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Associaci
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INTERVIEWS
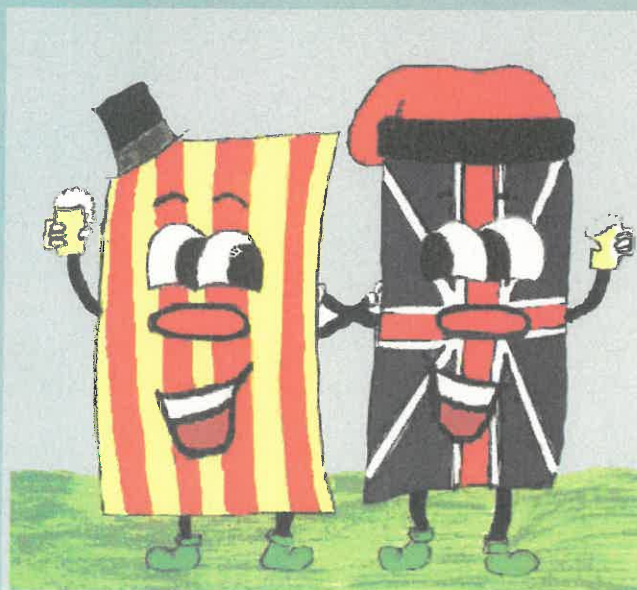Ana Aguilar interviews Tessa Woodward

CONTRIBUTIONS
Using humour in the English classes
Theory and practice of billingual dictionnaries.
... and more

ELT 2003
Multiple intelligences in the EFL classroom.
Using poetry in the EFL classroom
... and more

BOOK REVIEW
Helping
Students to Learn
Laughing Matters

... and Our Pick from the Web: Multicultural Pavilion

Our APAC journal tries to keep abreast of the times and some areas involved in this issue are currently being investigated by teachers all over the world . Besides, there are five common ideas in all of them : communication, multiple intelligences, learner autonomy, translation and language play for fun .

First of all, Joana Salazar and Maria Juan offer us a website created by English language high school students of three European countries aimed at improving communication skills . It is a content-based article. Mary Latham shows us what NLP (Neuro Linguistic Programming) and Multiple Intelligence Theory mean and she shares with us some practical ideas for the classroom based on these theories.

There has been a growing interest in translation lately. This tendency is corroborated by Sofia Arana who analyses the making of bilingual technical dictionaries. José Luis Bartolomé uses the titles of everyday films on different TV channels to improve English through comparative translation. As this article has been written in Catalan and our editorial policy has been the publishing of articles in English so far, from now on, there will be an exception to the general rule in each issue. We are going to let our collaborators publish one article in Catalan to those who feel more comfortable writing in this language rather than in English.

There is also a place for fun. Salvador Montaner uses jokes and humour in the EFL class. Likewise, Tomás Pozo teaches English through drama making students negotiate and communicate with each other in English. In a similar way, Angela Morell motivates students with cartoons. Eva Piechurska also uses poetry for improving intonation, rhythm and all is done with fun. In the section 'Our Pick from the Web' we have chosen a very interesting web on multicultural education, where Paul Gorsky offers a variety of resources and documents that may be relevant to many teachers. We have included two book reviews connected with the topics of the articles: a review of *Helping Students to Learn: a Guide to Learner Autonomy* by Ricky Lowes and Francesca Target and *Laughing Matters* by Péter Medgyes.

Editorial and Communication Team

My dear friends,

Education costs money, but then so does ignorance. Or, as H.G. Wells once put it: "Human history becomes more and more a race between education and catastrophe". APAC members would tend to agree with these statements. If proof be needed, just look at the figures of our 2003 convention. Once again we have managed to hold a great event, (by general consensus the biggest of its kind in Spain) that brings together teachers working in different ELT fields and that confronts sound research and pedagogical practices in a lively atmosphere. Your loyal and enthusiastic participation keeps APAC alive. We are a sort of "anomaly" in the system: an independent body of professionals devoted to educational reflection... for the sake of it!

But to keep the "anomaly" running we need to attend to more prosaic business. Take APAC's general assembly that meets by the end of June (see enclosed information). It is, of course, open to all members and it makes a good occasion to discuss with all of us in the Association's board matters of general interest concerning our organization's role in the profession and its ways forward. Don't miss it, please! It will, also, be an occassion to consider proposals for changing the venue of next APAC-ELT convention after so many years with our friends at Universitat de Barcelona. On a more personal note: members will have a chance to thank Pepa Sugranyes for her services as APAC's Secretary for the last five years. Pepa is taking a well deserved break and I'm sure those of you who had got to know her will like to join me in thanking her for the great amount of quiet professionalism, personal warmth and thoghtful ways she has contributed to APAC.

With my best wishes for good, long, much deserved, summer holidays to all.

MIQUEL BERGA
President

ASSEMBLEA ANUAL DE SOCIS D'APAC

Ordre del dia:

- Informe del President
- Informe econòmic: comptes exercici 2002, quotes, acords Banc Sabadell
- Valoració Jornades 2003
- Substitucions Junta
- Seu ELT CONVENTION 2004
- Pregs i preguntes

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Dia: dimecres 25 de juny a les 18 hores. US HI ESPEREM!!!!

ENGLISH LESSONS ON THE STAGE

THIS ARTICLE IS DEALING WITH MY EXPERIENCE TEACHING ENGLISH THROUGH DRAMA. I CONSIDER DRAMA AS ONE OF THE MOST REAL WAYS OF SHOWING ENGLISH TO OUR STUDENTS; AND NOT ONLY THAT, BUT THE WAY THEY COPE WITH IT. BESIDES, THEY LEARN HOW TO BE WITH THE OTHERS BECAUSE THEY ARE FORCED TO NEGOTIATE EACH OF THEIR POINTS OF VIEW. I WANT TO SHOW HOW DRAMA INVOLVES MANY OF OUR EDUCATIONAL AIMS —LINGUISTIC, CULTURAL AND SOCIAL APPROACHES- WE WANT TO ACHIEVE.

by Tomás Pozo

The workshop I am describing was carried out with two groups of 4° E.S.O. It was based on simple plays which students performed in the school hall. Besides, I would like to share this experience as well as my reflections on the topic. Reflections which come not just from what I have learnt from my students but from *dialogues* with the books I have read and from other teachers' experiences.

DRAMA OR THEATRE?

When teaching any language, communication is based on the four basic skills; my aim was to achieve *real* communication, I wanted to go beyond the role-plays in our textbooks. I wanted to teach with drama. I agree with those who distinguish between drama and theatre. Drama is the game, the role-play, improvisation with no audience but students who take part in the performance, while theatre is concerned with a performance and the audience with passive or active attitude. According to these authors, drama is the page, theatre is stage and *performance* and much more besides: information, publicity, tickets,...

In this workshop, the audience was just my students: the group itself and students from other groups, but they were engaged in what they were watching; it is a situation where some students teach-communicate and others listen to-learn from.

MAIN AIMS

When I thought of this task, my worry was how to improve my students' speaking and understanding skills as well as their writing, how to give more practice in English by taking into account the humanistic approach in the teaching-learning process. For me, drama is a very useful option for working with attitudes which are rather far removed from linguistic approaches; on the one hand, the overcoming of shyness and the understanding of other pupils' difficulties, solidarity; and on the other hand, the fostering of creativity, imagination, spontaneity, natural behaviour, you develop criticism, the ability to observe. In short, with drama you work in two main areas: language and sociology.

PROCEDURE

FIRST STEP

When I stated the possibility of working with drama, they asked me if I was referring to Christmas or Easter or the final year plays. I did not want them to connect my idea of working through drama with a play at the end of a term; I tried to make them understand that it was a way of daily learning and working and not as something done at one particular time only. They worried about their audience. They decided to be watched by the rest of the classmates and the groups of 4°., though I thought of sharing it with more pupils from school., so everybody learnt something, not only those on stage but also those who were watching and listening. At the start, they felt like writing their own plays

but they were convinced to work first on an adapted text, which is the following:

Sound effect 1 Knock at the door
Robert Who could it be at this time in the night ?
Sound effect 2 Knock at the door again
Laura Wait a moment ! I'm coming **!**
Sound effect 3 The door is opened
Laura There's no need to knock at the door in that way. Kevin!? But...
Kevin Darling ! I had to come. I wanted to see you.
Laura Speak low ! Robert's in.
Kevin I know and I've come for that.
Robert   Laura ! Who is there ?
Laura Oh ! ermm, just Kevin !
Robert Ah Kevin ! Ask him to come in. It's cold out !
Laura Kevin .... we can't !
Kevin Don't worry, honey ! Everything is under control !
Sound effect 4 A door is opened
Robert Hi, Kevin ! How's it going ? You want a drink ?
Laura He can't stay long. He's in a hurry !
Robert Of course he'll stay ! When has Kevin said no to a drink ? A beer ?
Sound effect 5 Robert pours beer in a glass
Robert What ...what's that ? A gun ?! But ...
Laura   Kevin. You must be mad !!
Kevin No, Laura. I'm all right !
Robert Kevin, it's not fun ! Keep that gun away!
Laura Kevin, please !
Kevin No, Laura. I love you, and there's only one person between us. He stops us being together.
Laura Kevin! Don't do it !
Kevin I must do it. I'm sorry, Robert, but you must understand.
Robert For God's sake, Laura ! Do something !
Laura Kevin, please. This is not the solution ...
Sound effect 6 Shot. A scream. The noise of Robert's body when falling and some glasses smashing.
Kevin Now, there's nobody between us.
Laura Oh stupid ! stupid !... stupid ! I hate you !
Sound effect 7 Weepings fading away.

The performance was a team task, so pupils themselves had to make groups. These groups were made up of five members, thus, in case of division of opinion, the *impasse* could be broken. In each group, the characters or roles (Laura, Kevin, Robert, director, special effects) had to be chosen. One of the main roles was the director , so sh/e was in charge of other students' learning of their role. Sh/e had to reach an agreement about the tone and distribute places and times. On the other hand, the students who were responsible for special effects had to make the story credible.

Though all the students worked on the same story, it was seen by each team in quite different ways because the point of view was diverse; the car, the performance and the characters' interpreting varied from group to group. This text, although it is not theirs, was rather motivating to take it to the stage creatively. It is not fair for the pupils to say that when learning by heart this sort of texts, they lose creativity: despite being the same text, each performance was different because they invented tones, registers, gestures, clothes and even scenery.
At this age, the result of the performance is very important. The students felt very worried about clothes, about scenery, which had to be simple and easy to use, and about technology like the use of tapes and lighting.

In fact, what they were doing was to become familiar with the drama world. To deepen this dramatic language and remove the sense that they were making a fool of themselves, I carried out some simple drama techniques dealing with their voices, relaxing exercises, easy improvisations in *Spanglish*, games in groups and *playback* of some songs. All these activities were carried out in the school hall, which was the second classroom during this workshop. The idea of moving the main part of the activity to the school hall was accepted by all. For them, this new *classroom* was a great innovation. Seats, curtains were very soon familiar to all of them. It was an easy way of approaching them to drama and theatre. Pupils were moving from their ordinary classroom to the school hall according to their needs or my request. While they were working on different linguistic or scenic aspects, I was providing what they needed: any explanation, correcting sentence stress and the like, "making peace"

among different points of view and so forth. After four sessions of learning by heart and controlling phonological aspects – stress, intonation and rhythm and building up simple scenery, we took two hours to show it. We took two hours because, though the play was short, some groups used varied techniques (lights, tapes) and it took some time to get it ready.

Apart from the "actors", their classmates and other pupils from other ESO groups attended these sessions.
When co-evaluation was faced in the classroom, the students decided to write their own play, to tell their story. They considered this first step a highly exciting experience and they felt they have learnt and improved their English.

SECOND STEP

We kept the same groups, but the general criteria to write their plays were set up:
- The play had to be a short and simple story, but funny. It could be longer than the one performed in the first step.
- All members of the group had to act up, more or less, the same time.
- Language had to be known by most of the students.
- If rude language was used, it had to be "controlled".
- Scenery had to be easy to set up.
- Preparations, rehearsals and performance could not take longer than a month.

The process was quite similar to the described one. In fact, they were creating their own play based on their knowledge of English. It was hard because working in groups implies great discussing and consensus. They looked up language in dictionaries, textbooks, grammar books, though it was the teacher who, in the end, and by the students' request, stated the right expression. They felt very happy because they noticed how they were improving their command of English with laughing.

SPECIFIC PURPOSES

LEARNING VOCABULARY

In *conventional* lessons, one of the limits on speaking is the lack of vocabulary to express their ideas. By using drama, they widen their

vocabulary without noticing; in fact, they were playing with it: they look up new words, they do not like them, they replace them, they look up in the dictionary again, they check if the spelling is right, they check the pronunciation. Besides, they repeat the words and structures in rehearsals again and again without considering it as something boring and tedious; they repeat it because they are interested in doing their best Repetition is one of the basic linguistic strategies in learning languages, obviously it must be meaningful and funny. In this way, they incorporate the new words and the passive vocabulary is used more and more.

LINGUISTIC STRUCTURES

We began with well-known structures for my students, but as the process of creation was going on, new linguistic structures were added to their knowledge of English. The structures used in the first step of this process were those which students controlled. However, they started to use structures they needed according to the play they were creating. In this case, structures do not follow the pattern used by textbooks. Students are learning and practising the same sort of structures (suggestions, requests, invitations, orders etc),as the ones pointed out in books. They used any function of language according to their own needs- that is, language in real context.

My task was to help them with any linguistic problem they had. Sometimes they tried to translate Spanish into English. I did not discourage them from using this strategy. I did not care if the final aim was achieved.

PRONUNCIATION

One of the advantages of repeating the dialogues of the play was the increasing improvement in pronunciation. Students paid attention to rhythm, intonation, word and stress sentence by taking into account the register and the context. They concentrated on the discourse: overlapping, pauses, turn taking, etc. They learnt how important the voice is from a phonetic point of view, so how it helped to express irony, joy, doubt, etc, which contribute to define the characters. They appreciated their work was more realistic than the one carried out in class.

At the beginning of this workshop it was pointed out that the main aim of this experience was to

foster and to improve real oral communication. Through this creative process, the change for the better was substantial for several reasons:

1. They talked much more.
2. They noticed their command of the language increase .
3. They felt more confident.

In short, they are writing and performing *their dialogues*.

At this point, the teacher's corrections were very important not only for the group itself but also those made from student to student. They took these into account because the result of their play depended on them.

PARALANGUAGE

Drama allows us to work with other non-linguistic aspects, as meaningful as the word; we are referring to the language of gestures (face, eyes, hands, ...) and movement and the meaning of distances. This is handy for both the students, by helping them to learn by heart, and the audience (their classmates) to help follow their performances.

SOCIALIZATION

Drama involves teams, working in groups. It also implies taking others into account, respecting others' opinions. Therefore, it is necessary to negotiate to achieve an agreement. At the very beginning, it is really hard because they are not used to it, but as time goes by it is noticeable how they listen to each other and accept their differences and opinions. Obviously, the teacher must *soften* some opinions and attitudes. The group is becoming more and more compact.
The group welcomes shy students, who with drama feels more confident, it helps to modify some *hard* attitudes like envy, selfishness, etc. Students become more tolerant and ready to talk in English. With drama, students do not only lose their shyness and shame, they are not afraid of making

a fool of themselves, but also they feel proud and enthusiastic of what they have done .
Even those students who normally ignore every proposal in ordinary lessons take part in the play.

CONCLUSION

The experience carried out shows that drama is an ideal means to teach English. On the one hand, because it contributes to personal development and social relationships and, on the other hand, because it facilitates communication in English among our students. At the same time, it allows teachers to explore other fields and resources as well escaping from the conventions of the textbooks.

The educational value of any school performance depends not only on the final product but on the whole process of creation and decision-making, considering the linguistic, cultural and social learning.

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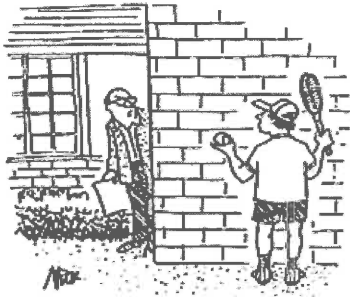http://www.upf.es/fhuma
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USING HUMOUR IN THE EFL CLASSES: Jokes

'Why can't you spend hours on the Internet like other kids?'

IN MY ARTICLE ABOUT HUMOUR IN THE EFL CLASSES, THE MAIN PURPOSE IS TO EXPLAIN HOW USEFUL ENGLISH HUMOUR COULD BE FOR LEARNERS TO ACHIEVE SOME KNOWLEDGE OF SOME CULTURAL ASPECTS RELATED TO THE ENGLISH LANGUAGE. AT THE SAME TIME, I TRY TO ENCOURAGE TEACHERS BY MAKING USE OF JOKES IN THE CLASSROOM WITH THE FINAL AIM THAT STUDENTS BECOME FAMILIARISED WITH ENGLISH HUMOUR SO THAT LEARNERS WILL KNOW HOW TO USE THEM AND IN WHAT SITUATIONS OF COMMUNICATION. THIS IS WHY I SUGGEST SOME ACTIVITIES THAT COULD BE CONSIDERED BY TEACHERS FOR ENCOURAGING LEARNERS TO MANAGE WITH ENGLISH HUMOUR IN THE EFL CLASSES.

by Salvador Montaner

If we are to use jokes in class, and derive a linguistic or communicative benefit from them, we will need our students to become familiar with the genre. They will have to know about different types of jokes and also the communication situation in which they usually take place.

According to Crystal (1995), jokes can be analysed into several components:

1. Speaker floor taking: What we could call "a call for attention".
2. Opening formula: "A joke is about to be told" (Saben aquel que dice..)
3. Recitation: Anything from a sentence to a long poem, as long as patience permits.
4. Interactions: Reactions in the audience or in the listener while the joke is being told.
5. Evaluation: After the joke has been told.

The recitation is the actual telling of the joke and is where we find the *puns* or *punch lines* which are the essence of the joke. They try to break expectations in the natural flow of thought of the listeners, and these breaks are usually related to the situation, to the characters' appearance or behaviour and to the language. As Crystal (1995) points out:

> Any of the recognised domains of language structure and use can be manipulated in order to provide the input for a joke.

Regarding the level of language in which jokes play their linguistic games, the following categorisation can be established:

Graphological Humour: Based mostly in misprints, misspellings and graffiti: Preserve nature! Pickle a squirrel!

Phonological Humour: Using similarities in pronunciation (malapropisms) to mix up words: A sheep tells the other: "I love ewe" ['ju:]

Do you know why there are no aspirins in the forest?
Paracetamol (parrots ate'em all).

Morphological Humour: Jokes, which manipulate elements in the word structure, combine elements into novel forms or divide words in unusual places.

Did you hear about Robin Hood? He had an arrow escape.

Most *Knock, Knock jokes* fall into this category:

Knock, Knock!

Who's there?

Mister.

Mister who?

Missed her ['mist] when she went on holidays.
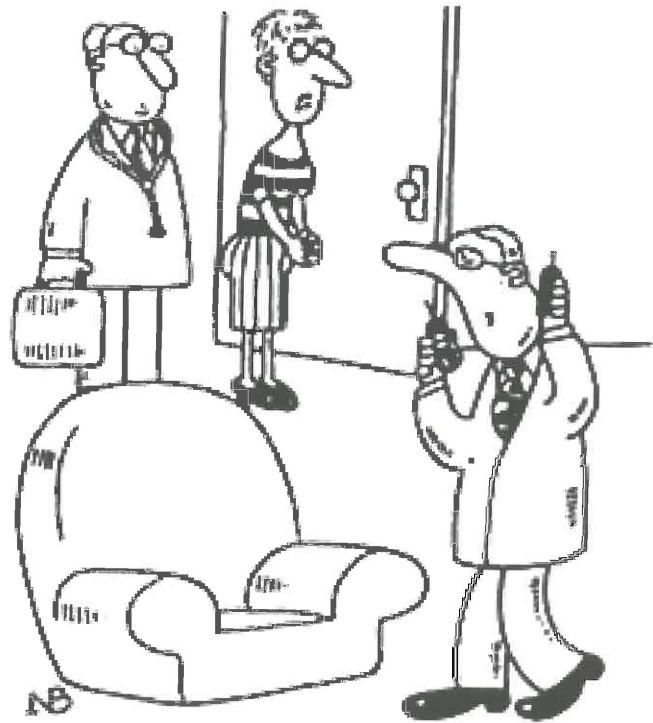
Lexical Humour: Usually based on puns –
two unrelated meanings are suddenly and
unexpectedly brought together in a single word.

GUEST: Waiter! Waiter! What's this?

WAITER: It's bean soup.

GUEST: I can see that, but what is it NOW?

Syntactic Humour: One construction is
interpreted as if it were another.

WIFE: We're having my mother for dinner tonight.

HUSBAND: I'd rather have chicken.

'He talks to himself.'

Discourse Humour: Some jokes break the pragmatic rules of conversation or play with the convention of sequence or reference.

Constantinople is a long word. Can you spell it?
I,T.

These are some of the reasons that support the use of jokes as a resource in our foreign language classes:

- They contribute to the creation of a positive atmosphere.
- They are texts that can be exploited as such.
- There are plenty of them around and constitute an almost endless resource.
- The students can provide their own input.
- They are fun, even when they are not funny.
- They allow students to get in touch with an interesting part of English culture.
- They imply creative work with language.
- They foster socialisation and relationships among students.
- They help develop students' ingenuity.
- The teacher can select some jokes that suit other educational purposes like "Temas
- Transversales" or "Educación en valores".
- They produce in students a spontaneous and real reaction.
- They are meant to be told over and over again and so lend themselves naturally to rephrasing.

According to their length, jokes can be subdivided into short jokes, also called one and two liners or riddles, and long jokes also called story jokes or funny stories. Most long jokes usually have the structure of a narrative text with certain descriptions of people or places inserted in the narrative and the form of a short story: setting, characters, knot, development and outcome. They can be used as stories to be told and enjoyed in the class, their main difference with "normal" stories is that at the end, the outcome of the story is generally funny and unexpected in jokes, whereas in most stories, it tends to be a happy or at least an expected ending with a certain moral in it in some cases.

Long jokes are for telling, provided you are a very proficient user of the language, but there are some which can be better exploited in the classroom, if they are used as regular reading texts. This is the case, for example, of the following joke:

How to give up drinking

I had 18 bottles of whisky in my cellar and was told by my doctor to empty the contents of each and everyone down the sink, or else …

I said I would and proceeded with the task:

I withdrew the cork from the first bottle and poured the contents down the sink, with the exception of one glass, which I drank. I extracted the cork from the second bottle and did likewise with it, with the exception of one glass, which I drank. I withdrew the cork from the third bottle poured the contents down the sink, which I drank. I pulled the cork from the fourth bottle down the sink, and poured the bottle down the glass, which I drank. I pulled the bottle from the cork of the next, and drank one sink out of it, and then, threw the rest down the glass. I pulled the sink out of the next glass and poured the cork down the bottle. I then corked the sink with the glass, bottled the drink and drank the fourth.

When I had everything emptied, I steadied the house with one hand, counted the glasses, corks, bottles and sinks, with the other, which were twenty nine and, as the house came by, I counted them again and finally had all the houses in one bottle which I drank.

I'm not under the afluence of incohol as some tinkle peep I am. I'm not half as think as you might drink. I feel so foolish, I don't know whose me, and the drunker I stay here the longer I get … OH! My bloody head! …

Some of the activities we can do with long jokes like this would be:

> Give only the title and students predict...
>
> ... vocabulary that might appear in the text: verbs, adjectives, etc.
>
> ... structures or expressions.
>
> ... beginning or end of the joke.
>
> We can also ...
>
> ... jumble sentences and/or paragraphs. Students reorder them.
>
> ... add or delete words. Students remove or provide them.
>
> ... mix two jokes on different topics. Students separate and order them.
>
> And many other things we do with short texts or stories.
>
> Of course we can just give them to our students for them to read for fun.

The structure of short jokes is a rather fixed one. Usually made of one or two lines, taking a question and answer format or a sequence of dialogical exchanges, which can easily be told.

Some of the patterns we can find are:

> - What's (colour/adjective) and (action verb)? : What's black and white and read all over? A newspaper.
> - How do you call a (noun) + relative clause?: How do you call a Spaniard who has had his car stolen? Car-loss.
> - What's the difference between a _____ and a _____?: What's the difference between a cow and a letterbox? I don't know. Then I'm not giving you any letters to post.
> - What do you get + Conditional Clause?: What do you get if all the nations in the earth painted their cars pink? Pink-car nations.

There are many more patterns, and in fact, one of the activities we can ask our students to do could be to analyse and categorise them, as we will mention below.

These types of jokes are usually called children's jokes or kids' jokes because they are very frequently told, enjoyed and even abused by kids. That's one reason why they are useful in the classroom and maybe that's why they are also enjoyed by teenage students in Spain.

De Felipe (1996) makes a suggestion for using these types of jokes:

- You might give out a two-liner joke to each student and get them to memorise them and then, find a "victim" to tell it to.
  - Emphasise that they should:
    1. Be serious when they say the first line.
    2. Hesitate before saying the punch line.
    3. Say the punch line in a straightforward way.
  - Tell them to practise their jokes on different members of the class, trying to improve their delivery each time.

• **Classic jokes:** Jokes that are traditionally told by native speakers:

OK

- *Are you all right?*
- *No, I'm half left.*

Tap dancing.

- *I used to be a tap dancer but I had to give it up.*
- *Why did you have to give it up?*
- *I kept falling in the sink.*

The three headed policeman.

- *What did the three headed policeman say to the thief?*
- *Hello ! hello! Hello!* [a'lo-a'lo-a'lo]

• **Spanglish jokes:** A spicy mixture of the two languages.

Hoy qué es?

- *Ok?*
- *Wednesday.*

A dónde vas?

- *Goodbye!*
- *Al cine.*

Animals.

A jaguar in the forest greets a fox: "How are you?"

The answer: "No, I'm sorry!"

Mexico

A Mexican tycoon who has had a very short and fast self access course in English tells his American visitor: "Between, no more, and drink a chair!" (Entre, no más, y tome asiento!).

A pair of socks

A Spanish student was in England. His idea of English was far from good, in fact, he didn't know a word of English. He realised he needed some socks and went into a shop with the idea of buying them. He started to make gestures but the shop assistant didn't understand what he wanted. The shop assistant decided to show him a mannequin which was completely dressed and started showing the customer different articles of clothing by pointing at them and asking, "Do you want a jacket, sir?", "No, no, eso no es", answered the Spaniard. "Do you want a shirt, sir?", "No, no, eso no es", "Do you want a tie, sir?", "No, no, eso no es". And so on, till the assistant got to the socks, "Do you want a pair of socks, sir?" "Eso sí que es!, Eso sí que es!", said the Spaniard. The assistant, a bit upset, replied, "My goodness! If you knew how to spell

> *it, why didn't say so before?"* (S-O-C-K-S).
>
> **I love you.**
>
> *The same student went to a disco and met a very nice English girl who didn't know a word of Spanish. She asked her to dance (with gestures) and she accepted because the student was very nice and good looking. They were dancing and dancing the whole evening without speaking, their eyes could transmit all the information they needed, they were young and happy. Finally, the boy, gathering all his communicative ability, said, "I love you!" The girl, looking at him in the eyes, answered, "I love you, too!" The boy, looked puzzled, and said, "I love you, three!"*

Some of the activities we can do with short jokes like these are:

- Students are given the question or the first part of a joke and asked to complete the other half.
- Or given the punch line and are asked to provide the first part.
- Given a list of jokes, students categorise them using a checklist of categories or making their own categorisation.
- Students categorise jokes according to structure.
- Matching exercises done as pairwork. Questions and answers are separated and mixed and students put them together.
- For creative exercises: Given a model, students create their own and prepare a joke contest.
- Used as an excuse for speaking: Students are given three jokes and they rate them according to their likes in small groups or pairs and they tell hem to the class or other groups and explain why they have rated them in a given way.
- For grammar reflection: Questions, word order, conditionals, etc.
- To review natural language: Vocabulary, double meanings, slang, idioms.
- To play with the sounds of words: homophonic words or sentences.
- To compare cultures: See if students have equivalent jokes in their languages, see if jokes can translate well.
- To review stereotypes (General objective specified in point of article 3 of our ESO curriculum) and reflect that jokes can be a way of transmission of undesired stereotypes, so they have to be very careful in using certain jokes that can spread "-isms"(racism, fascism, etc).

'What's that?'

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Cartoons-source: Laughing Matters, Péter Medgyes, Cup 2002.

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THEORY AND PRACTICE OF BILINGUAL TECHNICAL DICTIONARIES

THERE IS INCREASING DEMAND FOR DIFFERENT TYPES OF SPECIALISED INFORMATION. COMPUTING, EITHER IN THE FORM OF DATABASES, INTERNET OR ARTIFICIAL INTELLIGENCE IS A TOOL OF GREAT SIGNIFICANCE FOR WHICHEVER FIELD WE ARE WORKING IN. INCREASINGLY, INFORMATION NEEDS TO BE HANDLED IN ANOTHER LANGUAGE AND BOTH DICTIONARY DATABASES AND SPECIALISED PAPER DICTIONARIES ARE OF UTMOST IMPORTANCE FOR THIS PURPOSE.

THE MAKING OF SPECIALISED DICTIONARIES IS ANALYSED AND METHODOLOGY, TOGETHER WITH SOME PRACTICAL CONSTRAINTS ARE LOOKED AT, UNDER A NECESSARILY EVOLUTIONARY AND MULTIDISCIPLINARY POINT OF VIEW.

Sofía Arana Landín

1. INTRODUCTION.

With the internationalisation of markets, the suppression of borders and more global economies there is increasing awareness of the need for cross-linguistic communication[1]. The rapid exchange of easily accessible information is of utmost importance in all of work[2].
In order to achieve these goals, translation, both as an end product in the form of a text in the target language or as a process of rendering a message in another language, becomes increasingly important. Accuracy and lack of ambiguity in LSP terminology becomes essential. There are many online databases aimed at helping provide users with information. However, the retrieval of information from these systems usually entails some difficulties. In addition to electronic formats, we can also attain translations with good bilingual paper dictionaries in each field, which become an essential tool we have for the aforementioned objectives.

Technical dictionaries must provide adequate[3] equivalences to the units of translation, that is to say, to give the adequate meaning to each entry. Both the concept of meaning and of unit of translation could be said to be the pillars upon which to build a good bilingual technical dictionary. There is a wide spectrum of approaches to the concept of meaning as it is not restricted only to the field of Linguistics[4]. According to LEWANDOWSKA-TOMASZCZYK[5] the unit of translation is not reserved for translation specialists, it is posed, first of all, in the theory of language to illuminate questions of synonymy, antonymy or paraphrase. It is also a question of crucial importance to lexicographers, foreign language researchers and other specialists, such as psycholinguists or translation pedagogists[6].

Whichever theory we follow it cannot be denied that both the units of translation and their meanings studies evolve. Thus, they have to be viewed both as multidisciplinary and as diachronic in order to arrive at valid conclusions.

2. THE CONCEPTS OF TERMINOLOGY, TERMINOGRAPHY AND LEXICOGRAPHY.

First of all, an explanation of all three above mentioned concepts needs to be given in order to understand the work of a terminographer in compiling a technical dictionary.
From the early seventies the science of

needed for its research was not only based on linguistics but that it was a multidisciplinary field of study. Under the study of terminology different fields were brought together, making an interdisciplinary subject which consists no longer of alphabetical lists of terms, but more important in the study and ordering of concepts or the storage and retrieval of information[7]. That is to say terminology is the study of terms which represent the concepts of a domain. The tangible results of this study are known as terminography. The concept of terminography[8] needs to be differentiated from the concept of lexicography. To begin with, it needs to be established tha lexicography and terminograpky belong to two different domains: lexicography belongs to the domain of LGP while terminography belongs to the domain of LSP. So, theoretically speaking, they would be used in different language contexts: while lexicography would be used in Language for General Purposes, terminography would be used in Language for Specific Purposes[9]. However, the cases in which this rule loses its validity are too frequent in practice, which means that both concepts need to be revisited and defined with their limits. For instance, there is no doubt that legal language is a domain of LSP. However, when

terminology began to show that the knowledge a solicitor gives advice to his client he will probably move to the LGP domain, in which case, the rule would become inapplicable. It is also known that Linguistics belongs to one field, while Legal Language belongs to another. However, we have the case of Forensic Linguistics which would belong to a third one. When explaining about this case to a layman we could move to a fourth field, probably being the units of language in all four cases exactly the same.

At this level we would depart from the principle that technical dictionaries would belong to LSP and thus, the work involved, belonging to a particular domain, would belong to the terminographical area.

3. METHODOLOGY.

When facing this sort of project the modus operandi becomes of great importance as there are some constraints that need to be taken into account.
Four stages can easily be differentiated and making the adequate choices in all of them becomes crucial to attain the objective.

---

[1] According to ARNTZ, (1993: 5): "In the last few decades science and technology have become more and more important; for this reason, technical communication plays a decisive role today. Simultaneously with the increase of human knowledge in all fields, not only the quantity of technical terms has grown; the quantity of texts to be translated is also increasing constantly, and their degree of complexity has risen. Neither the quantity nor the quality of technical dictionaries can keep up with this development."

[2] Following SONNEVELD and LOENING, (1993: 1-2) "Accuracy and unambiguity in scientific, technological and subject-field specific terms are essential for the exchange of information and mutual understanding between subject specialists. It is a paradox that in this age of increasing specialisation, science and technology are becoming more and more interdisciplinary. In addition, rapid progress in science and methodology and in the means of communication all require strict rules and a more rapid standarization of the language. In order to be able to systematize information to be entered in a database, or to analyze vast amounts of data retrieved form various systems, the vocabulary of the subject fields in question needs to be controlled. Controlled in this sense means that there is a great need for vocabulary-development efforts that keep up with the developments in the subject fields in question and which help to create consistent vocabularies."

[3] Etymologically speaking the word "adequate" comes from the Latin word "adaequatus" which could be said to mean "made equal". An adequate equivalence for an entry would be a word in a Target Language which could be considered to be equivalent and equal to the one in the Source Language.

[4] Among some others, Sociology, Psychology and Philosophy are domains in which the concept of meaning is particularly studied.

[5] See LEWANDOWSKA-TOMASZCZYK (1996:15).

[6] The different theories that study these phenomena could be studied in the following material: semiotic theories could start with PEIRCE and be developed towards GORLEE. Cognitive Linguistics could be summarised in the theories of LAKOFF and LANGACKER. On the other hand, formal semantic theories, which have a more flexible apparatus to capture the cognitive basis of the translation process could be studied with SEARLE. Theories of translation could be said to have developed from QUINE to LAKOFF. However, the only unifying assumption shared by syntactically, semantically and cognitively based theories is the assumption that there exists a common basis which can be treated as the point of reference for human communication.

[7] SONNENVELD and LOENING, (op.cit, p. 2-3).

[8] As used by THOMAS, (1993: 44).

[9] Following RIGGS (1989: 89) at a functional level "lexicography has the primary aim of helping readers to interpret texts, whereas terminology aims to help writers produce texts".

3.1.- First stage: compiling material and selecting the units of translation and their meanings.

The selection of the field together with its documentary material in both the SL and TL are the first steps that need to be taken. As this material needs to be not only reliable, but as complete as possible, considerable effort needs to be taken at this first phase. This first research needs to be done by experts in the field in order to know what to look for or, at least, experts in the field need to be consulted in order to guide this stage.

A selection of the terms together with additional information, such as definitions and contexts, needs to be made and compiled in file cards. The compiled data are used to draw up a system of concepts for the chosen language, usually the native language of the compiler. The same process needs to be done by a native language expert in the same field in the target language. When both unilingual operations are completed, this first stage is finished and we can move to the second stage when the two systems are compared.

However, the selection of terms is a difficult task. As the main problem the terminographer has to face is deciding about what the translation unit is because of terms that comprise more than one lexical unit[10]. In ordering entry terms there are usually problems with the listing of compound words, because of the difficulty of searching for the headword within a compound. Deciding which of the compound words is the headword and being consistent with the principle throughout the dictionary is one of the main tasks the terminographer needs to be clear about. This problem is usually solved with computerised databases which are able to make immediate searches through all data. However, this point becomes important when we speak of paper dictionaries as the user needs to quickly move from one possible entry word to another one. A principle should be explained and followed throughout the dictionary. Now, the main problem we have to face is that the user will probably lack the time or the willingness to read

the introduction of the dictionary, thus, not reading the possible explanation of the chosen principle . The principle chosen needs to be not only logical, but also easy and consistent throughout the dictionary.

3.2.- Second stage: establishing adequate equivalences.

At this second stage the degree of equivalence of the terms needs to be established. Selecting the right equivalence is probably the most difficult task that needs to be dealt with.

Two terms can be considered to be equivalent when there is conceptual identity between them, that is to say, when they match in all characteristics. In order to establish if this is the case, definitions are taken and compared. In all cases definitions need to be compared in order to avoid meeting false friends[11]. However, even when we do work with all definitions, these are not always clear or equivalent. As languages are structured differently, so are the terms and the concepts. Trying to establish adequate equivalences can become a hard task as, in many instances, this is not always going to be possible.

The different kinds of equivalences[12] and problems such as false cognates need to be dealt with at this stage. For an equivalence to be given without further explanations it needs to be a full equivalence and not only a partial one such as the cases of conceptual overlapping, where even though sometimes the equivalence of the terms as regards the content is large so that they can be correlated, in other instances, the intersection is too small to allow both terms to be correlated. Another possible case is the one of inclusion, when the concept in one of the languages includes, with further characteristics, the concept of the other language. It needs to be decided whether these further characteristics are relevant in order to render the terms as equivalent.

In certain fields the existence of these partial equivalences or even of false friends would make this task more difficult than in some other ones. For instance, when trying to establish equivalences in the medical field this is usually going to be easier than in the legal one. Human bodies will be compounded by the same organs in two different countries and discovered diseases will probably be known in both countries. However, in the field of law, the legal systems will probably be dissimilar and so will be the concepts. As we have to translate not

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[10] Vid. OPITZ (1983:173).

[11] For information on false friends see ARANA LANDÍN, (2000).

[12] For information on equivalences see ARANA LANDÍN, (1999).

only from one language into another one but also from one context, that is to say, one system into another one the more similar these contexts are the easier it will be to establish total equivalences.

3.3.- Third stage: selecting the kind of information that needs to be given.

Once the degree of equivalence between the terms is established, we move to the third stage where some other information needs to be given. Deciding on the kind of information the user will need will also depend on various constraints such as who the user is going to be. At this third stage we have to focus on the purpose of the dictionary and on potential users in order to take some restrictive decisions that will put limits to the scope of the dictionary. Time and space constraints will also have to be born in mind at this last stage, but not before it.

According to MALMKJAER (1991: 73-80) a good dictionary would have to be based on some of the following information:

1.Etymological information[13].
2.Form: under this concept both the spelling and pronunciation of the chosen entry should be given. Moreover, different possible spellings or pronunciations should also be considered.
3.Inflections. For instance, irregular forms of verbs should be mentioned here.
4.Syntactic information: apart from the category the term belongs to, whatever syntactic information about the entry that can be considered to be relevant. For instance, the use of the term in the sentence, collocation or selectional restrictions.
5.Derivatives, as for example, substantives and adverbs that come from the form of the adjective and analogical information on the lexical field to which the entry belongs.
6.Paradigmatic information such as synonyms and antonyms and superordinates, converses or confusibles.

7.Dyasymetric information, indicating whether or not something belongs to the unmarked standard core of the language that can be used at all times and in all places and situations[14].
8.Explanation of use (syntactic and pragmatic functions of the unit), meaning (relation of the unit to other relevant units) and reference (relation of the extralinguistic item named by the unit to other extralinguistic items[15]).

From all the above categories a selection should be made because of time and space constraints. This selection should be based on objective criteria, such as the potential user, the purpose and the scope of the dictionary.

Firstly, because of the usual limitations on the size of the dictionary, one should select its entries in accordance with the needs of the potential user. However, it is also important to know who the user is going to be in order to make a dictionary for so called "active" or a "passive" user. An active user would make use of the dictionary for comprehension and production, while a passive one would only use it for comprehension.

Among the target groups a technical dictionary could be intended for two of them which should be highlighted: on the one hand, linguists or professionals of the language, in this group both translators and interpreters should be included. On the other hand, technical professionals, people who are experts of the matter in question and need a good dictionary for the purpose of understanding professional matters in other languages.

The kind of information both groups need is different and so should be the dictionary entries. We could say that linguists are an active group that need the dictionary not only for comprehension, but also for production, which means that they need not only an entry with an equivalent word, but also some other linguistic

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[13] For this particular purpose The Wordsworth Dictionary of Phrase and Fable, 1993 and MANSER, M.H., & TURTON, N.D., The Wordsworth Wordmaster Dictionary, 1998, are particularly helpful.

[14] Here the classification is after Hausmann (1977); lexically relevant features can receive- typically by means of labels or usage notes- any or all of the following types of diasymetric marking: diachronic (archaic, neologism); diatopic (elevator in American and lift in British); disintegrative for foreign borrowings used in English (German for Weltanschaung); diatratic (informal and formal); diaconnotative (disparing usage for a word); diatechnical (law for tort); diafrequential (rare words); dianormative (substandard for ain't).

[15] Her dictionaries use at least the following six explanatory techniques, alone or in combination: a) illustration; b)exemplification; c) expansion; (VIP for Very Important Person); d) discussion (usage note); e) translation.

information such as pronunciation, syntactic categorisation, inflections, syntagmatic information etc. On the other hand, we have the technical professionals who would usually make passive use of the dictionary, thus needing a good equivalent and, if possible, some extra-linguistic information, such as a good description of the matter in question in order to understand how it works, or the importance of the differences between partial equivalences etc.

Selecting the most useful information in order to fulfil the potential users expectations will probably be based mainly in the difference between active and passive user.

3.4. Revision.

Following PAVEL (1993:21) "LSP communication in any given field is less and less confined to specialists in the same domain". The work done by terminologists needs to be revised by specialists in the field involved as work done by specialists in a particular field would certainly benefit from a revision by terminologists. We have to bear in mind that interdiscipline becomes essential in these cases. As PAVEL (1993:21) states "the trend towards interdiscipline, and the new information technologies all contribute to a faster transfer of knowledge between various fields in various languages, and to an increasing number of people having a greater say in the shaping of Languages for Special Purposes. Besides the specialists themselves, many of these people are language professionals, i.e. translators, terminologists, technical writers and editors, LSP teachers and journalists."

A good revision by somebody belonging to a different field of study who could assess the correctness of the information will always benefit the work with specialised knowledge and another objective point of view which will also contribute to the updating of the information. The work will always benefit from specialist consultants, terminologists and proofreaders, as interdisciplinarity is the basic key to a wider spectrum.
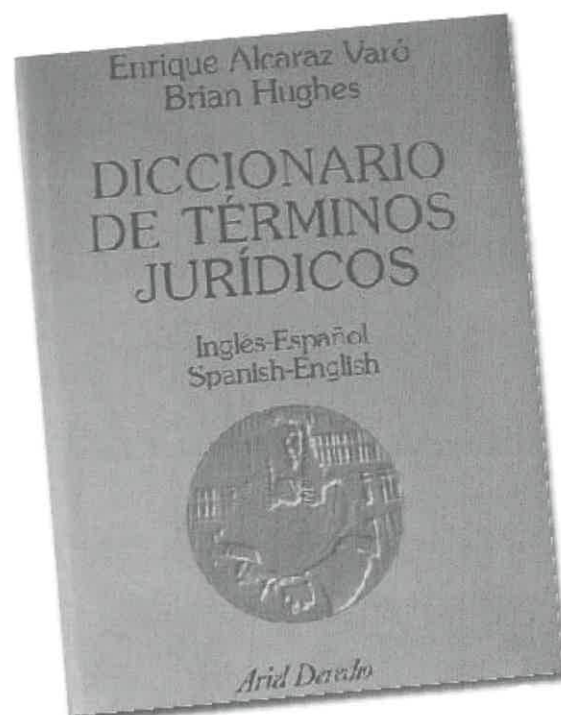
4. PRACTICAL CONSTRAINTS.

As has been highlighted in the introduction it has to be remembered that both the language and the fields of study evolve. This means a considerable effort in having updated data for both the dictionaries entries and their equivalences, which means a time constraint. If the making of the dictionary would take too long, a considerable effort would have to be taken in order to update it. However, there is no question that all the information needed cannot be compiled, chosen, the equivalences established and the additional information decided upon in a short period of time. Thus, the making of the dictionary would probably take years, as it is not usually possible to compile all this information within a relatively short timescale. The more people involved in it the better, as this fact allows a relatively shorter period which would make the dictionary gain in being up-to-date.

Space constraints need also be taken into account as the publisher would probably object to a too long work. More than 800-1000 pages would not easily be handled, thus making a two-volume work advisable. As this kind of work has more difficulties with marketing policies, in the end, there is this space constraint.
Another possible constraint is the availability of similar work in the market. As there is no point in repeating the same kind of work market research is needed and existing works will probably dictate the direction of the new project. All these practical constraints need to be born in mind at the beginning of making a specialised dictionary.

Enrique Alcaraz Varó
Brian Hughes

DICCIONARIO DE TÉRMINOS JURÍDICOS

Inglés-Español
Spanish-English

Ariel Derecho

5. CONCLUSIONS.

The rapid exchange of information together with its easy accessibility means a great demand of specialised vocabulary translation, both in the form of databases and paper dictionaries.

Both the concepts of meaning and of unit of translation are the pillars upon which to build bilingual specialised dictionaries. However, both these concepts can be regarded under different points of view so that a multidisciplinary and diachronic approach needs to be taken.

Four stages need to be differentiated within the methodology to make a specialised dictionary: first, compiling the material and selecting the units of translation and their meanings, second, establishing adequate equivalences, third, selecting the kind of information that needs to be given and last but not least a third party revision.

Practical constraints, mainly of marketing, time and space need to be born in mind.

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TELLY ENGLISH

"Telly English" és un seguit d'activitats lúdiques i informals per explotar els títols originals i versionats de les programacions setmanals de les pel·lícules de les diverses cadenes de televisió. Tenen l'objectiu principal de revisar i ampliar lèxic i estructures gramaticals, així com el de potenciar l'interès per la cultura de la llengua anglesa.

by José Luis Bartolomé

"Telly English" és un ventall d'activitats de repàs i d'amplició de coneixements lèxics, gramaticals i culturals suggerit per la consulta de la programació de les pel·lícules de la televisió al llarg de la setmana. Més concretament es basa en el joc dels contrastos dels títols originals en anglès i les seves versions en castellà/català i en les tasques d'aprofundiment i recerca que conviden a formular les ressenyes dels films als diferents canals de televisió.* Tot això dins d'un context de material informatiu complementari i divertit, que permet entre d'altres coses l'autocorrecció.

Aquestes activitats es poden desenvolupar progressivament al llarg de l'etapa de l'ESO o bé concentrar-les en un mateix nivell escolar. És interessant alternar els exercicis de lectura i contrast directes amb altres de resposta anticipada ("guessing").

VOCABULARY-BUILDERS

a) En un primer nivell de dificultat els alumnes han de recopilar 25 o 50 títols originals i contrastar-los amb les versions en castellà/ català, i decidir si la traducció és fidel (fair) o lliure (free). És un bon exercici de diccionari, tot i que en alguns casos la semblança /diferència salta a la vista. Aquest exercici es pot avaluar multiplicant per 4 o per 2 (segons el volum de la tria) i posant una nota de procediments.

Channel	Date & time	English title	Spanish/Catalan	fair	free
TV3	12 December 22:30	"Unforgiven"	"Sense perdó"	V	
TV1	1 December 0:05	"Flesh and Bone"	"De carne y hueso"	V	
La 2	5 December 3:20	"Good Neighbour Sam"	"Préstame a tu marido"		X
33	6 December 1:45	"They Live By Night"	"Els amants de la nit"		X

b) En una segon nivell de dificultat els alumnes han de decidir quina seria la traducció més fidel i literal. De vegades aquesta és una feina simple o força assequible

Original title	Original free translation	My fair translation
"Romeo is Bleeding"	"Doble juego"	"Romeo está sangrando"
"Steel Dawn"	"El guerrer de l'alba"	"Alba d'acer"
"His Girl Friday"	"Lluna nova"	"La seva noia Divendres"
"Too Young To Be A Father"	"Decisión familiar"	"Demasiado joven para ser padre"

De vegades la traducció és tot un repte

Original title	Original free translation	My fair translation
"The Great Outdoors"	"Dos cuñados desenfrenados"	"La gran vida al aire libre" (?!)
"Some Like It Hot"	"Con faldas y a lo loco"	"A algunos les gusta caliente"

c) Amb relativa freqüència es conserva en la versió catalana/castellana el títol original anglès (per raons de sonoritat comercial, de més força expressiva...). En aquest nivell els alumnes han de suggerir una versió fidel /lliure i raonar-la mínimament. Alguns exemples d'aquestes pel·lícules són: "American Pie", "Hard Rain", "Poltergeist", "Big", "Twister", "Grease", "Fearless Frank". "Heat", "Rosewood", "Air Bud"...

d) Com a entreteniments lèxics es poden catalanitzar/castellanitzar el nom de directors, actrius i actors d'ara o d'abans. És un exercici que serveix per desmitificar l'onomàstica d'aquests personatges famosos i comprovar que els cognoms no fan la grandesa de la persona, sinó que la persona fa gran el cognom

Juan Ciervo (Ian Hart)
Eduard Guineu (Edward Fox)
Jordi Moliner (George Miller)
Jeremías Planchas (Jeremy Irons)
Howard Falcons (Howard Hawks)
Stanley Flequer (Stanley Baker)
Nicolás Jaula (Nicolas Cage)
Gary Boter (Gary Cooper)
Harrison Gual (Harrison Ford)

Sigourney Teixidor (Sigourney Weaver)
Holly Caçadora (Holly Hunter)
Cybil Pastora (Cybil Shepherd)
Natalia Bosque (Natalie Wood)
Beau Puentes (Beau Bridges)
Donna Caña (Donna Reed)

Un altre passatemps interlingüistic és escorcollar els títols de les pel·lícules estrangeres no angleses i deduir el significat d'alguns mots:

How do you say "butterflies" in Spanish? (La lengua de las mariposas)
How do you say "fire" in French? (La guerre du feu)
How do you say "thief" in Russian? (Vor: el ladrón)
How do you say "moon" in Italian? (Colpo di luna)

De vegades es pot suggerir una recerca filològica:
1. What does "Hatari!" mean? In what language?
2. The word "Círculo" in Japanese ("Ringu") is a borrowing of.... How do the Japanese pronounce it?

e) Una altra manera de treballar el lèxic és agrupar títols que comparteixen un mateix camp semàntic.

WRITE THESE MOVIE-TITLES UNDER THE SUITABLE COLUMN

"Storm"   "Flight of the Reindeer"   "American Pie"   "Lady Hawk"
"The Fortune Cookie" "The Canterville Ghost"   "Snow in California"   "Scarface"
"Some Like It Hot"   "A Bug's Life"   "The Night of the Hunter"
"Fiddler on the Roof"   "The Nutty Professor"   "The Preacher's Wife"
"The Bucket of Blood" "American Heart"   "Singin' in the Rain"
"Thunderbolt"   "The Horse Soldiers" "The Witches of Eastwick"
"Iron Eagle III"   "When the Bullet Hits the Bone"

ANIMALS	HUMAN BODY	WEATHER	FOOD	SUPERNATURAL	JOBS

b) Una darrera proposta lèxica anticipatòria i autocorrectiva alhora és la de deduir el gènere cinematogràfic pel títol. De vegades ens trobem sorpreses i distractors divertits!

MATCH THESE MOVIE-TITLES WITH THEIR SUITABLE GENRES

"Pale Rider" _____
"Zero Point" _____
"The Three Musketeers" _____
"Poltergeist" _____
"Ever After" _____
"Grease" _____
"Nurse Betty" _____
"The Terminator" _____
"Woman of Desire" _____
"Forever Young" _____
"Love Letters" _____

a. romance
b. thriller
c. western
d. adventure
e. children's fantasy
f. fantasy / science fiction
g. disaster
h. terror
i. science fiction
j. musical
k. comedy

GRAMMAR BRUSH-UP

Aquí l'activitat autocorrectiva consisteix en anticipar el títol original en anglès, a partir de la versió domèstica, abans de consultar el magazine. El professor anota un seguit de títols amb algun tret gramatical que interessi repassar o consolidar (ordre de la frase, temps verbals, genitiu saxó, ús dels articles, plurals, preposicions, frase interrogativa, frase exclamativa, superlatius, pronoms, etc.) segons les prestacions dels títols disponibles, que no acostumen a ser massa llargs.

Els alumnes han de triar l'opció més correcta abans de comprovar els seus resultats amb la lectura del magazine. Indiquem en cursiva el títol correcte

CHOOSE THE BEST ENGLISH TITLE

1. "El secret d'una dona"
   a) *A Woman's Secret*
   b) The Secret of a Woman's
   c) The Secret Woman

2. "¿De qué planeta vienes?"
   a) *What Planet Are you From?*
   b) Of What Planet Are You?
   c) From What Planet Are You Come From?

3. "Que bonic és viure"
   a) What wonderful life!
   b) *What A Wonderful Life!*
   c) How Wonderful Is The Life

4. "El vaixell fantasma"
   a) *The Ghost Ship*
   b) The Boat Ghost
   c) The Ship Ghost

5. "Cariño, nos hemos encogido a nostros mismos"
   a) Sweetheart, We Shrunk Each Oother
   b) Honey, We Shrink Ourselves
   c) *Honey, We Shrunk Ourselves*

6. "El largo y cálido verano"
   a) The Summer Long and Warm
   b) The Long and Hot Summer
   c) *The Long Hot Summer"*

7. "Me gustan los líos"
   a) *I Love Trouble*
   b) I Like The Troubles
   c) Trouble Likes Me

8. "La noche que nunca tuvimos"
   a) The Night We Have Never
   b) *The Night We Never Met*
   c) The Night That Never Had

9. "Ha nacido una estrella"
    a) *A Star Is Born*
    b) A Star Has Born
    c) It's Born One Star

10. "El mayor espectáculo del mundo"
    a) The Bigger Show in the World
    b) The Most Big Show in the World
    c*) The Greatest Show on Earth*

11. "Nunca me han besado"
    a) *Never Been Kissed*
    b) They'll Never Kiss Me
    c) I Have Never Kissed

12. "Pengem-los ben amunt"
    a) Hang They Up
    b) *Hang'em High*
    c) Hang It Up There

13. "El jardí del mal"
    a) Garden of the Bad
    b) *The Garden of Evil*
    c) The Devil Garden

QUIZZES

Els títols i les ressenyes de les pel·lícules proporcionen i / o suggereixen un bon grapat de petites informacions culturals del món anglosaxó que val la pena explotar. La forma de concurs-examen és la més atractiva. En alguns casos la resposta no es troba en el magazine, i els alumnes han de fer una ràpida recerca enciclopèdica complementària (indicada amb ER). La categoria de quiz menys complicada de confegir és la literària

ENGLISH LITERATURE QUIZ

1."Érase una vez en Navidad". The opening of the English fairy tales is...
    a) Once upon a time
    b) It was once a time
    c) There was a time ago

2."Por siempre jamás". This ending in the English fairy tales is...
    a) Forever and Ever Again
    b) Ever After
    c) For Always and Evermore

3.   Who wrote the play "Love's Labour's Lost" (Treballs d'amor perduts)?
    a) Mark Twain
    b) Shakespeare
    c) Dickens

2. Who wrote "The Canterville Ghost"?
    a) Oscar Wilde
    b) Daniel Defoe
    c) Stephen King

4. Who wrote "Breakfast At Tiffany's"?
    a) Ernest Hemingway
    b) Blake Edwards
    c) Truman Capote

5. Which fiction character represents the winter in the British / American folklore?
   a) Jack Frost
   b) Robert Frost
   c) Hans Snow

6. In which drama by Shakespeare can you hear the Prince of Denmark read "To Be or Not To Be"?
   a) "Julius Caesar"
   b) "Hamlet"
   c) "Macbeth"

5. Who wrote "Sense and Sensibility" in the early 19th century?
   a) Ang Lee
   b) Jane Austen
   c) Emma Thompson

6. Which is the original title of the novel by R.L.Stevenson in the parody "Dr. Jekyll and Mrs. Hyde"? (ER)
   a) Dr. Jekyll and Nurse Hyde
   b) Mr Jekyll and Mrs Hyde
   c) Dr. Jekyll and Mr. Hyde

7. Which of the following is a famous novel by John Updike, author of "The Witches of Eastwick"? (ER)
   a) "Rabbit, Run"
   b) "Forrest, Run"
   c) "Piggy, Run"

Cal preveure preguntes extra per a casos d'empat

8. Arthur Conan Doyle, author of "The Lost World" (El món perdut), created the character of...
   a) James Bond
   b) Sherlock Holmes
   c) Hercule Poirot

AMERICAN QUIZ

1. Which American musician composed the soundtrack for "West Side Story"?
   a) Leonard Bernstein
   b) George Gerschwin
   c) Henry Mancini

2. Which American hero died at El Álamo ("EL desertor del Älamo") during the War for Texas Independence? (ER)
   a) Buffalo Bill
   b) Davy Crockett
   c) Daniel Boone

3. Which of the following film-titles shows the American way of life best?
   a) "Starman"
   b) "Money Talks"
   c) "Powder"

4. President Bush flies in...
  a) the George Bush Jr jet
  b) US Navy II
  c) Air Force One

5. Which American songwriter became famous in the 1970s with the hit "American Pie"? (Madonna also made it popular in the 1990s) (ER)
  a) Bob Dylan
  b) Carole King
  c) Don McLean

6. Harlem (as shown in "Sugar Hill") is a poor district in New York. What were the ancient names of New York and Harlem in the 17th century? (ER)
  a) New Amsterdam. Haarlem
  b) New London. Hairloom
  c) New Rotterdam. Van Gharlem

7. Who was Fred Astaire's dancing partner in most of his musical movies?
  a) Dolores del Río
  b) Ginger Rogers
  c) Nicole Kidman

8. "Fortune Cookie". How do you say "cookie" in British English? (ER)
  a) cracker
  b) biscuit
  c) candy

9. "L'escàndol de Larry Flynt", "El caso O'Hara". Which is the legal phrase at the beginning of a trial in the US?
  a) "The people versus..." / "The people against..."
  b) "We, the people of the US..."
  c) "God bless America"

10. You can hear a priest say "For richer or poorer" (A las duras y las maduras).... (ER)
  a) at a christening party
  b) at a funeral song
  c) at a wedding

Preguntes afegides per trencar possibles empats

11. Another word for "tornado" is ...
  a) twin town
  b) sweet nightmare
  c) twister

12. "The Birdman of Alcatraz" (El hombre de Alcatraz). Alcatraz is a small rocky island in San Francisco Bay. It is a Spanish name for.... (ER)
  a) a fortified wall
  b) a wild cactus flower
  c) a pelican

NATIONALITIES QUIZ

Match these movie-makers from now and then with their nationalities

1. Lars von Trier	a. American
2. Jean Jacques Annaud	b. British
3. Kenneth Branagh	c. Spanish
4. John Ford	d. German
5. José Luis Cuerda	e. Japanese
6. Ernst Lubitsch	f. Italian
7. Roberto Rossellini	g. Canadian
8. Pável Chujrai	h. Russian
9. Akira Kurosawa	i. Danish
10. James Cameron	j. French

FOR FURTHER KNOWLEDGE (PARA SABER MÁS)

Alguns títols originals i les seves traduccions plantegen preguntes gramaticals i d'ús pràctic de l'anglès interessants. Són aquelles preguntes que als professors ens entusiasma respondre amb detall per mostrar "how smart we are" o que descartem fins a la propera classe per poder reciclar els nostres arxius de gramàtiques universitàries
1."MISSION IMPOSSIBLE". Si l'adjectiu va davant del substantiu en anglès, per què la pel·lícula no es diu "IMPOSSIBLE MISSION"?
2."THE JESSE VENTURA STORY", "DAVID CASSIDY STORY". Si el genitiu en anglès s'expressa amb 'S, per què no es diu / escriu "Jesse Ventura's Story", "David Cassidy's Story". Per què en un cas es posa l'article "the" i en l'altre no?
3."DEATH MACHINE". Si "El vaixell fantasma" era "The Ghost Ship", per què "La màquina de la mort" no es diu "The Death Machine"?
4."LOVE'S LABOUR'S LOST". Si la traducció d'aquesta obra de Shakespeare és "Treballs d'amor perduts", l'original no hauria de ser "Love's Labours Lost"?
5."DEAD CALM". Per què es tradueix en castellà "Calma total" i no "Calma muerta"?
6."STRANGERS ON A TRAIN" (Extraños en un tren). Viatjaven dins o fora del tren? Per què "on" i no "in"?

* Per portar a terme aquesta pràctica faig servir el magazine **Que más**, que es publica els dissabtes amb La Vanguardia. Els títols de pel·lícules citats en aquesta proposta de treball corresponen a la programació de les setmanes del 30 de novembre de 2002 al 3 de gener 2003. Els alumnes han d'adquirir el diari ("una vez al año no hace daño, aunque sería una costumbre más sana una vez a la semana") i portar el magazine a classe.

José Luis Bartolomé. has been teaching English for 25 years at grammar schools (as a catedràtic) and currently at a secondary school (as an ESO pusher and attendant), most of the time at IES Montsacopa in Olot, where he has been the principal over the last eleven years. He has also been in charge of the Sots-Coordinació per a les PAU for the University of Girona since 1994. He has been a teacher trainer at a number of Escoles d'Estiu and Jornades, and a regular contributor to APAC magazine. His main teaching interest is to bring fun into the classroom (mostly through music, poetry and drama). In his free time he writes poems and aphorisms, and publishes articles on a variety of subjects related to classical and modern languages as well as sports literature.

A WEB SITE CREATED BY ENGLISH LANGUAGE HIGH SCHOOL STUDENTS

IN THIS PAPER WE PRESENT THE CORE OF AN EDUCATIONAL COMENIUS PROJECT CALLED MGY, WHICH STANDS FOR *MULTIMEDIAL GUIDE FOR YOUTH*, CARRIED OUT IN FOUR EUROPEAN HIGH SCHOOLS. THIS PROJECT MAINLY USES ICT (INFORMATION AND COMMUNICATION TECHNOLOGIES). IT IS CONTENT-BASED AND STUDENT-CENTERED AS IT AIMS AT IMPROVING THE STUDENTS' COMMUNICATIVE SKILLS IN ENGLISH BY WRITING A WEB SITE ABOUT THEIR HOME TOWNS.

Joana Salazar Noguera and Maria Juan Garau
Universitat de les Illes Balears

1. INTRODUCTION

We would like to share our experience after having participated in the European Comenius project: MGY, *Multimedial Guide for Youth.* We will present its objectives and content, and we would like to encourage high school teachers to get involved in similar Comenius projects, as students benefit a great deal from contacting other European high school students on the Internet, communicating in English and creating a web site.

The participating countries in this project are Spain, Italy, and Romania. Four high schools have been involved: I.E.S. 'Vidal i Barraquer' in Tarragona (Spain); I.T.S.T. 'Botardi' in Rome (Italy); I.P.S.S.C.T. 'Luigi Einaudi' in Palermo (Italy); and Colegiul National 'I.C. Bratianu' in Pitesti, Arges (Romania). The project was approved by the European Comission of Netd@ys99 in 1999. It is still in process and will finish in 2003. The participating teachers in Spain have been: Rosa León, Carmen Ramos and Joana Salazar; in Italy: Claudia Saccone, Ida Mariolo and Grazia Vivona; and in Romania: Carmen Nicolescu and Mirela-Elena Petrescu.

2. OBJECTIVES

The Comenius project MGY aims to integrate various educational aspects: the English language, Information and Communication Technologies (ICT), and cultural awareness. The main objective is to create a web site about the students' town (Tarragona in Spain, Rome and Palermo in Italy, and Pitesti in Romania), including different multimedial guides aimed at young European students. Therefore, this project is based on the idea of learning by thinking global and acting local (Eastment, 1999).

Its general goals are the following:

1. To upgrade the students' communicative skills in learning English as a foreign language.
2. The adoption of multimedial technologies in the teaching-learning process.
3. To broaden the students' cultural landscape by learning about other countries and their culture.

3. FIRST PART OF THE PROJECT

The project consists of two different parts: the first is a sociological survey of high school students' attitudes towards their peers on various thematic areas such as leisure time, family, school, love, religion, politics, as well as social issues concerning their age. The second part is the creation of itineraries in English about the students' own town.

For the first part of the project, questions were selected out of a total of about 400, then assembled and subsequently sent in the form of a final questionnaire to all the participating schools. The questionnaire was administered in a classroom situation to one third of the total

school population between 14 and 19 years of age.

A data bank to collect the answers was created and an anlysis of the results was carried out. The results were displayed in thematic sections concerning tastes, interests, family, and social relationships, and some diagrams were organized with a particular emphasis on the cross-cultural similarities and differences among the participating countries. It was interesting to see that often, in spite of the different languages and cultures, the main issues, such as love, family and school, recurred almost identically.

The questionnaires were a descriptive tool, as they showed each country's attitudes among young people, and a comparative tool, as the data collected was useful to reveal some common factors among different European high school students (Spanish, Italian and Romanian). Online support from and consultation with all the members of the project was a constant feature.

4. SECOND PART OF THE PROJECT

The schools then moved on to carry out the second part of the project, the most interesting one for the students because, after having agreed on the general flow-chart of the MGY web site and MGY national pages, each country was free to organize its own visual output (http://www.mgy_international.org).

The students had to make up, plan and design selected itineraries of the cities they lived in. These itineraries or tours had to be written in English, as they were aimed at a public of European high school students. They had to highlight interesting places from their towns such as: museums, monuments, sights, restaurants, pubs, shops, meeting places, gyms, discos, etc.

In order to create these itineraries, the students at I.E.S. 'Vidal i Barraquer' planned a visit to the city of Tarragona. In total there were 134 students (three 4th year E.S.O. groups and three groups of *Cicles Formatius de Grau Mitjà*). They visited the local museums, the Cathedral, the port, the Amphitheatre, the main walks, etc. As this one visit was not enough to gather all the information required to complete the itineraries, the students had to visit many of the museums, shops, and monuments again after school in

order to finish their descriptions. After these visits, the students decided what monuments and places would be of interest to young European teenagers and wrote a text in English on the selected places including general and detailed information. The written texts were included in three different itineraries that the students created about the city of Tarragona. They were the following:

- Itinerary A: Old town
- Itinerary B: Modern Tarragona
- Itinerary C: Night tour in Tarragona

In order to create these texts, the students wrote the descriptions in English. First, they had to extract the key sentences out of the English brochures of the places they had visited, and then paraphrase the main ideas including all the relevant information. Students wrote about present and past situations, describing and comparing various famous monuments and places. All these activities were done in the English language classroom as they provided opportunities for language use and the English teacher could supervise them. But these activities also required the use of computers, because once the descriptions were written these had to be saved on a floppy disk and labelled in order to be launched on a web page (Teeler and Gray, 2000). The students at I.E.S. 'Vidal i Barraquer' worked in the computer room called 'Argo', where they were also constantly helped by their technology teacher.

The students involved were divided into small teams of five or six. These groups worked together in all the different phases of the project: putting together the questionnaires, gathering the results, and creating the itineraries and their description. A steady process of interaction and collaboration made the teaching and learning of totally new skills a way to exchange experiences (Castells, 1996). Constant turnover of groups and materials allowed students to develop different skills and abilities.

These are some examples of the three itineraries created by the students at I.E.S. 'Vidal i Barraquer' in Tarragona:

• ITINERARY A. Old town

The Cathedral

The cathedral is the most important Medieval monument in the city. It was built during the XII and XIV centuries, so it has a Romanesque and Gothic style. It is placed in the high level of the provincial Roman forum, which is the highest part of town. The plant of the cathedral is the Latin cross and the cover is of stone cross. It has three aisles with three apses, the middle one of a huge dimension. The cloister is in Romanesque style with important sculpural motives on the capitals of the pillars.

The main rose window is Gothic and the two sides are Romanesque. Inside the cathedral we find the Saint Tecla altarpiece by the artist Pere Joan.

The exterior part of the cathedral is a place where many popular acts and festivities take place, like the gathering of the 'Castellers' in the main festive days of the city. Many young people from Tarragona get married here!

Table 1. Itineray A. Old Town in Tarragona, Spain. «The Cathedral» by 4th E.S.O. students at I.E.S. «Vidal i Barraquer» in Tarragona.

'Shopping in the Old part of town'
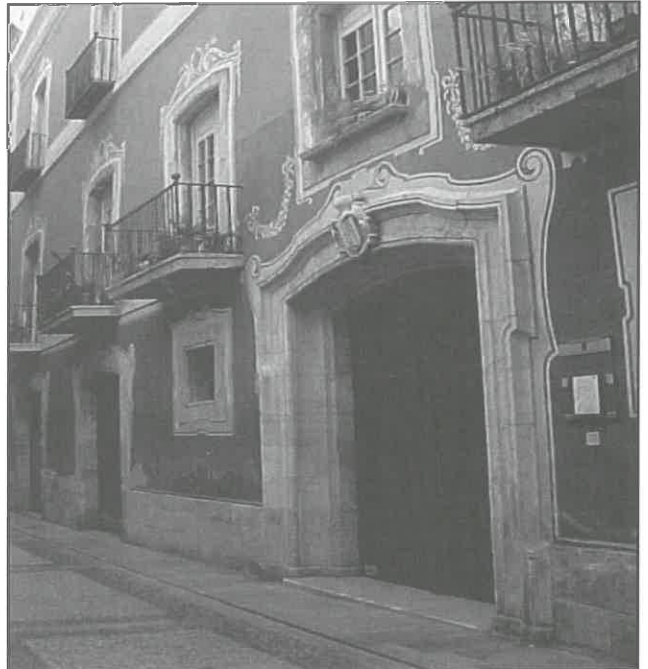
* EL RACÓ DE L'AVI: It is a shop where you can find various typical souvenirs from Tarragona. It is situated in Merceria street.

* SPORTS CATEDRAL: In this shop there is a great variety of sports clothes. You may find sport T-shirts, trousers, shorts, shoes, and what you need to play sports. It is in Mayor street. Telephone: 977 219514.

* HI-LOW MUSIC: You can find records, cassettes, and CDs. You can buy the latest CDs that have come out on the market. It is in Mayor street.

* ITINERE: It is a shop where you can find various objects, but mainly souvenirs from Tarragona. It is in Baixada Roser street. Telephone: 977 238415.

* BOY ME VOY: You can buy funny T-shirts to wear during the summer or winter. They are colourful, of striking colours, and very modern. They are just great to wear to High School. It is in Baixada Misericòrdia street.

Table 2. Itinerary A. Old Town in Tarragona, Spain: 'Shopping in the old part of town' by 4th E.S.O. students at I.E.S. 'Vidal i Barraquer' in Tarragona.

'The Roman Walls'
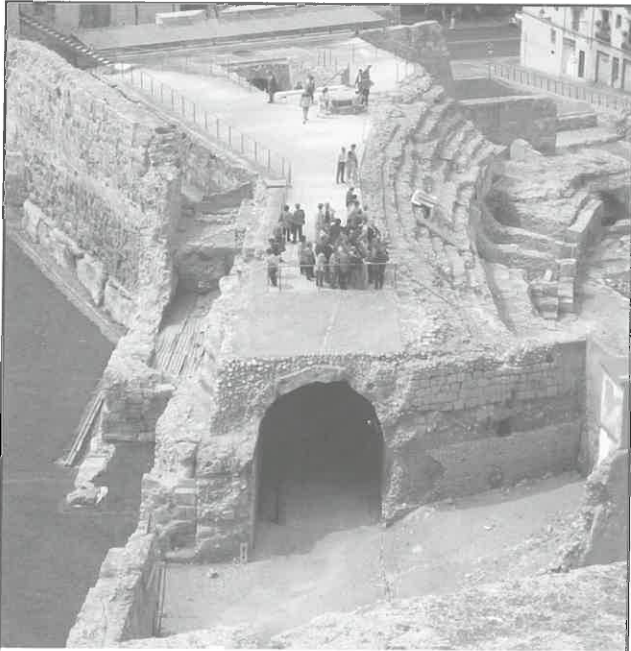
The Roman walls are from the II and III Century B.C. and surround the old part of the city, which was fortified when it was a military Roman place. Walking along the walls we find three towers: the tower of Cabildo, the tower of the archbishop, and the tower of Minerva. The tower of Minerva is the best example of Roman architecture. You can visit the walls coming from the archeological walk and, as a curiosity, you may find the letters of the Greek alphabet written on the walls and the reproduction of the statues of Cesar Augustus and the wolf Capitolinas.

The Roman walls are a famous monument in Tarragona and there is a Catalan song called 'Muralles de Tarragona'.

Winter timetable: From Tuesdays to Saturdays: 10:00-13:00 and Sundays 10:00-14:00.
Summer timetable: From Tuesdays to Saturdays: 9:00-21:00 and Sundays 10:00-14:00.

Table 3. Itinerary A. Old Town. 'The Roman Walls' in Tarragona, Spain by 4th E.S.O. students at I.E.S. 'Vidal i Barraquer' in Tarragona.

'The Amphitheater'

After walking along the Roman Walls, you can reach the amphitheater in the Milagro park from the seaside main walk. The amphitheater is from the second century B.C. and it has an elliptical form, with a central arena area which can hold 11,000 people. The type of entertainment shown in the Roman times was of two kinds: the gladiator fights and wild animal races. Condemned people were also eaten by the beasts. A small church was built here after the death of Saint Fructuoso.

Table 4. Itinerary A. Old Town in Tarragona, Spain. 'The amphitheater' by 4th E.S.O. students at I.E.S. 'Vidal i Barraquer' in Tarragona.

● ITINERARY B. Modern town

'Shopping in the Modern part of town'

The Rambla Nova walk is the main walk in Tarragona. It leads to the Mediterranean balcony and to the Imperial Tarraco square. The Rambla is the most important social

and commercial meeting point in the city, so in the Rambla and nearby we can find all these shops:

* 'WOMEN'S SECRET'
It is a shop for girls! You find all types and different colours of underwear. You can also buy your pyjamas or bikini.It is in Rambla Nova. Telephone: 977 230120.

* 'MOVITEL COMUNICACIONES'
In this shop you can buy your mobile telephone. Get there just in case you don't have one yet! It is in August street. Tel:977 225632.

* 'PARC CENTRAL'
It is a big mall where we find all kinds of shops. There are sports shops, clothes shops: 'ZARA', 'MASSIMO DUTTI'; underwear shops: 'INTIMISSIMI', or shops like 'BODY SHOP', 'WAIDAI', etc...It is in Vidal i Barraquer Av. Telephone: 977 238203.

* 'BATA'
In this shop you can find all type of shoes, from slippers to summer sandals. It is in Vidal i Barraquer Av. Telephone 977 218945.

* 'BENETTON'
This is a shop where you find clothes for young people. Clothes are very modern. You can buy coloured jeans, pullovers, T-shirts, shirts, jackets, etc. In Tarragona there are many Benetton shops: in Vidal i Barraquer Av., Tel: 977230297, in 15, Rius street and in August street.

There is also a Benetton shop with unisex clothes for children in Parc Central, Vidal i Barraquer Av.

* 'BLOCKBUSTER'
In this shop you can rent and buy films or videogames.It is in Prat de la Riba street, Tel: 977 227143.

* 'THE LOCAL MARKET'
Every Tuesday and Thursday there is a local market in the city, where you can see everyday clothes and all type of complements. It is in the surroundings of Corsini Square.

Table 5. Itinerary B in Tarragona, Spain. 'Shopping in the Modern part of town' by 4th E.S.O. students at I.E.S. 'Vidal i Barraquer'.

'The Mediterranean Balcony'

After walking in the Rambla walk and shopping for a while you can go to the Mediterranean Balcony and relax for a while!

From the Mediterranean Balcony you can see the Mare Nostrum 8m. away. It is a relaxing and a marvellous scene. The rail of the balcony is made of iron. The iron rail is the local symbol because when walking around the city people from Tarragona say the common expression: 'anar a tocar ferro' (go touch the iron).

Table 6. Itinerary B. Modern Tarragona. 'The Mediterranean Balcony' in Tarragona, Spain by 4th E.S.O. students at I.E.S. 'Vidal i Barraquer' in Tarragona.

• ITINERARY C.
Night tour in Tarragona

'Pubs near the sea'

Most pubs are located in the lowest part of town near the port. When you go out at night you can walk to these pubs from the city center and there is no need to take a bus. Young people meet here from 12:00 to 3:00 a.m. In this area there are many restaurants, mainly pizza and hamburger places.

Table 7. Itinerary C. Night tour in Tarragona. 'Pubs near the Sea' in Tarragona, Spain by 4th E.S.O. students at I.E.S. 'Vidal i Barraquer' in Tarragona.

In the creation process of these web pages, the students had fun not only visiting the town, taking pictures, and choosing their favourite places, but also writing about them in English for other European students. These activities have favoured autonomous learning (Saccone, 2001) as students were initiated in doing research about their own town. A student-centered methodology has been followed as all these itineraries are a clear example of learning and knowing about the world through the students' eyes (Hird, 2000). The writing of these itineraries has helped to counteract the artificiality of the classroom context through the incorporation of real elements such as the communicative use of the English language and the knowledge of a city. The building up of these tours has consequently promoted cross-curriculum learning. The project is still in process as more itineraries are being developed and more information is being loaded onto the web site.

5. CONCLUSIONS

Carrying out this project in a high school has been a very challenging activity for both students and teachers mainly because of the use of ICT. As the aim for the students was to create a web site for other foreign students to read, they felt the need to use the English language in order to be understood. This project has favoured communication in English among European students by means of technology (Dudeney, 2000). The content of the project was interesting enough for the students as they had to work on their own city. Students first found out more about their own environment and then they had the opportunity to learn about other European cities.

Summarizing, these are the main conclusions we have reached after working on this project:

* The students' reaction to the tasks on the itineraries has been extremely positive as they had to work about their hometown.

* The English language has been used in a communicative way as the students described their own environment to other European students and they saw the need to write the itineraries in English.

* Students improved their computer skills as all the content had to be included in a web site.

* It is a student-centered methodological project: students were free to write about the city places they wanted as they chose the ones they liked best or thought were more interesting for other European students to visit.

* Students have learnt about their cities. The first visits to all the main places were organized by the school: a guided visit to the port, cathedral, museums, etc.

* Students also learnt about other cities in Europe in English through the Web, by reading the itineraries of the European students about their own cities. This helped to create an atmosphere of mutual understanding and respect among different nationalities and countries.

As teachers we know that participating in Comenius projects is an additional activity and this means extra work for the already busy high school timetable, but, from our experience, it has been really rewarding to see the way students were motivated to write about their towns, find out more about them, and communicate in English.

This project has also been interesting for the teachers as there have been various meetings in these European countries: Italy, Romania and Spain, where the main aim was to agree on the ICT approach and on the presentation of itineraries. All this meant that the teachers also had to update their knowledge of ICTs!

We would like to encourage English Language high school teachers to participate in Comenius projects as students benefit from them enormously, not only improving their skills in English and updating their knowledge of ICT, but also widening their cultural horizons and sensibility.

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MARIA JUAN GARAU AND JOANA SALAZAR HOLD PHD DEGREES IN ENGLISH PHILOLOGY WITH LANGUAGE ACQUISITION BEING THEIR MAIN FIELD OF RESEARCH. THEY HAVE BOTH BEEN INVOLVED IN SECONDARY SCHOOL TEACHING FOR A NUMBER OF YEARS AND THEY ARE CURRENTLY TEACHING ENGLISH AT THE UNIVERSITY OF THE BALEARIC ISLANDS.

ASSESSMENT OF THE ELT CONVENTION 2003

This year we have celebrated the 14th APAC Convention under the motto DEVELOPING THE FIFTH SKILL. The title, as we explained in the programme, was actually copied from an expression that professor John McRae used repeatedly in his workshops in the 2002 Convention. Our aim was to make our speakers go beyond the traditional four skills approach and dare to give a name to this "fifth skill", call it emotional intelligence, self-awareness, classroom interaction, personal background...

Our guest speaker for the Opening session was the writer and translator Eduardo Mendoza, who talked about his "marriage" to English and his experience as a translator in New York. This is not our first attempt to bring outstanding people who are somehow related to English but are not working in the teaching field. And it probably will not be the last, as we got very positive feedback from attendees. (A summary of his talk will be published in our September magazine)

From previous experience, we decided to offer only one mini-course this year. We've seen year after year that our participants prefer "sampling" plenaries and workshops rather than laying their eggs in the mini-course basket and just sticking to one speaker, one theme, one room.... This

APAC ELT CONVENTION 2003

Professional Field

ELT CONVENTION 2003
515 ATTENDING
95 SPEAKERS
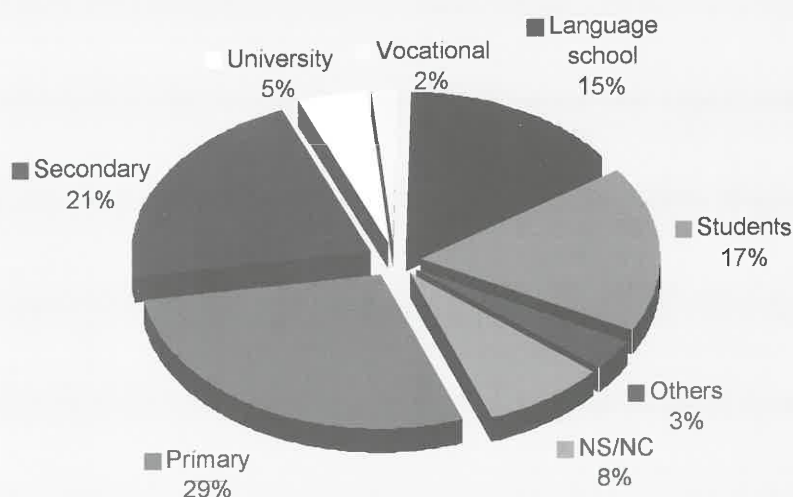
Primary	Secondary	University	Vocational	Language school	Students	Others	NS/NC	TOTAL
145	110	24	9	77	90	17	43	515

year's mini course was entirely devoted to IT and their classroom exploitation, as we are aware there is great demand for this particular topic . However, attendance, most probably because of the reasons above, is a bit erratic and in the long run we'll have to decide on a different formula.

As usual, our collaboration with the University of Barcelona was highly satisfactory, especially with the English Department, who have always given us a big helping hand. This year you could see there was a slight change in the scenario: the publishers "took over" the main Hall for 48 hours which made it a lot easier for us all to find our way through the latest on the market... and to find our way to the classrooms. And it made the APAC organising committee stand easier to spot as well.

The number of attendees changes slightly from year to year. There were almost 800 of us again including speakers, sponsors and publishers, assistants and collaborators, singers and theatre companies.

As you can see from the statistics grid, a big share of the audience belongs to primary and secondary teachers and language schools. The number of University teachers has slightly risen this edition and so has the number of students. Needless to say, it is always a challenge for the organising committee to be able to fulfill the expectations of this wide range of professionals and future professionals when choosing among the proposals that reach us in November. We are satisfied to see, year after year, that our choices are highly praised. We should remark here the quality of the proposals sent via call-for-papers which make us realize we are running an association of restless, open-minded, inquisitive, experienced professionals!

Among the plenaries and workshops best received were those by Peter Stockwell, Tessa Woodward, Vanessa Reilly, Imma Sanz, Joan Tomàs Pujolà, Gavin Dudeney, Jill and Charles Hadfield…. and the theatre companies Blue Mango and Clever Pants and singer/composer

Daniel Griffin, who brought some fresh air to thick working days.

Roundtables like APAC's and Richmond Pannel (on Professionalism and Miliculturality) were also highly praised by the audiences. We also received very positive feedback on the voice workshops, and are thinking of offering them again in the future. And last by not least, we were very happy to see that our participants – APAC members and not members – want to speak their mind in our yearly Roundtable.

By the time you read these lines, the forthcoming 2004 edition is being designed….we'll do our best to please you, and – if possible – surprise you!!! See you next year.
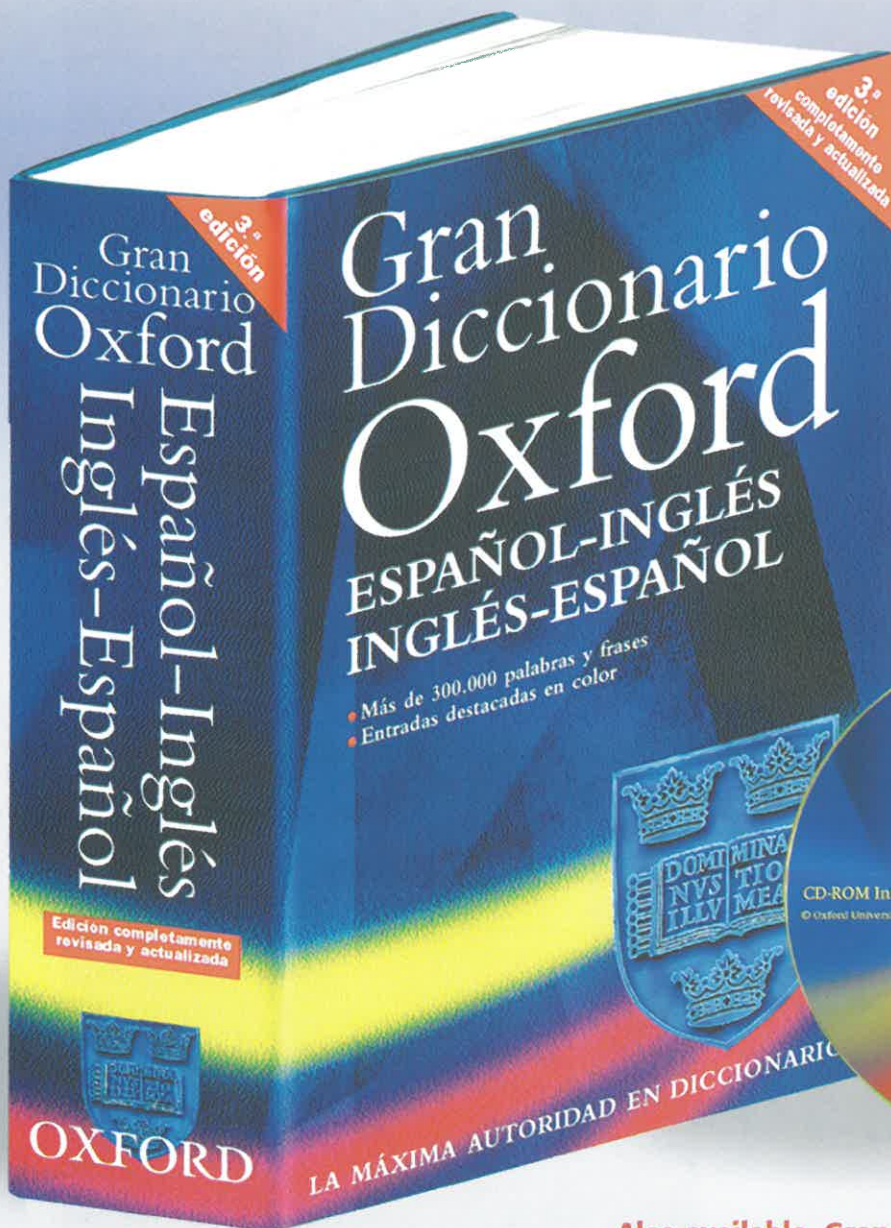
USING POETRY IN THE FL CLASSROOM*

THE AIM OF THE ARTICLE IS TO OFFER A VARIETY OF CLASSROOM ACTIVITIES FOCUSING ON SENSITIZING FL STUDENTS TO THE RICHNESS AND ORIGINALITY OF THE SECOND LANGUAGE, AS WELL AS ON DEVELOPING STUDENTS' OWN CREATIVE WRITING, STARTING FROM MORE CONTROLLED TASKS TO FREE PRACTICE.

by Ewa Piechurska

1. WARM-UP ACTIVITIES

These tasks can be used as warm-ups but also fillers or energizers.

•Divide the class into groups of 4-5 and distribute jumbled lines from some well-known English nursery rhymes. Each group has one rhyme. Set a time limit. The winner is the group to get their rhyme into the right order, stand up and recite it. For a group of 8, the following rhyme can be used:

The itsy bitsy spider
Went up the water spout;
Down came the rain,
And washed the spider out.
Out came the sun,
And dried up all the rain.
And the itsy bitsy spider
Went up the spout again.

The rhyme below can be used with a group of 4 or a dyad:

Little Boy Blue, come blow your horn,
The sheep's in the meadow, the cow's in the corn.
Where is the boy who looks after the sheep?
He's under the haystack, fast asleep.

For more rhymes, consult the www site:
http://www.enchantedlearning.com/rhymes/coloring/Threemice.shtml

• Distribute lines of a long poem, one line per student/pair, e.g., Stopping by woods on a snowy afternoon. The ss interact assembling themselves in a line at the top of the classroom, using the order of the poem to arrange themselves correctly.

Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without the farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's a sweep
Of easy wind and downy flake.

The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

                              Robert Frost

Certainly, the students' order of the lines may be different from that of Frost's.
Nevertheless, the only criterion you may take into consideration is logic. You may want to develop the activity by discussing with the students seasons of the year and their distinctive

features on the basis of the season portrayed in the above poem.

2.PRONUNCIATION AND RHYTHM AND RHYME POEMS

These activities are also controlled, yet their focus is mainly to practise pronunciation and rhythm.

• Put on the board about 30 words difficult for your ss to pronounce. In groups of 3-4, ss select any words they wish, combine them into short and simple poems, to which they must give a title, e.g.,

> sweater
> conspicuous
> acquaintance
> extinguish
> government
> August
> murderer
> Europe
> worthy
> development
> pleasure
> motorist
> refrigerator
> referee
> service
> severe
> refreshment
> substantial
> thief
> thermometer
> threw
> turkey
> unofficial
> citizen
> versus
> weight
> airfare
> binoculars
> bruise
> captain

The task can be used with students of all levels, which means that the difficulty of the task will largely depend on the selected words.

• Distribute a poem with the rhyming words omitted (e.g., Our queer language). Ss guess/ predict the missing words (they are underlined), while weaker students may get a list of rhyme words to choose from. Practice reading the poem.

> I think you already know
> Of tough and bough and cough and dough,
> Others may stumble, but not you
> On hiccough, thorough, tough and through.
> Well done! And now you wish, perhaps,
> To learn of less familiar traps?
> Beware of heard, a dreadful word
> That looks like beard and sounds like bird.
> And dead; it's said like bed, not bead –
> For goodness' sake don't call it deed!
> Watch out for meat and great and threat –
> They rhyme with suite and straight and debt.
> A moth is not a moth in mother
> Nor both in bother or in brother.
> And here is not a match for there.
> Nor dear and fear for bear and pear.
> And there is dose and rose and lose –
> Just look them up – and goose and choose,
> And cork and work and card and ward,
> And font and front and word and sword.
> And do and go thwart and cart –
> Come, come, I've hardly made a start!
> A dreadful language? Man alive,
> I'd mastered it when I was five!
>
> <div align="right">Author Unknown</div>

You may also apply the 'jigsaw puzzle' technique and distribute fragments of
the poem to several groups (4-5) and work simultaneously on the whole poem.
As soon as all groups finish, they read the whole poem.

• Try some tongue twisters testing pronunciation and speed. Students may read them individually or in pairs.

- *She sells sea shells on the sea shore and the sea shells that she sells are sea shells I'm sure.*
- *If a woodchuck could chuck wood, How much wood would a woodchuck chuck If a woodchuck could chuck wood?*
- *The thirty-three thieves thought that they thrilled the throne throughout Thursday.*
- *Six sick hicks nick six slick bricks with picks and sticks.*
- *There those thousand thinkers were thinking how did the other three thieves go through.*
- *2 Y's U R.*
  2 Y's U B.
  I C U R.
  2 Y's 4 me!
- *Through three cheese trees three free fleas flew.*

While these fleas flew, freezy breeze blew.
Freezy breeze made these three trees freeze.
Freezy trees made these trees' cheese freeze.
That's what made these three free fleas sneeze.

For a larger selection of tongue twisters, explore the WWW site:
http://www.uebersetzung.at/twister/en.htm

3. INTONATION POEMS

The tasks offer students a chance of practicing various intonation patterns in an interesting way.

• Try the backwards buildup technique for practicing the intonation pattern, falling first and rising in the last line, preparing for the story to develop, e.g.,

Shannon
From Shannon
A young lady from Shannon
Was a young lady from Shannon
There was a young lady from Shannon...

• Practise reading a limerick to end with a natural final intonation contour.

There was a Young Lady of Norway,
Ho casually sat in a doorway;
   When the door squeezed her flat,
   She exclaimed, 'What of that?'
This courageous Young Lady f Norway.
                    Edward Lear

There was an Old Man of Moldavia,
Who had the most curious behaviour;
   For while he was able,
   He slept on a table
That funny old man of Moldavia.
                    Edward Lear

4. SOUND EFFECTS

Onomatopoeic sounds or extralinguistic features of the foreign language seem to be one of the most avoided topics in L2 learning. Hence it seems worthwhile to introduce elements of language that appear to be of a cross-cultural nature.

• In groups, ss get copies of a poem with a large number of words describing sounds (e.g., The Sound Collector). They decide what sounds to use to accompany the lines of the poem. They rehearse together.

A stranger called this morning
Dressed all in black
Put every sound into a bag
And carried them away.

The whistling of a kettle
The turning of the lock
The purring of the kitten
The ticking of the clock

The popping of the toaster
The crunching of the flakes
When you spread the marmalade
The scraping noise it makes

The hissing of the frying pan
The ticking of the grill
The bubbling of the bathtub
As it starts to fill

The drumming of the raindrops
On the window pane
When you do the washing up
The gurgle of the drain

The crying of the baby
The squeaking of the chair
The swishing of the curtain
The creaking of the stair

A stranger called this morning
He didn't leave his name
Left us only silence
Life will never be the same.
                    Author Unknown

Such poems are not easy to find, but, again, nursery rhymes turn out to be a valuable resource.

Five little speckled frogs,
Sitting on a hollow log,
Eating some most delicious bugs,
Yum, Yum.
One frog jumped in the pool,
Where it was nice and cool,
Now there are four speckled frogs,
Glub, glub.

5. WRITING POETRY

The techniques presented below require students to use their own creative writing abilities; yet, within certain boundaries, which makes the writing process more friendly and entertaining.

• LIMERICKS

You read a limerick with your students. Then you analyse its rhyming scheme (a-a-b-b-a). Ss think of place names (towns and cities) and find at least 3 words rhyming with each, e.g., Rome – dome – home – foam and stay – hay – way – day. Then they compose their own poems.

• JOBS

Read The Frogologist with your students. Analyse the poem answering the following questions: What skills does the job involve? Do they have to work inside or outside? Alone or with people/animals? Do they wear a uniform? Do they use tools/machines/computers?

> *I want to be a frogologist*
> *And study the lives of frogs,*
> *I want to know their habitat*
> *And crawl about in bogs,*
> *I want to learn to croak and jump*
> *And catch flies with my tongue*
> *And will they please excuse me 'cause*
> *Frogologists start quite young.*
> Brian Patten

Ask your ss to find an unconventional job they would like to do. Focusing on the above questions, let them write a similar poem along these lines:

> *I want to be a _____*
> *And study the _____,*
> *I want to know their habitat*
> *And _____,*
> *I want to learn to _____*
> *And _____*
> *And will they please excuse me 'cause*
> *_____ start quite young.*

• ORIGINS

Students write individually about their origins, childhood memories and parents, following the teacher's guidelines. Each stanza starts from I'm from... with a changing context.

> *I'm from (describe your parents)*
> *I'm from (describe the place where you were raised)*
> *I'm from (describe your home)*
> *I'm from (describe the food)*
> *I'm from (describe your childhood friends)*
> *I'm from (describe your first learnt things)*
> *And here I am.*

This is a very private poem and students may not want to share it with the rest of the class. Yet the process of writing it will give them a unique pleasure and a feeling of control over language.

I strongly believe that each language has got its own 'feel' and knowing the language means that its learners cannot limit their study to the investigation of its systems and subsystems. There is far more each language can offer, especially when viewed from the cultural perspective. In such case, poetry as concise and imaginative, can become a valuable tool for language exploration.

I hope that the tasks presented above will enable your students to learn English in an atmosphere of fun and genuine interest in another culture and thinking.

MA IN BRITISH LITERATURE. PHD IN APPLIED LINGUISTICS. SHE TEACHES ELT METHODOLOGY AND LANGUAGE ACQUISITION AT OPOLE UNIVERSITY AND TTC ,POLAND

TESSA WOODWARD

interviewed by Ana Aguilar

Ana Aguilar. Your book *Planning Lessons and Courses* tries to answer the real life questions teachers ask themselves, such as What can go into a lesson, How do people learn?...and tries to encourage teachers to reflect on their practice. Do you think that TT courses encourage reflection or just transmit a series of recipes?

Tessa Woodward: It would probably depend on the trainer. An old fashioned expression, I think it came from China:
If you give people a fish, you feed him for one occasion. If you teach them how to fish, you feed them for life.
That is, if you give a teacher a nice idea that they can use in a class and they like it, it is great. But you only help him with one class; it's only an activity. But if you teach a teacher how to teach, how to make recipes, he becomes free of you as a trainer and more self sufficient. Giving recipes would create dependence on the trainer. If a teacher comes to a course because he is faltering at the moment, teaching large, difficult classes, he's in a particular quest for help; he'll be looking for solutions. But they also know that they have been living with this situation for a long time and that there are not easy answers.

You cannot say: OK, do this and it would be fixed. They are not stupid. They have been living with the situation long enough to know that's not possible.
Teachers have really two kinds of appetite: one for things you can put in your shopping basket, you can go home and use immediately, and why not? It's like ready made meals. When you are in a hurry, you come home and you sometimes need to have a ready made meal. But there is a twin appetite in most teachers. A long time hunger, which comes from the need to know the principles behind the recipes.

Ana Aguilar: Do you not think that what teachers really would like is to have a different situation?

Tessa Woodward: They are facing a reality which is tough, and anybody in a tough job wishes for an easier one. I am lucky. I teach a privileged age group because I teach adults who have chosen to come on the course. But your situation in compulsory education might be different. Regarding those situations, we know there are some things that help: if the whole school, all the teachers, all the administrators,

everybody gets involved in the consistent application of similar principles that helps to reinforce good teaching.

Ana Aguilar: Mixed ability groups frighten most teachers but you find many attractions to teaching heterogeneous groups. Have you ever encountered cases of such extreme diversity as in some of our Catalan classrooms nowadays, particularly at secondary level, where sometimes 14 year olds can hardly read and write in their mother tongue? Do you think they should be excluded from the foreign language classroom?

Tessa Woodward: It is question for the local politician to answer. I do not know enough about the situation here. But I can give you some positive reasons for acquiring a foreign language: a whole different person opens up. One is exposed to something brand new.

Ana Aguilar: Most textbooks just tell you how to present or practise the language, they do not tell you how to deal with a difficult group, how to organize the class or how to encourage a reluctant learner.

Tessa Woodward: They have a little bit of management. They tell you to put the students in pairs or whether the activity is meant as a whole class discussion. They have symbols for tape recordings to be used. So there are some clues for variation. I suppose it is like a tool to be used by an expert, like a spanner in a shop. You do not have a manual of instructions telling you in which situations they have to be used. They take for granted the teacher has a sound training in classroom management.

Ana Aguilar: You mention in your book how one can succeed in a mixed ability group without having to diversify the material.

Tessa Woodward: That is something that Penny Urr taught me. Every student should have a chance to succeed at any task, even if it is at different levels. One student, looking at a picture might just say: The sky is blue, and that represents a success for him, while others might go into much more elaborated utterances. The good thing about this is that you do not need to prepare different materials. You just have to learn a few tricks. The kind of questions you have to ask, and which student you have answering first, so they have a chance to shine with more simple language. But then, challenge your more advanced students to come up with more and more complex utterances.

Ana Aguilar: It might be better to ask the high flyers first to set an example.

Tessa Woodward: There would be many ways of doing it. I am sure there would be advantages to that. The only problem is that then you have the high flyers bored as they feel they have done the work, and the low flyers daunted because they can't do as well.

Ana Aguilar: The example you give to illustrate this principle of the success orientated classroom, is a dictation where the advanced students write in on a blank sheet while the slow students do it as a fill in blanks exercise, with fewer and fewer blanks as the level of the students decreases.

Tessa Woodward: That is not original. I got that from a training course in the 80's. It is a case of being given a recipe that I used again and again, and only thought about it later. For it is only when I talked to Penny Urr that she gave me the principle.

Ana Aguilar: I am glad to see that you question such long held dogmas as the banning of the mother tongue from the foreign language classroom. Do you not agree that it can be of great help when learners and teacher share a common language?

Tessa Woodward: Enormous help. This dogma might have come from the native speakers. In Jennifer Johnson's terms: The monolingual English speaker teaching EFL. He does not know any other language so it is not possible for him to employ translation strategies. He is going to feel very insecure if there is more than one language in the room. But bilingual teachers do not have a security problem as they can understand what is happening in both languages. If one looks into sliding from one language to the other, it is a very natural process. People who have several languages do a lot of code switching, when they are having natural conversations. I heard it a lot in Switzerland. We had meetings where people go along in their

language until they hit a word that they could not take. So they hop into another language to look for a better word and stay in that language for a while until they hit another phrase they prefer in another language. They go backwards and forwards. It is very natural way of working. The only thing we have to worry about is that for learning a language we need plenty of exposure. When there is virtually no exposure, then we have got a problem.

Ana Aguilar: Certainly, but the input should be comprehensible. I am thinking of the mother tongue as a means to reduce the affective filter. Learners not understanding become terribly tense.

Tessa Woodward: There is nice technique I learned from Mario Rinvolucri which, I think he calls "Switch stores", where you tell your class you'll be working in two languages, so they should not get stressed as they would get it in the mother tongue. You begin telling a story and an advanced learner acts as a simultaneous translator. That provides exposure but with the
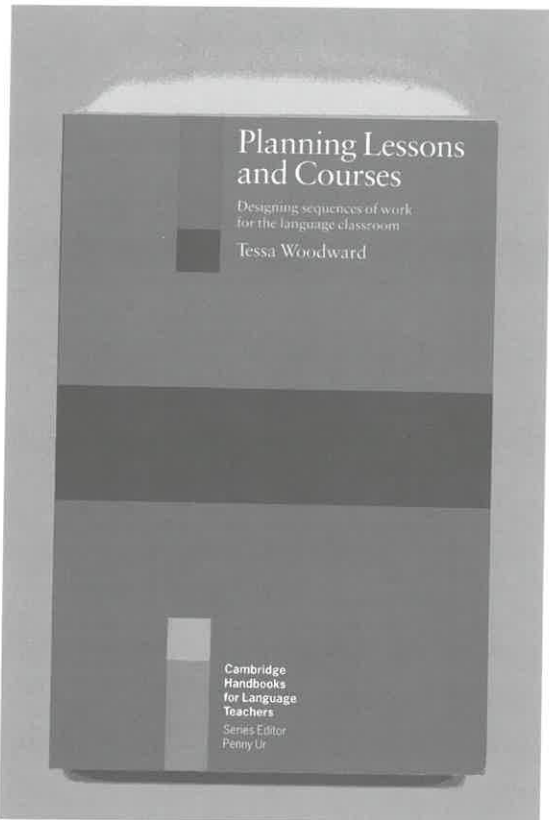
cushion of the mother tongue to reduce stress. The amount of mother tongue gets gradually reduced as learners become more confident.

Ana Aguilar: Do you not think that some teachers dedicate too much time to testing and not enough to encouraging learning.

Tessa Woodward: There is pressure from the students sometimes. I am thinking particularly of some classes who have to pass exams and are really intolerant and want the teacher to give plenty of practice tests.

Ana Aguilar: Is that promoting learning?

Tessa Woodward: It is promoting learning of one kind, that's knowledge of the exam strategies. But there are a million other things a student needs to learn, so it is unbalanced.

Ana Aguilar: Anything you want to add?

Tessa Woodward: Thank you very much for APAC inviting me. I have had a very warm reception in Barcelona.

Ms. Woodward is at present teacher and teacher trainer at Hilderstone College, in Broadstairs, UK. Editor of the Teacher Trainer Journal Freelance writer and TTT.
During her career she has travelled extensively due to the British Council International Seminars and summer schools.
She has published recently *Planning lessons and courses*. Other tittles are: *Ways of training, Models and Metaphors in language Teacher Training or The loop output*.
She has also published many articles in different ELT periodicals.
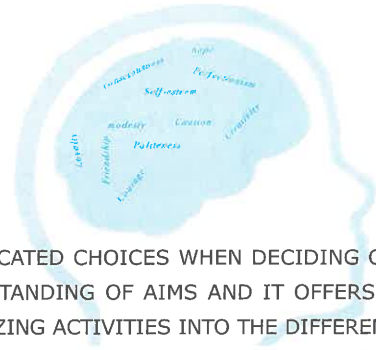
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MULTIPLE INTELLIGENCES IN THE ELT CLASSROOM

KNOWLEDGE OF MI THEORY HELPS TEACHERS TO MAKE MORE EDUCATED CHOICES WHEN DECIDING ON ACTIVITIES TO USE IN THEIR CLASSROOM WITH A DEEPER UNDERSTANDING OF AIMS AND IT OFFERS A NEW CRITERIA ON WHICH TO BASE LESSON PLANNING. BY CATEGORIZING ACTIVITIES INTO THE DIFFERENT MI AREAS, AND BY KNOWING ABOUT STUDENTS' LEARNING STYLES, TEACHERS ARE ABLE TO GIVE MORE INTERESTING, VARIED AND ENJOYABLE LESSONS WHICH CATER FOR STUDENTS' LEARNING NEEDS, THEREBY INCREASING MOTIVATION. IN ADDITION, MAKING STUDENTS AWARE OF THEIR OWN LEARNING STYLES HELPS THEM IN THEIR LEARNING AND IN THEIR OWN SELF-STUDY.
I FEEL THAT INCORPORATING MI THEORY IN THE ELT CLASSROOM IS INVALUABLE FOR BOTH STUDENTS AND FOR THEIR TEACHER.

By Mary Latham

SUMARY OF TALK
1. WHAT IS 'INTELLIGENCE'?
2. MULTIPLE INTELLIGENCE (MI) THEORY
3. NEURO-LINGUISTIC PROGRAMMING (NLP)-BRIEF SUMMARY
4. PRACTICAL IDEAS TO USE IN THE ELT CLASSROOM

1. What is INTELLIGENCE?

Discussion.

Oxford dictionary: "… the ability to learn, understand and think in a logical way about things; the ability to do this well."

Proponents of Multiple intelligence theory would find this definition very limiting. Why?

2. Multiple Intelligence Theory

Multiple Intelligence theory was born out a discontent of the more traditional ways of perceiving and testing Intelligence.

Traditionally, people tended to believe that intelligence was best perceived as a single, general capacity for conceptualization and problem solving. The famous IQ test, which has been used worldwide as a test of 'general' intelligence, focuses mainly on linguistic and logical-mathematical intelligences. It is therefore very limiting.

Howard Gardner, a developmental and educational psychologist at Harvard University, while doing a project on 'human potential', came up with his theory of Multiple Intelligence in 1983. Gardner's work originates in 'Neuro Linguistic Programming (NLP), which explores the way that people take in information and therefore their learning styles.

Gardner believes that everyone is born with 7 intelligences. People will be stronger in some intelligences and weaker in others, but intelligences can be stimulated and strengthened.

MI theory has become important in all areas of teaching, with the realization that teaching can be more successful if teachers know their students' MI profiles in order to include different activity types which cater for and build on the different intelligences and in order to evaluate success on the bases of MI theory. It is equally important for students to be aware of their own MI profile in order to find the best methods of learning and recording information.

Howard Gardner's view: "I argue that there is persuasive evidence for the existence of several relatively autonomous human intellectual competences,… ." (which he then refers to as ' human intelligences)(Gardner, Howard in 'Frames of Mind', 1993 p.8). "An intelligence is the ability to solve problems, or to create products, that are valued within one or more cultural settings." (p.xiv)

MI theory's definition of INTELLIGENCE allows for a much wider perception of what intelligence

MULTIPLE INTELLIGENCES...

is and who is intelligent. The idea of the 'cultural setting' is important because different cultures have different needs and different perspectives about intelligence. Different social roles have been prized by cultures during various eras- for example hunters, fishermen, farmers, religious and political leaders, poets, parents, and scientists. All of these demonstrate different types of intelligence. Any definition of intelligence should therefore be flexible and adaptable both in time and to different geographical areas.

Gardner exemplifies his theory by naming 7 well know figures "...who early in this century were instrumental in formulating modern consciousness in the West"."(p.xxii).

- Sigmund Freud
- Albert Einstein
- Igor Stravinsky
- Pablo Picasso
- Mahatma Gandhi
- T.S. Eliot
- Martha Graham

Can you imagine what kind of 'intelligence' each of these people represent?
So what are the seven intelligences?

Logical-mathematical
The capacity to recognize logical or mathematical problems & the ability to reason

Linguistic
Sensitivity to sounds, rhythms and meanings of words & the ability to express oneself well

Spatial
The ability to perceive the visual world- this is related to vision in a 3-dimentional sense and the ability to think in pictures

Musical
The ability to perceive, appreciate and produce rhythm, pitch and forms of musical expression

Intrapersonal
Self-knowledge and understanding of our own feelings & the ability to reflect on experiences

Interpersonal
Sensitivity to the moods and feelings of others & the ability to work with other people

Bodily-kinesthetic
The control of body movements and the ability to express oneself physically

How do we find out what our own and our students' preferred learning styles are? There are various different questionnaires we can use. The following is just one of many available and has been adapted from *English Language Teaching Professional* website.

QUESTIONNAIRE

How do you learn best?
√ =Yes X=No
1. Do you like jokes that depend on logic?
2. Do you do a sport regularly?
3. Do you prefer to have music on rather than silence?
4. Do you like dancing?
5. Are you happy spending a day at home or in town by yourself?
6. Do you take the lead when you're with your friends?
7. Do you usually make a decision only after discussing it with a friends?
8. Do you belong to a club or social group?
9. Do you enjoy playing chess, drafts or other strategy games?
10. Would you prefer to receive a letter rather than a telephone call?
11. Do your best ideas come to you when you're alone?
12. Do you keep a personal diary or journal?
13. Do you like jokes that depend on word play?
14. Do you remember your dreams and like to analyse them?
15. Do you have more than three close friends?
16. Do you like doing mental arithmetic?
17. Have you read a book for pleasure recently?
18. Do you like using maps?
19. Were English and history easier for you at school than maths and science?
20. On holiday, do you prefer climbing a mountain to lying on a beach?
21. Do you often sing or whistle to yourself?
22. Do you enjoy making things with your hands?
23. Do you doodle?
24. Is it important to you that the colours of your clothes match well?
25. Can you easily remember the tunes and lyrics of new songs you like?
26. Would you prefer to visit an art gallery to a science museum?
27. Do you like to understand how things work?
28. Do you or would you like to play a musical instrument?

Key to questionnaire

"yes" answers	Intelligence
1, 9, 16, 27	Logical-mathematical
10, 13, 17, 19	Linguistic
18, 23, 24, 26	Spatial
3, 21, 25, 28	Musical
5, 11, 12, 14	Intrapersonal
6, 7, 8, 15	Interpersonal
2, 4, 20, 22	kinesthetic

•Which are your strongest intelligences?
•What are your top 5 classroom activities? Do they match the results of the questionnaire?

3. Neuro Linguisitc Programming (NLP)

Back to the basis of MI, namely NLP, which will further our understanding of the relevance of all this for us as teachers and for our students. What is NLP?

Why are some people successful and others not? This was the question that interested Richard Bandler, a mathematician, and John Grinder, a linguist, in the 1970's. They had noticed how some psychotherapists were achieving great success with their clients while others weren't doing so well. NLP describes the dynamic between the mind and language and how their interplay 'programmes' our behaviour.

They came up with a set of guiding principles, attitudes and techniques that enable us to change or eliminate negative behaviour patterns in order to make them more positive. The name provides a clear description of its principal components:

Neuro
to do with the nervous system and the way in which we externally experience and internally represent the world

Linguistic
to do with how the language we use influences our internal communication with ourselves as well as our external communication with other people; it is also to do with how language both reflects and shapes experience, and how we can use words to change experience

Programming
to do with our ability to change unhelpful habits and limiting beliefs and replace them with more effective behaviour and supportive beliefs (like programming or reprogramming a computer)

The central ideas of NLP have relevance far beyond psychotherapy and are now being used widely in many fields involving communication, including teaching. They can help us to teach more successfully by being generally more positive in the classroom, using more positive language i.e. not using negative words and being supportive i.e. generally re-programming ourselves to be positive. Just to give an example: The words we use have tremendous influence on our response to them. If we call something a problem, then we are set to deal with something negative and we respond accordingly. If instead we call it a challenge, our response is very different. NLP consciously renames or re-labels things in order to alter our perception of them. We can give otherwise negative things a positive connotation, thereby giving us more choice of how to respond- a process known as 'reframing'. How could we reframe the words and phrases to make them more positive?: mistake, difficult,

I can't, Don't speak Spanish.

It's useful to bear in mind the principals of NLP, both in our professional lives and in our private lives.
(Source: Jane Revell's British council course on NLP, 2002)

Another useful idea that comes from NLP is the theory of how we learn and how we take in information. It identifies 5 sensory ways that we process information:

VAKOG
V- visual
A-Auditory
K- Kinesthetic
O- Olfactory
G- Gustatory

Activity: Close your eyes for a moment. Think, for a moment, of a 'CIRCUS'. Which of the 5 senses were stimulated? Perhaps it was:
- Visually- by seeing images of a circus, elephants or trapeze artists.
- Auditory- by hearing the circus music
- Kinesthetic- by feeling excited
- Olfactory or gustatory- by smelling or tasting the popcorn or candyfloss.

Of course, "It is possible to access the meaning of a word in any one, or any combination, of the five sensory channels." (Berman, Michael 2002, p.1)

Which of the following jokes do you find funny? Which jokes use which sense?

How can you tell if there's an elephant under your bed?
Your nose is touching the Ceiling

"Doctor, Doctor, I keep thinking I'm a set of curtains!"
"Pull yourself together m___!"

What do you call a boomerang that doesn't come back?
A stick!

How could the vampire's mum tell he had been smoking?
Because of his coffin!

Why do birds fly south?
Because it's too far to walk

In a busy hotel, the receptionist shouts out "Call for Mr.Grobenmeisterhimberg-mannsturnburnbagerant."
A man comes to the desk and asks "What initial is that?"

Answers:
Birds and Elephant= Kinesthetic
Initials and vampire's mum= Auditory
Boomerang and curtain= Visual
(Taken from: The Alps Approach Resource)

Answers:
Birds and Elephant= Kinesthetic
Initials and vampire's mum= Auditory
Boomerang and curtain= Visual
(Taken from: The Alps Approach Resource Book 'Accelerated Learning in Primary Schools')

Therefore, our students may have a preferred learning style and we might have a preferred teaching style but we need to teach in a way that touches all the styles in order to reach everyone. We need to stimulate our weaker senses and those of our students in order to enhance our and their ability to take in information thereby becoming better learners and teachers.

Whichever teaching model we follow, be it PPP(present-practice-production), ARC-(authentic practice-restricted practice-clarification), TTT(test-teach-test) or the Lexical approach, " Unless we cater for the learning styles of the students we teach, none of these models will succeed in reaching everyone in the group." (Michael Berman 2002 p.1).

Getting back to MI theory.
Having introduced MI theory to our students and found out what their preferred learning styles are, we can now use this information to help us when we're planning our lessons to help us make sure that we're using a variety of activities which will cater for the different learning styles of all our students. A good suggestion is when planning your classes always make a note of the MI focus and then keep a log of the intelligences you've covered in order to keep your lessons varied.

Logical/ mathematical	Linguistic	Spatial	Bodily-kinesthetic	Musical	Interpersonal	Intrapersonal

4. Practical ideas.

What types of activities appeal to the different learning styles?
Activities to develop the seven intelligences

● **Linguistic Intelligence:**
-group discussions
-reading
-completing worksheets
-wordbuilding games
-giving presentations
-storytelling
-listening to lectures

● **Logical-mathematical Intelligence:**
-logic puzzles
-problem solving
-matching
-guided discovery
-ordering activities

● **Spatial Intelligence:**
-charts
-diagrams
-mind maps
-videos
-visualisations

● **Bodily-Kinesthetic Intelligence:**
-dancing
-relaxation exercises
-re-pairing/re-grouping
-craftwork
-role play
-find someone who...

● **Musical Intelligence:**
-songs & raps
-background music
-jazz chants
-phonology work

● **Interpersonal Intelligence:**
-groupwork

MULTIPLE INTELLIGENCES...

-pairwork
-brainstorming
-peer teaching
-surveys
-information gap

• **Intrapersonal Intelligence:**
-project work
-self-study
-learner diaries
-personal goal setting
-reflective learning
-questionnaires
(adapted from Michael Berman p.4)

And finally- an activity. This is an activity that I first saw when I was on a British Council young learners training course in Milan last year and have since seen versions of in different ELT publications. It is an exploitation of a video/story and is aimed at young learners but could easily be adapted for all ages of learner and for all types of materials.

Little Red Riding Hood
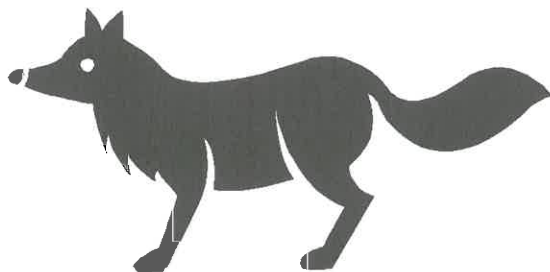
Choose the activity you like best:

a) Draw some pictures to illustrate the story. Draw one for the beginning, two for the middle and one for the end.
b) Choose a part of the story that you really enjoyed. Mime the actions to show what happened in that part.
c) Make a list of the characters in the story. Think of a percussion instrument for each one. Invent a short rhythm to represent each character.
d) How many words can you remember from the story? Imagine you are a reporter. Write a short article for your newspaper.
e) Imagine you are Little Red Riding Hood. You return home to your mum. Confess what happened to you in the wood.
f) Which character do you identify with most? Write the character's diary entry for the day.
g) Make a flow chart of the story. Start at the beginning and show the different steps of the story.

Round-up: During this talk, I attempted to reach all the different intelligences with varied presentations and activities.

Background music=musical
Discussions of definitions = interpersonal & linguistic
Questionnaires= intrapersonal & interpersonal
Vakog= intrapersonal & spatial
Matching= logical-mathematic & kinesthetic
Categorizing= logical mathematical
Video= spatial
Final activity= all + bodily kinesthetic (re-grouping)

Food for thought
In the average classroom:

29% of students are visual
34% of students are auditory
37% of students are Kinesthetic
and
20% like working alone
20% like working in a team
60% like both
(Milan referring to 5-10 year olds)

"If the child is not learning the way you are teaching- you've got to teach the way the child learns." RITA DUNN

I AM A TEACHER AT THE BRITISH COUNCIL IN MADRID. I HAVE BEEN TEACHING ADULTS AND YOUNG LEARNERS FOR 8 YEARS BOTH IN THE U.K. AND IN SPAIN. AS PART OF MY DIPLOMA I DID A PROJECT ON MULTIPLE INTELLIGENCE THEORY WHICH TOOK THE FORM OF A TEACHING JOURNAL, HENCE MY INTEREST IN THIS SUBJECT. (MARY.LATHAM@BRITISHCOUNCIL.ES)

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.

APAC - Premi
John McDowell 2002

El jurat reunit per valorar els treballs presentats a les diferents modalitats del premi Apac vol agrair a tots els participants el seu interès i esforç. Malauradament no es poden premiar tots els projectes presentats ja que el nombre de premis és limitat, i no voldriem que el no haver aconseguit un reconeixement es convertís en motiu de desencís. Desitjem animar a tots a continuar participant, i a tot el professorat a encoratjar als seus alumnes a enviar els seus treballs a la propera edició del premi Apac – John McDowell 2003. Sense l'entusiasme del professionals de l'ensenyament aquest premi no tindria raó d'ésser.

- MODALITAT A.
PROPOSTES D'ACTIVITAT D'AULA

- **Premi:** Consisteix en curs de dues setmanes al Regne Unit patrocinat pel British   Council. Correspon al treball ***Australia: More than koalas and kangaroos***, un crèdit variable de 4rt d'ESO, presentat per **Maria Gomis**, del Col.legi Sant Ignasi de Sarrià.

- **Accèssit:** Consisteix en un lot de llibres especialitzats subministrat per **l'editorial Cambridge i dos diccionaris d'editorial Collins**. Es concedeix al treball ***Harry Potter Project***, presentat per la **Núria Balaguer** i la **Cyinthia del Jesús**, alumnes del CAP de la professora M. Bernaus.

-MODALITAT B.
TREBALLS DE RECERCA

- **Modalitat B1:** Deserta
- **Modalitat B2: Treballs de recerca presentats per alumnes de Batxillerat:**
S'acumula el premi de la modalitat B1 i per tant es concedeixen dos premis:

- **Premi:** Consisteix en un lot de llibres suministrat per **Burlington Books** i un diccionari de **l'editorial McMillan**. Es concedeix al treball

de recerca ***A little gest of Robin Hood and his men***, presentat per la **Marta Pérez i Rebugent**, alumna de 2n de Batxillerat de l'IES Cassà de la Selva.

- **Premi:** Consisteix en un lot de llibres suministrat per **Burlington Books** i un diccionari de **l'editorial McMillan**. Es concedeix al treball

de recerca *Celebrations in Catalonia and the United Kingdom*, presentat per la **Erica**

Calomarde Dolado, alumna de 2n de Batxillerat de l'IES L'Alzina de Barcelona.

- MODALITAT C. TREBALLS PRESENTATS PELS ALUMNES.

Es concedeixen dos premis i un accèssit.

- **Premi:** Consisteix en un lot de llibres suministrat per **l'editorial Oxford** i un altre de **l'editorial Heinemann**. Es concedeix al treball *Scrapbook* presentat pels alumnes de 3r d'ESO de l'IES Castelló d'Empúries amb la seva professora **Lourdes Roviras**.

- **Premi:** Consisteix en un lot de llibres suministrat per **l'editorial Heinemann** i un altre de **l'editorial Oxford**. Es concedeix al treball

At the Restaurant, diferents sketches recollits en video i preparats pels alumnes de 4rt de primària del Col.legi Sant Josep de Navàs, amb la seva professora **Fina Vendrell**.

- **Accèssit:** Consisteix en un lot de llibres suministrat per **l'editorial Oxford** i un altre de **l'editorial Heinemann**. Es concedeix al treball en CD-ROM *Natural Parks*, presentat pels alumnes de 6è del Centre Educatiu Les Alzines de Girona, amb les seves professores **Muriel Bayne, Rosa Mª Hors, Mª Mar Martínez i Maria Vidal**.

També voldríem fer menció al treball *Project Asia Japan*, presentat per **Blanca Biosca** i **Evelyn Morente**.

Un cop més reiterar l'agraïment a tots els participants i la felicitació de l'Apac per tots els guanyadors.

MULTICULTURAL PAVILION

Resources and Dialogues for Equity in Education

NOWADAYS MULTICULTURALITY IS AN INHERENT FEATURE IN EVERY CLASSROOM AND ALL EDUCATORS SHOULD REFLECT ON THEIR OWN APPROACH TO THE NEW SITUATION. ON THIS WEBSITE BY PAUL GORSKY YOU CAN FIND ALL KIND OF RESOURCES AND MATERIALS RELATED TO THE CHALLENGES OF MULTICULTURAL EDUCATION. MANY OF THE RESOURCES THAT HE OFFERS ARE PART OF HIS OWN RESEARCH IN THE FIELD AND THERE ARE ALSO PRINT-OUTS AND ACTIVITIES THAT YOU CAN USE IN YOUR CLASSES. YOU CAN ALSO FIND SONGS AND ACTIVITIES DEALING NOT ONLY WITH RACE AND ETHNICITY BUT ALSO WITH GENDER, SEXUAL ORIENTATION AND OTHER SOCIAL ISSUES. HERE WE HAVE REPRODUCED THREE OF THE DOCUMENTS THAT CAN BE FOUND ON THE SITE, BUT YOU CAN EXPLORE MANY OTHER INTERESTING SECTIONS AT HTTP://WWW.EDCHANGE.ORG/MULTICULTURAL/

by Paul Gorski (2000)

Multicultural Pavilion Features

Teacher's Corner
resources for teaching and learning

Education Research Room
original essays and articles

Awareness Activities
engaging intercultural activities

Teacher Action Research
TAR model for education equity

Community Forums
join Internet-based dialogue forums

Quips and Quotations
index of informative, inspirational ideas

Join the Listserv
500+ educators in email dialogue

Multicultural Paths
vetted index of related Web sites

Working Definition
of multicultural education

Digital Divide & EdTech
multicultural education and the Internet

Lists, Tools, & Fact Sheets
FREE printable/downloadable resources

Online Awareness Quiz
how much do YOU know?

Voices/ Poetry E-Journal
read or contribute original poetry

Multicultural Song Index
index of songs for initiating dialogue

Film Reviews
documentary films with multicultural themes

Multicultural E-Rolodex
progressive education organizations

1. A WORKING DEFINITION OF MULTICULTURAL EDUCATION.

Because "Multicultural Education" has come to have many different meanings and conceptualizations as it evolves, I feel it is important to provide insight into a number of different definitions, goals, assumptions and principles of multicultural education as described by various people in the field.

Multicultural education is a progressive approach for transforming education that holistically critiques and addresses current shortcomings,

failings, and discriminatory practices in education. It is grounded in ideals of social justice, education equity, and a dedication to facilitating educational experiences in which all students reach their full potential as learners and as socially aware and active beings, locally, nationally, and globally. Multicultural education acknowledges that schools are essential to laying the foundation for the transformation of society and the elimination of oppression and injustice. The underlying goal of multicultural education is to affect social change. The pathway towards this goal incorporates three strands of transformation:

1. The transformation of self.
2. The transformation of schools and schooling.
3. The transformation of society.

Assumptions

Following Banks' (Banks, 1988, p.43) notion of multiple identities...

Every child comes to school with an ethnic identity whether these identifications are conscious or unconscious. This identification must be recognized and respected by the teacher. It must be the basis for the learning activities in the classroom. The point here is to acknowledge differences rather than ignore them. It is equally critical that the children recognize and appreciate their own ethnicity and learn to appreciate those of the other children in the class. This recognition of individual ethnic identities is the beginning point, it is a connector of both the teacher to the student and the students to each other. It is the basic building block in the learning process which requires knowing where the child is relative to him/herself and the content to be addressed. This ethnic identification is a continual point of focus throughout the education process and is the basis for developing the next level of identification which is a national identification. The national identity of the individual requires his/her understanding and commitment to the democratic ideals such as human dignity, justice and equality. Here the focus is on becoming effective members of a democratic society. An individual's strong national identification is essential to his/her development of a global identity.

As our society becomes more and more dependent on other societies, it is critical that the schools address the problems of the world as a whole. The development of the global identification provides the students with the opportunity to see how as a nation we fit into the world society. It allows students to better understand that the actions of a nation must not only be viewed in terms of the implications for that nation but what are the effects on the whole world. Children who have developed both a strong ethnic and national identity should have the perspective to also develop a global identification which should in turn make them better citizens of the world community.

At this point in time it is important to realize that the identifications discussed above are hierarchial. In other words the curriculum and the learning needs to proceed by first recognizing the ethnic identity, then the national and finally the global. The development of the latter are dependent upon the development of the former. It is also important that the individual identities are not static but continually evolving and so it is important for the curriculum to emphasize all three types of identities as learning progresses.

The metaphor of the melting pot is no longer functional. We have to switch to either the toss salad or the stew. It allows us to focus both on the differences in the ingredients while at the same time the beauty of the whole. A good salad does not have a bunch of components that look, taste or have the same texture. The success of the salad depends not only on its looks but also on a lot of other factors including the taste, the freshness of the ingredients, the smells, the textures and the mixture itself.

Assumptions

From Hernandez, *Multicultural Education: A Teacher's guide to Content and Process*, 1989.

1. It is increasingly important for political, social, educational and economic reasons to recognize the US is a culturally diverse society.
2. Multicultural education is for all students.
3. Multicultural education is synonymous with effective teaching.
4. Teaching is a cross cultural encounter.
5. The educational system has not served all students equally well.
6. Multicultural education is (should) be synonymous with educational innovation and reform.
7. Next to parents (primary caregivers) teachers are the single most important factor in the lives of children.
8. Classroom interaction between teachers and

students constitutes the major part of the educational process for most students.

Goals

1. To have every student achieve to his or her potential.
2. To learn how to learn and to think critically.
3. To encourage students to take an active role in their own education by bringing their stories and experiences into the learning scope.
4. To address diverse learning styles.
5. To appreciate the contributions of different groups who have contributed to our knowledge base.
6. To develop positive attitudes about groups of people who are different from ourselves.
7. To become good citizens of the school, the community, the country and the world community.
8. To learn how to evaluate knowledge from different perspectives.
9. To develop an ethnic, national and global identity.
10. To provide decision making skills and critical analysis skills so the students can make better choices in their everyday lives.

Principles

From Gordon and Roberts, *Report of Social Studies Syllabus Review and Development Committee*, 1991.

1. The selection of subject matter content should be culturally inclusive, based on up-to-date scholarship. This inclusivity should incorporate opposing opinions and divergent interpretations.
2. The subject matter content selected for inclusion should represent diversity and unity within and across groups.
3. The subject matter selected for inclusion should be set within the context of its time and place.
4. The subject matter selected for inclusion should give priority to depth over breadth.
5. Multicultural perspectives should infuse the entire curriculum, pre K-12.
6. The subject matter content should be treated as socially constructed and therefore tentative — as is all knowledge.
7. The teaching of all subjects should draw and build on the experience and knowledge that the students bring to the classroom.
8. Pedagogy should incorporate a range of interactive modes of teaching and learning in order to foster understanding (rather than rote learning), examination of controversy, and mutual learning.

2. SIX CRITICAL PARADIGM SHIFTS FOR MULTICULTURAL EDUCATION

Compiled by Paul Gorski (2002) for the Multicultural Pavilion

The Base Shift: Equality —> Equity

Does every student who walks into our schools have an opportunity to achieve to her or his fullest regardless of race, ethnicity, gender, sexual orientation, religion, socioeconomic status, first language, (dis)ability, and other social and cultural identifiers?
Is my work contextualized in a bigger social picture that incorporates the history of oppression experienced by a variety of individuals and groups?

Identifying "at-risk" students —> Acknowledging a broken system

Who am I problematizing?
Is my goal to make shifts in student outcomes (for which inequities are actually symptoms, not the root problems) working within a broken and inherently racist, sexist, classist, etc., system? Is this possible?

Color-blindness —> Self-examination

How am I recycling the history of inequity in education? Is color-blindness possible? And if so, is it desirable?

Learning about "other cultures" —> Dismantling systems of power and privilege

Other than what?
Is my work focused on helping people feel OK sitting next to each other, or on addressing the root problem of imbalances of power and privilege that will remain regardless of who sits next to whom?

Celebrating diversity —> Advocating and fighting for equity

Am I asking students who are already alienated by most aspects of education to celebrate a difference for which they are routinely oppressed? If so, to whose benefit?
Can I justify the use of limited resources for celebration when inequities persist?

Focus on intent —> Focus on impact

Is it enough that I intend to do well and fight towards equity, even when my work is misguided and recycles oppressive systems?

Is it enough to support equity philosophically (such as including it in a school mission statement) while I fail to reflect equity in practice?

3. EXAMPLE OF ROLE PLAY

Facilitating the Difficult Dialogue:
This activity requires 60-90 minutes.

Purpose:

Teachers are often hesitant to introduce topics like racism, sexism, classism, and heterosexism in the classroom because their training has not prepared them to handle the issues and exchanges that may result. This activity provides participants an opportunity to share stories about when discussions about these topics took an unexpected turn they were unprepared to handle, then to share ideas about how to address these circumstances in the future.

Preparation:

Divide participants into groups of four or five. Prepare enough space in the room for small groups to perform skits. This activity will be most effective if you have already engaged in a discussion about the importance of dealing with issues of social justice in the classroom.

Instructions:

1. Ask participants to share a story about a time when they participated in, or facilitated, a discussion on racism, sexism, classism, heterosexism, or another form of oppression that took an unexpected turn and caused conflict that was never resolved. The situation may have ended in shouting or hard feelings or may have even deepened the tension being discussed. If participants have completed, or are in the process of completing, student teaching or a related practicum, you might ask them to try to remember a story from that experience.
2. Some questions to guide the discussion related to these stories:
- What went wrong in the situation you shared?
- How did the facilitator or educator or participants try to address the issue?
- What about the tension felt unresolvable?
- How did the conversation end?
- How could the discussion have been more fruitful?
3. Ask each group to choose one story to role play for the rest of the class. Some people are less comfortable "performing" in front of the class, so encourage them and mention that everybody will have an opportunity to participate in a role play. Role plays should last no longer than 3 minutes.
4. After providing time for small groups to plan their role plays, ask for groups to volunteer to perform their role play for the class.
5. Following each role play, use or adapt the following questions to tease out the issues and strategies for addressing them:
1. What are the primary issues introduced by this situation?
2. What are the dangers of continuing a dialogue in response to the situation?
3. What are the educational opportunities introduced by the situation?
4. What are some strategies for managing the situation without immediately ending the conversation?
6. Following all of the role plays, process the activity by asking participants if they noticed any parallels in the stories.

Facilitator Notes:

It is always important when activities call for participants to share their own stories and make themselves vulnerable to remind the group about active listening. Consider starting the activity by sharing a story from your own experience to ease the tension.
You might also consider following this activity with one in which participants are encouraged to take turns facilitating conversations about issues of oppression for the other participants. Consider using "plants" who are prepared to introduce difficult situations into the experience.
Note: This activity was adapted from *Awareness Activities*, part of the *Multicultural Pavilion Internet Project*. Special thanks is extended to Bob Covert and the Multicultural Education team at the University of Virginia.

OUR WEB:
Teaching Resources

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- Article of the month
- Experiences

This section is aimed at providing teachers of all levels with materials and resources that can improve and facilitate their teaching practice. But it is also an open space for all of you to share materials that work for you, as well as your own experiences as teachers.

Teaching Resources has 7 main spaces:

-It works: Links to materials of immediate use in the classroom. There is a great diversity of topics and levels and you are sure to find something here that you can use with your students. Games, flash-cards, virtual visits, crosswords, word searches, information searches, adventures, interdisciplinary projects and all kind of ideas that you can adapt to your teaching situation.

-Interesting Links: Many websites that can support your teaching in different ways and where you can find information and materials of your interest. There are on-line magazines and newspapers, links repositories, institutional websites, teaching tips, competitions, content teaching and many other resources.

-Publishers: Visit the websites of the main publishers and find out everything about text books and other materials. Not all the links are active at the moment, but they will soon be ready.

Tip: Don't forget that in **Pupils / Self-Access** you will find lots of materials that your students can use to review their English in the summer!

-Shop Window: Check our virtual bookshop from your own home. We have chosen some books that we think may be interesting for you. You can see the reference and read the reviews. If you are looking for any other book, at the end of this page you will find and Amazon search tool, where you can get any book or magazine. Hope you find it useful.

-Suggestions: You are welcome make your contribution here. If you find any links of interest, please send them to us. Contributions to Experiences should also be sent to this mailbox.

-Article of the Month: Here you can read about a topic in depth. This spring our topic is Multiculturality and the challenges that it poses. You can participate in a debate on the same topic in Forum / Food for Thought. We are looking forward to hearing your opinions.

-Experiences: Have you taken part in a school exchange? Have you been involved in any Orator Projects? Have you had a Llicència d'Estudis? Please, tell us all about it – others may be interested in your thoughts.

OPPORTUNITY!
If you are not a member of APAC you can now visit all the sections in our web, since there will be no passwords during the summer months.

A TOOL FOR DEVELOPING THE *FIFTH* SKILL

CARTOONS ARE USEFUL EDUCATIONAL TOOLS. THE COMBINATION OF VISUAL AND LINGUISTIC ELEMENTS PROVIDES US WITH AN EXCELLENT SOURCE OF AUTHENTIC EDUCATIONAL MATERIAL, WHICH CAN MOTIVATE OUR STUDENTS TO LEARN IN A FUN WAY. THROUGH CARTOONS THE FOUR SKILLS CAN BE USED, AS WELL AS, THE FIFTH SKILL THAT I BELIEVE TO BE LEARNING TO PREDICT, DEDUCE AND INFER. THE VISUAL ATTRACTIVENESS OF CARTOONS STIMULATES OUR STUDENTS' IMAGINATION, TRIGGERS IDEAS AND MOTIVATES THEM TO CARRY OUT THE TASK ASSIGNED. IN THIS ARTICLE, A VARIETY OF FUN ACTIVITIES FOR DIFFERENT TYPES OF CARTOONS WILL BE DESCRIBED.

Angela Morell Moll

What is the *Fifth* Skill?

For me, the fifth skill is a combination of the four skills as well as learning to predict, deduce and infer by using our imagination and reasoning. The use of cartoons can stimulate our students' curiosity, trigger ideas and then lead them to predict, deduce and infer.

Why should cartoons be used?

There are many reasons, but the most important ones are:

1) Cartoons are easily accessible. We can find them in newspapers, magazines, grammar books, internet etc.
2) Cartoons reflect authentic language and culture. Through them, students are exposed to culture-specific onomatopoeic words (e.g., Bang, Drip Drip), word reductions (e.g., gonna, wanna, hafta) and also paralanguage (e.g., Uh, Psst). These items permeate everyday language, so it is important that students become familiar with them. As far as authentic culture is concerned, cartoons illustrate holidays, stereotypes, different family roles and humour.
3) Cartoons appeal to students with different learning styles due to the variety of visual and linguistic elements they contain.
4) Cartoons can be easily adapted to the needs and levels of students and be used in a number of fun activities.
5) Their pictorial images immediately captivate the students' interest and motivate them to carry out the task assigned.

Fun Activities

There are different types of cartoons, that is without captions, with captions, one frame, several frames, holiday cartoons, political cartoons, cartoons in Spanish etc.. For each of these types, we can devise different kinds of fun activities. First, ideas will be given for no caption cartoons, and then we will look at the cartoons with captions.

I. No Caption Cartoons

A. One Frame

Students describe the cartoon, paying attention to the facial expressions and gestures of the characters. They deduce the situation and relationships between characters. Then they invent a caption or write a dialogue between the characters. To revise grammar or vocabulary, students can omit parts of the dialogue and turn it into a quiz for their partners to complete. For example, to review phrasal verbs, the preposition or adverb could be omitted.
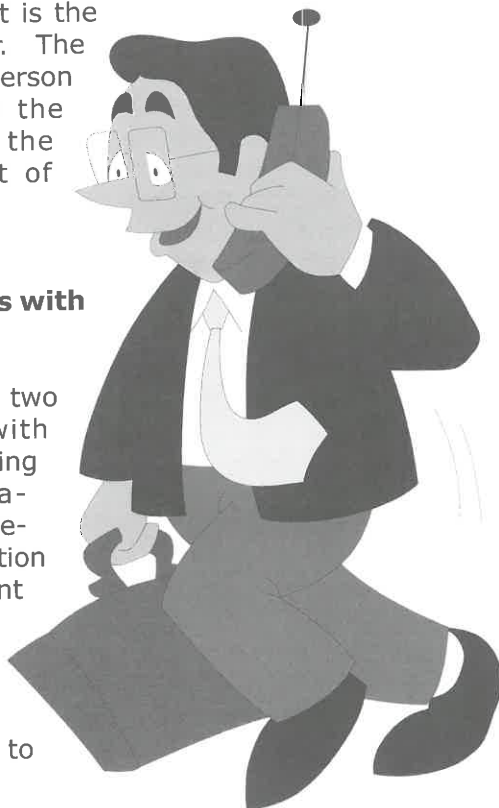
B. Two Similar Cartoons

In pairs, students try to find the differences. To make it more interesting, time them. Give Student A one minute to describe their cartoon, then switch over to Student B for one minute. The object of the game is to be the one to find the most differences in the least amount of time.

C. A Number of Similar Pictures

In pairs, each of the students picks one of the pictures. Their partner has to guess which picture it is by asking questions. For each question asked, they receive one point. They must be certain which picture it is before they ask, "Is it picture number __?", because they will be given two points if it is the wrong answer. The winner is the person who guesses the picture with the least amount of points.

D. Characters with Mobiles

Students pick two characters with mobiles. Looking at the characters, they deduce the situation and then invent a telephone conversation between them.
It's a fun way to practice suggestions, offers, invitations etc.. After, we can hang the conversations up on the bulletin board and have the students vote on the funniest, the most creative etc..

E. Four Panel Cartoons

Before class, the teacher gets four four-panel cartoons and cuts them up into cards. In groups of four, the teacher will distribute one panel to each student. These four panels will come from four different cartoons. The rest of the panels will be placed face-down in a pile in the middle of the table. The students take turns picking up the cards. When they pick up a card, they must describe it to the group. The person who thinks it is part of their cartoon can claim it. After seeing it, they decide whether it is theirs or not. If it is not, they can describe it again until another person claims it. The object of the game is to find your four panels. The first person to get them is awarded a point. The next step is to put the four panels in the correct order. The students who do it correctly are given a point. For homework, they write up the story leaving blanks to revise a certain grammar point. For example, they can omit the preposition after adjectives or verbs, or give a choice between gerunds or infinitives, etc.. Next class, the students read out their stories in their groups, and whoever supplies the correct answer for the blank is awarded a point. The winner is the person with the most points.

F. Many Panels

The teacher cuts up the panels and then randomly distributes them among the students. Each student describes his panel without showing it. After hearing all the descriptions, they must decide the order of the panels. They then compare it to the original. For homework, they write up the story using the different past tenses.

II. Captioned Cartoons

A. One Frame- Listening Activity

The teacher reads out the caption and the students draw a cartoon to illustrate that caption. Then the students compare and contrast the pictures among themselves and talk about the similarities and differences between the original and theirs. After, they can write comparatives and superlatives.

B. One Frame- Holiday Cartoons

1. Covered caption

Students look at the cartoon and guess the holiday. They focus on the paralinguistic elements- facial expressions, gestures etc., and deduce the relationship between characters and the situation they are in. As a class, they should describe the scene as vividly as possible and then use their imagination to come up with a caption. Afterwards, they compare their captions to the original one. Which one was better? Why?

2. Predicting

Give students a holiday cartoon. They read the caption and describe the picture. Have them predict what happened before and after this frame. They then draw and write the previous frame and the following one. They can compare the different versions and vote for the cleverest.

3. Role-playing

After examining the cartoon, the students in pairs or in small groups can role-play the next scene.

C. Removed Captions

The teacher gets several cartoons and removes the captions. The cartoons are distributed among the students. Each student writes a caption for their cartoon. Then cartoons and captions are placed randomly on a table or on the blackboard. Students match the cartoon to the caption. Then the teacher distributes the original captions and the students match them to the pictures. Therefore, each cartoon should have two captions - the student's version and the original. Students read both and decide which is better.

D. Current Events

1. Opinion Expression Game

A cartoon can serve as a springboard to introduce a political, environmental or social issue or discussion. The class divides into two groups. One group should be 'for' and the other 'against'. Each group gets together and decides which points they would like to express. To make the debate more competitive, quick and to have everyone participate, the teacher distributes little cards with opinion expressions on them, i.e., I see your point but..., Personally, I think..., I suppose so, but... etc.. Each student should have several cards. Every time they participate, they use one of the opinion expressions and turn it over. The debate then turns into a game. The winner is the first group to have all its opinion expression cards turned over. For homework, the students can be asked to write a 'for and against' essay based on the debate they had in class.

2. Newspaper Article

Looking at a cartoon, students imagine a catchy headline and write a short article based on the picture. They could be encouraged to use the passive in a few sentences.

3. Opposing Point of View

After describing and discussing a polemical cartoon, the students could be asked to draw a cartoon with a caption expressing the opposing point of view.

E. Several Frames

1. A Cloze

The students are only given the captions with blanks. From the dialogue, they deduce the situation, the role of the characters, and their physical appearances. They then fill in the blanks. Next, the teacher shows them the original cartoon and they exchange ideas about the similarities and differences they had imagined. The students could then write up the next frame for the story.

2. Missing Dialogues

Students are given a long cartoon with the dialogue of one of the characters blanked out. Focusing on the replies or questions of the other characters, they deduce what the blanked-out character is saying. The teacher could also remove one of the frames, and the students guess what happened in that frame and what was said. For homework, they can change the dialogues into reported speech.

A TOOL FOR DEVELOPING...

F. Cartoons in Spanish

These cartoons can be used for translation practice, to become aware of cognates and false friends, to notice word order and grammar differences in both languages. Students translate the Spanish caption. They can imagine the previous and next frames, and then draw the two frames and write the captions in Spanish. Their partner translates them into English. The teacher collects the captions, and as a class, they correct the English versions.

G. One-liners

Students can be given quotes, puns, jokes etc. to illustrate them with a cartoon. This activity enhances their creativity and allows the artistically talented students to show off their work. At www.webenglishteacher.com, we can find a list of sentences with words that are spelt the same, pronounced differently, and have different meanings. Here are some examples.
-The soldier decided to desert his dessert in the desert.
-A seamstress and a sewer fell down into a sewer line.
-They were too close to the door to close it.
-The wind was too strong to wind the sail.
-Upon seeing a tear in the painting, I shed a tear.
-After a number of injections, my jaw got number.

All these sentences can be explained easily with a picture, so a fun activity could be to distribute these sentences on cards. Each student gets one, uses the dictionary to find the correct pronunciation and meaning of the words. They then draw a picture to illustrate their sentence. The teacher writes all the sentences on the board, collects the pictures, and then the students match the picture to the sentence. The student who has drawn the cartoon pronounces the words and explains the meaning of the

sentence. The whole class repeats it. The pictures and the sentences are then hung up in the class. Periodically, the teacher can check to see if they still remember the correct pronunciation of the words.

What can cartoons be used for?

Cartoons are very effective educational tools. They will help our students in:

a. Making predictions, deductions, and inferences
b. Speaking
c. Grammar and vocabulary presentation and revision
d. Role-playing
e. Debates
f. Writing activities
g. Listening exercises
h. Translation
i. Pronunciation
j. Drawing

Useful Websites

www.kingfeatures.com
www.uComics.com
www.offthemark.com
www.cartoons.com
www.nypost.com
www.nytimes.com/pages/cartoons

Conclusion

Cartoons provide us with authentic educational material which can help our students to use their imagination, their creativity, and their reasoning to learn to predict, deduce and infer. These strategies will be of vital importance to them in their everyday life. Through fun cartoon activities they can be taught these skills easily. So, let's have fun with cartoons!

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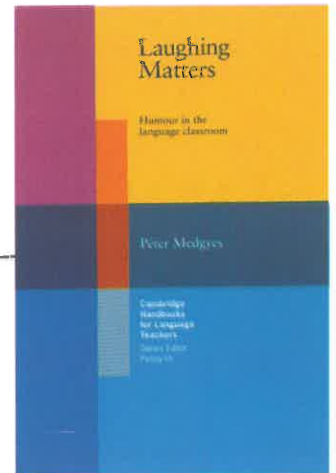# CAMBRIDGE ENGLISH READERS

Carolyn Walker

The Beast

SHARE THE NIGHTMARE
WITH SUSIE, CHARLIE AND RICHARD

CAMBRIDGE

LAUGHING MATTERS HUMOUR IN THE CLASSROOM

By Péter Medgyes
CUP 2002

Humour is the yeast of life and the best medicine. It is possible to live without humour, but perhaps there wouldn't be wars if some politicians had got a better sense of humour and developed their mutual understanding. Do we have enough laughter in our classrooms? How can humour be introduced into our lesson plans and in our lives ?

Laughing matters answers these questions and it offers a bank of 120 activities which will inject some light-hearted fun into lessons. Funny material will surely provide teachers with a variety of resources of patterned language use and cultural knowledge.

The author, Péter Medgyes, is Director of the School for English and American Studies at Eötvös University, Budapest. He has written numerous professional books and articles, including *The Non-Native Teacher* (Macmillan 1994; winner of the Duke of Edinburgh Language Book Competition), *Changing Perspectives in Teacher Education* (Heinemann, 1996), *The Language Teacher* (Budapest, Corvina, 1997). He is also co-author of a coursebook series, entitled *Criss-Cross* (Hueber Verlag 1988-89).

The book is divided into ten sections : Funny starts, Jokes & wisecracks, Puns & puzzles, Proverbs & quotations, Poems & songs , Pictures & images, Stories & anecdotes, Sketches & dialogues, Errors & failures and lastly Children & schools. As you can imagine, humour comes in many different guises: jokes, puns, cartoons, comedy sketches, poems, songs, proverbs, anecdotes and so forth. You may choose what you want but each activity comes with a summary and mention of the level (from beginners to ad-

vanced), the time, the preparation and the procedure . Each activity is structured around a sequence of 2-4 steps and some of them include suggested answers. There are 124 boxes which supply photocopiable texts or cartoons for the classroom.

The back cover suggests that the book will be of particular interest to teachers who are non-native but the book seems to be useful for both natives and non-natives who might appreciate some confidence building before using humour in the classroom.

Laughing matters also builds on the students' genuine sense of humour and it stimulates creativity in the classroom. There are many follow-up activities with a variety of techniques. They may be used in the classroom or for homework. As Péter Medgyes says in the introduction, humour is idiosyncratic and difficult to define and it provides authentic cultural information, it releases tension and it brings students closer together while enhancing motivation. He adds that it enriches textbook-based courses and it introduces a refreshing change from routine language-learning procedures.

In conclusion, it is highly recommended for teachers who want their students to enjoy language learning. Besides, if the students have a good time, they will probably increase the quality of their language learning. On top of that, it is also said that the more we laugh the longer we live. Finally, paraphrasing a joke in the book: 'He/she who laughs last (He/she who doesn't read this book) ....doesn't get the joke'.

Josep Sala i Esquena

HELPING STUDENTS TO LEARN. A GUIDE TO LEARNER AUTONOMY

RICKY LOWES and FRANCESCA TARGET
RICHMOND PUBLISHING 98
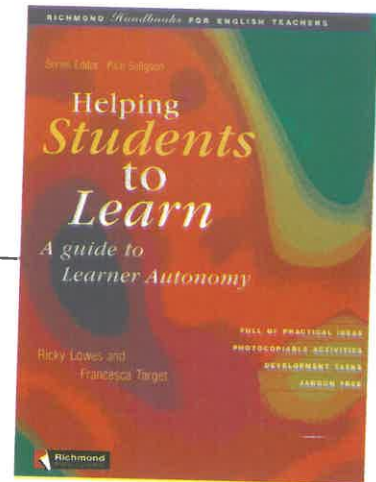
The book examines the issues involved in learner autonomy and demonstrates ways in which this can be gradually introduced in the classroom. It looks at attitudes of students and teachers towards learning and suggests practical ways to change them. It also offers a variety of ideas and easy-to-use activities for encouraging students to take more responsibility for their own learning and gives practical ideas on how to equip them to do this.

The book opens with an introduction which deals with the reasons why we want our students to be more autonomous. After the introduction, we come to the core of the book, which consists of four parts. Each part has several chapters which open with a proverb related to the topic of the chapter. Part A, *Changing attitudes*, looks at how to encourage students to take a positive attitude to autonomous learning and at the advantages for both student and teacher. Part B, *Raising awareness*, looks at ways of raising students' awareness of language learning. Here the authors examine the learning process and look at four different approaches to learning in order to help students to choose the one which best suits the learning task. They also suggest some ways to help students to understand how languages work, how they are similar and different in order to foster a positive attitude towards English. Part C, *Developing skills*, looks at ways to help students develop skills in learning vocabulary, learning with others, listening and speaking, reading and writing. The authors state that autonomous learning does not have to mean learning on your own. Students can collaborate with each other, learn from each other and find out more about their strengths across the four skills. In this part, the authors also look at ways to help learners learn on their own both in and outside the classroom, such as reference books, dictionaries, grammars, encyclopaedias, etc. Part D, *Making decisions*, examines some ways to give learners the opportunity to make choices and decisions in the classroom. In this part the authors also look at how to help learners develop the skills they need to evaluate their own progress and plan the next steps in learning. Thus, it is the students' job to learn and the teacher's job to help them do this.

The book closes with a conclusion on how to continue developing learning autonomy since, as the Zen saying goes '*When you reach the top of the mountain, keep climbing*' helping to develop learners' autonomy is an ongoing process.

The book also offers:

- a section of photocopiable activities and templates which teachers can adapt for their particular situation.
- regular development tasks to help relate the ideas in the book to the teacher's particular circumstances.
- a comprehensive glossary where jargon or difficult terminology is explained.
- a clear system of referencing and indexing to allow the reader to select an idea which appeals and follow it through the book.
- a key to tasks.
- a bibliography.
- useful addresses.

I hope that after reading the book you are inspired to try out new ideas in your classroom. I tried out some of them and they increased students' motivation, which is very important since, as we all know, motivation is the motor of learning. Good luck!

Belén Batalla Beltri

www. apac.es