are others that are culture specific. An instance of this is the fingertip kiss, used in southern Europe to indicate praise but rarely employed in English speaking contexts. Moreover, the same gesture may have different meanings in different cultures. A case in point for Catalan learners of English is the «V sign», which simply means «two» in our context but which would be interpreted as an obscene insult in an English speaking country. These examples show that awareness of the cross-cultural differences in the interpretation of gestures should be fostered. Thus, a person's cultural background should be taken into account before jumping to conclusions about his or her body language or gestures.

2.3.3. Posture

Even though the communicative value of posture tends to be ignored, the way in which we hold our head and body when walking, standing or sitting plays a significant role in face-to-face interaction. Each of us has a repertoire of postures that we characteristically use, to the

extent that it can be said that posture is a clue to discover an individual's personality and social status. Thus, a person who holds his or her body erect will be attributed a different temperament than one who slouches about. In terms of status a person's posture can indicate whether he or she is in a dominant or subordinate position: high status tends to be indicated by an upright posture with the head held tight, while lower status is often shown by bowing the head and closed body positions.

An interesting phenomenon concerning posture is that of mirroring. It has been observed that participants in a conversation tend to copy each other's postures and gestures. This postural echo means that if one person crosses his or her legs or folds his or her arms others will follow. This tendency is specially marked when there is a high degree of rapport between the individuals concerned, and it serves the function of making communication more fluid. Awareness of this fact will make learners more successful communicators.

2.3.4. Bodily contact

Studies carried out by Jourard (1971) and Knapp (1972) showed that the amount of bodily contact between speakers is culturally determined. In this respect it has been found that Middle Easterners, Latin Americans and southern Europeans tend to touch each other while talking a great deal more than do people from «noncontact» cultures such as Asia and northern Europe.

Two other factors, namely the gender of the speakers and the type of relationship that they have, may also play a role as to the degree of bodily contact between speakers. Thus, in western cultures women seem to be more tactile than men, and a great deal more touching is reported between opposite-sex friends than among same-sex friends. This is not the case in the Middle East, though, where same-sex touching in public is common. Finally, concerning the relationship between participants we can say that generally speaking the closer the relationship the greater the amount of bodily contact.
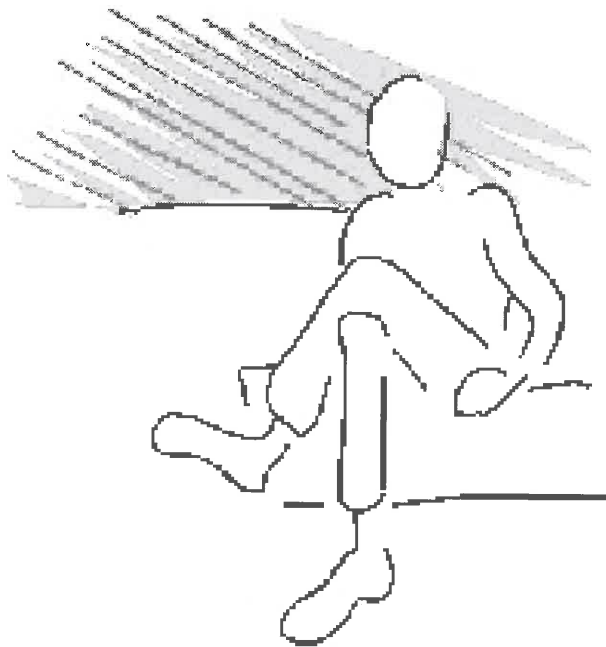
In brief, such seemingly minor non-verbal differences as the ones sketched above can create difficulties when members of different cultures interact. Thus, southern Europeans may be perceived as pushy and inappropriately intimate by northern Europeans, who in turn may be perceived as cold and distant. In order to avoid misunderstandings and embarrassing situations we believe that awareness of the rules of bodily contact and of the other aspects of non-verbal communication discussed in this section should be fostered. Our specific proposal to train learners to work out the unwritten rules of body language is presented in the following section.

3. Body language at work in the classroom

In the light of the findings presented above we designed a unit for batxillerat with the following objectives:

1. to raise awareness of the importance of non-verbal language in face-to-face interaction, especially in intercultural communication,

2. to develop the acceptance of others, the respect to the aspects from other cultures different from our own culture and the recognition that diversity is an enrichment trait.

These two objectives are in fact mentioned in the «Disseny Curricular» for batxillerat (Departament d'Ensenyament, 1999).

The unit is a task which consists of three learning tasks and a final task. The three learning tasks deal with each of the aspects to be covered and each one includes a final task in its own (a role-play, a section in a travel book, a leaflet on gestures) entitled «It's your Turn». Before the task there are two sections: «think about it», where students reflect on their previous knowledge, and «now you do it», where students experiment with the language and in some cases analyse it. After having worked on these three learning tasks, students are asked to produce a final product under the common title of «Avoid misunderstanding». In fact, students choose whether to design a leaflet, to perform in a mini sketch or think of any other possible output that is related to the topic.

The evaluation of the task was carried out informally on the same day the final tasks were presented. All students agreed that the work had been worthwhile. The result was a high degree of implication and personal satisfaction. From the point of view of the learning process, the objectives were also attained.

Here follows a taste of the different activities carried out in the class. In fact what you will find here is an adaptation of the students' handout. Although we have not included the teacher's notes, the activities are self explanatory.

***

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MAKE YOUR BODY SPEAK ENGLISH

FIRST ACTIVITY: REFLECTION

Quite a lot of what we communicate is done non-verbally. Our gestures and movements, our body language, says more about us than words.

* Work in pairs. Imagine that no one in class can understand you. Decide how you would communicate these messages without using words. Use mime and /or gestures.
a) What time is it?
b) I'm hungry. I'd like a sandwich.
c) Have you seen my mobile phone? I can't find it anywhere.
d) This class is really boring. When does it finish?
e) ....
(Write a message here and say it without words for your partner to guess.)

Different cultures may communicate these messages in different ways, and in the same culture there may be a range of different situations and responses.

* What do you think? Decide if these statements are true in Catalonia and / or in the U.S.A. Check with a friend.

	true in Catalonia	true in the States
Lean back on the chair when you want to show interest in what the other person is saying.		
Distance yourself physically from the speaker when you want to express disagreement.		
Use a lot of gestures to reinforce what you say.		
Cross your legs and arms when you want to initiate a conversation with another person.		
Do not look at your speaker at his / her eyes to indicate that you are listening.		
The gesture used to express «two» is the same we use for «victory».		
Extend the forefinger when you speak threateningly.		

This is what you are going to learn in this unit. You are going to learn how to make the most of body language when talking to another person.

SECOND ACTIVITY: EYE GAZE

The strongest of non-verbal gestures are sent through the eyes.

Think about it
Fawlty Towers

It's your turn

You are at a party and you feel alone. A girl/boy you fancy and who is also alone comes up to you. Role play the conversation you had.

A: You are delighted to have found him / her in the party. You would love to dance with him / her. In fact the song playing is one of your favourite ones. Try to be as enthusiastic as possible. Remember he / she is a bit shy so do not be too direct and talk about school and the party first. Finally invite him / her to dance. Be persuasive!

B: You are delighted to have found him / her in the party. You would love to dance to him / her. In fact the song playing is one of your favourite ones. Answer his / her questions and talk to him / her enthusiastically but do not look at him / her at all. Avoid all eye contact.

Do you think character A is going to keep on with the conversation any longer? Why?

Make the most of your eye gaze! Return you gaze to the person who is speaking and smile at the same time. And when the person smiles, smile back - it shows you're interested, so people keep talking.

Re-play the dialogue. Use gestures and eye gaze to show you are listening.

THIRD ACTIVITY: PROXIMITY AND BODILY CONTACT

You might not realise but proximity and bodily contact are the cause of many conversational problems.

Think about it

The body language of individuals may vary in two important ways: cultural background and personality.
* Read this text about a person visiting his cousins in Argentina for the first time.

It was really shocking. Every time my cousins spoke to me, they kept coming closer and closer until their faces were right next to mine. This made me really uncomfortable, so I kept moving back from them. In the end, one of them asked me why I didn't like him. I was shocked! They thought I was cold and unfriendly - but I thought they were really aggressive. The problem was, we just didn't understand each other's customs. Here, you have to make sure to keep a polite distance from the person you're talking to, but in Latin American countries, it's just the opposite - people try to get as close to you as possible.

What do you think? Where is the writer from? Is he British? Catalan? Why?

It's your turn

* Look at the following short extract from a business handbook which was written to give practical advice to English speaking visitors to Turkey.

> It is considered impolite to touch in any way; especially people from the other sex. Stand at about one meter when talking to your friends and always respect their personal space. It is usual to greet people with a loose handshake. It is not considered polite to grasp hands firmly. Kissing by touching both cheeks is a common form of greeting and leave-taking among very close friends.

Write a paragraph which would give similar advice to visitors to Catalonia. Compare your advice with a partner's and then discuss any issues which arise.

FOURTH ACTIVITY: GESTURES

Think about it

* Complete the description of the action in column A or the meaning in column B

Action	Meaning
Putting your finger to your lips	Ssh! Be quiet
Pointing your forefinger at your head	
	Good luck
	I don't know
	You are embarrassed
Shaking your head	
Waving your arm and hand	
	Pleased to meet you
	Everything is fine
	Yes
Folding your arms and tapping your foot	
Biting your nails	

* Fawlty Towers

Pair work: Before watching the video, try to guess who says what. Write M (for Manuel) and B (for Basil).

 (I know nothing.

 (Tell Mrs. Richards. Tell her I had the money yesterday.

 (I forget everything.

 (I'm from Barcelona.

 (I'll kill you if you don't

Watch the video and check your answers.

* Watch the video again and pay attention to the gestures they make. Then try to complete the directions in the script for this scene:

Basil: Manuel. Manuel. Come here. Manuel .... you remember I had some

money yesterday.   (Manuel...

Basil ....) The money I won on the horse.

Manuel: Ah! sí ...

Basil: Tell Mrs Richards. Tell her I had the money yesterday.

Manuel: (...) Ahem. I know nothing.

Basil: What?

Manuel: I know nothing.

Basil: No, no

Manuel: Nothing

Basil: No, no, forget that

Manuel: I forget everything. I know nothing.

Basil: No, you can tell her. You can tell her.

Manuel: No I cannot.

Basil: Yes, yes, tell her, tell her, please, please, tell her, tell her ... I'll kill you if you don't.

Manuel: (....) No, I know nothing.

(...) I'm from Barcelona.

It's your turn

* Collect examples of gestures used in Catalonia that an English speaker might not understand or find confusing. Draw a sketch and write an explanation for each one.

FINAL TASK:
AVOID MISUNDERSTANDING

* A leaflet

A group of American students are visiting our school in April. Design a leaflet on cultural differences between American English and Catalan non-verbal communication.
Work in groups of three.
* Content:
The leaflet should have, at least, three sections: gestures, posture and eye gaze. For each one, think of the similarities and the differences and write down everything you think is important to avoid misunderstandings.
Some examples: «Make sure there's regular eye contact with your communication partner to indicate you're listening. Avoid physical contact. Don't get too close and leave enough personal space.»
* Layout
The leaflet should be written in prose but remember to add images and pictures to make understanding easier. You can also write a section as if it was a comic.

* Design and perform a mini-sketch where gesture, eye-gaze and / or posture are important.

Prepare a short sketch in which a message is conveyed non-verbally or where there is a contradiction between what is said in words and what the non-verbal signals say. You should consider facial expression, body position, hand movement, eye gaze, etc.
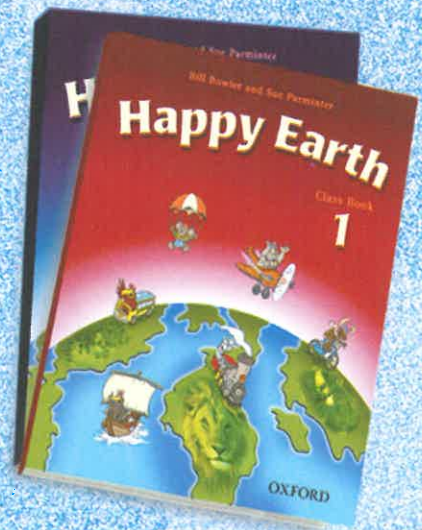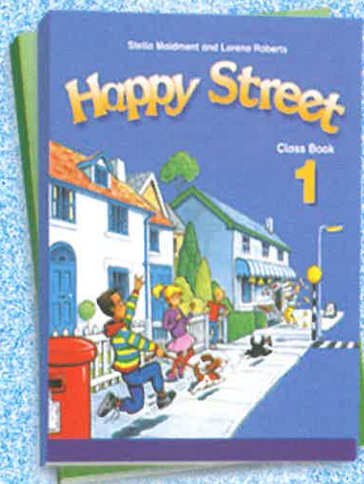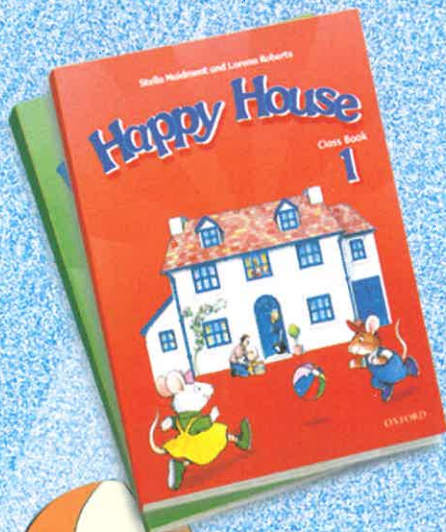
* Any other suggestions?

Abstract

The article «*Extracts or a Whole Novel in the EFL Classroom?* draws attention to the issue of integrating literature into the non-native language classroom. It focuses not only on the linguistic and educational value of «exploring» literary texts as a whole but also on the benefits of introducing and reading a complete novel with the students particularly adolescents. It further challenges the established language pedagogy concerning the teaching of literature as this is presented in current literature coursebooks and proposes a new learner-centered pedagogic approach that aims to contribute to the students personal growth, critical thinking and autonomy.

Extracts or a Whole Novel in the EFL Classroom?

**by Nelly Zafeiriadou
EFL State School Teacher,
MA in Applied Linguistics and ELT**

*Nelly Zafeiriadou is from Thrace, Northern Greece and works as a state school teacher of English language and culture for about 15 years . She holds a BA in English Language and Literature from the Aristotle University of Thessaloniki, Greece and an MA in Applied Linguistics and ELT from the University of East Anglia, UK. Since 1997 she's been teaching in the 3rd Senior School of Komotini, Thrace. She has published articles arguing for the importance of using and exploring works of literature in the EFL classroom , from poetry and short stories to a complete novel.
She's currently the Vice-Chair person of Teachers of English Union of Thrace and Eastern Macedonia, a professional, non-profit association of EFL teachers in Northern Greece and the Managing Editor of BRIDGES journal (http:// www.thrace-net.gr/bridges)*

INTRODUCTION

The question of reading extracts or a whole novel in the EFL classroom is in my view directly linked to the broader issues of introducing extracts or not of literature in a non-native teaching context and the pedagogic approach(es) the teacher has to follow for the best «exploration» of the texts. Having argued for the necessity and the linguistic, psychological and educational benefits of reading and exploring literary texts along with other authentic texts particularly with adolescents[1] I will attempt to establish what in my view constitutes good pedagogic practice in using literary texts in the language classroom. This article does not propose any methodological «recipes» about *how* to work with a long literary text as a

novel is. It only raises the issue and hopes that it will serve as a motive for further thinking and research by the interested language teachers

Is there a place for literature in the non-native classroom?

The place and the role of literature in the language classroom was questioned by the ELT approaches during the period 1960-1980, which did not encourage students to develop a 'feeling for language, of response to texts' (Long 1986:42-45). Structuralism on the one hand, with the emphasis on correctness in grammatical form and repetition of a restricted lexis was incompatible with the teaching of literature. Following Widdowson :

> Literature, and poetry in particular, has a way of exploiting resources in a language which have not been codified as correct usage. It is therefore misleading as a model.......it has no place in an approach to teaching that insists on the gradual accumulation of correct linguistic forms.
> (Widdowson 1984:162)

On the other hand, the Communicative approach to language teaching during the 1970's and early 1980's emphasised the study of the language for practical purposes and since literature has no obvious practical uses it contributed nothing to the utilitarian objectives of language teaching thus, it had no place in the language classroom. The inclusion of literature was 'a potentially disruptive influence in the well-ordered world of the carefully controlled language courses' (Widdowson 1984:161).

The reawakening of interest in literature and language teaching came with the 80's when linguists and ELT scholars (Widdowson 1984, Brumfit 1985, Long 1986, Long and Carter 1991 among others) argued not only for the value of teaching literature in the language classroom but for the necessity as well of re-inventing a different pedagogical approach for non-native speakers of English. Henry Widdowson, among the most dedicated supporters to the return of literature in the language classroom argues that

There is more to life than safe investment of effort. Language learning is surely not simply a part of training, an element in actuarial estimates and the calculation of manpower needs. Surely, we might murmur wistfully, it should also have something to do with education as well? (Widdowson 1981/1984 :161)

and Michael Long advocates that the pedagogical interface of literature and language teaching should become the students' responses to the text for the reason that:

> ....the teaching of literature is an arid business unless there is a response, and even negative responses can create an interesting classroom situation.
> (Long 1986: 42)

Such a strong reawakening of interest in the teaching of literature to non-native students became a major motive for the design and publication of several relevant methodology books. Among others from the 1980s and the early 1990s *Language for Literature* (1983) by R. Walker, *Reading between the lines* (1984) by J. Mc Ray and R. Boardman, A Course in *English Language and Literature* (1986) by B. Lott, *The Web of Words,*(1987) by R. Carter and M. Long, *Past into Present* (1990) by R. Gower and *Making Headway Literature* (1992) by J. and L. Soars attempt to 'bridge the gap between language and literature studies'[2] or 'to introduce [the students] to some of the finest literature in English'[3] making use of the texts as a basis for language practice and 'to improve and develop students' understanding and use of the language through the reading and discussion of literary texts'[4]. We read elsewhere that:

> the accompanying exercises are designed to further appreciation of the texts by showing how the different features of style and language work together to create the whole. (Gower 1990:Introduction).

According to the aims of the previously mentioned course books, emphasis is rather given on students' language development

through the presentation of extracts of novels and short stories than on their literary development. In addition, the potential that literary texts carry for the students' critical ability development and personal growth seem to be underestimated or totally neglected . Looking at the *Introduction of Language for Literature* (1983) for example, the language exercises include:

> Sentence structure and substitution exercises.
> Vocabulary exercises.
> Text completion exercises.
> Word use rephrasing exercises.
> Grammar use or sound stress and punctuation exercises.
> Plot exercises, character exercises, detail, style and technique exercises as well as 'open' exercises are included in the literary or content exercises. (see Appendix 1)

The weakness of the current literature course books to make literature appealing to students and particularly to teenagers that live and experience an era of the image and technology domination such as the 21st century call in question the traditional language pedagogy. It raises the issue of the necessity to reinvent a new pedagogic approach as to the teaching of literature in the EFL classroom.

A new pedagogic approach in using literature in the classroom

What constitutes this new pedagogic approach? In essence, the approach I propose is a blend of Carter and Long's (1991) personal growth model to the teaching of literature and Tudor's learner-centred approach in language pedagogy (Tudor,1996)

The personal growth model, highlights the need of the students' personal engagement with the reading of literary texts. The model focuses on the use of literature as a resource and not on the study of literature, or as Carter and Long (1991:3-4) put it 'the knowledge of and the knowledge about literature'. The first one involves the reading of literary texts within the academic setting of literary studies and deals with the knowledge and use of critical concepts,

literary conventions and metalanguage which is often required by students in talking and writing about literature. As opposed to this, using literature as a resource or the knowledge of literature suggests a less academic though no less serious approach. It aims to the development of language competence and literary competence of the students and is better expressed in terms of the pleasure and personal fulfillment which come out of the reading of literature and the making a literary text one's own. And this could not be measured in terms of passing any examinations in literature; the model rather aims to infuse a continuous love and appreciation of literary texts, which would continue beyond the classroom. (Carter and Long 1991:3-6).

The model also emphasises the necessity and the pedagogical value of developing the students' critical awareness so that they become critical readers of literary texts and not passive accumulators of whatever is being taught to them. In this perspective, the personal growth model to the teaching of literature appears compatible with the notion that education could and should aim to be a means of empowerment (Benson and Voller 1997) and the current pedagogic trends on ELT such as Humanistic language teaching and learner-centredness (Tudor 1996) .

The following beliefs outline also the overall philosophy of this pedagogic approach:

> Literary texts should appeal to the students interests, concerns and age; only then they have the potential to bring motivation in the language classroom and instill in the students a love for reading literature which goes on beyond classroom.
> The teaching of literature in an EFL context should aim to elicit the students' responses to the text, and to guide them to 'a personal discovery' thus, bringing in them the pleasure and enjoyment which comes from making the text their own.
> Literature in the language classroom should be explored in the light of a learner-centred pedagogy and as such it is meant a teaching which is centred on the students'

communicative needs, goals, aspirations, learning preferences.

In this work the term will be seen the way Tudor (1996) sees it as:

> a broadly-based endeavour designed to gear language teaching, in terms of both the content and the form of instruction, around the needs and characteristics of learners (Tudor 1996: preface ix).

This global perspective of learner-centredness on language teaching is implemented through the learner-centred curriculum (Nunan 1988) which is expressed by the view that language education has the potential to lead to the students' empowerment, and should aim to establish the conditions for autonomous language learning.

A new role and responsibilities for the teacher are established. The teacher is not anymore the unquestionable 'authority' in the language classroom. He becomes an enabler and a coordinator in the language process who 'reads' both the linguistic, psychological and cultural diversity of the needs of the students and the variables of the context they work in so as to adopt a broad range of pedagogical and course planning options.

The exploration of texts comes closer to the students' personal experience and to what relates to their life through teaching techniques and practices divided into pre-reading, while-reading and after-reading activities. Prediction activities, jigsaw reading and listening, matching activities with beginnings and endings of texts, gap-filling exercises, listening comprehension and oral presentation that lead to debates of issues ,creative writing and group projects are some among others.

However, it has to be pointed out that these language-based activities should seek ways to leave considerable space for the students self-expression and to encourage

critical thinking so as to foster critical awareness and enhance their political and social consciousness. This new perspective on the teaching of literature in the language classroom which aims to develop skills in critical and creative thinking contributes to the students' personal growth and fosters their autonomy first as language learners and then as individuals.

But why not extracts of literary texts in the EFL classroom?

In the light of the above I will argue further about the necessity and importance for the adolescent language learner of exploring long literary texts as a whole and not only extracts as they tend to be presented in current ELT materials. This argumentation emanates from my conviction as a teacher that such a pedagogic approach could be implemented as a complete classroom practice only through the teaching of literary texts as a whole and not in extracts. Regarding my view that the novel should be integrated in the foreign language syllabus as a whole aiming to the students' linguistic and literary development and to their personal growth, I will attempt to point out in the following paragraphs where the use of extracts fails to contribute in the teaching process and what the students miss.

Extracts from works of prose literature have been the most common way for the presentation and teaching of fiction in literature course books at intermediate and advanced levels. Looking at the contents of some of these literary course books one could ascertain that the literary form which is subjected most to extraction is the novel (see Appendix 1). Whilst such material may be convenient to use, and hardly any teacher could underestimate the important teaching purposes that serves in various situations (ie. Thematic presentations in mini projects or cross-curricular activities) the widely held assumption (Walton 1990) that extracts expose learners the to the 'best' English and thus encourage them to read more is rather vague and could be called into question, especially when the learners are not native speakers.

In fact the use of extracts could be rather confusing for a foreign learner. As Cook (1984) points out:

> The fact that literature achieves excellence often in its deviation from the norms of grammatical and lexical usage may please a native speaker, but it cannot serve the same with extracts presented to the foreign learner. Moreover, since extracts are restricted to at most two or three pages and are usually taken from the middle of a work, they lose the 'excellence' of style by which their choice is justified by the very act of extraction for the reason that the text has been isolated from the preceding or the following context .(Cook1984: 150-151)

In addition to this, on a more important level to the student as a reader, the teacher needs to consider what happens when a native speaker is reading a literary text, in order to see what will be lost.

Literary texts tell stories and the reader is being fundamentally involved in the story. This involvement is both crucial and real. Reading is not a passive activity, it is an interaction; The process of reading involves ideation, the active, cognitive, creative process of taking on a text and transforming it into part of our consciousness. All readers then, with their own unique background and experiences will create a different literary meaning for themselves. The text is revealed in bits while reading and the readers participate in this process modifying their understanding, expectations and predictions. Now only a full text can properly allow the reader to undergo this journey of cognitive, emotional creativity and development. Extracts of a literary text rather deprive the reader of this creative 'discovery'. (Walton 1990:30-39)

Furthermore, thinking of the novel as a literary form there are many aspects of it that can only be perceived when it is read as a whole. Lazar (1993) refers to some of these such as symbolism that does not make sense in extracts as it needs the light of later revelations or clues which the author deliberately plants (like the gaps and the blanks) that only make sense in

the long term. Also, the characters change and develop throughout a novel and the reader misses this development in extracts; moreover, the narrative which can be told from different perspectives and the chronological sequence of events are interrupted. A novel is not a short story , or a series of related short stories under a common title , thus it has to be read and explored with the students as a whole if one of the aims of reading it is to foster the students' literary development.

Looking at he issue from a pedagogical point of view there is another strong reason for the novel to be presented and explored as a whole in the language classroom. It has already been pointed out that reading is not a passive process, but involves the reader in an active way from the cognitive and affective point of view (Walton1990). Thus, if as teachers we aim to motivate our students towards an extensive reading of literary works which goes on beyond the classroom, we should engage them in the reading of complete literary texts where they could see the point of devoting their time to reading literature and enjoy it. The reading and exploration of literary texts in the language classroom should relate to the students' world and to their experiences and contribute to their personal growth. It is rather doubtful that an extract from a literary work could establish such a relationship or have a substantial pedagogical influence on them.

To sum up, a full literary text fulfils the intentions of the writer and the needs of the reader. In particular, a novel as the most complete form of an extended literary text is not intended and could not be perceived as a series of short stories or isolated, discrete incidents, thus it should be read and explored as a whole.

And why a complete novel ?

In the previous section I examined the significance of using whole literary texts in the language classroom referring also at some points to the teaching of the novel . Now I intend to look at the case of using a novel as a whole in the language classroom as opposed to extracts of it or other literary forms as the short

story and poetry.

> As an extended narrative, the novel is distinguished from the short story and from the work of middle length called the novelette; its magnitude permits a greater variety of characters, greater complication of plot or plots, ampler development of milieu, and more sustained and subtle exploration of characters than do the shorter, more concentrated modes.
> (Abrams 1981:119)

The language teacher who advocates the view that integrating a complete literary text in the language classroom has significant contribution to the students' linguistic and literary development and he/she wishes to infuse in them the love for reading literature not neglecting their personal growth will take advantage of everything a good novel offers. It follows from this that the pedagogical reasons for exploring a whole novel in the language classroom concern:

> The students' linguistic enrichment through an authentic text.
> The students literary and cultural enrichment.
> The enhancement of students' motivation for language learning.
> The students personal growth.

To begin with, if a novel has been carefully selected so as to link in with students' interests, it may provide a more involving source for pedagogic activities than the pseudo-narratives that one sometimes finds in course books. (Widdowson 1984). Students are exposed to a valuable authentic text and as such it has 'the capacity to draw language learners into the communicative world of the target language community' (Little 1997: 225).

In addition, the potential of the novel as an authentic text to foster the learner's autonomy should be highlighted. Authentic texts are in two ways related with the development of learner's autonomy: First, on the affective level and second, on the psychological one (Little 1997:230-231). Students who are exposed from the very beginning of their language learning process to authentic texts, develop on the one hand a self-confidence in the face of the target language and on the other:

> [they] accommodate the two-way relationship between language learning and language use, encouraging the development of techniques of language learning that entail language use and techniques of language use that entail language learning (Little 1997:231)

A good novel engages students intellectually, emotionally, and linguistically, and as such it can provide communicative situations in class providing that a text in good, modern English is chosen. Such a novel may exemplify degrees of formality, dialect contrasted with standard English, different topics of fields of experience, different levels of diction. The students' exposure to such texts will promote the development of a sense of 'appropriacy' of language in any particular situation and should lead to an improved grasp of the communicative functions of the language. Students need a focal point in their own efforts to communicate in a meaningful and genuine context. They cannot 'communicate' in a vacuum, and the informational context of most situational dialogues is often insufficient to spur them to the difficult task of creating new sentences. (Hill 1989:10-12).

As to the issue related to the students' literary and cultural enrichment through the novel this often becomes a controversial topic of discussion in the field of foreign language teaching. The question of how necessary to learning a language is the learner's cultural integration (Pica 1994: 70), and if this enhances the students' motivation troubles a lot of teachers particularly when the teaching context does not suggest the teaching of a foreign language through culture. (ie. the curriculum for the Greek Senior Secondary context). However, I would like to suggest that language and culture are inextricably linked. Language is the soul of the country and the people who speak it. Language is not dead; it is alive, and as such can never be divorced from the culture that produced it and the people who speak it. Exploration of literary texts and in particular, of an appropriately

selected novel in the language classroom as an expression of culture come to play a significant role in the students cultural enrichment. If used along with other relevant written and audiovisual material such as newspapers and magazine articles, audiotapes and videotapes it can increase the students' insight into the country and deepen their understanding for the people who produced that culture. This last argument relates to the another reason in favour of using a novel and this is the potential to enhance the students' motivation in language learning. According to Gardner's socio-educational model of language learning (Gardner 1985) the learner's cultural beliefs, their attitudes towards the learning situation, their integrativeness and their motivation can influence language learning. Among these, motivation, which is defined as a combination of effort and desire to achieve the goal of learning the language plus favourable attitudes towards learning the language, has the most determinative impact. (Williams and Burden 1997:116). Coming to the use of a novel in the language classroom, I have the view that a talented teacher could see it as a fruitful opportunity to motivate the students regardless their linguistic level towards a more creative and participating language learning. On the one side, high achievers are offered a further challenge and low achievers the encouragement they need through group cooperation and class solidarity to carry on the effort.

An appealing novel to the students interests and concerns could become the teaching source for good pedagogic practice, such as co-operative learning and could offer the basis for an open-ended exploration of it through discussion and debates. A good novel raises issues and makes the student think. This last potential of the novel to enhance questioning and self expression in a learner-centred teaching framework which is free from the competitive nature of the examinations and gives emphasis on the enjoyment of making a literary text one's own, highlights the potential of it to contribute to the students' personal growth. Through the reading of an appealing novel even low achievers or for various reasons demotivated students can gain the love for reading literature which will carry for the rest of their life and this is one of the most important goals a teacher would be proud of having succeeded to attain.

Conclusion

With this article I attempted to discuss the issue of exploring whole literary texts and in particular the novel in the foreign language classroom. In my view all forms of literary texts from poetry and short stories to drama and the novel can offer valuable authentic material the relevance and appeal of which can transcend both cultural and time boundaries and may be explored and reinvented by teacher and students accordingly.

In addition, I argued for the linguistic, psychological and pedagogic values of reading and experiencing a novel as a complete literary text with adolescent students and not in extracts as is usually the case when literature is used for ELT. As authentic material a novel and literature in general can complement other forms of authentic materials such as newspapers and magazines, radio recordings, video recordings and films and the use of the internet with the aim of enhancing the students linguistic competence and through the understanding and appreciation of cultures different than they live in. This potential of complete literary texts should not be ignored by language teachers especially those who believe in the overriding pedagogical impact and influence of the teacher on the teaching process; those who advocate that global and cultural issues should be integrated and discussed in the language classroom and that:

Teaching, like language, is not a neutral practice. Teachers, whether consciously, or not, help to organise the way students perceive themselves and the world. (Pierce 1989: 408)

1 N. Zafeiriadou,1991: On literature in the EFL classroom in TESOL Newsletter, September 2001
2 R. Walker, 1983: Introduction
3 B. Lott, 1986: To the student
4 J. Mc Ray and R. Boardman 1984: Introduction

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Abstract

This article addresses the issue of textbooks from a creative perspective. The study intends to see if there is any correspondence (or up to what degree) between some current textbooks and what students and teachers consider the most important parts of instructional elements and skills. After summarizing the students' and teachers' beliefs, there is a short analysis of the results (Appendix 1). The study concludes that most textbooks address the students' and teachers' beliefs, that textbooks tend to be «cloned», and that most textbooks do show very much of the professionality and continuous methodological improvements. A comparative study with relevant features is included.(8 references)

An Analysis of Current Textbooks: Are we Getting What we Want?

by Jesús García Laborda
Universidad Politécnica de Valencia

Jesús García Laborda has a PhD in Linguistics from the Universidad Complutense, a Med in ESL from Georgia-Athens and a MA in comparative literature from Wisconsin-Milwaukee. He has 14 years of experience in EFL and Spanish. He opened missionary EFL programs in Slovenia, Croatia, Yugoslavia and Bosnia and held EFL teacher training workshops in Zagreb and Zepce (Bosnia) for the Salesian Brothers, and taught Spanish at the U. of Georgia and U. of Wisconsin. He is currently doing teacher training for Heinemann in Valencia and Spanish Heritage all over Spain. At the moment, he teaches at the U. Politécnica de Valencia in Gandía. He has traveled to 35 countries on all 5 continents, written 25 articles and given a large number of talks and workshops. His professional research at the moment is in Teacher - Student interaction and attitudinal studies.

INTRODUCTION

The most recent textbooks clearly reflect the latest trends in quality, equipment and teaching methodologies (Goeke, 1978; Morrow, Schocker, 1986). This is true both for writers and teachers who also have to adapt to the national and regional curriculums and to the students' individual needs as well as the school's needs and requirements. We teachers have probably become so accustomed to using textbook and publishers, with their wide range of publications, designed to fit our needs, that we are now unaware of how lucky we are to have such fierce competition in the field with the valuable and positive effects it has on our daily lives. The textbook's crucial role as the main axis of teaching is undeniable, and, realistically speaking, it is the main tool for many teachers (Finnochiaro, 1983). Due to this, teachers require continuous evaluation of current published

materials (McDough, 1998; Silliman and Tom, 2000) based on the following parameters:

a) National and autonomous and regional contents (Margarita, 1998),
b) Adaptation to their natural context (in the classroom),
c) General characteristics, and
d) General problems in typography, methodology, additional materials (Cunningsworth, 1995).

However, up to now it has been very hard to find a contrastive analysis between teachers and students' wishes and current published materials. In order to approach this analysis, it is necessary to find out what the students want, or, at least, what in their opinion are the main elements for their own English language learning, and whether these elements really suit current textbooks or if current textbooks suit the needs of the students (Reedy, 1999). In order for the role of textbooks in the language class to be redefined, users' attitudes need changing and effective learning strategies need adopting. This paper intends to be a first approach to this issue, aware of the need for future research.

What do students consider important for their teaching-learning process?

A recent research paper on attitudes examined and compared the learning beliefs of both teachers and students in three high schools in Madrid (García Laborda, 2002). 70 teachers and 284 students filled in a written questionnaire. According to their answers, García Laborda (2002) made up a model that contrasted their beliefs with current literature in the field of language methodology. This was then used as the main criteria to analyze some of the many existing textbooks available in Spain. Only in this way, it is possible to create a unified construct of methodological guidelines that may be supported by both current research and students / teachers' opinions that enables evaluation, improvement, and, above all, that can be used with any textbook.

Method

This initial research establishes a comparative system between some current textbooks and what learners and instructors want to include in their learning-teaching process. Two different processes were mainly used to carry out the analysis:

1) Information gathering through questionnaires and individual teacher and student interviews, and

2) Contrastive analysis of 3º ESO (10th grade) textbooks.

Results of step 1

After analyzing the data obtained from the interviews and questionnaires, García Laborda (2002) concluded that the students and teachers' preferences were the following:

1) There should be a balanced development of all four main skills based on the following premises:
   • Free writing is (more) advisable
   • Extensive reading and adapted literature or graded readers are valuable assets
   • Spoken language should prevail over written.

2) Tasks should be aimed at the students' main interests.

3) There should be internal and external (instrumental) motivation towards the goals and tasks.

4) Teaching of cultural aspects is essential

5) There should be a great variety sources of input.

6) Learners prefer the existence of the following elements:
   • Grammar, especially through an inductive approach.
   • Vocabulary, adapted to their more immediate needs.
   • A limited amount of anxiety towards the tasks should be considered a positive thing, however too much anxiety is not.
   • Integrated pronunciation work.

- Conscious and subconscious vocabulary learning, especially receptive acquisition.
- Use of written and oral translation.
- Use of L1 in the classroom.
- Use of video and other games.

Analysis and Conclusions

A brief analysis of the six selected books (among the great variety already on the market) shows a large number of similarities among them. It also shows the high quality of most of these products showing remarkable differences between those aimed at the Latin American (and Spanish) market, on the one hand, and the international ones, on the other. The contents, formats and styles are also similar. All the books emphasize the multi-cultural realities of the various English-speaking countries without paying much attention to those topics which establish the main differences among them (for instance, democracy, parliamentary system, sovereignty, and so on). In general, they include a colourful variety of topics with which the students may be more or less acquainted *(New Discover for ESO 3)* and / or tend to develop the learners' creativity *(Universe 1)*. As seen in the different textbooks, their real attraction lies in the combining of these two points with linguistic and methodological quality and an attractive layout.

In general, most books are very attractive with contextualized pictures and photos where teen topics, games, colours, diagrams and content summaries have special predominance.

Weaknesses

The most important criticism to most of these books is their «clonicity» (clonish appearance). Most textbooks are very similar in the way in which they are organized in which any publishers' ideas are immediately copied by the others.

It seems important to mention at this point this analysis reflects two main approaches to book

analysis depending on the students and teachers. For instance, the approach for *New Explore for ESO* (Burlington) reflects the internal tensions of secondary education classes today and the teacher's need to control the class through easy, simple and easy-to-correct exercises while *Universe* is more centred in the students' needs to progress in mixed ability classes. This is why *Universe* presents three different levels in each unit (therefore, facilitating the teacher's job in modulating, dividing and grading the exercises) not only in the Student's book but especially in the activity book. As so, it is quite understandable that the strongest points for some books can be the weaker for others. One other weak point in some of these textbooks is the oral content. This fact is extremely important if we take into account the fact that the new Ley de Calidad de la Enseñanza will be passed early in 2003 and that oral exams will be required at an intermediate level. Finally, a major concern for many teachers is that sometimes some publishers announce the inclusion of certain contents when in fact the law has not been passed (as happened with the minimal contents of 2002). However, it is expected that these errors will be minimal in the future.

The following criticisms can also be added to those mentioned above:

- Most topics are studied very superficially and with very limited educational and human interest
- Cross curricular teaching is very well done in some topics (such as education for health and the environment) but not as well in others (such as equality of the sexes or acceptance of the different peoples of the world as immigrants arriving to Spain).
- Most books (except maybe *Universe 1*) do not encourage creativity or the development of students' imaginations.
- Most textbooks are aimed at low or medium level students but do not address the real mixed ability situation, and this deficiency is simply covered by additional exercises for early finishers or additional language books for slow learners.
- Activities tend to be controlled, and

educational and linguistic risks are hardly ever taken.

- Few of these textbooks take special interest in discriminated classes such as the poor, racial minorities, or women (in fact, one may wonder in many cases if the machismo which was so dominant in the 60's and 70's will ever come to an end).
- There is no real interest in intercultural diversity within the same socioeconomic environment (for instance, information about immigrants).
- There is little emphasis in showing realistic pictures (in general, boys need to find the perfect barbie and girls always think boys are naughty).

As the textbook is the main tool for many teachers and there is a clear tendency towards the white middle class role model instead of a genuine international one, it is easy to imagine that these books will hardly favour truly motivating and instrumental learning, and, even less, a non discriminatory education. Thus most of these books are simply language transmitting tools with a very superficial nature focussing more on keeping students occupied rather than learning, more wrapped up in tasks for controlled «semi-learning» than for their real linguistic experiences.

Recommendations

This comparative study is only a small sample in the immense world of textbooks for 3º ESO currently existing in the market (over 35) of very diverse approaches and, obviously, quality.

Many of them (not presented in this study) lack quality in terms of methodology. As from everything that has already been seen, it can be concluded that there is also a good number of them which excel and that clonal copies do not diminish the quality but enrich future textbooks and help to eliminate the negative aspects of previous books or even editions. Of course, some aspects related to the learning-teaching process and less creative elements should be improved. Also some other more language oriented elements (such as the vocabulary lists divided into chapters as in *Universe 1*) should be included. Only in this case, the superfluous and also colourfully designed superfluous elements will tend to disappear and Spanish students will need less effort and time to learn English (we should keep in mind realities in countries such as Hungary or Croatia, not to mention the Netherlands, where results tend to be much better despite the limited time devoted to each foreign language in school).

One last personal addenda, writers, publishers and teachers should reinforce the human side of language learning and favour the social integration of minorities through foreign languages. EFL classes offer the best opportunities for a combination of humanization, entertainment and learning. Therefore, we all have to walk hand in hand to work better and forget that marketing is not the be all and end all, educating is not selling but loving.

With my appreciation to Fi for your help

www. apac.es

APPENDIX I: Contrastive analysis of 3° ESO (10th grade) textbooks

Components distribution

	Publisher	Year of publication	Student's Book	WB	Teacher's Book	CD songs	Teacher's CD	Cassette	Teacher's Pack	Video	Video WB	Exams	Contenidos mínimos 2002	Diversification	Programming / syllabus
Universe	Heinemann	2000	X	X	X	X	X	X	X			X	X	In the workbook	X
Imagine 3	Heinemann	2002	X	X	X	X	X	X	X	X	X	X	X	X	X
Thumbs Up	OUP	2000	X	X	X		X	X		X	X	X		X	Additional booklet	X
Link Up	OUP	1998	X	X	X	X		X						X	Additional booklet	X
Changes for ESO 3	Burlington	2002	X	X	X		X			Generic	Generic	X		X	Generic	X
New Discover for ESO	Burlington	2002	X	X	X		X	X	X	Generic	Generic			X	Generic	X

Elements favoured by teachers and students distribution

	Free writing	Long adapted readings (graded reader)	Spoken language before written language	Graded tasks approach	Internal and external motivation	Cross-cultural understanding	Different sources of input	Deductive Grammar approach	Familiar vocabulary	Ludic activities	Contextualized phonetics	Conscious and subconscious learning
Universe	X	X	X	X	X	X	X	X		X	X	¿
Imagine 3	X	X	X	X	X	X	X	X	X	X	X	X
Thumbs Up		Dialogues	X		X	X	X			X	X		X
Link Up		X	X		X	X	X				X		X
Changes for ESO 3	Little	Dialogues	X		X	X	X			X	X		X
New Discover for ESO	Little	X	X		X	X	X	X			X		X

	Pre-fixed patters	Promoted L1 use	Work in groups	Uses music to learn	Uses translation	Reinforcement and self-progress in each page	Self-learning in each page	Uses video
Universe	X		X	X			Lexical	X
Imagine 3	X		X	X	X	X	X	X
Thumbs Up	X		X	X				X
Link Up								
Changes for ESO 3					X			Under premises
New Discover for ESO		X	X	X	X		Strategies	Under premises

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CAMBRIDGE ENGLISH READERS

Carolyn Walker

The Beast

SHARE THE NIGHTMARE
WITH SUSIE, CHARLIE AND RICHARD

CAMBRIDGE

Abstract

Bark Patterns is a simple unit that provides a model for developing integrated lessons related to Science and Arts. Bark Patterns' first aim is to introduce in-service training teachers to approaches for combining language and content instruction.
The purpose of the unit is to broaden students' understanding of the parts of a tree, to record science observations and to develop arts' skills and creativity. With Bark Patterns, we can create an ideal learning environment in which bookmaking is used as a motivating and magic outcome.

(Premi d'Innovació Educativa i Desenvolupament del Currículum de la Comunitat Valenciana 2001. DOGV del 16 de novembre del 2001).

Unit of Work:
Bark Patterns. (Content-Based Unit)

by Marisa González Díaz

Marisa González Diaz has extensive experience in teaching young learners. She currently works as Teacher Trainer at Cefire València where she has run many courses and projects with teachers. She has also given several sessions and workshops on ELT methodology at different Cefires, CPRs, CEPs and at the IATEFL Conference in Dublin. She has also been involved in writing materials for Conselleria d'Educació. With Bark Patterns she won an Innovation Award last year. She loves writing stories.

INTRODUCTION

By giving time on the timetable to a subject called English, do we as teachers expect a good competence of English when pupils leave primary school? What do we want to teach them? Do we teach students about language or teach them a specific language?
Since the 1980s, a movement from narrow Language Teaching toward Integrated Approaches in Language Teaching has been witnessed in the USA, Canada and also in other countries. The approach called Content-Based Language Teaching assumes that language is best learned when it is used as a medium of instruction for learning academic content.

Many units of work are focused on the development of interpersonal communicative skills in order to help students talk about themselves and their own world, but it is not enough. We, as teachers, also need to provide students with meaningful, relevant content-area instruction and contexts upon which to base their language skills in order to learn other subjects' contents.

OVERVIEW

Bark Patterns is a sample unit that provides a model for developing integrated lessons related to Science and Arts. It is addressed to teachers who are teaching English in primary schools (EFL in bilingual programs). *Bark Patterns'* first aim is to introduce in-service training teachers to approaches for combining language and content instruction.

The unit is outlined to be applied with the students of the second cycle of primary (students who started to study English in the first form of primary), but can be adapted to be used at other levels.

The purpose of the unit is to broaden students' understanding of the parts of a tree, to record science observations and to develop arts' skills and creativity through the use of many kinds of positive and negative patterns in order to make students' own designs. The unit will also enhance writing skills through the completion of diary activities and book-making.

As a content-based unit, *Bark Patterns* develops strategies for content-based instruction helping teachers to exploit the materials and also makes content more accessible to learners. In this unit, the teacher provides non-verbal information through the use of diverse media: realia, diaries, hands-on activities, reading and writing activities (book-making). The teacher plans for students to manipulate new material through hands-on activities such as manipulating realia, drawing pictures and writing the results of this experimentation.

It assumes that students have different levels of proficiency in English. *Bark Patterns'* group activities, promote the group interaction, provide for diversity and individuality and aid students in the socialisation process.

The unit includes practical tools: A Science Diary, an Art Diary, Charts, Evaluation Checklists, a Portfolio and a list of useful information for teachers (lots of vocabulary and definitions related to trees).

Bark Patterns has been applied in many different schools but the work presented in this article is the final result of the application of the unit (in the fourth level of primary) by a primary EFL school teacher, Filo Tortosa who has enriched the former unit with the materials she has created with her students and her own creativity.

Figure 10. Information about trees for teachers. Teachers' hand-out 3

STRATEGIES FOR TEACHERS

Learning about living things opens doors for inquiring minds. Before starting the application of the unit ...

- Control that the climate in the classroom is at a low anxiety level (classroom atmosphere).

- Encourage students' participation in the activities and their collaboration with the other students whilst doing group work (collaborative social skills).

- Promote positive attitudes toward environ-ments' care while doing the activities (attitudes).

- Help children to develop their thinking - study skills that involve cognitive processes asking them to describe processes or make hypotheses about the results of their work (thinking skills);

- Promote and develop their learning strategies

such as making notes, presenting the information graphically, using the dictionary and other kinds of information materials (science , arts books...) (learning strategies).

- Modify input and use contextual cues: gestures, tree visuals, photographs & pictures, realia (real tree parts).

- Focus on the meaning students are trying to express and correct the language errors.

- Accept differences in language abilities.

- Model question types, encouraging students to ask questions.

- Empathise with students helping to create an atmosphere in the content-based language classroom where students are not afraid to make mistakes and contribute to the group work;

- Explain all the activities very well and use English THE MOST OF THE TIME;

- Check for understanding (both, language and concepts) after each explanation and at the end of each activity;
- Inform the parents before the implementation of the unit or during the first school year meeting. Ask for help, if needed.

THE STAGE IS SET FOR EXPLORING THE WORLD OF SCIENCE AND ARTS

LESSON PLANNING

1 Anticipatory Set (lead-in)

- Decide the content area(s) to be worked;
- Co-ordinate with the class teacher in order to plan the work to be done and select the contents and objectives. Do not forget that those contents and objectives must be included in the primary curricula.
- Plan the content area objectives and the language objectives.
- Plan the work to be done and select the materials needed.

- Go through the aims of the lesson:
  • What they know about the topic;
  • What they are going to learn about the topic;
  • What is the work about.

2 Step by Step Preparation

- Arrange to take students outdoors.
- Ask students to bring colourful trees' photographs.
- Ask students to bring a portfolio.
- Ask students to bring 2 sheets of thick tracing paper / Provide 6 squares of paper for each student.
- Ask students to bring crayons.
- Make the parts of a tree poster.
- Prepare the big tree made of card. Cut out each part and laminate it.
- Prepare the transparency book: in each page of the book print a part of a tree and its name, when the book is finished, children can see the whole tree and the names of each part.

3 Motivation
- Tell students they are going out to make rubbings from tree bark to design creative patterns using positive and negative shapes. The aim will be creating the «Patterns & rubbings' class book».

PRESENTATION

Session 1

- Explain students the parts of a tree using an OHP transparency and stick the poster on the wall or notice board.
Figure 1. Parts of a tree. Teacher's Hand-out 1
Whole Class Activity
- Explain students the parts of a tree using the big tree.

Whole Class Activity
- Check comprehension using the transparency book. Ask them, to repeat after you the tree parts; then, one child calls them out and the rest of the group have to repeat. This original book will increase students' motivation.

Whole Class Activity

GUIDED PRACTICE / APPLICATION

Session 2

Arts Lesson
- The students design the cover of their portfolios. The teacher explains that the portfolio will be used to collect their work: Picture Dictionary, Arts Diary, Science Diary and My opinion (self assessment sheet).

Individual Activity

- The students stick their tree photographs on a big tree made of card.

Whole Class Activity

Session 3

Science Lesson

- Students label the parts of a tree. The teacher checks if they have understood the word 'bark'. They cut out the names of the parts of a tree and stick them on the tree as they name them properly.
Figure 2. Parts of a tree. Students' hand-out 1

Individual Activity

- Students play a game in order to make their own picture dictionary. This dictionary will be included in the portfolio.
  • Students have to draw the different parts of the tree and write their names next to them. They play the game in groups. They throw a dice with the names of the parts of the tree stuck on it; each member of the group throws the dice, tells the name of the part and draws it. The student who finishes to draw all the parts of the tree first and has

named them properly, is the winner.
Group work (game) / Individual Activity

Session 4

Arts Lesson

- The teacher explains the Arts Diary:
Figure 3. Arts Diary. Students' hand-out 3

Whole Class Activity
  1. The teacher asks students to fill in the first page of the diary: Students complete the arts' vocabulary, vocabulary they need to do the rubbing process. The activity consists in matching the pictures to the words. This is a revision activity because students know this type of vocabulary. This activity is useful to be used with low-level students.

Individual Activity

Scissors / glue / sheets of paper

2. The teacher introduces the second page of the diary in which s/he explains the process of making rubbings from tree bark. Students only listen to the teacher and s/he checks understanding;

Whole Class Activity

3. The teacher demonstrates how to create rubbings by laying a sheet of paper on the bark of the big tree and simulates how to rub putting the side of a crayon over the card.

Whole Class Activity

4. The students complete the second page of the diary drawing the pictures of the rubbing process. This page will be of great help when doing the real rubbing process. Figure 4. Arts Diary. Students' hand-out 3
Individual Activity

Session 5

Arts Lesson

- The students and the teacher go out and look for a tree (a park near the school, the trees in the playground and/or a Botanic Garden) ; Whole Class Activity
  - The teacher reminds students how to create rubbings by laying a sheet of tracing paper on the bark of a tree.

Whole Class Activity

- Students write down the name of each tree next to each rubbing. The teacher has previously looked for the names of the trees and informs students about it. If the activity is done in the school playground, is much more easier because s/he can stick a card on each tree trunk (check for understanding).

Individual Activity

- Using different colours might be suggested.

- This activity might be an extra activity and students can look for different trees (in the park, at home) and bring new rubbings in.

INDEPENDENT PRACTICE-APPLICATION

Session 6

Science Lesson

- The teacher explains the Science Diary; Figure 5. Science Diary. Students' hand-out 2

Whole Class Activity

-Students fill in the first and the second pages of the Science Diary. They have to stick the rubbings they previously made, writing the name of the tree, the date and the place they found them. (check for understanding).

Individual Activity (low-level activity)

- Students fill in the third page of the Science

Diary (Figure 6). They have to complete a table presenting the information they have: the name of the tree, the date and place where they made the rubbing, the type of bark (smooth / rough / smoothest / roughest). They also give their opinion about which tree makes better rubbings.

Session 7

Arts Lesson

- The teacher shows students a model using an OHP transparency and explains what positive and negative shapes are.
Figure 7. Teachers' handout 2

Whole Class Activity

- Students cut out different card shapes and make many different kinds of negative and positive patterns (circles, squares, triangles...). They can invent more shapes at home using pieces of card.
Students' handout 4

Individual Activity

- Students design their own models using the positive and negative patterns they have made. Each student makes the model using the remaining rubbings and the card shapes (check for understanding).

Individual Activity

- After that, the teacher collects all the designs and binds all together in order to make the «Patterns & rubbings' class book».
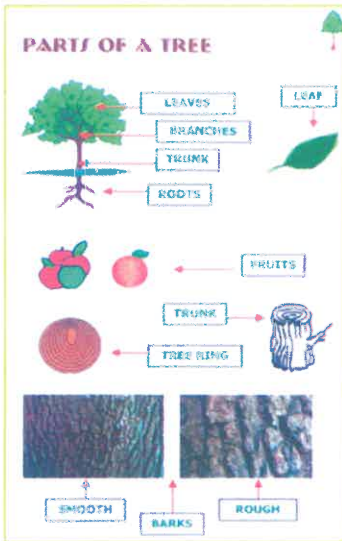
Whole Class Activity

HAND-OUTS

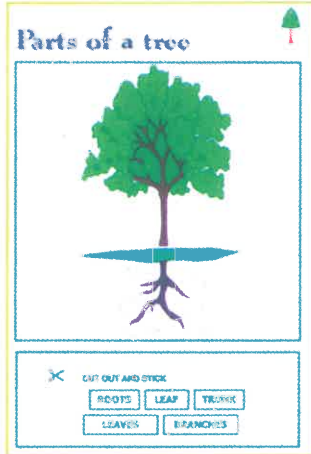FIGURE 1 (Parts of a tree. Teacher's Hand-out 1)

FIGURE 2 (Parts of a tree. Students' Hand-out)
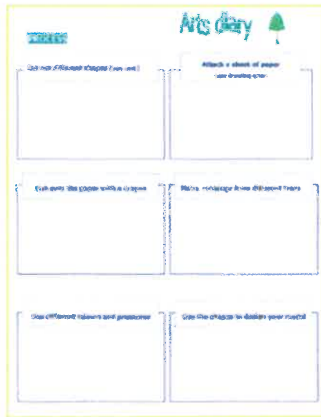
FIGURE 3 (Students' Hand-out 3) Arts Diary page

FIGURE 4 (Students' Hand-out 3) Arts Diary page

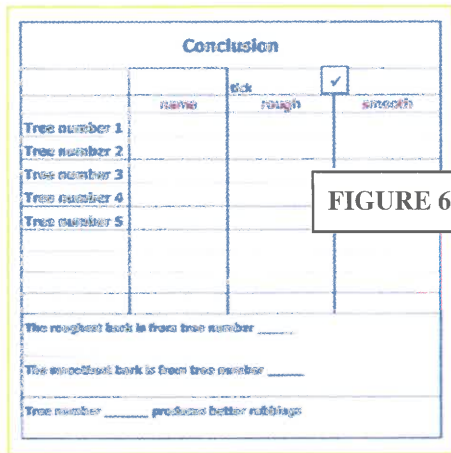FIGURE 5 (Students' Hand-out 2) Science Diary pages 1

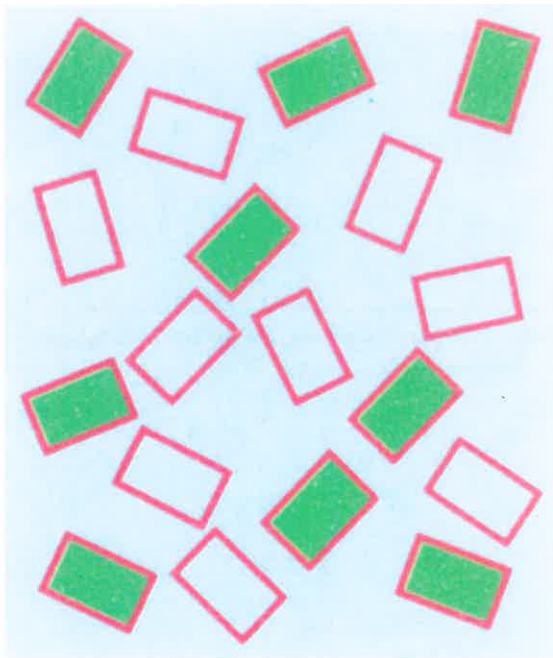FIGURE 6 (Students' Hand-out 2) Science Diary page 3

Model 2

FIGURE 7 (Teacher's Hand-out 2)

**FIGURE 8 (Students' Hand-out 4)
folded shaped book**

FIGURE 9 (Students' Hand-out 5) assessment

INFORMATION ABOUT TREES (for teachers)

TREE, (arbre-árbol) is a tall plant that can live long time: Trees are the largest living things on Earth.

- Trees have a central wooden stem (the trunk) from which branches grow, usually with leaves on them but however palm trees have no branches.
- When a tree grows and the trunk widens, the bark breaks up into pieces like a jigsaw.

BARK, (corfa-tronco)The outer covering of a tree. Every tree has a unique pattern on its bark. Under the bark, water and food travel up through the outer layer of wood called sapwood.

DECIDUOUS – deciduous trees are trees that lose their leaves in winter.

EVERGREEN –evergreen trees are trees that keep their leaves or needles all year.

**FIGURE 10 (Teacher's Hand-out 3) Background
information for teachers**
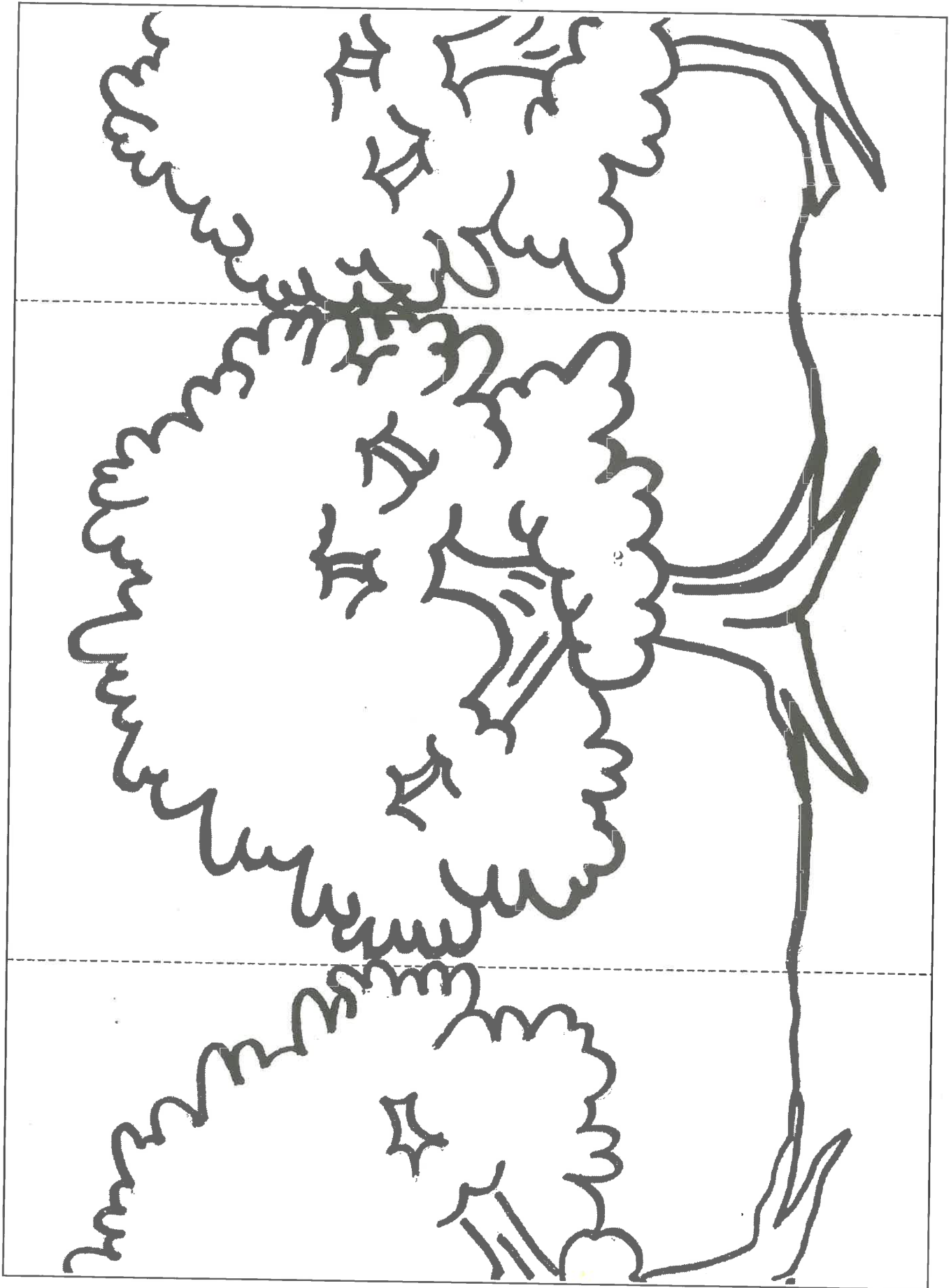
CLOSURE. FREE PRACTICE -REVISION

Sessions 8-9

Arts and Science lesson

BOOK MAKING
- The teacher hands out a shaped tree made of card, students have to colour the tree, label the different parts and draw the extra elements they need to complete the vocabulary they have previously learnt. They make a double folded shaped book. (check for understanding).

Figure 8. Students' handout 4
Individual Activity

- The students fill in the evaluation sheet. (My opinion).
Figure 9. Students' handout 5

Individual Activity

EXTENSION

- The «Patterns & rubbings' class book» and the self-made books can be displayed and students can explain their work to other students;
- Feedback to students talking in L1 about the unit.

EVALUATION

Before and during the implementation of the unit bear in mind the following points:

1. Go through the aims of the unit and evaluate both, the content and the objectives.

2. Include the assessment in the application of each activity through daily observation, making notes of the students' process of learning. Each activity will give you information about:
   - Students' achievement of content area skills.
   - Language use.
   - Concept comprehension
   - Communication skills

3. Ask students to fill in the self-assessment sheet: «My opinion», and record their comments.

4. Work out and fill in the assessment checklist, taking into account the information you have obtained through daily observation. This checklist should include:
   - An anecdotal record.
      - Write comments about students' work, behaviour, attitudes and motivation.
      - Write comments about the learning process in order to make possible changes.

o The unit evaluation: the pros and cons of the unit. Make the changes you consider will help you to improve the unit as well as the process of learning.

   - Write comments about how the unit worked, and / or how to improve it. You can also record the results of your observation.
   - Check if students have mastered the content objectives and have achieved the language objectives.
   - Include the students' comments.
   - Revise the portfolio and check if students have finished all the work and if they have presented it neatly. Send the portfolios home.

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Premi d'Innovació Educativa i Desenvolupament del Currículum de la Comunitat Valenciana 2001. DOGV del 16 de Novembre 2001

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Abstract:

In this article, Tom March examines the potential of the World Wide Web for educational purposes and introduces the concept of WebQuests and some of the possibilities that they offer for all levels of education.

Why Web Quests?, an Introduction

by Tom March

After teaching English in high school for several years, he became an instructional designer at San Diego State University and also was an instructor at the University's Educational Technology Department. He has worked with Prof. Bernie Dodge (http://edweb.sdsu.edu/People/BDodge/BDodge.html), the creator of WebQuests, to develop instructional designs that use the net as an educational resource.

INTRODUCTION TO THE WEB

The impact of the Internet and the World Wide Web on popular culture is not hard to measure. Tally the jargon that's made it into our everyday language: Net-surfing, info superhighway, Web site, chat room, cyber, browser, online, homepage, HTML and @. If the Web has reached such broad public awareness, how do you think it's touched the lives of our trend-tracking students? In fact, people have begun referring to today's students as Generation Dot Com. So even if the Web bore no educational value, we as teachers would need to come to terms with it to understand our students' world and frame of reference. The good news is that the Web is not just helpful to education, but, used effectively, it can revolutionize student learning.

Back in the early days of the Web (was it really

only 1995?), Professor Bernie Dodge began developing the **WebQuest strategy** (http://edweb.sdsu.edu/courses/EDTEC596/About_WebQuests.html) at San Diego State University to help teachers integrate the power of the Web with student learning. I was fortunate to count Bernie as a mentor and colleague, so we began creating sample WebQuests and putting them online for teachers and students around the world to use. Three years of working in offices across the hall from each other, occasionally teaching together and frequently ruminating over drafts of chapters and online WebQuests, Bernie created **The WebQuest Page** (http://webquest.sdsu.edu/) and I contributed a handful of WebQuests to Pacific Bell's **Knowledge Network Explorer** (http://www.kn.pacbell.com/wired/). What follows is an introduction to some key ideas behind WebQuests. But before jumping into the whys and hows of WebQuests, it's important to make sure you have a good conceptual understanding of the World Wide Web and its aspects that support student learning.

Myth #1 - The Web is the World's Biggest Encyclopedia

This is the first misconception many newcomers bring to the Web. Yes, both offer lots of information on lots of topics, but the similarities tend to end there. Whereas an encyclopedia is organized and cross-referenced, the Web is amorphous and chaotic. Whereas the content of an encyclopedia is carefully researched and striving for bias-free presentation, the Web is passionately posted and full of opinions and rarely hidden agendas. Finally, whereas an encyclopedia is written by professionals, anyone can write a Web page. Oh yeah, one's sort of dead and the other pretty lively. Which do you think students would be more likely to respond to and use? Better yet, which one do you think more accurately represents the reality around us? So rather than being the world's biggest encyclopedia, the Web is more like inviting the world itself into your classroom.

Myth #2 - The Web is an Information Super-highway

Although the Web is like a superhighway of information when seen as a source of data, facts, and figures, this misses more powerful aspects. More than information, the Web is about people, ideas, and sharing. Evidence for this can be seen in the Web's ancestry. Long before the Web, and even the Internet, something called ARPAnet connected researchers via a communications network (the name denoted its funding source: the Department of Defense's Advanced Research Projects Agency). Yes, the researchers posted information, but more important than the information was the act itself: people across the country were sharing ideas and working together. When the Internet came online, this sharing and collegiality carried on from the military sphere to higher education. With the birth of the Web's friendly user interface, the world has joined in, with everyone from primary school classrooms to rock bands and law firms wanting to connect with their communities. A sure sign of the learning / sharing / community-building aspect of the Web is evident in our best Web sites: companies who spend millions on television advertising whose only purpose is to sell, know that their Web site must offer more (games, fun facts, «insider» information, online tools etc.). In other worlds, they must play by the rules of the Web and contribute something to the online community. If not, a few thousand similar Web sites exist that will lure users away by offering something valuable.

Myth #3 - The Web is Full of Useless Junk

This isn't actually a myth. It's true; the Web is full of useless junk. What makes the statement less than the whole truth, however, is the Web's size. Because of its incomprehensible hugeness, something of everything is on the Web: undesirable junk, indecipherable university research, incomplete arguments, yesterday's forgotten and rotting postings. But, hovering side-by-side with these in cyberspace are also desirable gems like the **Library of Congress**

(http://www.loc.gov/) , up-to-the-minute reporting like that on **CNN Interactive** (http://www.cnn.com/) and the persuasive Web sites created by students in the **ThinkQuest** project. This is not to say that it's all there. For example, the number of links on the subject of Ancient Greece will be more limited than the topic of Oceans. But give us a little time to make the Web what we want and need it to be. It's barely out of toddlerhood and yet it's shown a terrific responsiveness. Search engines have become more powerful and easier to use, many meta sites filter through the millions of Web pages and link to those of value to a particular community, and more schools, teacher and students are coming online daily which will help shape the direction of our Web and post the pages we seek.

A Final Thought

Viewed through the eyes of traditional education, who would want a learning resource that presents the world in all its chaos, offers more opinions than facts, and requires a subtle intelligence to sort the gems from the junk? Viewed from a more student-centered, active-learning perspective, what better resource could you imagine! With the Web, students must take charge of their learning and scrutinize everything. WebQuests can help you facilitate this shift and provide students with the skills they need to navigate, rather than surf, the Web. Shouldn't we empower students to reach their destinations, not flounder in the surf of each shifting wave?

Why WebQuests?

If you've attended any professional growth in-services or college of education courses in the past ten years you'll be familiar with the following phrases of teacher-speak: critical thinking, cooperative learning, authentic assessment, and technology integration. You may even have bumped into cognitive psychology with its schema theory, scaffolding, and novice/expert models. How about constructivism? If you're like most educators, you get excited about new ideas for helping students learn and grow, but then feel your chest tighten or your spirits sink when you remember your already bursting curriculum requirements and the logistical demands of classroom teaching. With everything else that must be taught, how can we add these new and important strategies? WebQuests were designed to address this dilemma by bringing together the most effective instructional practices into one integrated student activity.

Let's move through the Web-Quest strategy, highlighting its features and the rationale behind them.

Student Motivation & Authenticity

When students are motivated they not only put in more effort, but their minds are more alert and ready to make connections. WebQuests use several strategies to increase student motivation. First, WebQuests use a central question that honestly needs answering. When students are asked to understand, hypothesize or problem-solve an issue that confronts the real world, they face an authentic task, not something that only carries meaning in a school classroom. Although you can't count on getting a response, when students do receive feedback from someone they didn't previously know, they join a community of learners and have their presence, if not their contribution, validated. When teachers choose a topic they know their students would respond to, they add to the relevance.

The second feature of WebQuests that increase student's motivation is that students are given

real resources to work with. Rather than turn to a dated textbook, filtered encyclopedias or middle-of-the-road magazines, with the Web students can directly access individual experts, searchable databases, current reporting, and even fringe groups to gather their insights.

When students take on roles within a cooperative group, they must develop expertise on a particular aspect or perspective of the topic. That their teammates count on them to bring back real expertise should inspire and motivate learning.

Lastly, the answer or solution the student teams develop can be posted, emailed or presented to real people for feedback and evaluation. This authentic assessment also motivates students to do their best and come up with a real group answer, not simply something to fulfill an assignment.

Developing Thinking Skills

One of the main (and often neglected) features of any WebQuest is that students tackle questions that prompt higher level thinking. Certainly, the Web can be used as a source for simple information retrieval, but this misses its power and short-changes students. Built into the WebQuest process are the strategies of cognitive psychology and constructivism. First, the question posed to students can not be answered simply by collecting and spitting back information. A WebQuest forces students to transform information into something else: a cluster that maps out the main issues, a comparison, a hypothesis, a solution, etc.

In order to engage students in higher level cognition, WebQuests use scaffolding or prompting which has been shown to facilitate more advanced thinking. In other words, by breaking the task into meaningful «chunks» and asking students to undertake specific sub-tasks, a WebQuest can step them through the kind of thinking process that more expert learners would typically use.

Lastly, constructivism suggests that when students need to understand a more complex or sophisticated topic like those that comprise WebQuests, it doesn't help to serve them simplified truths, boiled down examples, or step-by-step formulas. What they need are many examples with lots of information and opinions on the topic through which they will sift until they have constructed an understanding that not only connects to their own individual prior knowledge, but also builds new schema that will be refined when students encounter the topic again in the future. Until the Web, this kind of activity was very difficult for the average teacher to create because collecting such a breadth of resources was next to impossible.

Cooperative Learning

As has already been mentioned, in WebQuests students take on roles within a small student group and this tends to promote motivation. In addition, because the WebQuest targets learning about large, complex or controversial topics, it's probably not realistic to expect each student to master all of its aspects. Thus learners divide to conquer. This is not to say that students don't gain the overall understanding, because this happens in a later stage of the process, but it does suggest to learners the reality that not everyone knows everything. In fact, this is one of the great messages that students invariably bring back from interactions with experts whose works focus on very thin slivers of the knowledge pie. Having students develop expertise and be appreciated for it by their peers is built into each WebQuest. Cooperative learning strategies are then applied to necessitate each student's input. By running several WebQuest groups in the same class, students will also see that different solutions were chosen by each team because of the quality of the group members' research and argumentation skills. As students complete more WebQuests they will become increasingly aware that their individual work has a direct impact of the intelligence of their group's final product.

to access the Internet quickly. Or, perhaps access is fine, but the computers don't have enough RAM and therefore have to run older versions of Web browsers. Or, maybe your school doesn't even have an Internet connection and you're doing all your Web navigation from home. The varieties are infinite, but this is a misery we all share. It might help to view these constraints as Robert Frost viewed writing poetry in meter. He said to not do so was like «playing tennis without a net.» See if you can't turn your limitation into a spur for creativity.

This said, here are a few scenarios to consider as you face your own «net.»

Process & Access

Research has shown that the most important factor related to student learning and technology use is how teachers relate the technology-based activity to other learning activities. Therefore, it's important to clearly link your WebQuest to previous and subsequent activities, so that the WebQuest is not an isolated experience disconnected from the rest of your curriculum. Relatedly, WebQuests aren't the endpoint, but the beginning of student use of the Web for learning. Ideally, in the not so distant future, students will have internalized many of the cognitve strategies built into WebQuests, so that students direct and guide their own studies and findings. You might call this idea «WebQuests as training wheels.»

Perhaps the greatest hurdle some teachers will face in implementing WebQuests relates to technology access. No one's situation epitomizes the perfect technology set-up, and the exact details of implementing your WebQuest will vary depending on the kind of Web access you have and the number of computers available. Still, feel comforted by the fact that no classroom or school is free from dealing with the constraints imposed by limitations in technology. Even schools with lots of computers may not have adequate bandwidth

No computers

Teachers with no computers available in their schools are hard pressed to do a WebQuest, but the intrepid can print out the Web pages for their students to use in class. The fun of computers and Web work can be lost, but perhaps other aspects of the learning experience can be used to increase student motivation.

One computer with Net Access

Teachers in a one-computer classroom can pair students up and create a modular classroom for working on their WebQuests. One rotating station could be the online computer, one could use print-outs from Web pages, another group could use library books, magazines, videotapes, CD-ROMs, etc. Students in this scenario would be in a good position to evaluate whether Web access made a difference.
One Computer no Net Access
Teachers with Web access at home but non-networked computers in school can use a program like Web Buddy or Web Whacker to download the Web pages from home and then copy them from disk onto computers at school. This creates a virtual Web where the pages look identical to the pages on the Web, but they are

running from the computers' hard drives. Some schools carry this notion one step further by loading the pages onto their proxy server / intranet.

Few Computers

If you have Internet access in your schools, but perhaps lack a sufficient number of computers, you might also try pairing students up for each role (therefore five roles could support ten students). You might also look for access to an online computer lab that might be available for a few class sessions. Also use a combination of the above bulleted strategies to ease the crunch.

Choosing a WebQuest

As stated, the most successful WebQuests have little to do with bandwidth or the excellence of the Web sites we link to. The most important factor is you, the teacher. You know your students, their prior experiences and knowledge, the things that tend to interest them, and the goals you hope to achieve while studying a topic. Successful WebQuests will act as one more learning strategy to achieve these goals. Thus the best place to look to help you decide which WebQuest(s) to choose is at your current curriculum on the related topic. Ask yourself, «What has been successful and what has seemed lacking?» If you're happy with the way you introduce the topic, great! If you feel the students get adequate and accurate basic information from a text and your handouts, terrific! If they engage in higher-level thinking and develop authentic learning products they already share with the real world, you're doing an outstanding job! If you see a gap in any of these aspects, think about choosing a WebQuest to fill that need.

http://www.ozline.com/webquests/intro.html

Our Web:
Students' Resources

| WHAT'S NEW | TEACHING RESOURCES | TEACHERS | PUPILS |

- Penpals
- Convocatòries
- Self-accesS
- Courses

North America

Central America

South Pacific
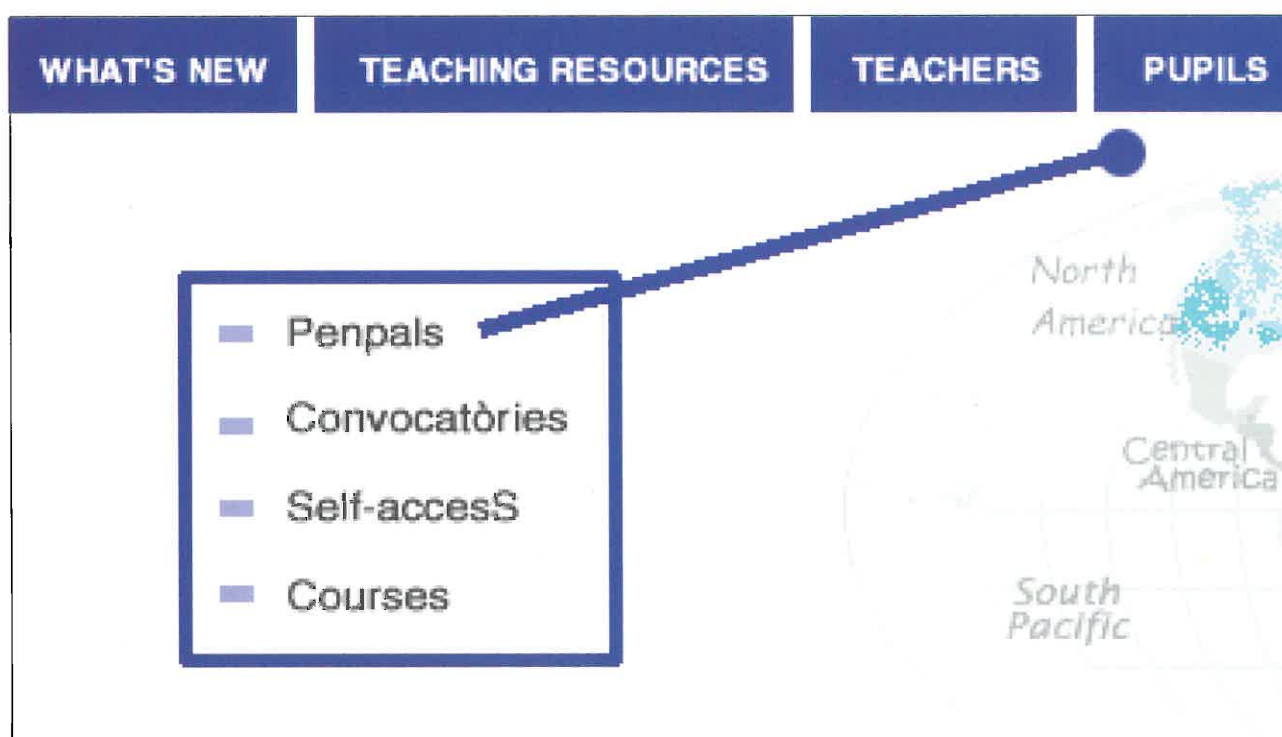
Our website has great resources for teachers, but our aim is that it also provides useful information and materials for your students. You can use our web in the classroom and show your students the possibilities that it offers for them. Also, you can find materials and links for classroom activities and resources for homework or remedial work.

You will find all the above mentioned in the section called PUPILS, which has 4 main spaces:

- **Penpals:** In *Pupils / Penpals*, you can find correspondents from all over the world, both for your students and for yourself. There are also links to pages where you can find contacts to organize student exchanges. Some examples are: Pen Pal Corner, Intercambio Cul- tural Español-Inglés and Pupils Penpals.

- **Convocatòries:** In *Pupils / Convo- catòries*, you can find the links to different projects and government

grants. For example, the links to the student exchanges in the Projecte Orator can be found in this section.

- **Self-Access:** In *Pupils / Self-Access*, we have selected links to different pages which practise useful skills. The links are graded according to level – Elementary, Intermediate and Advanced and are classified as Vocabulary, Reading, Listening, Culture, Grammar or Writing. They can be used as part of a lesson or you can ask your students to connect from home and do some of the activities as part of homework or remedial work. We have tried to choose topics that are attractive for a young age group. There are songs, sports, tales, word games and quizzes. We hope you find this section useful!

- **Courses:** In *Pupils / Courses*, there is a variety of English courses offered by Universities, Escoles d'Idiomes, Acadèmies, etc. Your students can choose a course at home or abroad and surely they will find one that fits their needs. Check the links to find out more information about them.

***

You are also welcome to take part in this section. If you find any links of interest, please send them to us at comunicacio@apac.es or to the mailbox *Teaching Resources / Suggestions*.

Don't miss the **WEBQUESTS** that we have just posted in *Pupils/Self. Access* one for each level. And check the *Article of the Month* by Bernie Doge, the creator of educational WebQuests. You will find it in *Teaching Resources*.

DUE TO COMPUTER PROBLEMS ALL THE E-MAILS IN THE NEWSLETTER MAILING LIST GOT DELETED. IF YOU ARE INTERESTED IN RECEIVING OUR NEWSLETTER, OR PROMPT INFORMATION WHENEVER NEEDED, PLEASE SEND YOUR E-MAIL TO comunicacio@apac.es

Didáctica de las Lenguas Extranjeras en la Educación Secundaria Obligatoria

by M. Luz Celaya

The volume edited by Luci Nussbaum and Mercè Bernaus contains contributions by the editors themselves together with those by Beatriz Caballero de Rodas, Cristina Escobar and Mª Dolors Masats. With such prestigious colleagues, who bring about their wide experience in the field of language teaching, the reader naturally has high expectationsand is not disappointed.

This book offers both teachers and students critical reviews together with clear and objective proposals in several aspects of foreign language teaching in ESO.

As will be seen below,however, the topics dealt with in the volume are also relevant for levels other than ESO. The book is divided into 11 chapters that, as the editors make clear in the introduction, may be read in isolation, according to the reader's specific needs. All the chapters follow the same format.

They begin with a brief but complete introduction, followed by a glossary of key concepts so that the reader may get ready to start the main body of the chapter but also go back to the definitions if necessary. The contents in each chapter are divided into several sections which contain tasks to be carried out either by the reader or with pre-service teachers. At the end of each chapter there is a very brief summary organized in subtopics that allows us to reviewall the information presented in a very easy way. This format is, from my point of view, one of the book's many good features.

Chapter 1, *Las lenguas extranjeras en la formación del alumnado de ESO,* deals with foreign language teaching in ESO from the perspective of the European multilingual context and discusses the implications behind the acquisition of a new linguistic system.

In an excellent synthesis, chapter 2, *El aprendizaje de lenguas extranjeras en medio escolar,* presents the most influential methodologies in second language teaching and their evolution up to the present.

Chapter 3,*El profesor y el alumnado como agentes del proceso de aprendizaje*, focuses on the role of both teacher and student and reflects upon issues such as strategies, individual variables and motivation, among other aspects.

Chapter 4, *El Diseño Curricular Base y sus posibilidades de adaptación a las realidades escolares,* centres on a very specific topic: the possibility to adapt the Diseño Curricular Base to the reality of the school.

Chapters 5 and 6, *El discurso en el aula de lenguas extranjeras and La gestión de la comunicación en el aula,* respectively, analyse communication in the classroom from two complementary perspectives; on the one hand, discourse analysis (how it is built, interaction and error treatment); on the other, the teacher's role when communicating in the classroom.

Related to the main ideas in the fourth chapter, chapter 7, *La organización de la enseñanza,* offers a very well organized reflection upon teaching through tasks and projects and about AICLE together with a number of clear and practical examples.

What instruments can the teacher use to carry all these ideas out? Chapter 8, *Materiales para la enseñanza de lenguas extranjeras,* tackles this issue by presenting a classification of materials and several proposals to devise our own materials.

Chapters 9 and 10, *Las destrezas de la comunicación oral and Las destrezas de la comunicación escrita,* which follow a parallel format, deal with oral and written skills, both receptive and productive. First, communication is defined; secondly, we find the analysis of possible micro skills involved in the processes and, finally, we come across several interesting activities to favour both oral and written communication in the classroom.

The last chapter chapter 11, *La evaluación* is on evaluation. After reflecting upon the act of evaluating in our daily life, there comes an analysis of all possible aspects that intervene in the process: the teacher's role, the role of both formative and summative evaluation, the

collection of quantitative as well as qualitative information and an exhaustive analysis with plenty of examples of different ways to gather information (interviews, portfolios, analytic scales...).

Such different issues are dealt with in the book in equal depth and with the utmost clarity and objectivity, characteristics which no doubt are present thanks to the authors' experience in the field. This volume is, therefore, a must for any teacher who cares about his /her profession and not only for the new teacher or the pre-service teacher, as the editors modestly claim in the introduction. Merely knowing the foreign language is not enough nowadays; we, teachers, should also keep up to date through readings that may lead us to either change, renew or maintain our beliefs. At a certain age and with certain experience, one does not like to be told how to teach foreign languages in a decontextualized way. This is why I strongly recommend this book, a book which focuses on our context and is written by teachers who work in our context.

www. apac.es
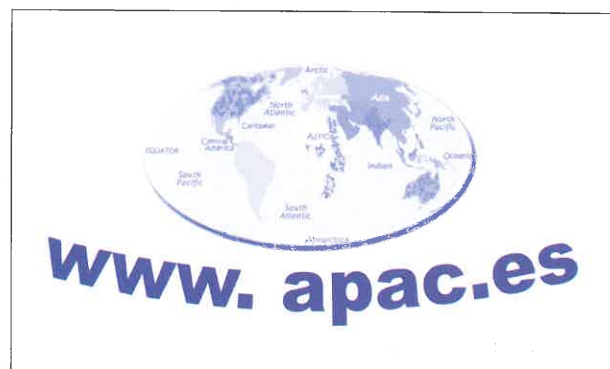
# Planning Lessons and Courses

— by M. Tessa Woodward
Cambrigde University Press 2001

Whether you are an experienced teacher or you have not had much practice so far, planning a new course, or even a single lesson, can mean quite an ordeal at times.

Questions like, how much can be taught in a 60 minutes lesson?, how can I avoid monotony both for my students and myself?, which materials will be suitable for such a mixed-ability group?, what can I do with early finishers?, and the like are in the mind of almost all teachers at one time or another. *Planning Lessons and Courses* contains both thought-provoking analysis on the roles of the teacher and at the same time clear explanations of key principles. Throughout the eight chapters of the book, Tessa Woodward tries to give practical answers to the many key principles in foreign language teaching : Who are the students?, how long is the lesson?, what can go into a lesson?, how do people learn and so how can we teach?. What can we teach with?, how can we vary the activities we do?, getting down to preparation and what are our freedoms and constraints?.

Planning Lessons and Courses provides a step-by-step approach to lesson planning, deeply rooted in established educational theory, and, at the same time, aided by Woodward's hands-on teaching experience.

Tessa Woodward is well aware of the difficulties and concerns that teachers are facing, and she struggles hard to encourage both beginners and experienced teachers, helping the former to be more confident, and refreshing the routines of the latter. She does not go about long explanations of how to write down lessons plans that are stored in the headmaster's office; she rather concentrates on those elements that will ensure our lessons and courses are good ones. And Tessa Woodward's criteria of a good lesson or course is the one where ***there's plenty of language learning going on.***
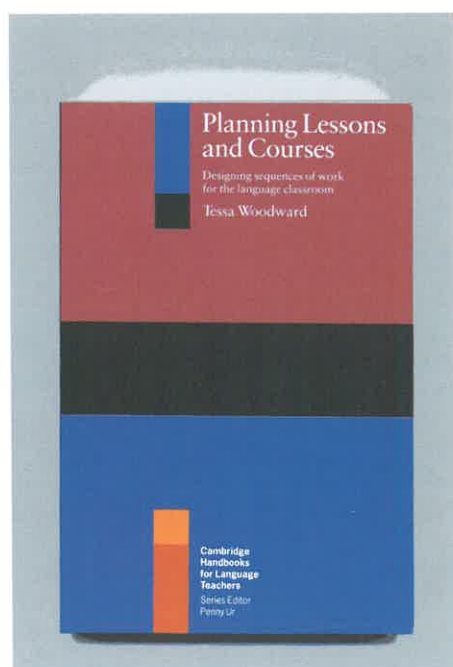
Book reviewed by Neus Serra

Drama for TOEFL Edinburgh 2002

How lucky I was to win this course in Edinburgh! What a wonderful experience.

Not just because of the course that helped me to recycle my teaching methods using drama techniques, but also because of the opportunity to enjoy together with other teachers from different European countries (mainly from Spain though) the Edinburgh International Festival. It was a great enrichment to be able to go out every night and assist theatre or dance performances of international recognition, as well as classical concerts and operas conducted by celebrities such as Claudio Abbado.

As to the course itself, it was interesting, especially as far as the guest speakers were concerned, e.g. the Voice Production Workshop in which articulation and breathing techniques were practised. Furthermore the different ideas for warmers that were explained by the participants of the course were entertaining and enjoyable.

The course that comprised different workshops such as «Adapting a Script», «Planning a Production» or «Directing a Play» led to the final production of a theatre play, written and acted out by the participants themselves.

The course was completed by an extensive Social Programme, a tour to the Festival Theatre and a Ceilidh, the traditional Celtic dance party.

As a result, the feedback of most of the fellow teachers that assisted the course was positive. For me, the possibility to learn more about Scotland, its history, clans, music and traditions was wonderful and I would like to use this occasion to thank the APAC and the British Council for the great prize.

Tanyia Spöttling, winner of the PREMI APAC 2002
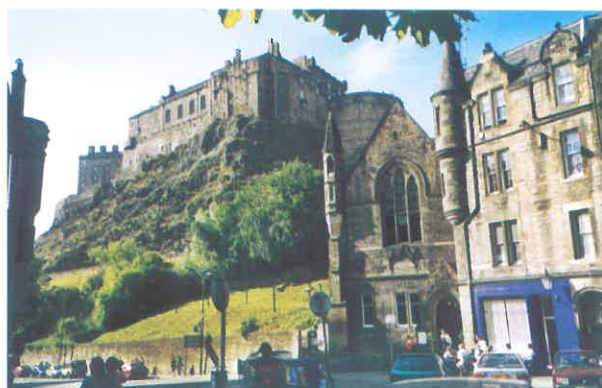
APAC - John McDowell Award 2003

**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 per professors
B2 Presentats per alumnes de Batxillerat
DOS PREMIS I DOS ACCÈSSITS

C Treballs presentats pels alumnes (vídeos, revistes, còmics, etc)
TRES PREMIS I DOS ACCÈSSITS

BASES GENERALS

1 Tots els treballs presentats hauran d'ésser en anglès. En el cas de la modalitat A i B, els treballs, a més de presentar-se impresos, hauran d'incloure una còpia en suport informàtic, atenent a les característiques del treball.
2 Els treballs presentats per a l'opció A han de ser inèdits i han d'incloure: objectius, continguts, material per utilitzar a classe i activitats d'avaluació.
3 Els treballs de recerca presentats pels professors (opció B1) han de ser treballs d'investigació sobre aspectes relacionats directament amb la llengua anglesa.
4 Els treballs presentats pels alumnes (opció C) han d'incloure una introducció del professorat de la matèria indicant els objectius de l'activitat.
5 Tots els treballs es presentaran en sobre o paquet tancat. Dins es farà constar:
   - Nom, adreça, telèfon i nivell educatiu del concursant.
   - Curs (en el cas d'alumnes), escola i nom del professor/a.
   - Modalitat en la qual participa.
6 El termini de presentació finalitza el dia 31 de gener del 2004.
7 Els premis consistiran en lots de material didàctic, llibres de lectura i/o de metodologia, exceptuant el primer premi de la modalitat B1 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 2004.
   El jurat estarà format per cinc membres d'APAC.
9 APAC es reserva el dret de publicar totalment o parcialment els treballs presentats en el butlletí de l'Associació.
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 2004.
   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.