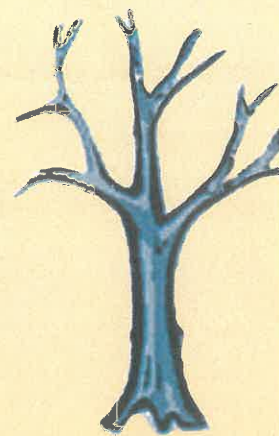


Associació
de Professors
i Professores
d'Anglès
de Catalunya



Quarterly Magazine

Number 50- January 2004

www.apac.es

CONTRIBUTIONS

Pop Music and Literature. by J.L. Bartolomé

What we Eat and Drink. by Núria Vidal

Integrating Language and Content. by Maria Dueñas

Edu365. by Tom Maguire

ELT 2003

The English Language and Myself: a happy marriage.

by Eduardo Mendoza.

The Challenge of Being an Effective Teacher. by J.M. Lucea

Cultural Diversity in the Classroom. Richmond's Pannel Session.

PREMI APAC

Harry Potter: a Magic Way of Learning English.

by N. Balaguer and C. Romero

BOOK REVIEWS

Simple Speaking Activities.

by B. Batalla

Telling Tales. by A. Iñesta

Using the Mother Tongue.

by J.A. Gerardo Mateu



... AND OUR PICK FROM THE WEB.

This is the 50th issue of APAC and we would like to thank our readers, our contributors and advertisers for their help and support.

To commemorate this event, we have chosen a variety of articles with a common point: enthusiasm.

J.M. Lucea has done research on effectiveness in language teaching and he suggests that the efficient EFL teacher should have five pedagogic strategies among other traits: imagination, creativity, sense of humour, sensitivity and interest for teaching.

María Dueñas proves scientifically that integrating language and content is a more effective approach than teaching the second language in isolation.

J.L. Bartolomé explores pop music and its relationship with literature in an original article in which he also gives us lots of ideas for further research.

Eduardo Mendoza, a well-known writer with a fine sense of humour, explains his love for the English language although he does not know if the English language returns that love.

Núria Balaguer and Cynthia del Jesús Romero show us a magic way of learning English through Harry Potter. That article was one of the APAC 2003 prizes. Núria Vidal has gone to the kitchen to find inspiration for her interesting multicultural article on what we eat and drink. She makes us aware of cultural differences through the field of food.

Lourdes Roca, Mary Alice Soriero, Theresa Zanatta, and Carmen Ribes, speakers of the Richmond's Panel in our APAC ELT Convention 2003, examine immigration in the primary classroom and how educators can prepare themselves to accommodate this cultural diversity in the classroom.

Jesús M. García Martínez, Nieves Huerga Bartolomé, Manuel Mantecón Jáñez, Tomás Pozo Barcenilla and María Ruano Revilla foster team teaching in a project to help mixed ability lessons, particularly those students with serious problems.

Our *Pick from the web*, a section coordinated by Anna Yagüe, offers a closer look at some of the links that have been added lately, so that you can decide if they are useful for you.

Tom Maguire explains Edu365.com, an Internet service for the students of Catalonia focusing on learners in mainstream education.

In the book review section, Anna Iniesta reviews *Telling Tales in English*, a resource book of photocopiable activities related with storytelling.

Belén Batalla reviews «Developing Resources for Primary», a book for primary English teachers which provides an extensive range of techniques, materials and activities to be adapted to particular situations.

And last but not least, Joaquín Gerardo reviews «Using the Mother Tongue», a proof that the modern tongue can also be a useful instrument in the communicative foreign language classroom.

S

T

Z

E

T

Z

O

O

Editorial 1

A letter from the President 2

Contributions to APAC 3

Pop music and literature *by José Luis Bartolomé*

Integrating language and content: a methodological approach for all levels of instruction *by María Dueñas*

EDU 365 *by Tom Maguire*

What we eat and drink *by Nuria Vidal*

Integrating in the English classroom *by Tomas Pozo*

ELT Convention - 2003 34

The English language and myself; a happy marriage *by Eduardo Mendoza*

The challenge of being an effective EFL teacher *by Josep Miquel Lucea*

Round table - Richmond's panel session Cultural Diversity in the Classroom *by Josep Sala*

Premi Apac 48

Eavesdroppers in Edinburgh *by Maria Gomis*

Harry Potter; A Magic Way of Learning English *by Núria Balaguer and Cynthia del Jesús Romero*

Our pick from the web 58

How to teach writing using the internet *by Anna Yagüe*

Our web 60

Resources in Pupils / Self Acces *by Anna Yagüe*

Book Review 63

Simple speaking activities *Reviewed by Belén Batalla*

Telling Tales in English *Reviewed by Anna Iñesta*

Using the mother tongue: making the most of the learner's language *Reviewed by A. Gerardo Mateu*

LETTER FROM THE PRESIDENT

Friends,

Our quarterly magazine has reached a respectable age: this is issue number 50. No small wonder for a venture based on goodwill, voluntary work, and personal involvement with the profession. I want to express my gratefulness in recognition of the work done by many over the last 15 years and, with special warmth, to the present editorial and communication team led with lots of, apparently inexhaustible, enthusiasm by Neus Serra. Perhaps magazines are prone to mid-life crises. It might very well be. But «being fifty» should, in this case, be synonymous of proud accomplishment and confidence in having good grounds for expecting potential excellence and growth. As usual, a lot will depend on members stepping forward offering joined efforts and professional expertise. That's the stuff APAC is made of.

Right now, at APAC, we are fully devoted to making our annual convention a worthwhile event. «English in the Forum», this year's conference, brings about some promising changes. For one thing, it is to be held in a new venue: The Ciutadella Campus of Universitat Pompeu Fabra. Discussions will take place in a place surrounded by beaches, the wild beasts of Barcelona zoo and the newly elected members of the Catalan Parliament. Arguably, this kind of environment should prove beneficial and stimulating to participants. After the opening session, delivered this time by the eminent linguist David Crystal, there will be a choice of 4 simultaneous plenary sessions in each time slot, totalling 16 lectures between Thursday and Friday. On Saturday, participants will have over 40 workshops on offer. But, as you know, the convention cares for more than academic or professional discussion in classrooms. We have arranged a most convenient space for Publishers' exhibits which should prove specially convenient as a meeting place for all. Conviviality should also come easy in the two self-service restaurants in the premises. Besides, the opening session will be an opportunity to listen to the new authorities in the Departament d'Educació and get first-hand information on their plans and concerns about the role of English teaching and learning in our educational system. The expectations are high, of course. After all, the new Catalan government found inspiration on New Labour's slogan stating their three main priorities: Education, Education and Education. Well, there you are. And here we are, ready for a most promising APAC-ELT convention. Do not miss it, please, and join in our particular 2004 Forum. I look forward to meeting you there.

With best wishes,

Miquel Berga
President

EDITORIAL AND COMMUNICATION TEAM

- Neus Figueras
- Ben Goldstein
- Anna Iñesta
- Esther Martin
- Mireia Raymi
- Josep Sala
- Neus Serra
- Anna Yagüe

Gran Via de les Corts Catalanaes, 606 4rt 2a F-G
08007 Barcelona
Tel. 93 317 01 37 Fax 93 342 55 81
e-mail: info@apac.es - <http://www.apac.es>

APAC

DISSENY I IMPRESSIÓ:

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

Revista Núm. 50 - Gener 2004

D.L. B-41180 - 1988
ISSN 1137 - 1528

Pop music and literatura

POP MUSIC AND LITERATURE IS A WARM CHALLENGING INVITATION TO ENJOY POP LYRICS IN TERMS OF HIGHBROW LITERATURE. IT SUPPLIES A COUPLE OF TIPS CONCERNING THE RHETORICAL STUFF A GOOD SONG SHOULD BEAR. AS WELL AS A COLLECTION OF SAMPLES SCANNING THE INFLUENCE OF LITERARY MASTERPIECES ON FAMOUS POP SONGS, THIS ARTICLE SUGGESTS POSSIBLE TOPICS FOR *TREBALLS DE RECERCA* AND INCLUDES A MULTIPLE-CHOICE TEST INTENDED TO ENCOURAGE FURTHER WORK ON THIS TOPIC.

by José Luis Bartolomé

A brief quiz for pop literature *aficionados*.

Which of the following verses is borrowed from a pop song, which from a poem?

You'll remember me when the west wind moves
Upon the fields of barley
You'll forget the sun in his jealous sky
As we walk in fields of gold.

(«Fields of Gold»)

My life has been a tapestry of rich and royal hue
An everlasting vision of the everchanging view
A wondrous woven magic in bits of blue and gold
A tapestry to feel and see, impossible to hold.

(«Tapestry»)

Tricky answer: both titles are pop songs, written by Sting and Carole King respectively. Pretty often it is hard to draw the line between pop literature (that of song lyrics after the rock revolution in the 1950s) and formal, conventional literature of all times. If you take the music away from most pop songs, would the words on their

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 FOR 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.

own be poetry or any other kind of literary stuff? Where do literature as a high cultural form and rock music as a low cultural form meet?

Some pantheon songwriters are poets (John Lennon, Bob Dylan, Leonard Cohen, Jim Morrison...) (1) and some deserve to have been awarded the Poet Laureate prize (Simon & Garfunkel, Lou Reed, Tracy Chapman...). The question is: how can you tell pop songs that work as well as poetry from other songs that do not have the same drive or beauty as a poem?

A good poem, whether released on a soundtrack or in a book, is to contain density, originality and emotion. A good poem packs a lot of emotions and ideas into few words; it doesn't convey messages in standard clichés, but instead uses words in new ways. Like poems, songs must tell the reader / listener how to feel and provide a sense of magic and mystery at the same time. (2)

Most song lyrics use many of the rhetorical techniques of poetry. Alliteration, allusion, metaphor, personification, simile and symbol are some of the figures of speech most commonly found in pop music, as shown in Sting's verse below

| | |
|-------------------------------|-------------------|
| ...when the west wind moves | (alliteration) |
| ...the sun in his jealous sky | (personification) |
| ... in fields of gold | (metaphor) |

as well as in Carole King's

My life has been a tapestry [...] (simile)

Even in apparently «racket» songs one can find samples of beautifully arranged literary terms. If teachers try to push their students to enjoy learning the concept of alliteration, anaphora, antithesis, hyperbaton, hyperbole, irony, metaphor, paradox, pleonasm or polysyndeton they are more likely to succeed if they hand out, for instance, selected words from Alanis Morissette's album *Jagged Little Pill* (1995):

«An old man turned ninety-eight
He won the lottery and died the next day» («Ironic»)

«I'm broke but I'm happy
I'm poor but I'm kind
I'm short but I'm healthy
I'm high but I'm grounded»
(«Hand In My Pocket»)

«Don't forget to win first place
Don't forget to keep that smile on your face»
(«Perfect»)

«I don't want to be your glass of single malt whiskey»
(«Not The Doctor»)

«Wait a minute man
You mispronounced my name « («Right
Through You»)

«And everytime you speak her name
Does she know how you told you'd hold me
Until you died» («You Oughta Know»)

«I confessed my darkest deeds to an envious man
My brothers they never went blind for what
they did» («Forgiven»)

«Your love is thick and it swallowed me whole»
(«Head Over Feet»)

«And I'm frightened by the corrupted ways of
this land [...]»
And I'm fascinated by the spiritual man»
(«All I Really Want»)

«You like snow but only if it's warm
You like rain but only if it's dry» («Wake Up»)

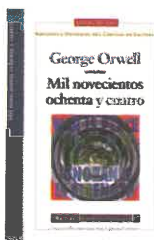
A more attractive approach to the link between pop songs and literature is studying the lyrics suggested or inspired by literary masterpieces. A large number of pop songs lyricists have found their source of inspiration in some of the greatest writers through the centuries. Very often the background is clearly recognized as in this song by Joan Baez rendering Edgar Allan Poe's poem «Annabel Lee»

«It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.»

Sometimes the theme of a song is misleading. To most fans of The Police, the whole lines of «Every Breath You Take» (1983) tell a love story

«Every breath you take
Every move you make
Every bond you break
Every step you take
I'll be watching you»

As a matter of fact, Sting's imagination was fired by the character of Big Brother in George Orwell's *1984*, a novel which also drew David Bowie's interest for his album *Diamond Dogs*.



In this field of pop songs and literature teachers and advanced students (batxillerat, EOI...) can find many interesting topics for writing short essays or research papers (*treballs de recerca*). Let me suggest some of my favourite pick

1. The influence of *The Bible* in Leonard Cohen's songs.

2. Emily Dickinson in the works of Simon & Garfunkel.

3. Classical heroes and mythology in pop songs. For example Manowar's *The Triumph of Steel* accounts the story of Achilles from *Iliad*. Suzanne Vega wrote «Calypso» also after Homer's epic poem «The Odyssey». (3)

4. Pop stars read great poets. Shakespeare's sonnets (CD *When Love Speaks*, 2002)

Pablo Neruda poems (CD *The Postman*, Il Postino). Checking and comparing the original poems with the English translations.



5. The Myths and Legends of King Arthur and the Knights of the Round Table according to Rick Wakeman (*Yes*).

6. Leonard Cohen and Donovan versions of García Lorca's *Poetas en Nueva York*.



7. Pop culture interpretations of Romantic Literature:

William Blake (Bruce Dickinson, Van Morrison, Tangerine Dream, The Doors...)

Emily Bronte (Kate Bush's rock version of *Wuthering Heights*)

S.T. Coleridge (Nick Bantock's «Kubla Khan», Iron Maiden's «The Rime of the Ancient Mariner»)

Percy Bysshe Shelley (The Cure: «Adonais», within *The 13th*, «To a Skylark», within *Wish*).

8. Drugs and rock and roll. The influence of the Beat writers and the Romantic poets in Jim Morrison.

9. Nonsense songs and nonsense poetry. The Beatles' «I Am the Walrus», «Lucy in the Sky with Diamonds», and other songs.

10. The Beatles' «A Day in the Life» and T.S. Eliot's *The Waste Land*.

11. The Beat writers and Bob Dylan (Allen Ginsberg, Jack Kerouac...)

12. The influence of 19th century French symbolist poets in American pop songwriters (Baudelaire's «Les Fleurs du Mal» in Bob Dylan; Rimbaud's «Le dormeur du val» in Simon & Garfunkel's «The Side of a Hill»).

13. John Steinbeck's *The Grapes of Wrath* and Bruce Springsteen's *The Ghost of Tom Joad*.

14. Led Zeppelin and JRR Tolkien.

15. Sexuality in the classroom. Sting's «Don't Stand So Close To me» and Vladimir Nabokov's *Lolita*.

16. The lyrical world of Loreena McKennitt: William Blake, W.B Yeats, Alfred Lord Tennyson, St John of the Cross, traditional poems...

17. Tom Waits explores literature: *Alice's Adventures in Wonderland* (Alice, 1992). «A Good Man is Hard to Find» (from *Blood Money*, 2002) inspired by Flannery O'Connor's short story «A Good Man is Hard to Find» (1955).

18. Deborah Pades' *7th Step* (inspired by Frank McCourt's memoir *Angela's Ashes*).

19. Pop lyricists examine orwell's Big Brother: Police, David Bowie, Eurythmics (*1984: For the Love of Big Brother*)

20. A study of pop fairy tales. Here are a few guiding examples

Hans Andersen's «The Emperor's New Clothes» (Sinead O'Connor).

The changing image of Cinderella in the pop industry. Disney songs vs 'grown up' songs: «Cinderella's Big Score» (Sonic Truth), «Sad Cinderella» (Townes van Zandt), «The Death of Cinderella» (Alanis Morissette), «Cinderella» (Britney Spears).

«The Three Little Bears» (Phil Collins), «Me and My Teddy Bear» (Peter Gabriel)

Pop stars as narrators of Prokofiev's *Peter and the Wolf*: Sting, David Bowie....

«The Iron Man». The musical adaptation by Peter Townsend (The Who) from the modern fairy tale written by Ted Hughes.

To finish off this sampling article, let me give you a challenging test to enhance your curiosity on this topic.

Pop Music and Literature

1. Some Simon and Garfunkel's literary influences can be traced in the American poets quoted in their song «*The Dangling Conversation*». These are...

- a) Whitman and Thoreau
- b) Emily Dickinson and Robert Frost
- c) Allen Ginsberg and Longfellow
- d) Marianne Moore, Elizabeth Bishop and Sylvia Plath

2. **The Dubliners** is an Irish folk group that was formed in a pub in Dublin. Their name is borrowed from a book by ...

- a) Seamus Heaney
- b) Oscar Wilde
- c) James Joyce
- d) Jonathan Swift

3. **The Sparrows** changed their name to **Steppenwolf** as a homage to this novel by a German author. This was ...

- a) Heinrich Böll
- b) Thomas Mann
- c) Herman Hesse
- d) Bertolt Brecht

4. LSD has been a source of inspiration for some rock groups. Likewise, some leading authors in the English literature wrote their works under the effect of narcotics. As far as we know, only one of the following writers was not a drug user:

- a) Thomas de Quincey
- b) George Orwell
- c) Aldous Huxley
- d) Malcolm Lowry

5. Bruce Springsteen is not the only lyricist to evoke Tom Joad, the hero of John Steinbeck's *The Grapes of Wrath*. In *Dust Bowl Ballads* (1950) an American songwriter depicted the Great Depression and its long-forgotten heroes. This was...

- a) Woody Guthrie
- b) Stephen Foster
- c) Buddy Holly
- d) Pete Seeger

6. Jim Morrison and **The Doors** (1965) took their name from a line by a British visionary poet («If the doors of perception were cleansed every thing would appear to man as it is, infinite»). This poet was...

- a) William Wordsworth
- b) Samuel Taylor Coleridge
- c) William Blake
- d) Mary Shelley

7. «*Tales of Mystery and Imagination*» is a collection of horror stories written by Edgar Allan Poe. An instrumental album with the same title and themes was released in the 1980s by a British group, which also recorded on to an album Isaac Asimov's *I, Robot*. This group was ...

- a) The Alan Parsons Project
- b) Supertramp
- c) Roxy Music
- d) Police

8. Bob Dylan (Robert Allen Zimmermann) took his pen-name from Dylan Thomas. This was a poet

- a) Irish
- b) Australian
- c) Welsh
- d) Scottish

9. The language of some of the Beatles' songs for children («*Yellow Submarine*», «*All Together Now*»...) recalls the nonsense language of limericks. The greatest composer of limericks (*The Book of Nonsense*, 1846) was...

- a) Edward Lear
- b) Sir James Frazer
- c) Jane Austen
- d) Beatrix Potter

10. In «*Cymerline*» Loreena McKennitt sings the story of this king of England in a pre-Christian Roman world. Who wrote this comedy?

- a) George Bernard Shaw
- b) William Shakespeare
- c) William Butler Yeats
- d) William Congreve

11. Mike Oldfield's favourite book is «The Songs of Distant Earth». He composed a suite of eighteen track songs with the same title in 1994. The Songs[...] is a book written by a top science-fiction author. This is...

- a) Isaac Asimov
- b) Carl Sagan
- c) Arthur C. Clarke
- d) Patricia Highsmith

12. Ray Manzarek's *He Can't Come Today* was inspired by Samuel Beckett's play

- a) *Waiting for Godot*
- b) *The Freedom of the City*
- c) *The Shadow of a Gunman*
- d) *Once a Catholic*

13. One of the most exciting pop adaptations of Shakespeare's *Romeo and Juliet* is that by Mark Knopfler (*Making Movies*, 1980) before he started his career as a solo lyricist and singer. His group in those days («Amb l'aigua al coll» in Catalan) was...

- a) Status Quo
- b) Creedence Clearwater Revival
- c) Dire Straits
- d) Die Toten Hosen

14. Which of the following American pop stars has just started a literary career writing children's stories («The English Roses», September 2003)?

- a) Shania Twain
- b) Madonna
- c) Britney Spears
- d) Whitney Houston

15. One of the many mythological songs composed by Iron Maiden was «Flight of the Icarus». Which of the following British authors (a poet, novelist, critic and classical scholar who lived for a long time and died in Deyà, Majorca) wrote *The Greek Myths*, a dutiful work to fully enjoy and understand this mythological stuff?

- a) Robert Graves
- b) William Golding
- c) Graham Greene
- d) Anthony Burgess

16. Quite a few pop stars (Led Zeppelin, Laurie Anderson) have been inspired by Herman Melville's *Moby Dick* (1851), one of the greatest American novels, rich in symbolism. The title in full was ...

- a) Moby-Dick; or, The Great White Shark
- b) Moby-Dick; or, the Whale
- c) Moby-Dick and Captain Ahab
- d) Moby-Dick; or Job's search for justice

17. «Exodus» (1977) tells the story of the movement of the Jan people («we know where we're from, we're leaving Babylon, into our father's land»), which draws a parallelism with the Biblical account of the exodus of the people of Israel from Egypt into the Promised Land. The Jamaican prophet was...

- a) Bob Marley
- b) Nat King Cole
- c) Marvin Gaye
- d) B.B.King

18. David Bowie learned the cut-up writing technique («troceo» in Spanish), which can be appreciated in *The Rise and Fall of Ziggy Stardust* and the Spiders from Mars (1972), from an American writer of experimental novels. This was...

- a) Edgar Rice Burroughs
- b) John Dos Passos
- c) Maya Angelou
- d) William Burroughs

19. *The Commitments* (1987), an Irish writer's first novel, was made into a very successful film by Alan Parker with a memorable soundtrack. This author was..

- a) Nick Hornby
- b) Roddy Doyle
- c) Vikram Seth
- d) Iris Murdoch

20. One of the earliest hits by The Moody Blues borrowed the title of one of the most significant American works of protest after World War II: a satirical novel by Joseph Heller (1961). The title has entered the English language as a term with the meaning «a problematic situation for which the only solution is denied by a circumstance inherent in the problem».

- a) Catcher in the Rye
- b) Catch-22
- c) The Fisher King & the Handless Maiden
- d) Erehwon or Square the Circle

21. Harold Pinter's *The Room* was turned into a film directed by Robert Altman in the 1980s and starred the lead singer of The Eurythmics. She was..

- a) Annie Leibovitz
- b) Annie Lennox
- c) Annie Hall
- d) Angie Bowie

22. Truman Capote covered the Rolling Stone's fifty-four day long tour across Canada and the USA for an American music magazine. Which was...

- a) *Melody Maker*
- b) *Rolling Stone*
- c) *Top of the Pops*
- d) *New Musical Express*

23. Which rock star became known as the Baudelaire of New York for songs like «Waiting for my Man» or «Heroin»? This rock star has released in 2003 *The Raven*, paying a tribute to E.A. Poe.

- a) Art Garfunkel
- b) Stevie Wonder
- c) Kenny Rogers
- d) Lou Reed

24. Václav Havel, former president of the Czech Republic, was a playwright who spent years in prison, where he wrote a collection of letters now a classic of dissident literature. In 1977 he was sentenced to hard labor for being subversive: he had led protests

following the arrest and trial of a Czechoslovakian rock band called the *Plastic People of the Universe*, named after the lyrics of a famous American rock star, who was later appointed a special cultural ambassador for Czechoslovakia. He was...

- a) Bob Dylan
- b) Billy Joel
- c) Frank Zappa
- d) James Taylor

25. David Evans, and Bono (both members of U2) composed the music for the stage adaptation of the famous novel *A Clockwork Orange*, which was a great fiasco. Bono and the author of the novel exchanged angry letters in the British press. This was...

- a) Philip Larkin
- b) Salman Rushdie
- c) Anthony Burgess
- d) Julian Barnes

If you fail to find the answers, or if you just wish to swap ideas, drop me an e-mail. I'll be very pleased to keep in touch.

jbartolo@wanadoo.es

NOTES:

(1) JOHN LENNON WROTE TWO VOLUMES OF POETRY, *IN HIS OWN WRITE* AND *SPANIARD IN THE WORKS*. BOB DYLAN WROTE A STREAM OF CONSCIOUSNESS NOVEL, *TARANTULA*. LEONARD COHEN BEGAN HIS RECORDING CAREER IN 1968 AFTER OTHER SINGERS HAD RECORDED SONGS FROM HIS POETRY COLLECTIONS. HE ALSO WROTE TWO NOVELS, *THE FAVORITE GAME* AND *BEAUTIFUL LOSERS*. JIM MORRISON PUBLISHED SUCH COLLECTIONS OF POETRY AS *AN AMERICAN PRAYER* (1970) AND *THE LORDS AND THE NEW CREATURES* (1971).

(2) JOHN OUGHTON, «WHAT IS POETRY, EXACTLY?».

(3) FOR FURTHER REFERENCE ON THIS SUBJECT, SEE MY ARTICLE «LLATÍ I MÚSICA POP» IN *AURIGA* (REVISTA DE DIVULGACIÓ DEL MÓN CLÀSSIC, NO 17, 1997).

Integrating language and content: a methodological approach for all levels of instruction

THE AUTHOR BELIEVES THAT SECOND LANGUAGE INSTRUCTION THAT IS INTEGRATED WITH INSTRUCTION IN ACADEMIC OR OTHER CONTENT MATTER IS A MORE EFFECTIVE APPROACH TO TEACHING SECOND LANGUAGES THAN METHODS THAT TEACH THE SECOND LANGUAGE IN ISOLATION. HOWEVER, THE EFFECTIVE IMPLEMENTATION OF INTEGRATED INSTRUCTION MAY ALSO DEPEND ON A NUMBER OF CIRCUMSTANCES THAT ON OCCASIONS GO BEYOND THE TEACHER'S SCOPE. DESPITE THESE VARIABLES, SHE STILL CONSIDERS THAT THE EXPECTED OUTCOMES WILL MAKE THE EFFORT WORTHWHILE.

by **María Dueñas Vinuesa**

Integrating language and content is not a new phenomenon, although it currently enjoys increasing attention in a multiplicity of contexts and educational settings for language instruction purposes.

transition of non- native students from language classes to higher level disciplinary courses in their chosen field or area of studies.

In content-based language instruction, language teachers use content topics rather than grammar rules or vocabulary spheres as the scaffolding for instruction.

In Europe, where the approach is commonly known as Content and Language Integrated Instruction (CLIL), it has been strongly boosted by the actions of the European Commission, which has contributed to the development of EUROCLIC, a network of teachers and other parties interested in the learning of other

The approach was originated in Canada around 1965 with the genesis of the first programs in language immersion education developed to provide Canada's English-speaking children with opportunities to learn French –Canada's other official language—. Since that time, Content-based Instruction –(CBI) as the methodology was originally labelled— has been adopted in many different areas for a variety of educational projects, and alternative forms have been devised so as to meet the needs and requirements of each particular situation. In Canada it has been used profusely in bilingual education whereas in the United States it is also widely extended in bilingual programs in primary and secondary schools, as well as in a large number of universities to help the

educational subjects through the use of a foreign language (www.euroclil.net). In Spain, a number of experiences have also been reported, mainly in Catalonia, Navarra, and the Basque Country (Navés & Muñoz 1999; www.ub.es/filoan/addendum.html).

In content-based language instruction, language teachers use content topics rather than grammar rules or vocabulary spheres as the scaffolding for instruction. The second or foreign language is used therefore as the medium of instruction for mathematics, science,

MARÍA DUEÑAS VINUESA IS A PROFESSOR OF ENGLISH LANGUAGE AT THE UNIVERSITY OF MURCIA. SHE IS A MEMBER OF THE RESEARCH GROUP LACELL. SHE IS A COORDINATOR OF THE INSTRUMENTAL ENGLISH LANGUAGE AREA AT UNIVERSITY . SHE IS INTERESTED IN METHODOLOGICAL THEMES RELATED WITH THE INTEGRATION OF CULTURE AND OTHER RELEVANT CONTENTS IN ENGLISH TEACHING SYLLABUSES. HER DOCTORAL DISSERTATION WAS «EL CONTENIDO SOCIOCULTURAL DE LOS LIBROS DE TEXTO PARA LA ENSEÑANZA DE LA LENGUA INGLESA: DISEÑO Y APLICACIÓN DE UN MODELO ANALÍTICO A UNA SELECCIÓN DE MATERIALES» (1997).

social studies or any other academic subject. On occasions, however, it does not convey any discipline-specific content, but rather provides background knowledge on culture through content-enriched instruction that can be equally interesting and cognitively positive for the students (Ballman 1997). This latter perspective has been proposed to overcome the neglected treatment of meaningful cultural or real-world information so commonly found in language textbooks. In this case, the content emphasis is placed on cultural and real world knowledge, and grammar, vocabulary and content are interwoven to reflect a specific topic. Thematic spheres such as intercultural relations, immigration, multiculturalism or other global issues can easily accommodate the necessary input so as to provide students with the opportunity of learning about world realities while advancing their language proficiency. The content is used, therefore, as the vehicle for language learning.

The transition from language learning as an area in itself to content-based instruction can be as varied as the preferences or conditions of the learners, teachers and instructional contexts involved. Content and language instruction can be integrated at any level, and the nature and type of content selected will depend on the flexibility of the educational system as well as on the needs and interests shared by students and teachers. In those contexts in which a greater tolerance for experimenting may be allowed, radically new experiences can be designed; on the other hand, in those contexts in which proposals should stick to a less flexible structure, there is always room for some innovation within a less unprecedented framework.

Teaching language through chemistry or mathematics, for instance, may be perceived as something revolutionary and highly inaccessible which would involve interdisciplinary work and may be rejected by different sources, some other proposals such as teaching language through cultural institutions, or through the understanding of the role of English in the world may be seen, however, as something more secure and easy to match with the more traditional classroom patterns and requirements. Dupuy (2000) reports some experiences in the US for teaching Spanish within the issues of 'Contemporary Mexico', 'Spanish Popular Literature', 'Spanish History, Geography and Civilization' or 'Hispanic Cultures'. Navés & Muñoz (1999), for their part, mention some experiences in Barcelona in which theme-based courses on British or American music, food or sports have been developed. Lower levels of instruction may also receive the benefits of content-based teaching. The same

Teaching language through chemistry or mathematics, for instance, may be perceived as something revolutionary and highly inaccessible

authors, for instance, report an experience in Catalonia in which 24 primary schools piloted the teaching of English or French to children through handicrafts, and they also mention the case of a primary school in Tudela (Navarra) in which physical education is taught in French and music in English.

GENERAL PRINCIPLES

Content-based methodology, as stated previously, does not possess a state-of-the-art pedagogical model. As Leaver & Stryker (1989:270) pointed out, 'Contemporary content-based programs are less a new methodology than a logical extension of current proficiency-based curriculum design'. Rodgers (2001) has defined CBI as one of the spin-off approaches that share the same basic set of principles as communicative language teaching, yet it envisions instructional practices in somewhat diverse ways.

The general principles underlying content-based instruction are supported by sound research and by the contrasted outcomes in terms of both language and academic achievement. Among the key points that show clearly the benefits of the approach, the following have been identified by different authors:

- It has positive implications in language learning, content learning, increased motivation, and interest levels (Grabe & Stoller 1997).
- It has been proved that language learning increases with content-based instruction because students learn language best when there is an emphasis on relevant, meaningful content rather than on the language itself (Met 1991).
- It is motivating because language is the vehicle for meaningful and developmentally appropriate content (Genesee 1994).
- It provides a forum for teaching richer, more complex language; more sophisticated, complex language is best taught within a framework that focuses on authentic content (Grabe & Stoller 1997).
- It leads itself to successful learning approaches such as cooperative learning, strategy use, extensive reading, etc., all known to improve language abilities (Grabe & Stoller 1997).
- It leads itself to the incorporation of a variety of thinking skills, which lead consequently to achieving richer language development, e.g. information gathering skills (such as absorbing, questioning...); organizing skills (categorizing, comparing, representing...); analysing skills (identifying main ideas...) (Met 1991).
- The integration of language and content respects the specificity of functional language use, as it recognizes that meaning changes depending upon content (Genesee 1994).

- Language learning becomes more concrete rather than abstract (as happens in traditional language instruction where the focus is just on the language itself) (Genesee 1994).

In general terms, it can be said that the integration of language and content in a systematic and integral manner has the potential to (1) allow students to acquire a great deal of language and learn large amounts of subject matter in record time, (2) give students the confidence they need to take risks with the language and, (3) motivate students to continue studying languages (Dupuy 2000).

TEACHER CHARACTERISTICS

Successful integration of language and content requires first and foremost the commitment of the teachers implied. They must be not only willing to enhance the quality of their work, but also be aware of the requirements demanded from those professionals involved in the area of content and language instruction. According to Short (1991), in order to make the language input as comprehensible as possible, the teachers should present information through a variety of ways and media. The focus of the instruction should be motivated by the content to be learned which will help identify the language skills required to learn that content, and the reasoning abilities needed to manipulate it. Instruction should be student-centred, and the teacher should adopt the role of a facilitator with the goal of increasing student-to-student interaction. The teacher should be therefore committed to:

- using the target language consistently,
- recognizing that learners are active constructors of meaning and plan accordingly,
- assessing students' needs and interests,
- formulating goals and objectives for both thematic and linguistic learning,
- providing meaningful, communicative, significant contexts for language to occur,
- emphasizing comprehension at beginning stages,
- including reading and writing as tools even in early stages of language development,
- selecting and developing materials,
- basing class planning on themes,

- building an overall plan for language development parallel to content development,
- designing activities to combine content and language learning,
- following a communicative syllabus: with a focus on communication, grammar emerges through and for language use,
- paying attention to both form and function when considering language and content instruction,
- creating concrete experiences so that students can be engaged in the process,
- emphasizing tasks that are cognitively engaging and intrinsically motivating,
- making constant use of visual resources so as to enhance possibilities for understanding,
- providing hands-on involvement,
- maximizing student output and providing opportunities for interaction,
- designing an assessment plan,
- assessing performance and provide feedback systematically,
- conducting systematic evaluation of the quality, appropriateness and worth of relevance of the topics, materials and activities.

TEACHING STRATEGIES AND TECHNIQUES

A variety of strategies and techniques are used in content-centred foreign language instruction. Crandall (1994) mentions four of them: *cooperative learning and other grouping strategies, task-based or experiential learning, whole language strategies, and graphic organizers*. All of them are bound to increase language learning, contribute to content learning, and encourage development of thinking and study skills.

- **Cooperative learning:** In this method, students work together on a common task for a common goal. Cooperative groups encourage students to communicate, to share insights and knowledge, to learn from each other, and to construct output jointly.

- **Task-based or experiential learning:** In this approach, appropriate contexts are provided for developing thinking and study skills as well as language

and academic concepts. Students learn by carrying out specific tasks and projects that go beyond the traditional language activities usually contained in textbooks.

- **Whole language approach:** The philosophy of whole language is based on the concept that students need to experience language as an integrated whole. It focuses on the need for an integrated approach to language instruction within a context which is meaningful to students, providing situations that link oral and written language development. These include dialogues, extensive reading, process-based writing, etc.

- **Graphic organizers:** These provide a means for organizing and presenting information so that it can be understood, remembered, and applied. Pictures, graphs, maps, tables, charts, diagrams, etc. can be used to help students place information in a comprehensible context.

CONCLUSION

After a considerable number of years working in the area, Genesee came to the conclusion that 'second language instruction that is integrated with instruction in academic or other content matter is a more effective approach to teaching second languages than methods that teach the second language in isolation' (Genesee 1994:8). The achievement of the desired results would rely on the accomplishment of a number of requirements, namely the appropriateness of the content topics; the correct selection, design and sequencing of the materials and activities; and the correct matching between the language and content input. The effective implementation of integrated instruction may also depend on a number of circumstances that on occasions go beyond the teacher's scope, as the intricate number of factors that make up the educational context may limit the possibilities for decision-making. Nevertheless, I consider that the expected outcomes will make the effort worthwhile.

WORKS CITED

- Ballman, T.L. 1997. 'Enhancing beginning language courses through content-enriched instruction'. *Foreign Language Annals* 30:2: 173-186.
- Crandall, J. 1994. 'Content-centered language learning'. *ERIC Digest* (EDO-FL-94-06).
- Dupuy, B. C. 2000. 'Content-based instruction: Can it help ease the transition from beginning to advanced foreign language classes?' *Foreign Language Annals* 33, 2:205-222.
- Leaver, B.L. & S.B. Sryker. 1989. 'Content-based instruction for foreign language classrooms'. *Foreign Language Annals* 22,3: 269-275.
- Genesee, F. 1994. 'Integrating language and content: Lessons from immersion.' *Educational Practice Report*, No. 11. National Center for Research on Cultural Diversity and Second Language Learning. Washington DC: Center for Applied Linguistics. (<http://www.ncbe.gwu.edu/miscpubs/nrcrdsl/epr11.htm>).
- Grabe, W. & F.L. Stoller. 1997. 'Content-based instruction: research foundations'. In Snow, M.A. & D. Brinton (eds.) *The Content-Based Classroom: Perspectives on Integrating Language and Content*. White Plains, NY: Longman.
- Met, M. 1991. 'Learning language through content: Learning content through language'. *Foreign Language Annals*, 24, 4: 281-295.
- Navés, T. & C. Muñoz. 1999. 'Implementation of CLIL in Spain'. In D. Marsh & G. Langé (eds.) *Implementing Content and Language Integrated Learning*. Jyväskylä: ER-paino & Jyväskylän yliopistapaino.
- Rodgers, T.S. 2001. 'Language teaching methodology'. *ERIC Digest*. <http://www.cal.org/ericcl/digest/roddgers.html>.
- Short, D. 1991. *How to Integrate Language and Content Instruction: A Training Manual*. Washington DC: Center for Applied Linguistics.



INSCRIPCIÓ DE NOUS SOCIS

Cognoms i noms

Dreça particular

Num.

Pis

Codi Postal

Població

Província

Telèfon

Nom centre o Entitat Laboral

Dreça laboral

Num.

Pis

Codi Postal

Població

Província

E-mail

Traballo a:

GB

Secundària

Escola d'Idiomes

Facultat

Altres

DADES BANCÀRIES (per domiciliar la quota anual de socis: 36€)

Nom del titular del compte

Entitat

Oficina

Control

Núm Compte

Carrer i núm.

Codi Postal i Població

Trametre a: APAC - Associació de Professors d'Anglès de Catalunya
Gran Via de les Corts Catalanes, 606 4t 2a, despatx F - 08007 BARCELONA - Tel.93310137

AUTORITZACIÓ BANCÀRIA (cal portar aquesta autorització al seu Banc o Caixa)

Nom del titular del compte

Entitat

Oficina

Control

Núm Compte

Carrer i Núm.

Codi Postal i Població

Després de signar a aquest Banc o Caixa que fins i tot amb el meu c.c. o llibreta, els rebuts que els presenti
de Professors d'Anglès de Catalunya (APAC)

l'Associació

Data: _____ de _____ de _____ Signatura: _____

Nom del titular del compte: _____

Núm del compte: _____

EDU365.COM IS AN INTERNET SERVICE FOR THE STUDENTS OF CATALONIA FOCUSING ON SCHOOL-AGE LEARNERS. IT AIMS TO ENCOURAGE WORKING WITH INFORMATION AND PROVIDE A SUPPORT RESOURCE. IT ALSO AIMS TO ENHANCE THE CLASSROOM TEACHERS' ROLE BY VALUING HUMAN COMMUNICATION AND FLEXIBILITY OVER AUTOMATIC CONTENT.

by Tom Maguire

The Challenge

Many children type their name on a keyboard before learning how to write it with pen and paper. By playing with computers many learn numbers and the alphabet before they are taught at school. Youngsters of developed societies are often able to use the Internet to get the information they need to pursue their own goals. No matter what methods their teachers use, children's learning capabilities, attitudes and interests are affected by information technologies because they are familiar with the media and technology from a very early age.

Both teachers individually, and education systems as a whole, are coming to accept that computers and the Internet are already an important factor in the processes of finding, manipulating and creating information, of studying and learning, and of communicating with other people. Schools can take advantage of this learning **boon** to boost what they do best: promote learning. By gradually incorporating the learning opportunities brought about by the new systems schools can create a virtuous circle of student

satisfaction and enhanced teacher credibility. This is a big opportunity!

The **edu365.com** portal creates a systemic response to this new learning challenge. It was launched in 2001 at the initiative of the Education Department in Catalonia and is specifically developed to empower and support schoolchildren, their teachers and their parents through information and communication technologies.

Computers and the Internet are already an important factor in the processes of finding, manipulating and creating information

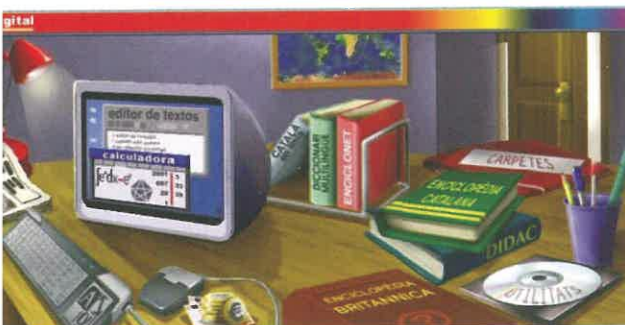
The services of **edu365** learning portal are on offer to all Catalan primary, secondary, special needs and vocational school students (potentially 941,000 students, at present). Here are the main components of the service:

Personal digital desktop.

The **edu365** learning environment provides workspace and personal file management (on the server) to every registered student user, as well as an integrated set of tools for working with information: writing documents, edition of web pages and even programming. This personal desktop also

TOM MAGUIRE HAS A BA (ENGLISH), MAÎTRISE-ÈS-LETTRES (FRENCH) AND PHILOLOGY DEGREE (SPAIN). HE HAS 29 YEARS EXPERIENCE IN TEFL IN FRANCE AND SPAIN. AT PRESENT HE TEACHES ESL IN A HIGH SCHOOL NEAR BARCELONA AND IS PARTICIPATING IN A PIONEERING WEBSITE TO GIVE ACADEMIC SUPPORT TO STUDENTS, TEACHERS AND PARENTS (WWW.EDU365.COM). HE IS INTERESTED IN USING NEURO-LINGUISTIC PROGRAMMING (NLP) TO ENHANCE LEARNING TO LEARN STRATEGIES. HE IS A MASTER PRACTITIONER IN NLP AND MANAGES E- GROUPS FOR THOSE INTERESTED IN NLP IN EDUCATION AND S.E.A.L. WEBSITE: WWW.XTEC.ES/~JMAGUIRE E-MAIL: JMAGUIRE@PIE.XTEC.ES

offers e-mail and communication tools, daily news, databases, maps, translation, a multilingual dictionary in five languages, and a variety of encyclopaedias, the latest of which is the School Edition of the Encyclopaedia Britannica with full search facilities.

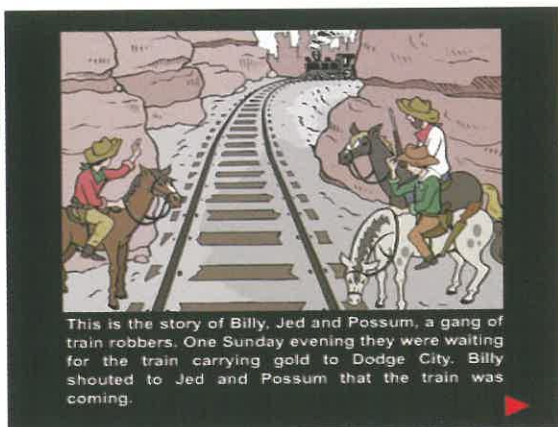


Learning contents

The learning units consist of interactive multimedia mini-units for each subject, including English, for all the non-university education levels. The format used is: presentation - simulation - drill and practice - self-testing and project work. Instead of full courses, the curriculum section is largely made up of mini units which can be assigned freely by teachers and worked on by students in school or at home. It aims to be attractive to young learners and understandable to parents. You can see the full English contents by clicking on the Primària or ESO menu at edu365.com, then on Llengua Anglesa.

Indirectly speaking

Llegeix la següent història.
Per passar pàgina fes clic a la fletxa vermella. Quan acabis, observa la [norma](#).



avalua't



practica



pregunta



imprimir

Student learning agenda.

The system is set up to provide teachers and students with the cooperative management of individual agendas allowing them to keep track of their tasks and projects, classroom events (exams, group activities, etc.) and homework assignments. It may be used as a regular communication tool to inform families about school events and their children's assignments.

Ask a teacher.

By means of a webform any student can submit his or her learning difficulties to a team of consultant teachers and ask for individualized support on learning problems. Service is provided during all 365 days of the year. Tailor-made customized replies are sent within 24 or 48 hours, depending on the question. The working criteria of the consultants is to help students, guiding them to the appropriate materials, directing their work and fostering independent learning outside school.

Information for students and parents.

In order to inform and guide the student and their parents, edu365 provides a searchable database on primary, secondary, special needs and vocational schools, systematises information about the curriculum and the structure of the education system, provides a FAQ about education and educational services, and offers tools for students' self-evaluation of interests and capabilities. Another team of consultants provides personalized information about all those issues, on request by e-mail.

Teachers personal repository.

The edu365 portal provides every teacher with facilities to create, manage, index and retrieve his/her own private digital repository of teaching instruments: lesson plans, exercises, notes, documents, readings, assignments, formulae, tests and exams, computer programs, URLs, databases, multimedia files, etc, irrespective of their format, volume and completeness. Every teacher has access to the database of his/her students and can easily assign activities and items of the personal repository to students.

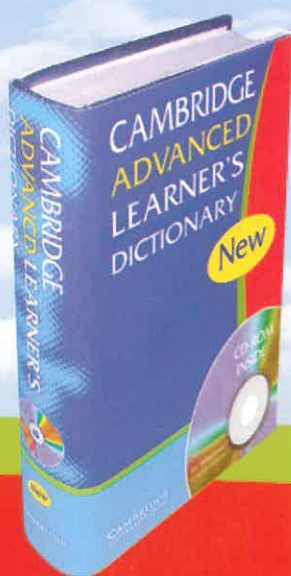
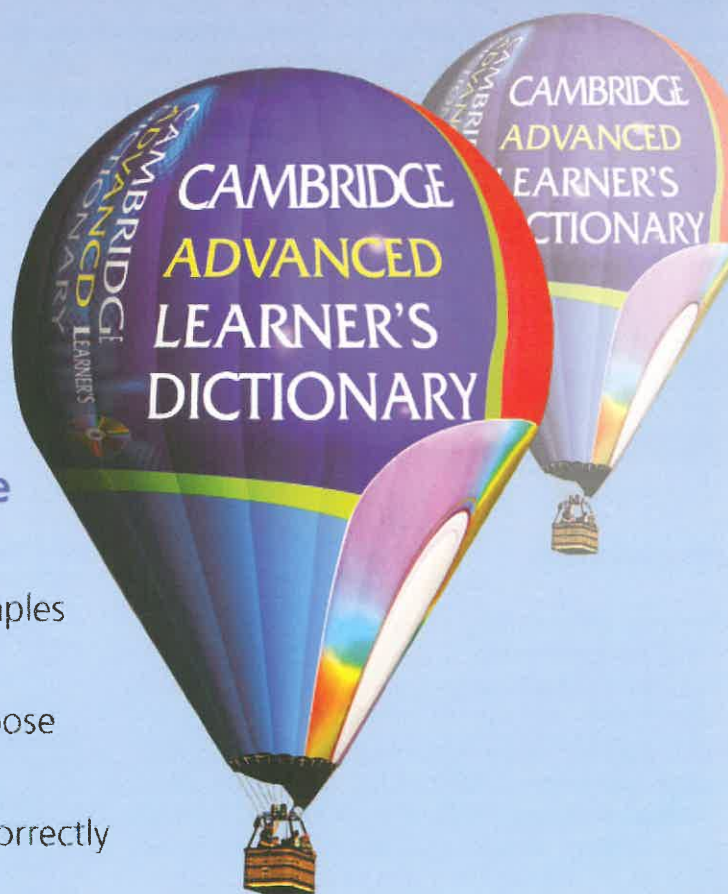
The only tools needed to use the personal digital desktop and all those services of edu365 is a computer connected to the Internet and a browser.

Happy learning!

The dictionary for exam success!

This brand new dictionary, completely updated and redesigned, offers a complete and reliable guide to modern English.

- 170,000 words, phrases and examples help you find words easily
- Unique 'guidewords' help you choose the right word quickly
- Lots of extra help in using words correctly



And the CD-ROM gives you even more!

- Listen and speak: practise and improve your pronunciation
- Don't use the wrong word! 'SMART' thesaurus gives you the right word – fast

Try before you buy at: dictionary.cambridge.org

www.cambridge.org



CAMBRIDGE
UNIVERSITY PRESS

8. In a restaurant

Groups of 4

Let's imagine our own restaurant. Decide all these things:

| |
|---|
| Where will the restaurant be: (Country, city, neighbourhood, Street...) |
| Name: |
| Kind of food: (Ingredients you are going to use. Dishes you are going to prepare) |
| Music you are going to play in your restaurant: |
| Prepare a brochure to advertise your restaurant. (Brainstorm in your group first) |

Prepare the menu for the restaurant. (next page)

Play the game with two waiters and a couple in a restaurant.

Prepare the dialogue. Look at the WORD TANK for help.

Start like this:

You 1 A table for two please.

w. Have you got a reservation?

You 2 Yes, we do.

w. Ok, follow me, please. do you like this table by the window?

You 1 That's nice.

w. Here is the menu.

You 1 Thanks.

w. What would you like to drink?

You 2 Can I have your wine list?

(Continue on the back of this page.)

7. Food pyramid and healthy diets

What do you know about a balanced diet?

Look at the following web pages to find out:

<http://www.nal.usda.gov:8001/py/pmap.htm>

http://www.pueblo.gsa.gov/cic_text/food/food-pyramid/main.htm

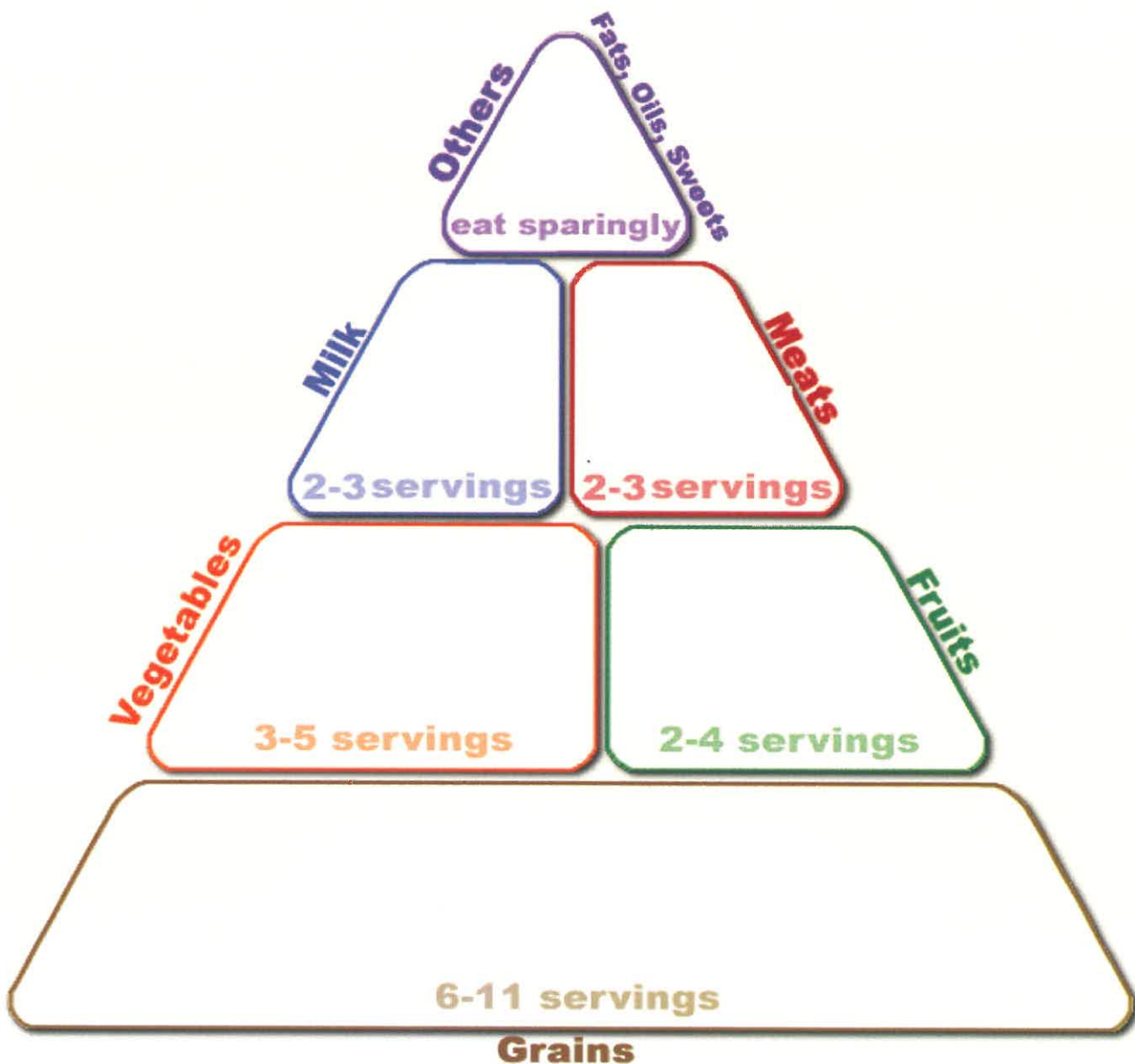
If you want to **play with a food pyramid**, have a look at this one:

http://kidshealth.org/kid/stay_healthy/food/pyramid.html

If you want to see the food pyramids in **different cultures** look at this one:

<http://www.nal.usda.gov/fnic/etext/000023.html>

What do you eat in your own culture? Fill in the pyramid with the ingredients you usually eat at home.



Compare with other colleagues in the class. Do you eat the same things?
What are the differences? Write them on the back of this page.

5. Learning to classify

What's the name of the ingredient if it goes to the...?

| fridge | cupboard |
|--------|----------|
| | |

What s the name of the ingredient if you...?

| like it | don't like it |
|---------|---------------|
| | |

What is the name of the ingredient if it belongs to...?

| your comunity | a different comunity |
|---------------|----------------------|
| | |

What is the name of the dish if you eat it...?

| cold | hot |
|------|-----|
| | |










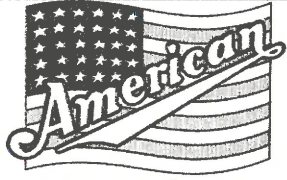

Are these any other ways to classify food, dishes or restaurants?

Decide one more way and use the empty grid. Continue on the back of this page if necessary.


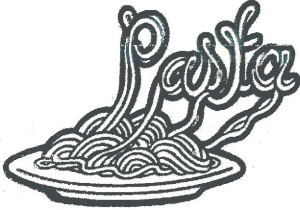
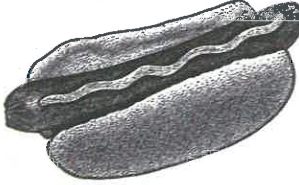
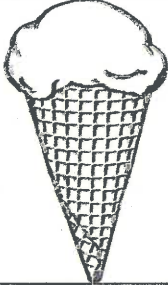
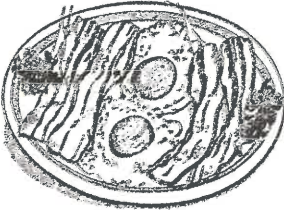
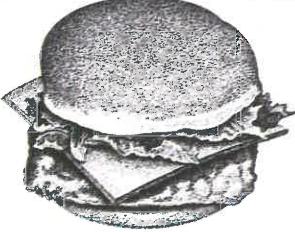



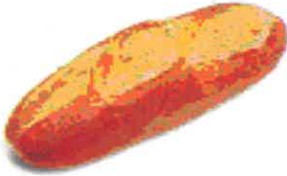


| | |
|--|--|
| | |
| | |

4. Dishes and restaurants all over the world

What do you eat at restaurants from all over the world? Tick (☒) the kind of restaurants you know or are familiar with the food they prepare. Write the food you eat in your favourite restaurant. Think of one more restaurant and fill in the grid with a (?) question mark.



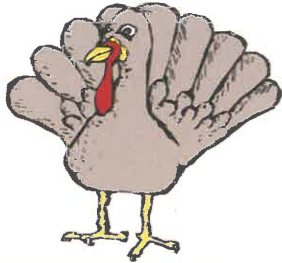
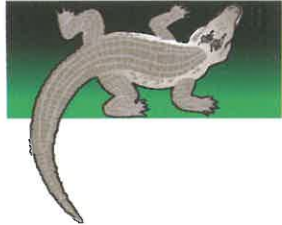
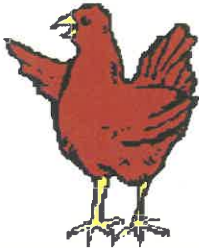
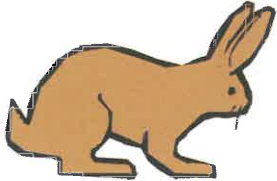
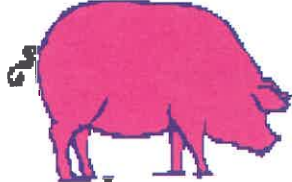


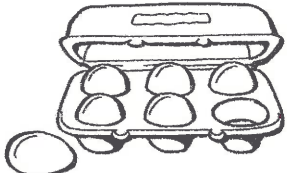
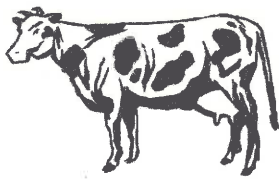
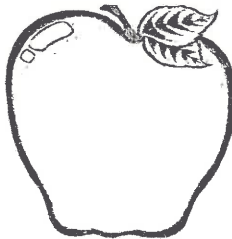


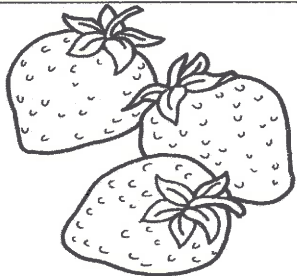
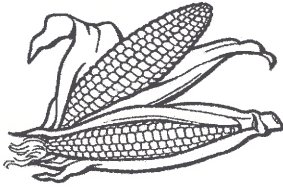
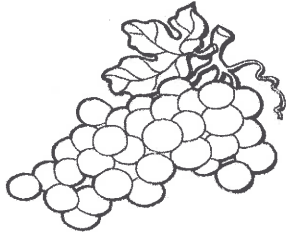
| | | | |
|--|--|--|---|
|  <p>Indian RESTAURANT</p> |  <p>MEXICAN RESTAURANT</p> |  <p>FRENCH Cuisine</p> |  <p>CHINESE FOOD</p> |
| <ul style="list-style-type: none"> • Naan. Tandoori bread • Eggplant pure • Tandoori chicken | <ul style="list-style-type: none"> • Corn tortillas • Tamales • Guacamole • Margaritas | <ul style="list-style-type: none"> • Crepes • Cheese • Ratatouille • ... | <ul style="list-style-type: none"> • Fried Rice • Noodles • Sweet and sour beef |
|  <p>GERMAN RESTAURANT</p> |  <p>Egyptian Restaurant</p> |  <p>ITALIAN RESTAURANT</p> |  <p>My Favourite Restaurant</p> |
|  <p>Seafood RESTAURANT</p> |  <p>American RESTAURANT</p> | <p style="text-align: center;">? Restaurant</p>  <p>GREEK Restaurant</p> | |
| <ul style="list-style-type: none"> • Octopus • Shrimp • Clams • Red Snapper • | <ul style="list-style-type: none"> • Hamburger • Cheeseburger • Hot dog • NY Steak | <ul style="list-style-type: none"> • . • . • . • . • . | <ul style="list-style-type: none"> • Dolma (stuffed grape leaves) • Cabbage rolls • Baklava |

3. The food we prepare

| | | | |
|--|---|--|---|
|  |  |  |  |
| <p>Muffin</p> | | | |
|  |  |  |  |
|  |  |  |  |
| | | | |
| | | | |

Write the names of the food in the boxes. Tick (÷) the kind of food you like. Cross (X) the kind of food you eat at home. Add and draw some more dishes you eat at home ("Paella", stew...). Find out if your partner likes and eats the same food. Write the differences on the back of this page.

2. Food we eat and drinks we have

| | | | |
|---|---|--|---|
|  |  |  |  |
| <i>lettuce</i> | | | |
|  |  |  | |
|  |  | |  |
|  | |  |  |
|  |  |  |  |

Write the names of the ingredients. Find them in the "word tank". Draw three ingredients more in the empty boxes and write their names if you know. Tick (÷) in the boxes of the ingredients you usually eat at home.

1. Help. Word tank

| | | | |
|--|---|---|--|
| <i>Dairy</i> Milk Cheese Butter Ice cream Yogurt | <i>Fruit</i> Banana Apple Pear Orange Grapes Strawberries Cherries | <i>Meat</i> Beef Lamb Chicken Snake Pork Turkey Rabbit Crocodile | <i>Drinks</i> Wine Beer Water Coke Orange juice Coffee Tea |
| <i>Seafood</i> Fish Lobster Squid Shrimp Octopus Mussels Clams | <i>Vegetables</i> Artichokes Lettuce Carrots Tomatoes Onions Garlic Lentils | <i>Bakery</i> Bread Cake Muffin Doughnut Croissant Bagels Baklava | <i>Fast food</i> Hamburger Pizza French Fries Hot dog Bacon and eggs Sandwiches |
| <i>Elaborated food</i> Paella Spaghetti Soup Roast beef Steak Salad | <i>Snacks</i> Spanish tortilla Olives Chips Clams Peanuts | <i>International</i> Mexican Indian Chinese Japanese Greek German French Mediterranean Spanish Catalan | <i>Other</i> Rice Wheat Corn Lentils Chickpeas Peas Pasta Eggs |

Useful questions and answers

| | |
|---|--|
| <p>What would you like for lunch? I'd like a salad and a steak, please.</p> <p>What would you like for dinner? I'd like a soup and fish, please.</p> <p>What would you like for dessert? I'd like chocolate cake, please.</p> <p>Do you like "paella"? Yes, I love "paella" No, I don't like "paella", I prefer "fideuà".</p> <p>I do not eat much for lunch. I have to go to school after lunch.</p> | <p>Which is your favourite food? I love Chinese food. I like seafood very much. I enjoy eating pasta. My favourite dish is spaghetti.</p> <p>What would you like to have? I'd like something warm, I am cold.</p> <p>What do you prefer? I prefer meat to fish. I prefer pizza when I am very hungry. I love fruit! I like cheese so much!</p> |
|---|--|

Add other useful words or sentences on the back of this page. Ask your teacher.

2. Food we eat and the drinks we have

This is an easy vocabulary builder where students have to associate the words with the pictures. All the words are about food, which has not been manipulated, food that can be used to prepare the different dishes from the next step. Students are required to add some more ingredients they eat at home and to check all the ingredients they eat at home. Some of the ingredients may be shocking. This is done on purpose to show that different communities may have ingredients different than we do but their food is valid and we have to respect these choices.

3. The food we prepare

In groups. This follows the same structure as in the previous step. Here though the words will deal with prepared dishes. Students add those they frequently eat at home and share their work with other partners. If there are students from different communities the teacher should pay attention to the dishes mentioned and talk about them to make students aware that there are different options than those we are familiar with. All of these are worth trying if we have the chance!

4. Dishes and restaurants all over the world

More and more often students are getting familiar with food from different communities. Chinese, Mexican and Italian are the most common in our area, however little by little different options are appearing and some families are incorporating some of these dishes to their menus at home. On the one hand students, in groups, see the different dishes found in the different restaurants. Then on their own, they say which their favourite restaurant is and they write the name of the restaurant and the dishes they usually have when they go there. The final step within this activity is a class discussion about one more foreign food restaurant that they may have visited or tried or it may come from the students belonging to a different community than the mainstream. This is a good opportunity to praise difference as an enriching experience.

5. Learning to classify

This is a different way to work with vocabulary and learning strategies. Students have to classify words according to what is asked and they have to add one more way of classification.

6. What we find in the supermarket

Students on their own, or in small groups of two to three students, carry out a little research in a supermarket in their area. They have to observe where the products we buy come from. They also pay attention to the price and to the weight, both in kilos and ounces.

7. Food pyramid and healthy diets

The aim of this activity is to make students aware of how to organize a healthy diet. They are encouraged to do some research in the Internet and have a look at other pyramids from different cultures and compare it with their own. If there is a presence of different cultures in the classroom it is worth using the pyramids from these cultures and reinforce the advantages of some of the ingredients in these cultures.

8. Setting a Restaurant

To round off the students' acquired knowledge, they are asked to create a restaurant of their liking. Students in groups of four, have to decide the name, the setting, the place where it is located and the music they are going to play in the restaurant and the food that is going to be offered. They can also design a brochure to advertise the restaurant. When all these activities are ready they prepare the Restaurant menu in detail and then they create a dialogue which will take place in their restaurants. A second and more spontaneous arrangement of the students will generate more spontaneous language if all the restaurants are set at the same time and students go from one to another ordering the food that is being offered.

9. The Restaurant menu

This step belongs to the previous one. Students in their group create a menu that is going to be used in their restaurant.

10. What did I learn?

The whole project is evaluated in two different ways: first a summary of the objectives worked in the project. Then, they go through each of the tasks and give their own impression on each of the tasks.

BIBLIOGRAPHY

- BANKS, JAMES: (2002) AN INTRODUCTION TO MULTICULTURAL EDUCATION. BOSTON, MA: ALLYN AND BACON.
- GAY, GENEVA: (2000) CULTURALLY RESPONSIVE TEACHING. THEORY, RESEARCH AND PRACTICE. NEW YORK: TEACHERS COLLEGE PRESS.
- GRANT, C. & SLEETER, C.: (1999) TURNING ON LEARNING. FIVE APPROACHES TO MULTICULTURAL TEACHING PLANS FOR RACE, CLASS, GENDER, AND DISABILITY. NEW YORK: JOHN WILEY AND SONS, INC.
- KANPOL, BARRY: (1999) CRITICAL PEDAGOGY, AN INTRODUCTION. WESTPORT, CT: BERGIN AND GARVEY.
- NIETO, SONIA: (2002) LANGUAGE, CULTURE, AND TEACHING. CRITICAL PERSPECTIVES FOR A NEW CENTURY. MAHWAH, NJ: LAWRENCE ERLBAUM ASSOCIATES, PUBLISHERS.
- OLIVERAS, ÁNGELS: (2000) HACIA LA COMPETENCIA INTERCULTURAL EN EL APRENDIZAJE DE UNA LENGUA EXTRANJERA. MADRID: EDITORIAL EDINUMEN.
- SHOR, IRA: (1996) WHEN STUDENTS HAVE POWER. NEGOTIATING AUTHORITY IN A CRITICAL PEDAGOGY. CHICAGO: THE UNIVERSITY OF CHICAGO PRESS.

What we eat and drink

THIS STEP BY STEP GUIDED «HANDS ON» MULTICULTURAL PROJECT HELPS TEACHERS DEVELOP A SERIES OF TASKS WITH THE STUDENTS WHO PROGRESSIVELY GET INVOLVED AND REFLECT UPON FOOD AS A SOURCE OF HEALTH AND ENERGY. THE TASKS ALSO LEAD STUDENTS TO TAKE INTO ACCOUNT THE VARIED INGREDIENTS DIFFERENT CULTURES USE, PREPARE AND EAT.

(THIS ARTICLE IS BASED ON A WORKSHOP GIVEN AT THE JORNADES DE LLENGÜES ESTRANGERES IN GIRONA, NOVEMBRE 2002)

by Nuria Vidal

INTRODUCTION

The main aim of this project is to make students aware of cultural differences through the field of food. By observing that all cultures may have balanced and varied diets we want to affirm that diversity is worth an exploration. The project aims at approaching and guiding students into the first steps of multicultural education. Thus, the project briefly explores different food choices that some cultural communities have all over the world and makes students aware that healthy diets can be made within any culture, that variety is more enriching than monotony, and that everybody has the right to prepare their food according to their own culture. As a consequence, the main value of the project is respect for the different choices diverse cultures may ask for within our society.

The project was born out of reality, need and observation on my first year of teaching in a secondary school after a six-year pause. Upon my return from a long stay in the U.S.A. I realized how much our classes are changing nowadays and how much multiculturalism and cultural contents should be present in our curricula. James Banks and Sonia Nieto's approaches to Multicultural Education have been taken into account as well as Shor and Kanpol's observations on Critical Pedagogy.

OBJECTIVES

- * Learn everyday vocabulary about food and going to restaurants.
- * Keep material organized throughout the project

- * Learn to ask and answer questions to talk about food.
- * Become aware of the different food eaten all over the world.
- * Realize that different world communities can eat healthy food
- * Discover that the food we eat comes from different parts in the world.
- * Be able to organize food menus.
- * Share knowledge with peers.
- * Create a restaurant.
- * Have fun while learning.
- * Classify food in different ways
- * Introduce students to intercultural education through food.

LEVEL

Beginner to intermediate

PROCEDURE

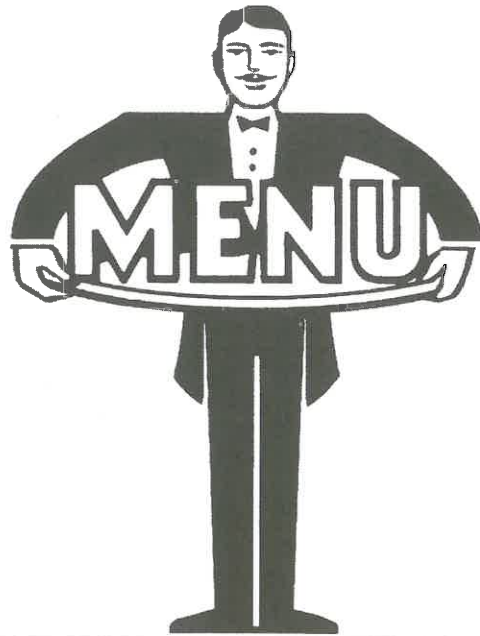
It is suggested that all students are given all the materials at once and keep the whole handout neat and tidy while they are using it and filling it in.

1. Word Tank

Individually, students receive a list of classified words to use along the little project. They are encouraged to make an empty grid similar to the one they receive to fill in with other words they will need or discover along the project. It will be of help throughout the process and they will use it in almost every task.

NÚRIA VIDAL IS, AT PRESENT, A TEACHER OF ENGLISH AT EOI VILANOVA I LA GELTRÚ. PRIMARILY, SHE IS AND HAS ALWAYS BEEN A SECONDARY SCHOOL TEACHER AT HEART. FOR 6 YEARS SHE WAS AN EDUCATION ADVISOR AT THE EDUCATION OFFICE OF THE EMBASSY OF SPAIN IN THE UNITED STATES, WHERE SHE WORKED ON COOPERATIVE PROGRAMMES BETWEEN SEVERAL DEPARTMENTS OF EDUCATION ON THE EASTERN COAST AND THE MINISTRY OF EDUCATION. IN THE PAST SHE SERVED AS TEACHER TRAINER FOR THE DEPARTMENT OF EDUCATION OF THE GENERALITAT DE CATALUNYA WHERE SHE COLLABORATED IN CURRICULUM DESIGN FOR THE PREVIOUS SCHOOL REFORM. SHE IS AUTHOR OF CLASSROOM MATERIALS AND BOOKS ON FOREIGN LANGUAGE LEARNING METHODOLOGY.

9. Restaurant



Appetizers

Main courses

Desserts

Beverages

Soft drinks

Wines

Fill in the menu according to the characteristics of your restaurant.

10. What and how much did I learn?

From 5 (very much) to 1 (very little)

| | 5 | 4 | 3 | 2 | 1 |
|------------------------------------|---|---|---|---|---|
| 1. Words about food | | | | | |
| 2. Words about dishes | | | | | |
| 3. International food | | | | | |
| 4. Healthy diets and food pyramids | | | | | |
| 5. Sharing work | | | | | |
| 6. Restaurant conversation | | | | | |
| 7. Doing research | | | | | |
| 8. Writing a menu | | | | | |
| 9. Restaurant menu | | | | | |
| 10. Other? | | | | | |
| 11. | | | | | |
| Total | | | | | |

Dear student:

Can you write about the things you have learned and the things you have enjoyed most? Go through the materials and write something for each of the steps of this activity.

1. ..

2. ..

3. ..

4. ..

5. ..

6. ..

7. ..

8. ..

9. ..

10. ..

thanks!!

11. Word tank. My own findings

| | | | |
|--|--|--|--|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

11. Useful questions and answers

| |
|--|
| |
|--|

Integrating in the English Classroom

INTEGRATING IN THE ENGLISH CLASSROOM WAS A FINANCED PROJECT BY OUR DEPARTMENT OF EDUCATION. THE AIM OF THIS PROJECT WAS AND IS TO HELP THOSE MIXED ABILITY LESSONS, PARTICULARLY THOSE STUDENTS WITH SERIOUS PROBLEMS. INTEGRATING IN THE ENGLISH CLASSROOM SUPPORTS THE TEACHER WITH MATERIALS AND IDEAS TO HELP THE RHYTHM OF WORK OF OUR STUDENTS WITH GREAT DIFFICULTIES, TAKING INTO ACCOUNT THAT THEY BELONG TO A GROUP. THE LESSON SHOWN IN THIS ARTICLE IS JUST A PIECE OF AN «INTEGRAL» PLAN.

THIS PROJECT HAS BEEN CARRIED OUT BY JESÚS M. GARCÍA MARTÍNEZ, NIEVES HUERGA BARTOLOMÉ, MANUEL MANTECÓN JÁÑEZ, MARÍA RUANO REVILLA, COORDINATED BY TOMÁS POZO BARCENILLA, MEMBERS OF THE ENGLISH DEPARTMENT AT IES «VALLES DEL LUNA» IN STA. MARÍA DEL PÁRAMO (LEÓN)

by Tomas Pozo

Justification of the Project

The «Departamento de Orientación» (Guidance Department) of Secondary Schools, among many other tasks, is responsible for taking care of the special educational necessities of pupils. Most of these Departments lack the minimum sufficient teaching staff to guarantee full and satisfactory attention to these pupils in all the subjects and areas of the Secondary Education Curriculum, mainly because they dedicate the greatest part of their work to instrumental subjects such as: Mathematics and Spanish.

In our daily task in English classes we usually face the following obstacles:

- * Finding suitable material and instruments with an outline of integrating activities.

- * Reaching a number of activities able to treat the same aspect at different difficulty levels.

- * Establishing different coherent levels of evaluation with specific contents, so as to act as an exact repetition of the instruments and criteria proposed for the rest of the students.

In order to find a solution to this problem, we propose to learn and tackle the psychological and physical disability characteristics, as well as the social situation of our pupils.

Adaptation of the Project to the General Programme of English.

Objectives

After revising the general objectives of the area in English, those which we considered more suitable were given priority, taking into account the specific characteristics of the students for whom this project is designed.

JESÚS M. GARCÍA MARTÍNEZ, NIEVES HUERGA BARTOLOMÉ, MANUEL MANTECÓN JÁÑEZ, TOMÁS POZO BARCENILLA Y MARÍA RUANO REVILLA ARE MEMBERS OF THE ENGLISH DEPARTMENT AT IES « VALLES DE LUNA» IN STA. MARÍA DEL PÁRAMO (LEÓN). ALL OF THEM HAVE BEEN TEACHING IN SECONDARY SCHOOLS FOR OVER 20 YEARS. THEY ARE VERY CONCERNED ABOUT DIVERSITY IN LEARNING STYLES AND ABOUT STUDENTS WITH SERIOUS LEARNING DIFFICULTIES.

The selected objectives are the following:

1. To greet using «Hello» and «Hi».
2. To see somebody off using «Goodbye» and «Bye».
3. To introduce oneself using «I am + name».
4. To ask other people's names within a dialogue.
5. To give our name to the previous question.
6. To ask the name of a third person, either male or female.
7. To give the name of a third person: he/her (previous question).
8. To identify the numbers and to learn the numbers 1 to 10.
9. To identify colours and animals (domestic and wild) using «What is this? / What is that?»
10. To associate colours with animals.
11. To revise numbers (1 to 10), associating colours, animals and numbers.
12. To answer questions using «yes» and «no».
13. To give, receive and execute commands.
14. To identify objects in the classroom.
15. To describe oneself and other people.
16. To learn and use numbers from 11 to 20.
17. To name the closest relatives in our family.
18. To practice the structure: «This is my...» + a member of the family.
19. To use the verb «to have» in the first person affirmative.
20. To learn the different parts of a house using the «It is...» structure.
21. To describe some specific rooms with a very simple vocabulary of furniture using «There is... and There are...» structures.
22. To use the prepositions in / on / under in order to locate already known places and people.
23. To identify the main parts of our body.
24. To distinguish and use correctly the adjectives «big» and «small».
25. To revise the possessives «my / your / his / her», and start to learn «our».

The General Objectives of our Secondary School:

«Respect, Tolerance and Solidarity» and «Correct oral and written expression» will also be treated and worked together with the rest of the objectives of the area in an English.

Contents

Among the General Contents of the area, those which better suit the integration of these pupils within the rest of the group have been chosen. We grant special

importance to the fact of being able to work out activities altogether with these contents to reach a greater integration and cohesion of the whole class.

The contents have been arranged in accordance with the programme, presenting the units at the same time as the units of the general programme of the whole English Subject.

- 1- Greetings and Farewells.
- 2- Names and Numbers.
- 3- Animals and Colours.
- 4- Actions.
- 5- Personal identification.
- 6- The Family.
- 7- The House.
- 8- The body.

We consider that those contents are sufficient in order to achieve the aims mentioned above. These contents can always be altered in accordance with the characteristics of the students which they are aimed at. Therefore, since its application is personalised, they can be increased, revised or even removed.

EVALUATION

Each unit contains an evaluation grid which teachers can use as an aid to assess the students' achievement of the aims. It should be subject to the teaching-learning process.

| ITEMS | 1 | 2 | 3 |
|---|---|---|---|
| SPEAKING AND WRITING AUTONOMY IN TASKS | | | |
| CREATIVITY | | | |
| INTEREST IN THE EXECUTION OF TASKS | | | |
| ASSESSMENT OF THE SPEAKING-WRITING PROCESS | | | |

These ITEMS have been established as a result of the following criteria:

1. Level of ability to carry out the four skills: *speaking, listening, reading and writing.*

2.-Since the teaching process is personalised and the degree of autonomy is different in each pupil, we believe this item should be evaluated to see his/her improvement.

3. Teachers will also evaluate the students' creativity, bearing in mind the following aspects: aesthetic, originality in the execution of the tasks, neatness and order in the presentation of the work and in the *writing or speaking* presentations.

4. Teachers will take into consideration the pupils' motivation, attention and disposition.

5. We will evaluate the accuracy in *oral/writing*. The *speaking* will be specially rewarded as it is the pupil's natural form of communication.

All these criteria will be evaluated from 1 to 3.

1 = not achieved

2 = achieved with difficulty

3 = fully achieved

Finally, teachers will consider the aims achieved when the general evaluation is positive bearing in mind the following aspects:

1. The individual capacity of each student.
2. The continuous, direct and personalised observation of the process, reflected in the evaluation grid.

METHODOLOGY

The methodology that teachers should adopt will be based on the following premises:

1. Since we are working with pupils with special characteristics, the methodology used will be focused on them.

2. It will be active: we will encourage students to participate.

3. It will help integration because we expect them to be integrated some times into the whole class-group.

4. It will be sociable because the knowledge of a foreign language is basic in the present society.

The activities are organised according to the speed

each pupil works at. They will have to work in pairs or small groups, doing role-plays and many other activities which will make them feel motivated to practise the language so that they can learn it easily.

Some listening activities will be carried out in an autonomous way because each pupil will be provided with a cassette and a cassette-recorder which will allow them to listen to the recording as many times as they need.

We will encourage those activities which have a manipulating nature, such as cutting out and sticking different elements or the construction of objects.

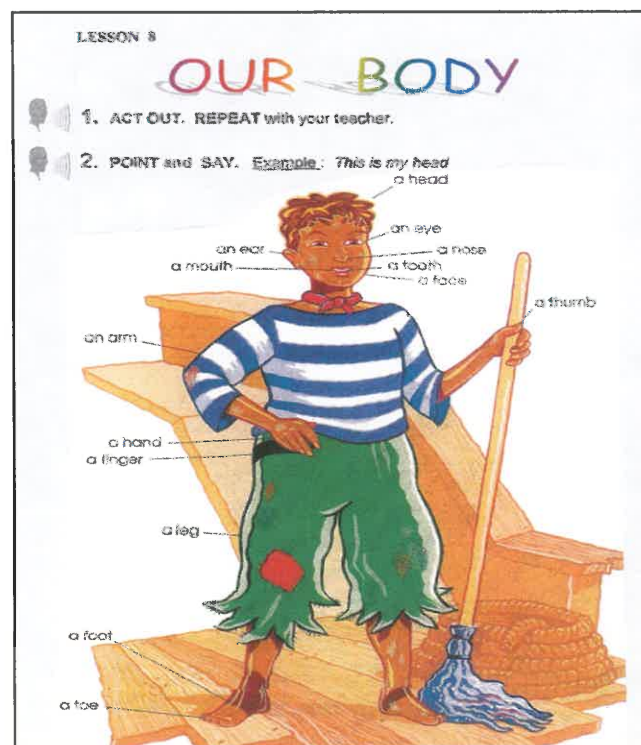
ACTIVITIES

We suggest a variety of activities in order to maintain the level of motivation in the pupils to help them not only to acquire the four basic skills -listening, speaking, reading, writing- but also the language of gestures.

MATERIALS

Apart from their own material, pupils will have to use the following to achieve the aims of the project:

- * coloured cards
- * cassettes and cassette-recorders
- * «Franelograph»
- * Bingo cards (unit 5)
- * Animal wheel (unit 3)



Assessment of the Project

We decide to try with the pupils of 1º and 2º of E.S.O. the unit: «Our Body», because it is the same unit we are working or with the rest of the group during the third term.

Assessment of the achievement of objectives

We considered that the main objective of our project is the integration of the pupils with special educational necessities, and we think that we have achieved it successfully since we have noticed a greater level of interest and motivation shown by these students. In fact, they enjoy more the activities aimed at the whole class because they feel that there is not any special treatment given towards them.

* 1st. objective: To identify the main parts of the body. Satisfactorily achieved.

* 2nd. objective: To distinguish and use correctly the adjectives «big» and «small». Satisfactorily achieved.

* 3rd. objective: To revise the possessives: «My, your, his, her», and to introduce «our». This objective has not been fully achieved since we had not worked previously on the third person possessives (his, her) nor the first plural «our».

Assessment of the methodology.

We have followed the guidelines established in the methodological orientations in the unit itself.

Assessment of the activities.

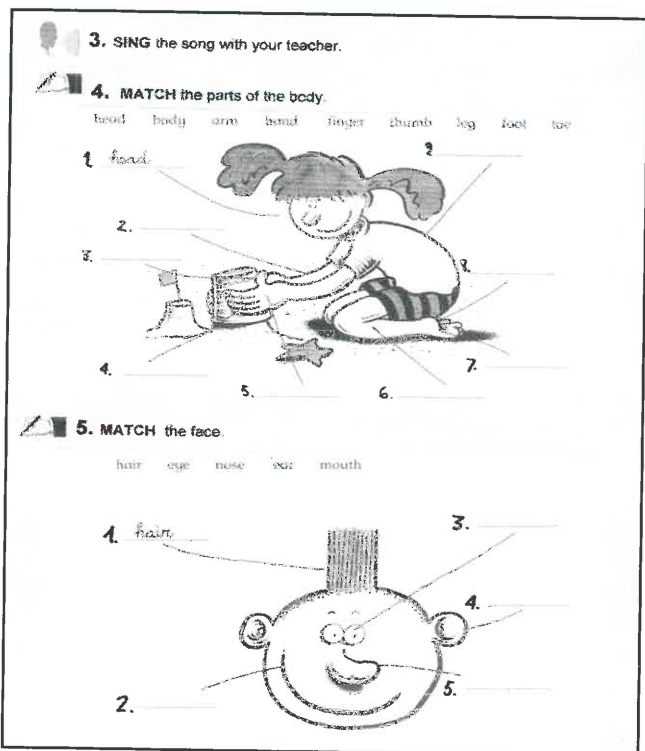
We did not have enough time to carry out all the activities, but we noticed that they turned out to be very motivating and attractive for our students.

Assessment of the evaluation.

The degree of objective-achievement depends on the specific difficulties of each student. And the results or marks obtained depend themselves on the degree of the learning-difficulty process.

Final Assessment.

The first consideration we should point out is the lack of time to try out all the units. However, the selected objectives fit perfectly with the students abilities and the activities have been organised and prepared at their own rhythm.



Certificate in Collaborative Translation Teaching
 Instructors: Don Kiraly, María González Davies, Richard Samson
 Venue: University of Vic (Barcelona, Spain)
 9-16 July 2004
http://www.uvic.es/fchtd/especial/en/collaborative_translation_teaching.html

The Translation and Interpreting Department at the University of Vic offers an intensive certificate course designed for translation teachers who are seeking to enhance their course development and delivery skills; graduates of translation and interpretation considering teaching; foreign language teachers who wish to include translation in their classes; administrators exploring the possibility of starting a new translation program; experienced professional translators wishing to teach. The course will be taught in English.

For further information, please contact: Àngel Tortadès, angel.tortades@uvic.es

The English language and myself; a happy marriage



by Eduardo Mendoza

The famous author Eduardo Mendoza delivered a very witty and enlightening talk at the opening of the APAC Jornades, 2003. He started in a very correct English, but after a few minutes he continued in Spanish.

Referring to the title of his talk, he thought that his relationship with the English language was that of a happy marriage of long standing as he had been learning and loving the language for many, many years.

He had started his apprenticeship, in a very small language school, but with an excellent teacher who initiated him on his first steps. At that time, very few people in this country were interested in learning English. France was for us the axis of foreign culture. Soon, the axis changed to English.

Eduardo Mendoza was really motivated in learning the language as he needed English for his travelling.

In fact, at that time it was his desire to become an explorer in Africa. That gave him the incentive to find the adequate texts or communicate with the speakers who could help him to develop his language proficiency. But he considers that the Spaniards are, in general, not very keen foreign language learners. The reluctance of our country people is due, according to the speaker, to a cultural resistance to pronounce certain sounds, and male youngsters are particularly afraid to sound ridiculous.

As a very experienced foreign language learner, he has very clear ideas about how languages should be taught. Learning a language means being able to do things in that language: understanding a radio or TV commentator, reading poetry, or talking on the phone. Unfortunately, those are not the tasks undertaken in most classrooms, where learners take great pains in building futile sentences with the help of grammar rules.

EDUARDO MENDOZA IS A WRITER AND TRANSLATOR. HE LIVED AND WORKED IN NY (USA) FROM 1973 TILL 1982. HE HAS PUBLISHED *LA VERDAD SOBRE EL CASO SAVOLTA* (1975), *EL MISTERIO DE LA CRIPTA EMBRUJADA* (1979), *EL LABERINTO DE LAS ACEITUNAS* (1982), *LA CIUDAD DE LOS PRODIGIOS* (1986), *SIN NOTICIAS DEL GURB* (1991), *EL AÑO DEL DILUVIO* (1992), *UNA COMEDIA LIGERA* (1996), *LA AVENTURA DEL TOCADOR DE SEÑORAS* (2001) AND *EL ÚLTIMO TRAYECTO DE HORACIO DOS* (2002) AMONG OTHER TITLES. HE HAS RECEIVED NUMEROUS AWARDS FOR HIS WORK.

Teachers of English are forced to undertake those tasks because the social pressure to learn English has made its study an end in itself and they have to teach grammar rules and vocabulary. English is one more subject in the curriculum, and that is wrong. We should be aware that what is being transmitted is much more than a few rules and some vocabulary lists. In fact, for Eduardo Mendoza, languages have no vocabulary. They have concepts expressed through words. Doing grammar exercises is useless. After eleven years of grammar exercises in Latin, he retained very little of that language.

With English, he had no trouble. His desire to travel around the world and to sing the songs of Paul Anka made learning easy.

Besides being the vehicle of communication with other people, languages are a means for communicating with oneself as one enters new culture homelands: folklore, narrative, poetry, theatre. Calming, slowly, as one progresses in the acquisition of the foreign language, a new personality develops. Learning a language is like being reborn, being another. That rebirth might be an excellent source of motivation for learners.

Eduardo Mendoza, as an author, interpreter and translator has always been involved with language and humanities, so discredited in the world of today. Some languages, such as English, avoid disgrace because they give access to applied sciences and technology, the subjects that really matter. The speaker emphasizes the advantages of humanities (language, art, culture...) They are able to provide enduring pleasure and enjoyment to the individual through his life, particularly in his late years.

In his closing statement, the speaker came back to the metaphor of his marriage with the English language; he considers it indissoluble, unbreakable and enduring. He is really in love with the English language but he is not so sure if the bride returns love.

The summary of his talk has been done by A. Aguilar



WIND STAR

ROSA DELS VENTS GROUP

Av. de Madrid, 95 7º 3a - 08028 Barcelona
Tel. 93 503 60 35 - Fax 93 409 12 61



SPECIAL PROGRAMME FOR TEACHERS! Ask us about the **MINI STAYS PROGRAMMES ABROAD!!** Your students will live the reality of the foreign language they learn at school together with you during 5 or 6 days. Every single aspect will be sorted out for you and your group! **Tailored programme during the academic year!**

E-mail: comercial@rosadelsvents.es Web: <http://www.cursosidiomas.com>

"WIND STAR is a ten year-old company with a great experience on linguistic, tourist and cultural programmes abroad for young learners".

"We offer the best educational programmes in Spain, France, Great Britain, Ireland, USA, Canada and Germany".

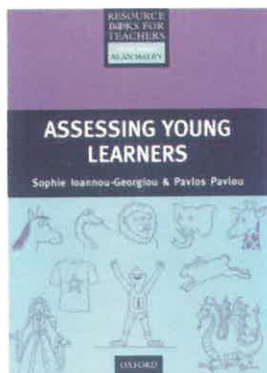
We provide our participants **DIRECTLY** with the course they need, with **NO INTERNATIONAL MEDIATORS!**

"The success of Wind Star is based on the direct contracts from our office in Spain of teachers, host families, residences, activities, native leaders, ... all these with our **WIND STAR METHOD** of learning abroad".

- SUMMER CAMP IN CATALONIA**
- FAMILY AND RESIDENTIAL STAY COURSES IN IRELAND AND GREAT BRITAIN**
- FAMILY STAYS IN CANADA AND CAMPUS COURSE IN THE USA**

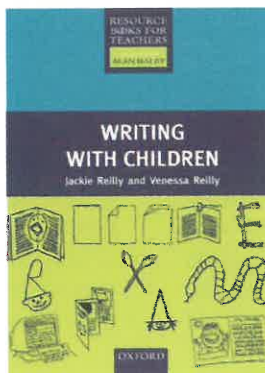
OXFORD BOOKS FOR TEACHERS

PRIMARY RESOURCE BOOKS FOR TEACHERS



NEW

Helps teachers to assess children's progress in English, in a way that is appropriate for young learners.

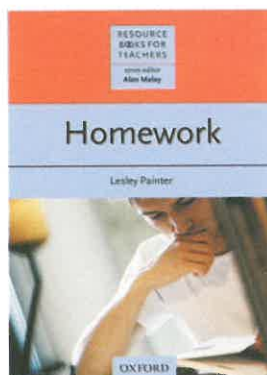


NEW

Provides guidance on introducing and developing reading and writing skills in English with young learners.

| | | |
|------------|------------------------------------|---------|
| 019437825X | RBT Art & Crafts with Children | 21,40 € |
| 0194372912 | RBT Assessing Young Learners | 23,00 € |
| 0194372049 | RBT Creating Stories with Children | 21,40 € |
| 0194372200 | RBT Drama with Children | 21,40 € |
| 0194372243 | RBT Games for Children | 21,40 € |
| 0194372219 | RBT Projects with Young Learners | 21,40 € |
| 0194372022 | RBT Storytelling with Children | 21,40 € |
| 019437209X | RBT Very Young Learners | 21,40 € |
| 0194373994 | RBT Writing with Children P.P. | |
| 0194371956 | RBT Young Learners | 21,40 € |

RESOURCE BOOKS FOR TEACHERS

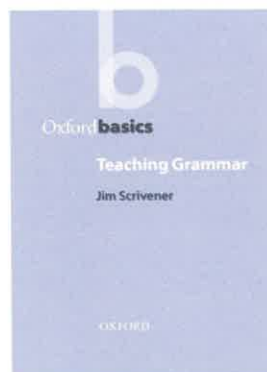


NEW

Over 100 classroom activities that provide motivating ways to help learners to enjoy their homework, and to make it interesting and worthwhile.

| | | |
|------------|----------------------------|---------|
| 0194372006 | RBT Beginners | 21,40 € |
| 0194371476 | RBT Classroom Dynamics | 21,40 € |
| 0194370968 | RBT Conversation | 23,00 € |
| 0194371948 | RBT Cultural Awareness | 21,40 € |
| 0194372197 | RBT Dictionaries | 21,40 € |
| 0194370976 | RBT Drama | 21,40 € |
| 0194372081 | RBT Exam Classes | 21,40 € |
| 0194372316 | RBT Film | 21,40 € |
| 0194370046 | RBT Grammar Dictation | 21,40 € |
| 0194373349 | RBT Homework | 24,00 € |
| 0194371638 | RBT Learner-based Teaching | 21,40 € |
| 0194372162 | RBT Listening | 23,40 € |
| 0194370941 | RBT Literature | 21,40 € |
| 0194370550 | RBT Music and Song | 21,40 € |
| 0194371921 | RBT Newspapers | 21,40 € |
| 0194372251 | RBT Project Work 2nd Ed. | 22,45 € |
| 0194370879 | RBT Pronunciation | 21,40 € |
| 019437095X | RBT Role Play | 21,40 € |
| 0194372235 | RBT The Internet | 21,40 € |
| 0194370917 | RBT Vocabulary | 21,40 € |
| 0194370984 | RBT Writing | 21,40 € |

OXFORD BASICS



NEW

25 easy to follow lessons illustrate a wide variety of techniques to introduce and practice a range of grammatical structures between elementary and intermediate level.

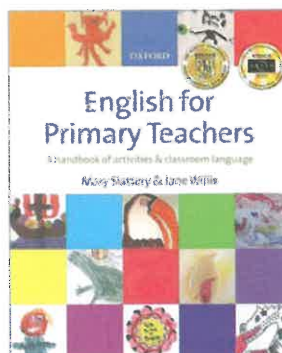
| | | |
|------------|-----------------------------|--------|
| 0194371735 | Classroom English | 4,40 € |
| 0194421783 | Intercultural Activities | 4,60 € |
| 0194421678 | Presenting New Language | 4,40 € |
| 0194421686 | Simple Listening Activities | 4,40 € |
| 0194421732 | Simple Reading Activities | 4,40 € |
| 0194421694 | Simple Speaking Activities | 4,40 € |
| 0194421708 | Simple Writing Activities | 4,40 € |
| 0194421791 | Teaching Grammar | 4,40 € |

ENGLISH FOR PRIMARY TEACHERS

This book builds teacher's confidence in their ability to use English effectively as well as providing advice and techniques for primary English teachers.



WINNER FRANK BELL PRIZE
WINNER ENGLISH SPEAKING UNION'S
DUKE OF EDINBURGH BOOK COMPETITION
SHORTLISTED FOR THE BEN WARREN PRIZE



0194375625 English for Primary Teachers 30,00 €



The challenge of being an effective EFL teacher

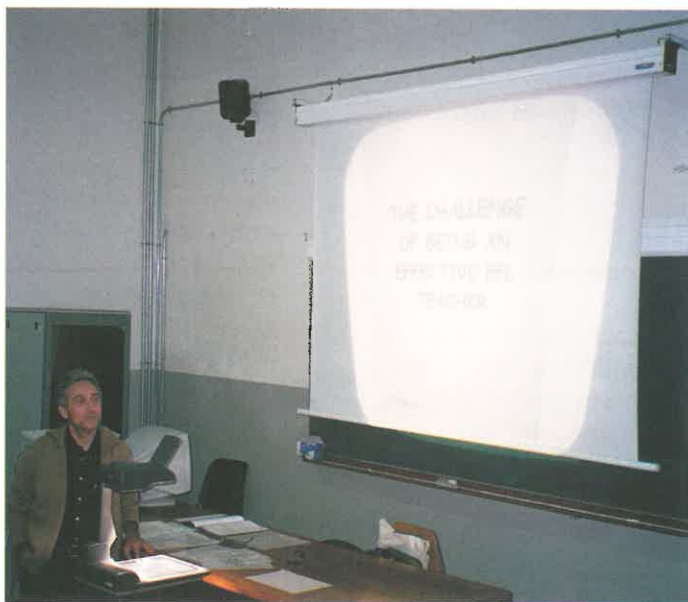
THERE ARE MANY CHARACTERISTICS THAT MAKE FOR A SUCCESSFUL TEACHER. THESE MAY BE AS VARIED AS TEACHERS THEMSELVES. HOWEVER, THERE ARE CERTAIN TIME-TESTED ATTRIBUTES, CHARACTERISTICS, AND PRACTICES WHICH CONTRIBUTE IMMENSELY TO TEACHER'S SUCCESS. THIS ARTICLE DRAWS ATTENTION TO SOME OF THESE TRAITS, THE ONES OBSERVED BY THE AUTHOR WHEN VISITING OUR PRIMARY AND SECONDARY SCHOOLS HERE IN CATALUNYA.

by Josep Miquel Lucea

INTRODUCTION

Educational research is showing that there is a close relationship between effective teaching and learners' success. Society demands that teachers perform well and do their job professionally, so that our young people can achieve a proper education. Consequently, teaching has become a very demanding job in our primary and secondary schools, as the traditional role of the teacher has undergone an evolution, not always accepted by the profession.

Teachers' performances vary considerably, and the same can be said of the learners' outcomes, as there are very many variables involved: language aptitude, social background, class environment, age, previous experience in learning... It would be risky to say that certain attitudes, behaviour and classroom management will automatically lead to successful foreign language classes, but it is evident that some teachers perform more effectively than others.



As part of our task as foreign language inspectors, we have observed a large number of classes, have talked to many teachers, and we have also seen the results learners achieved in listening and conversation tests, administered as part of the plan for the External Evaluation of schools. We are well aware of the difficulties of presenting a process-product research, and the difficulties in isolating those aspects that lead to effective teaching. But the amount of information that we have

been able to gather, has allowed us to draw a profile of what consider an effective EFL teacher in Catalunya.

We are also aware of the diversity of teaching situations which exist in terms of specific learners' outcomes, therefore the aim of this article is to present some traits or indicators underlying any successful teaching situations, regardless of the external variables, in both primary and secondary schools. They have been grouped around ten topics. The number of these topics is

JOSEP MIQUEL LUCEA HOLDS A PH.D. IN ENGLISH (APPLIED LINGUISTICS). HE WAS A CATEDRÀTIC D'INSTITUT AND IS NOW INSPECTOR OF THE DEPARTAMENT D'ENSENYAMENT. HE COORDINATES THE ÀREA DE LLENGÜES ESTRANGERES DE LA INSPECCIÓ.

arbitrary, there could be more or fewer, and not all of them have got the same relevance. Besides, the boundaries between some of them are not very clear either. Nevertheless, the indicators presented here have been considered the most relevant after many a debate among the foreign language inspectors.

EFFECTIVE TEACHING INDICATORS

1. The objectives of the class session are clear, realistic and expressed in terms of language use/practice.

Lesson objectives are clearly planned, and are expressed in terms of doing things with the language (tasks-based teaching). Teachers avoid mechanical language manipulation. They set themselves communicative objectives and not grammar objectives (the past tense affirmative and negative). They do not practice grammar for its own sake, but as a useful tool to carry out a communicative task.

When planning their lessons, effective teachers are aware that time must be given to get familiar with the language needed to carry out an activity. There is no hurry to jump from one item to the next. These teachers know that very often "less is more". They are very realistic. They never rush learners. They bear in mind it takes time for pupils to go through all the tasks planned. The accomplishment of tasks is a priority, not the coverage of a grammar curriculum. Better to do fewer tasks properly, having time to reflect on them, provided these tasks have a good quality, in terms of language itself, and in terms of intellectual challenge for learners.

2. Learners know session objectives.

At the beginning of the session, teachers make explicit to the class what their aims are, and make a link with the work done in the previous classes. Some of them have a sort of personal commitment, and write the tasks to be done in the upper left-hand corner of the blackboard. They never start a lesson asking the learner what was the last part of the textbook they did the previous day.

A little explanation is sometimes provided about the SLA (Second language Acquisition) objectives behind the tasks to be done, mainly with secondary students. In this way, teachers prevent learners from associating the type of tasks with teacher's mood: learners tend to associate funny tasks (songs, games, etc) with

the teacher's good mood, and not so amusing tasks (dictations, accuracy activities, etc.) with the opposite. It is also a useful way of enhancing learners' language acquisition awareness.

A quick recapitulation is done at the end of the session. Teacher asks learners to list the tasks covered. Doing so, everything done becomes meaningful in terms of SLA.

3. The lesson is planned bearing diversity in mind.

One of the main concerns about lesson planning should be students' sense of progression. In our times, more than ever, there is an increasing variety of levels and interests in our classes. The task of providing suitable material and tasks to cater for all our pupils becomes a very challenging one. It has been observed that effective teachers take into account whichever heterogeneity they are faced with: tasks are planned to meet students' levels, avoiding by any means the students' sense of frustration. Learners' sense of success is an incentive to continue the effort that learning requires. As it is said, "nothing succeeds like success".

The four most common strategies observed, at one time or another, during the session to cope with diversity are:

- Different tasks suited for the different types of learners.
- The same task for the whole group, but demanding different levels of difficulty in the learners' outcome. Not every learner does the task in the same way, thus everybody can finish it.
- Peer teaching is encouraged: learners help one another, the good pupils help the weaker ones.
- A self-access corner is set up in the class, so that pupils can choose the most appropriate materials for them.

If diversity is catered for in a reasonable way, everybody in the class will have a real sense of achievement, even slow learners, otherwise they get discouraged and, in the long run, will very easily give up

4. Teachers have a good control of the class.

Good behaviour and order in the class have been key elements observed in an effective teacher's class, regardless of the activity. Mostly learners' behaviour is

APAC ELT Convention 2004



English in the Forum

February 26,27 and 28th, 2004

Universitat Pompeu Fabra Edifici Jaume I
Ramon Trias Fargas,25-27 08005 Barcelona

www.apac.es

sented here, admit that to try to be effective in their teaching is a hard job, and it is very tiring, but they also confess that to restrain themselves to routine is ever more exhausting.

Teachers do not get burnt-out so much from the teaching work itself, as from the feeling they have, when they detect their learners are not interested at all in anything they are doing. It is widely claimed that the more they give to their learners, in terms of preparing their class sessions, the more they receive from them: learners are motivated, enjoy the English lessons and succeed in learning the language.

Imagination, creativity, sense of humour, sensitivity and interest for teaching are five aspects that support most of the effective teachers' traits that have been

presented. These five pedagogic strategies, thoroughly cultivated and cared for, will ensure a real teacher development at a personal and professional level.

A statement could be a sort of corollary for this article: **"to face the challenge of teaching you must feel well"**.

No doubt the better a teacher feels in the class, teaching English, the nearer he/she gets to the ideal effective teacher.

Footnote

We must acknowledge the work done by the team of colleague inspectors, members of the Àrea de Llengües Estrangeres. They have helped detect the effective teachers' common traits mentioned in this article.



European Schoolnet <http://eunbrux02.eun.org/portal/index-es.cfm> is an international Association of 26 ministries of education from Europe, developing learning opportunities for schools, teachers and pupils across Europe. It provides insight into educational use of ICT (information and communication technology) in Europe. It runs several leading European education portal for teaching, learning, collaboration and innovation to create a vibrant European community of educators and learners. These are

- o SMC (for school managers)
- o e-schoolnet (for teachers)
- o Zap (for pupils)

Among its projects are

- o **MyEUROPE** <http://myeurope.eun.org> to help teachers raise their pupils' awareness of what it means to be a young citizen in Europe.
- o **Comenius Space** <http://comenius.eun.org> to help Comenius actors
- o **Virtual School** http://vs.eun.org/eun.org2/eun/en/index_vs.cfm to provide learning resources

Spring Day in Europe, has been European Schoolnet's most successful project so far. On March 21st, 2003 more than 5000 schools debated the future of Europe and more than 100 Members of the European Parliament among 240 European and national public figures went to schools to debate the future of Europe and bring their insight and experience to the debates. Pupils participated in webquests and quizzes, drafted a Constitution, interviewed fellow citizens, and organized events. Such a success would not have been possible without an active involvement of teachers situated all over Europe and closely collaborating with the European School team.

This school year, under the positive pressure of many schools, European Schoolnet has decided to organize **Spring Day in Europe 2004, The enlargement** <http://futurum2004.eun.org>, which aims at carrying on with the debate, helping teachers and pupils from old EU member countries and those that are becoming members on 1st May know each other better, now that we are facing the fifth and biggest enlargement of the European Union.

Núria de Salvador, a teacher of English at IES EL CALAMOT in Gavà has been the Pedagogical Advisor for Spring Day in Spain for the last two years. You can see what Spring Day in Europe has been in Spain and what will be this year at <http://www.xtec.es/~nsalvado/spring>. She will help collect resources on the EU enlargement, animate on-line activities, disseminate the Spring Day initiative in Spain and advise Spanish teachers on what to do for the 23rd of March (as this year the 21st is a Sunday).

Three main objectives learners are asked to achieve, using the language productively or receptively:

- To understand what the teacher (classmates, cassette, video, etc.) is saying.
- To understand what they are reading.
- To be able to do things using the language, speaking or writing:
 - Talk about your family, house, school...
 - Say what you did yesterday
 - Ask for information
 - Talk about your everyday routines
 - Write a postcard, a letter, etc.
 - Describe a photograph
 - Etc.

Effective teachers are aware that learners need some conscious reflection about form, in order to be successful in these language tasks, particularly as the learners grow older. They need to consider some grammar structures, but not as a teaching objective, the real objective is the task to be performed.

9. New technologies are an important pedagogical device.

Teachers know that new technologies can help the SLA process a lot. They are very motivating, offer a very important source of input, develop learner's autonomy, and give a lot of opportunities for practising the language. So, effective teachers spend time becoming familiar with the new didactic materials to be used with new technologies. They struggle to have a language classroom at school, and try to book some hours at the school computers room.

They take advantage of the motivation these stimuli provide, but move away from those tasks that, despite being liked by the learners, have a very low linguistic weight. Before a task is set to learners, teacher makes sure it is linguistically rich in terms of SLA.

Some of the tasks observed include:

- Looking for information at internet for their class presentations, essays, project works, etc.
- Sending letters to the school nearby or to a foreign country, using the e-mail.
- Chatting with learners from other countries.
- Correcting their written production, helped by a computer program.

10. The evaluation is an important tool for the SLA process.

Testing is always approached in positive way: learners are tested so that they can show their strengths in the command of the language rather than their weaknesses.

Learners are always familiar with the type of test they have to do. Tests are based on the tasks learners have been doing in the class. There is no mismatch between the type of tasks done in class and the tasks in the test.

The four skills are almost always practised in an integrative way in the class, but they tend to be tested separately, so learners get aware of their command on each skill. They can be very good at some skills and weak at the others.

Teachers give learners a lot of listening and writing comprehension tests, having three very clear objectives in mind:

- To give a lot relevance to receptive skills, as teachers know that everything tested becomes important for learners.
- To separate productive and receptive command of the language.
- To take advantage of the fact that the receptive skills are acquired earlier, and give an opportunity for weak learners to show their achievements.

Learners are very familiar with self-evaluation "humanistic tests" and self-correction activities. The objective is to foster learners' autonomy and responsibility for their own learning process, and, at the same time, to increase learners' language acquisition awareness.

The evaluation reports are very explicit, instead of general statements like "you are doing well or badly in English", you find more explicit ones like "you are good at listening, accuracy, etc. and you must improve your writing, etc." and they include proposals for remedial work.

Final remarks

All these traits or indicators contribute to create a favourable learning context, linguistically and pedagogically speaking, where learners learn/acquire the language, are responsible for their own learning process, and become the centre in the class. This is a step forward from previous teacher-centred contexts.

Teachers who have in common a lot of the traits pre

When using the textbook, teachers very often find that there is little input, usually a short intensive reading/listening and a lot of language activities on it (many times manipulation of the language system). Then, they try to change the emphasis, and provide extra aural and written input, even if they cannot go through all the language manipulation tasks in the textbook. The textbook is considered just a road map.

Effective teachers try to get the most out of the time available (the session). They avoid 'dead' moments, as far as language is concerned. If learners are doing some manual work (e.g. painting a drawing, cutting out, making a poster, etc.), mainly with primary students, at the same time they are exposed to aural language, for instance, listening to the cassette (a story already known, a tale, a song, etc.).

And, something very important, at the end of the session effective teachers always ask themselves: "How much written or aural input have I provided my learners with, so that the LAD (Language Acquisition Device) can work?"

7. Learners' oral output is encouraged.

Teachers know that it takes time for oral output to appear, according to the SLA process, and that the richer and more comprehensible input learners get, the sooner they will start speaking. So, they encourage oral production in a very careful and sensitive way. Not all students start speaking at the same time ('silent period' in a psycholinguistic process).

Before engaging learners in oral production tasks, teachers make sure students are very familiar with these tasks, and they are within the scope of learners' language command, otherwise they don't do them, or they jump into L1.

As far as questions are concerned, they are formulated looking for success on the part of the learners. They are always given time to think before they are required to answer.

The most common tasks set to learners to encourage speaking are:

- Descriptions from visual aids (posters, photographs, etc.).
- Information-gap tasks in pairs or in groups.
- Role-plays.
- Chorus reading.
- Performances of "teatre llegendari".

- Everyday conversation (family, weather, hobbies, etc.).
- Description of daily routines.
- Etc.

As help for all these tasks, there is a lot of language on the classroom walls: vocabulary, classroom language, expressions, etc.

Teachers devote time to train learners on how to work in pairs and in group, being aware of the potentiality of pair-work and work-group, mainly for oral tasks.

Every language element previously practised (vocabulary, expressions, structures, etc.) is continually and imaginatively revised, so that passive knowledge becomes active knowledge, ready to be used, orally in this case.

Teachers manage to get learners' oral output in the class to become aural input for the rest of the classmates. That takes time and it requires training in listening. Every time learners speak, they have to make themselves understood, and, at the same time, they have to be listening when classmates are speaking. This implies an important effort on their part. If this objective is achieved, learners receive a subliminal message: "my English is good enough to make myself understood not only by the teacher, but by the rest of the class too". At the same time, these learners are training themselves for real life communication outside the classroom.

Though meaning plays the main role when learners are speaking, form is very much looked after as well. It is the teacher's task to decide what to correct and when to correct, depending on the type of activity, but being always very sensitive when correcting learners' mistakes in oral production.

When encouraging oral production, teachers always leave room for imaginative and creative learners' productions.

Knowing that oral production takes time and it is a very demanding activity, learners' success, when speaking, is always welcomed and appreciated by teacher and mates.

8. Emphasis relies on meaning.

Teachers put the emphasis on meaning, and care at the same time about form. For them it is just a question of emphasis, mainly at the first stages of the SLA process.

5. Teachers use English as much as possible in the class.

Nobody will contradict us if we say that a good language lesson is the one where there is a lot of learning. And we will all agree with the fact that two or three hours of contact with the foreign language per week is not enough. Therefore why waste our time not using the target language as much as possible. Effective teachers turn their sessions into an occasion for linguistic immersion. To fulfil this objective, teachers avoid a quite common contradiction where learners are required to use English all the time, but some teachers have no problem in using the mother tongue (L1) a lot.

Teachers assume that one of their most important tasks is to provide aural input, using the target language in class, and to make themselves understood. Consequently, if they are not understood, they accept it is their own fault and not the learners'.

Here are some of the most common situations in which teachers interact with the learners in English, and have to make themselves understood:

- Giving instructions and explanations (classroom language).
- Telling stories, tales, etc.
- Talking about social events, news, sports, etc.
- Having a conversation.

To facilitate comprehension, they tend to use these three strategies:

- They simplify the language (vocabulary, structures, speed, etc) without falling into oversimplified and affective speech.
- They use repetitions, body language, flash cards, drawings, etc.
- They are helped by learners (some learners translate or summarise what the teacher has said).

The not so efficient teacher either speaks English at a normal native speaker speed and linguistic complexity, or utters a few sentences in English, and hurriedly translates what he/she has said, worried by possible misunderstanding in the class. Effective teachers use a third way: simplified language, miming, repetitions, etc.

For learners to accept the challenge of being talked in the target language, they are made aware of the im-

portance of teacher's aural input for their SLA process. At the same time, understanding what the teacher and other classmates say, is very much appreciated in the class. Students also perceive the need to be exposed to a lot of aural input, if they are given many listening comprehension tests (everything subject to be tested becomes important for learners).

Teachers do not reduce their talk to the classroom management language, so they provide English, not only to equip learners to manage with class activities, but to perform in the real world as well. They very often talk about important social events, news, sports, etc.

As the lessons are managed most of the time in English, teachers make sure learners are following them, so they are checking comprehension all the time. In doing so, they go beyond the typical "have you understood?" question. They jump into "Can you repeat it?", "Can you summarise it?" (learners' answers in English or in the L1).

If teaching is an art, no doubt, to have a class under control and keep the learner's attention in an imaginative and motivating atmosphere, requires great artistic ability.

6. A great amount of input is provided (aural and written).

Effective teachers are aware of the importance of the amount of input (aural or written) to be provided, and of its key role in second language acquisition.

For the type of input they can provide, on top of comprehensible and interesting, they distinguish between:

Contextualized input: reading or listening to a story (textbook passages, tales, poems, songs, simplified readers, etc.), TPR tasks, 'content teaching', teacher's talk, etc.

Dicontextualized input: tasks of mechanic language manipulation.

They know that contextualized input, with emphasis on meaning, is the ideal 'food' for the language acquisition device (LAD), or, in other words, it is the ideal input for the brain to process. Dicontextualized input, on the other hand, is not so rich and profitable in terms of language acquisition.

the result of the amount of time teachers have devoted to training them, agreeing on a number of rules to be respected by everybody. A lot has been written down about teacher training and very little about learner training.

The following aspects observed contribute to good learners' behaviour:

- Classroom arrangement. The physical distribution of the desks helps a lot. They are arranged according to the task being done. Teachers easily train learners to change the furniture distribution of the classroom very quickly. For whole class oral tasks, the semicircle or "U" desks distribution has proved to facilitate the communication among learners.
- A high degree of learner's attention is most important in language learning. Effective teachers are equipped with lots of strategies to keep their students' alert. A good command of elicitation techniques is a key factor to keep the whole group in a positive tension. Some of these techniques are:
 - All learners have to prepare the possible answers or oral interventions all the time, as they never know who is going to be required to answer or to speak.
 - The teacher stops and requires any learner to repeat what he has just said.
 - Little rewards or incentives are assigned to the learners who do the task properly.
- The working atmosphere is relaxing and comfortable at all times. Teachers know that learning a language is a psycholinguistic process, not only a linguistic one. So, they try hard to create an atmosphere that is physically, socially and psychologically comfortable. Learners know (they have been trained) what they are supposed to do with any type of task. There has been a consensus between teacher and learners about how the class is going to be managed.
- Motivated learners very rarely misbehave, so learners' motivation becomes one of the main pedagogic aims for teachers. Most of them have stated that motivating pupils is not as difficult to achieve as many teachers think. There is no need for them to act as in a circus. Three main strategies have been observed:
 - Every task set to learners is presented in a varied and imaginative way. Most of the tasks are provided by the textbook, and the teachers' role is just to present them in a motivating way.
 - Teachers care for learners' self-esteem. Pupils are treated as individuals not as subjects. All learners are given at least one moment of 'glory' during the session. Even the weak ones have to be given the opportunity to do something well in front of the rest of the class. Teachers do not allow some students to monopolise or dominate the class.
 - Learners are made to detect both teacher's love for job and subject, and to feel that the teacher enjoys being with them (learners feel "loved" by the teacher).
- Learner's autonomy is fostered. The more autonomous learners are the easier to keep under control. Learners get to know that to learn the language is their own responsibility. Self-correction, use of self-access materials, little project works, 'humanistic tests', are very common autonomy enhancing tasks among others.
- Teachers are good communicators. They know how to move about the classroom, care a lot for very good voice projection and help themselves with body language to facilitate comprehension. They never need to shout to be heard because the level of noise is not too high to impeach communication. If learners cannot hear them, they are wasting their breath.
- Teachers are very careful with the last minutes of the lesson. They always finish the class on time. There is no point in spinning the session out. When the bell rings, it usually means that the lesson is over. At this time, the learners have started packing, are talking to one another, and not paying the slightest attention to the poor teacher struggling through the last steps of a lesson, or giving assignments for the following day.

RICHMOND'S PANEL SESSION Cultural Diversity in the Classroom

Participants:

- Carmen Ribes**, primary teacher in Valencia.
Lourdes Roca, primary teacher in Barcelona.
Mary Alice Soriero, expert in International Education
Theresa Zanatta, teacher trainer and materials writer.

Abstract by Josep Sala


Spain's unprecedented immigrant influx parallels our world's increased interconnectedness. In this round table, the implications of immigration in the Primary classroom are discussed. Participants examine how educators may better prepare themselves to accommodate cultural diversity, understand one's own cultural identity and address the diverse needs of incoming students in an effort to provide meaningful leading for all. These are the three main topics of the debate. The audience is welcomed to pose questions regarding the impact of this dynamic, and the subsequent changes that Primary education needs to undergo to be more effective for today's learners.

The round table starts with **THERESA ZANATTA** who accurately explains the development of immigration in Catalonia and Spain in the last seven years. She says that the increase in immigrant population in our country has been a growing tendency, meaning that many primary and secondary teachers have faced with highly heterogeneous groups. Theresa believes that talking about these challenges is a positive idea and these challenges are a real opportunity for immigrants to integrate themselves in our society. She shows us her teaching methods using folders and showing us attractive projects for immigrant students.

Immigration in Catalunya and Spain:
challenges & opportunities!
 Theresa Zanatta
 APAC 2003

Teacher perceptions, concerns

- "no puedo..."
- "no sé como..."
- "no llego..."
- "no hay tiempo"
- "que hago cuando..."



The Current Situation:
 Some fast facts!

- 1.94% of the total school population in Spain are immigrants from other countries
 - 4% in the United Kingdom
 - 7% in France
 - 8% in Germany

How to understand the diversity in the class:

- El alumnado diverso es el que debe aprender
- El alumnado diverso tiene derecho a que se haga un lugar a su diversidad
- Todos y todas aprendemos de ellos y ellas que son diversos
- Todos y todas aprendemos de unos y otras

Source: Pineda y López, 2002, *La diversidad en el aula*. Págs. 100-101. Ministerio de Educación. 114. Universidad de Zaragoza, 2002

Catalunya has 15.44% of the population of Spain but 31.23% of the total immigration population

New challenges bring new opportunities!

- Opportunities to teach about ...
 - Solidarity
 - Respect
 - Tolerance
 - Conflict resolution
 - Learn from the students



In the past five years there has been a significant increase in the school population of immigrant children...

| | |
|----------------------|--------|
| 1991-92 to 1995-97 : | 26,000 |
| 1996-97 to 2000-01 : | 71,000 |

What can we do in the English classroom!

- Classroom routines
 - Poster people
 - Bulletin board knowledge
- Classroom activities
 - Personal folders
 - Student made learning tools
- Connect with the family
 - Spring home letters
 - Spring home letters
 - Spring home letters
 - Spring home letters
 - Spring home letters



LOURDES ROCA puts forward the large diversity in our primary schools. She thinks that language is the basis of understanding and that communication can be achieved through verbal and non-verbal performances. Language helps us to make contact easier and to develop language in our immigrant pupils is the best way to help them.

Lourdes has a multifarious variety of immigrants coming from different countries. At the beginning, she uses teaching techniques based on translation. Lourdes tries to empathise with the other person by developing and reinforcing the affective filter. Next, she tries to put herself in the immigrant's shoes and she thinks what she would do if she were an immigrant. Therefore, she makes a great effort trying to understand some of their customs, gestures and looks. Another relevant technique is to give them confidence whenever they feel bad, showing them how much she trusts them. She asks whether they have been to school in their country, what their teachers were like and so on. At the same time, she always asks them about their customs, their traditions and their relationships in their countries. She often compares countries trying to find differences and similarities.

After having analysed all these facts for a period of time, she has found out that some students have attended school in their native countries while others have not. On other occasions, she has observed that kids coming from Eastern European countries usually have had a better school preparation than those coming from other continents. In spite of all these differences, she puts a great emphasis on treating all students equally in order to make them feel important people for our society. She also

takes advantage of all this diversity in her classes to enrich their relationships. If one is to teach immigrants, it is important to believe that all languages are relevant

and all cultures have something positive. The teaching of respect and solidarity must be present in all classroom activities if we want to avoid problems such as racism.

Lourdes concludes that the two key words are mutual understanding and happiness at school.

CARMEN RIBES presents the situation of immigrants in her school in Valencia. She says that while long time ago she would have three or four immigrant kids in her classes, at the moment there are thirty-four immigrant pupils from twelve different nationalities: Argentina, Morocco, Colombia, Ecuador, Gambia, Ru-

mania, Uruguay, Bulgaria, etc.

As the reality is so diverse, she has opted to make use of a very successful teaching resource: introducing one another. For the first days, she has decided to forget books and notebooks. The most important thing for the teacher is to be flexible and open-minded. As time passes, the language problems can be solved through gestures and signs.

Carmen is well aware of the different levels among her students. While Argentinian students often have a high level, Moroccans may come with very poor knowledge of the language.

In her presentation Carmen also highlights that the advantages of a multicultural class where students can enrich themselves through differences. As a teacher in a multicultural class, she has always fostered the integration within the group. One technique she usually uses is to show the students a map of the world and then she asks them where they come from, what kind of weather they have in their countries and other relevant information.

In short, the teacher usually works with the class as a group. One of the first objectives is to teach them the basic vocabulary: for instance, the family. Consequently, they could bring a picture of their families. On other occasions, while they are doing maths, they become familiar with money. That is to say, they are taught practical activities for their daily life. Frequently, the teacher has to work day by day with new material which may be meaningful to her students. Carmen is quite happy to work with immigrants as they have enriched her life and she feels she has helped them to integrate in our society.

If one is to teach immigrants, it is important to believe that all languages are relevant and all cultures have something positive

MARY ALICE SORIERO

remarks that the situation is constantly changing. Her opinion is that many immigrants are suffering from a lot of injustices and therefore teachers

are there to help them as much as they can. She thinks that teachers have to work with their self-esteem by adapting the curriculum and using the language: English or Spanish. Personally, she considers that cultural diversity is a wonderful thing. Following this principle, teachers are to be more accessible and more receptive to these students.

Furthermore, she believes that the immigrant population has increased and the official statistics are unrealistic. Therefore, the number could be much higher. In her presentation, Mary Alice remarks that there might be 12 million immigrants in the year 2050. It means that the most important task is not to

marginalize them. Besides, there has to be a welcoming plan for the immigrants as literacy might be another important problem. For instance, she has the idea that we shouldn't reinforce stereotypes as each person is different. In the same way, immigrant students have to feel comfortable and they have to contribute to the development of the class. Teachers can use either English or Spanish to communicate with the immigrants.



Teachers have to be careful when planning activities. There should be lots of visuals and transitions between activities. Other activities such as problem solving are relevant because they easily connect with real-life experience. Moreover, Mary Alice insists on success as the key for learning improvement. She highlights the fact that we are not preparing them for university entrance exams. Therefore, the teacher's main objective should be to foster the sense of achievement in every student.

Mary Alice stresses the fact that integration, flexibility, open-mindedness are relevant points when the teacher has to teach an immigrant while prejudices and marginalisation make their progress difficult. And last but not least, parents have to be involved in order to achieve success.

The audience is very interested in all the main aspects put forward by the participants in the round table and lots of questions are posed. One participant asks **Theresa Zanatta** what sort of material she puts in the folder if her students cannot write English or Spanish. She replies that everything is valuable. She says that they like talking about themselves, personal descriptions, birds, colours etc. For instance, one of the topics she is working with these students is Spring. She shows them her own project and after that the students can produce theirs. That is to say, a personal and creative project based on a teacher's project.

Another participant asks **Theresa** what would happen if a South American didn't distinguish English or Catalan.

Theresa answers that she has extra material from a box. They can paint, pick up the colour, ask a classmate for help, hum a song. Teachers have to bear in mind that the students have to achieve minimum aims with curricula adaptation.

Lourdes says that students have to feel useful. She

adds that she has sheets of paper with games, going shopping activities or a throwing the ball game (with questions). She says that most feel afraid within an unknown environment.

Another participant wants to know what they do with racist students who insult them.

Lourdes says that she makes clear to them that they are all human beings with the same rights. In this way, she tries to make posters with family photos, maps, etc. And all say

where they come from, what they like, how many brothers they have, etc.

Another teacher asks which common language they can use and how they cope with different languages. **Theresa** remarks that everybody can learn. At the beginning, she can teach them the English word *look*, translate it into Catalan and Spanish and then ask the students how they say *look* in their own language. The question is to ask oneself what one can learn from the immigrant. It is a good way to avoid prejudices or racism. The answer is that they could learn in many ways. They have to live together in the classroom and they have to learn how to live together in a multicultural society.

Carmen adds that a good atmosphere in the classroom helps them to learn.

Another participant asks them how they can individualise attention with so many nationalities.

Carmen Ribes admits that there are so many nationalities and so many levels and that is why she tries to improve group cohesion as a priority despite the fact that on one occasion some parents did not understand this point, and even criticised her for not having finished the textbook.

Mary Alice says that she shows caring or empathy by asking them how they are every day. Many of them want to know if the teacher has a house and a car as they haven't the same standard of living in Ecuador.

It has been a fascinating round table and we are all leaving with more knowledge about immigration seen from four caring teachers with a great vocation and a great experience in multicultural classes. The participants have given us some practical tips to train our multicultural learners to improve communication through self-esteem and empathy and integrate themselves in our society. In conclusion, the teacher should not only care for adapting the curriculum but also for the affective filter. If we do so, we can make language learning far more effective and enjoyable.

Eavesdroppers in Edinburgh

by Maria Gomis

In March I was given the John McDowell Award for an optional English course which I taught for «ESO» (Secondary) students called *Australia: more than koalas and kangaroos*. It was then I started dreaming about the possibility of going back to Edinburgh, the beautiful city where I had lived and studied in 1995.

Some months later, there I was, enjoying the pleasure of being a student again.

I took the *English Today* course at the Institute of Applied Language Studies. It was coordinated by Hugh Trappes-Lomax, a lecturer whose lessons I had enjoyed very much in my old days in Edinburgh as a student of Applied Linguistics.

On the first day of the course we were given a jotter which was symbolic of what the course was about: we were to jot down instances of authentic language use, from notices in restaurants to amusing shop names, not to forget conversations we might overhear. The whole aim of the experiment was to open your eyes and ears to the experience of language around you. So, off we went, a bunch of Italian, Greek, English-Dutch and Spanish students eavesdropping on people on the bus, in the street or in shops and jotting down interesting data which we later discussed in the classroom.

The course consisted of three modules: The Current Idiom, Public Language and a Discourse Workshop:

In Current Idiom, we looked at how words are

formed through blending, clipping and compounding. We talked about spin doctors, dodgy dossiers, and Walter Mitty characters. Some complaint about the bloody hot weather, while newspapers reported buckling trucks, suffocating trains and sweltering passengers down in England.

Some of us got so much into this mood that we were somehow relieved when, on our first weekend break to the Borders or the Lake District, we had no choice but to enjoy the landscape and the good company: no notices, no advertisements, no frantic jotting activity, just peace and quiet.



We also considered the language of politics and the language of advertising, and how language is used to maintain solidarity and to signal power.

Additionally, we talked about language and gender and the Plain English campaign. We analysed leaflets, public notices, text messages, property schedules, some Private Eye pieces, cartoons, headlines ... and other interesting samples from the media which, together with the Australians certainly make up a very innovative speech community.

Finally, we analysed instances of polite and evasive language, service encounters, conversational routines such as the compliment routine or the ask-a-favour routine and watched and commented on the most miserable soap opera on British TV, Eastenders.

For the second part of the course, my classmates and I did the strangest things, just for the interest of research: interviewed people wearing witty T-shirts, recorded children talking about their favourite films, jotted down supermarket notices, took pictures of

public notices, collected flat share ads ... (The weather in Edinburgh was «A wee bit driech» and so we often went data collecting in the rain. It was a small price to pay for science, though). We managed to collect enough data to write our mini-descriptions.

The course finished with our class presentations, which turned out to be very enjoyable and entertaining, and a Scottish country dancing party to let the steam off.

The course was really good fun. Our teacher, with his observant eye and sharp sense of humour, managed to keep our interest up until it ended.

Last but not least, I was very lucky to have my family over for some days. We revisited places we like such as Leith, The Meadows, Charlotte Square or the Gallery of Modern Art, and discovered new ones like Blackford Hill or the Dean Gallery. We went to the National Gallery just to see the Gauguin's and Van Gogh's *Olive Trees* and every day we admired the magnificent Castle and the dramatic Salisbury Crags.



We even managed to go to some Fringe events like a fantastic concert by the Soweto Gospel Choir.

It felt great being a student again after so long. The three-week-training on how to be a good listener, observer and describer of the language was an amazing experience. I am grateful to the British Council and APAC for the possibility of refreshing my approach to English.



February 26,27 and 28th, 2004

Universitat Pompeu Fabra Edifici Jaume I
Ramon Trias Fargas,25-27 08005 Barcelona

www.apac.es

Harry Potter: A Magic Way of Learning English

THIS TEACHING UNIT IS A PROJECT ADDRESSED TO SECONDARY TEACHERS WHO WANT THEIR STUDENTS TO LEARN THE FOREIGN LANGUAGE AS A WHOLE. ITS MAIN PURPOSE IS TO PROMOTE LEARNERS' AUTONOMY AND, THEREFORE, TO GIVE THEM A CHANCE TO LEARN HOW TO LEARN. IT CAN ALSO IMPROVE THE PERSONAL AND SOCIAL RELATIONSHIPS AMONG THE STUDENTS AND BETWEEN THE TEACHER AND THE STUDENTS, AND AROUSE THE STUDENTS' INTEREST IN THE FOREIGN LANGUAGE. THE MODEL OF PROJECT WE PROPOSE HERE COULD BE EASILY ADAPTED TO DIFFERENT GROUPS OF STUDENTS. PREMI APAC 2002 - SECOND PRIZE

by **Núria Balaguer and
Cynthia del Jesús Romero**

Language is magic, English classes are magic, even students are magic!!! Everything can be magic if we let our students free themselves, be creative and work freely with the foreign language, as if they were language magicians that learn little by little by waving their wands...

1. INTRODUCTION:

Do our students want or need to be taught grammar in every class? Is there any way our students can learn and enjoy at the same time?? Here we propose a project work about Harry Potter which worked very well in a 3rd ESO group.

A project work follows a communicative approach. It is totally learner-centred because students play a very active role and contribute with their ideas. This allows them, on the one hand, to discover their interests, talents and language needs and, on the other hand, to learn by and through experience. Furthermore, it is holistic in nature because language is treated as a whole. The learner is treated as a social being and the classroom is one more social network where learners have social relationships and human

responsibilities. In general, the topics in project work are not academic, but real-life topics.

Even though projects are learner-centred, the teacher also plays a very important role. S/he has to coordinate the learners' work, monitor and guide the different tasks, facilitate the language they need and solve any kind of problem. The success of the project depends not only on the group organisation and cooperation, but also on the teacher's flexibility and coordination. As far as the learners' role is concerned, they have to monitor and evaluate their own learning, cooperate with their peer group and negotiate with the teacher the different aspects, according to their needs. This makes materials personally relevant for the students, which results not only in more motivation, but also in a deep processing of the language and, in fact, in learning how to learn.

NÚRIA BALAGUÉ PUIGSERVER HOLDS A DEGREE IN ENGLISH PHILOLOGY (UNIVERSITAT AUTÒNOMA DE BARCELONA, 2002) AND THE «CERTIFICAT D'APTITUDS PEDAGÒGIQUES» (UAB, 2003). (E-MAIL: NURIABALAGUE@HOTMAIL.COM).
CYNTHIA DEL JESÚS ROMERO ALSO HOLDS A DEGREE IN ENGLISH PHILOLOGY (UNIVERSITAT AUTÒNOMA DE BARCELONA, 2003) AND THE «CERTIFICAT D'APTITUDS PEDAGÒGIQUES» (UAB, 2003). CYNTHIADJR@MIXMAIL.COM).

2. MAIN CHARACTERISTICS OF THE PROJECT:

What is the outcome?

This project has two related outcomes. On the one hand, students design a magazine about Harry Potter which offers the possibility of integrating the language as a whole. On the other hand, students prepare an oral performance of the content of the magazine, which could be video recorded. Thus, there is not only reading and writing but also speaking and listening. The result of the whole project is the magazine and a video recording of the sections in the magazine.

Who can this project be applied to?

This project is intended to be applied to 2nd or 3rd ESO students. It could serve either as a «crédit variable» or as a project to be carried out one hour a week during a whole term. It could be easily adapted to the level and needs of students, since the sections in the magazine and the language cards the teacher provides could be modified. For instance, by adding more sections (e.g.: contacting by e-mail foreign students to exchange opinions on the topic and devoting a section to this), preparing a longer oral performance, providing more or less language help and so forth.

Why this topic?

Firstly, Harry Potter is an up-to date topic. It is a topic which students are very likely to know and which seems to be successful among children and teenagers, as the number of books sold and the success of the films show. Secondly, since it is available in different formats (book, video, DVD and video-games), it allows planning a wide range of different communicative tasks. Another positive point is that having the possibility of working on the topic of a series of books can encourage students to read them, in case they have not read them before, and this is very important, especially nowadays, that reading seems a bit forgotten among students.

How can this project be carried out?

*** Grouping:**

- let students choose their own groups, so that they feel engaged and the class is not so teacher-centred. By working in groups, students can express their opinions more comfortably, they can have more ideas and share different opinions, they can have peer correction of errors and, in general, they enjoy it more. Nevertheless, the teacher should always co-ordinate the grouping and re-group the students, when necessary, bearing in mind the advantages of having mixed-ability groups.

Each group represents one of the Houses in Hogwarts School which appear in the book. Students are sorted in the Sorting Hat Ceremony which takes place in the second warming up session described below. Note that there exist only four Houses in Hogwarts and so if there are more groups than Houses, some of the Houses would have to be repeated (they could be given different numbers).

*** Management and materials:**

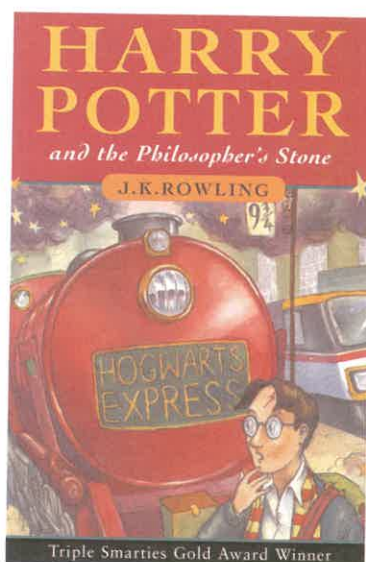
- rearrange the tables in the class so that students can work in groups more easily.
- decorate the class with posters of the characters, the school, the film, etc. to bring the atmosphere of Harry Potter into the classroom.
- provide each group with a box containing three kinds of cards (the boxes could have, on the front, a card with the name and shield of the House and the section of the magazine which would be the responsibility of each of the groups in the project):

* Instruction cards: they explain to students step by step what they have to do in their section.

* Information cards: they contain the information students need to prepare their sections.

* Language cards: they provide students with the grammar hints they may need.

The aim of the language cards is to promote the learners' autonomy in learning the language and to save time so that more time can be devoted to those students who need more help. At the end of the class, students should leave all they have done in their box so that the teacher can check their work every day and correct it when necessary.



3. HOW CAN WE MOTIVATE OUR STUDENTS?

- **Warming-up sessions** (described below): it is crucial to devote one or two sessions to motivate students and get them immersed in Harry Potter's world by imitating some of the events that take place in the book, like the Sorting Hat Ceremony. These sessions can be the key for the students' ongoing motivation in the whole project.

- **Competition** (described in «evaluation»): since students love being challenged, the teacher can use a competition based on points. This competition will serve as a means to evaluate and motivate students at the same time.

- **Experts:** the teacher may find in class students who know a lot about Harry Potter. These students could be given a badge with the category of «expert» as an award for their knowledge on the topic. The experts could help and motivate the rest of the students.

- **Showing the outcome to other students:** there could be an audience, other than the class, that observes their end-product.

4. SECTIONS IN THE MAGAZINE:

Here we propose some sections the magazine could be composed of, materials and language required in each section, and suggestions for the oral performance.

1. Introduction:

- **Instructions:** the students in this section are in charge of presenting the magazine (i.e. writing about the content of the magazine, curiosities about Harry Potter and so forth).

- **Materials:** a card with information about general curiosities about Harry Potter's world (e.g: number of languages into which the books have been translated, copies sold, origin of names, etc).

- **Language:** future and imperative.

- **Oral performance:** (here again we only include some suggestions, but the teacher should encourage the students to come up with their own ideas).

1. Students present the magazine (holding it in front of the camera) talking about the different kinds of information that the magazine includes.

2. Students present the magazine performing a news programme. One or two students play the role of presenters and the other student is the correspondent who is in the place where the magazine has been published.

2. Interview:

- **Instructions:** the students in this section are in charge of writing an interview with the author, J.K. Rowling.

- **Materials:** cards with J.K. Rowling's biography.

- **Language:** introducing the interviewee, giving opinions, asking for someone's opinion, asking for information, expressing agreement and disagreement, concluding and interview techniques (repeating, eliciting and clarifying).

- **Oral performance:** the students perform the interview, one plays the role of the interviewer and the other one would represent the author of the book.

3. Characters:

- **Instructions:** the students in this section are in charge of describing some characters that belong to Harry Potter's world. The description could include for instance, age, physical description, role in the story, House they belong to, friends, favourite subject, pet/s, personality (weak/strong points). Then, they may also add their opinion in the description, comparing the different characters and choosing that character with whom they most identify themselves.

- **Materials:** cards with a picture and partial information about each character (provide only some clues).

- **Language:** comparative, superlative and giving opinions.

- **Oral performance:** each student would be one of the characters (they could disguise as the character they represent) and then they could introduce each other. They could use a wand to say a spell and make the characters appear.

4. Comic:

- **Instructions:** the students in this section are in charge of inventing a story related to Harry Potter and drawing the corresponding comic strip.

- **Materials:** students do not need any materials for this section because they have to create their own comic.

- **Language:** contractions, time expressions and colloquial oral expressions.

- **Oral performance:** students should perform their comic.

5. Merchandising:

- **Instructions:** this group is in charge of describing existing Harry Potter products and inventing new ones.

- **Materials:** pictures of Harry Potter products.

- **Language:** imperative, «discount» expressions and useful expressions to make the product accessible to the purchaser (e.g.: «for further details, consult our website....» and so forth).

- **Oral performance:** here are some suggestions.
 1. Students show the products they have chosen as if they were selling them (they should provide the price and possible discounts.)
 2. Students could prepare a sort of auction where they have to sell the products they have chosen. The rest of the class could be the public who would bid up to buy the products.

6. Pastime:

- **Instructions:** the students in this section are in charge of designing a pastime section. These are several suggestions:

1. *A crossword.* They would be provided with a list of words related to Harry Potter. They have to write down a short definition for each word and then, design the crossword.
2. *A word search.* They would have to provide 10 names of characters in Harry Potter books. (The group in charge of the «character» section could help them). Then, they have to design the word search.
3. *A matching activity* based on information about 6 (the number can be adapted) of these characters. Students have to list their names and provide a short definition for each of them (if they need information, their partners in the «character» section or the «experts» could help them).
4. *A «true/false» quiz* based on the author's (J.K.Rowling) biography. They should provide 6 statements (the number can be adapted). If they do not know anything about her, they should think of 6 different questions asking anything they would like to know to their partners working on the «interview» section. Then, they have to design the quiz with this information.
5. *A multiple choice test* about general cultural knowledge on Harry Potter. They should base this test again on 6 statements. (Their partners working on the «introduction» section could help them). Then, they have to design the test.

Note: more sections could be added in the magazine. For instance, a section called: «What the class thinks about Harry Potter», in which all the students in the class would give their opinions on the topic (see 2nd Session below).

5. EVALUATION

Teacher's evaluation

Both the teacher and the learners should be involved in the evaluation. Therefore, it is very positive for the project to be successful that students evaluate their own work and their achievement of objectives (which will need to be very clearly stated in each of the sessions), and that the teacher evaluates critically his/her own performance, as well. Flexibility in adapting everything to the learning process is a necessary condition.

The teacher should self-evaluate after each of the sessions of the project, check whether his/her objectives were achieved. In order to evaluate students, s/he could base the evaluation on a series of variables (see figure 2) that could serve as the criteria and at the same time, as the basis for the competition among the groups. This competition consists of a system of points which students could win or lose depending on whether they achieve or not what they are expected to do, according to the variables in figure 2 (note that those which are considered the most important ones can also take points out). The aim of this competition is to motivate students, since usually competitions are challenging for learners and they are more likely to make an effort when they are involved in one. The competition among the different Houses in Hogwarts that appears in the book is used, as already mentioned, not only to motivate the students, but also to bring Harry Potter's world into the class. To do so, the shields of the Houses may be printed and stuck on the blackboard. The teacher adds at the beginning of each session the points each team has won, under the corresponding shield. In this way, students have a visual score of how well they are performing in the project.

Students' Self-Evaluation

Students are asked to write down their personal opinion about the project. They may do it in either Catalan or Spanish because in this way they can express themselves without the limitations that the use of the foreign language imposes on them.

Finally, students are given a general final questionnaire in which they have to evaluate themselves in relation to some aspects concerning the project: language, group work, materials, topic and suggestions for future projects, among others. By doing this, they can analyse and criticise the effort they have made and the results they have achieved

6. LESSON PLANNING:

1st WARMING UP SESSION: *Harry Potter and the Philosopher's Stone film*

In the first few minutes of the class, the teacher writes on the blackboard the titles of the different sections of the magazine and the number of people that s/he thinks is necessary for each section. Then, students should group themselves.

Since the Harry Potter film is very long (in fact, both films are long) and it may not be worth showing the whole video, the teacher may select several scenes that could provide students with a general view of the topic.

Before playing the video

- Give students some questions about the film.
- Go over the questions to make sure they understand everything.

Playing the video

- While preparing the next scene in the video, students have time to start thinking or writing the answers to the questions about the scenes they have already watched.

After the video

- Students continue answering the questions.
- Correct the questions

Objectives

- To get students to know Harry Potter's world.
- To motivate them.
- To provide them with visual support, since not all of them have read the books.

2nd WARMING UP SESSION:

GROUPING

- Tell students which are the final groups.
- Rearrange the distribution of the tables so that students can work with their own groups.

«SORTING HAT CEREMONY»

- The groups are placed in one of the four Houses of Hogwarts. The teacher will perform this ceremony in class using a hat similar to the Sorting Hat in the book.
- Read aloud the authentic text about the Sorting Hat Ceremony from book one (Rowling, 1997: 117) for them to practise listening, emphasising the rhythm and rhyme of this beautiful piece of the book.
- The whole group will stand up but only one person in the group will be sitting with the hat on (a spokesperson).
- Read aloud some questions (see figure 1) based on some characteristics of the Houses. The whole group will have to agree quickly on an answer. After that,

only the spokesperson has to answer.

- Place them in a House according to their answers (see figure 1, results).

- In case there are some «experts» in the class, make them come to the front of the class and give them a badge with their name and the category of «expert».

Objectives

- To motivate the students.
- To bring Harry Potter's world into the classroom, by making the different groups of students identify themselves with one of the four Houses.
- To practise listening to an authentic fragment of the book.

1st SESSION:

- Stick the shields of the Houses on the blackboard, although in this session students will not have points yet.
- Give them the instruction cards for them to know what each group has to do in each section.
- Start evaluating and reminding students about the points for the Houses.
- Give each group a copy of the criteria you will use for the evaluation (see figure 2 for the evaluation table) and the maximum number of points they can get in each variable.

Objectives :

- to make students start working in groups and making decisions about everything concerning the section they have to prepare.
- to make them speak in English while working in groups and addressing the teacher.

2nd SESSION:

- Tell students the points they won in the previous class
- Give them a photocopy with the homework they should do and what you expect them to do in class.
- Homework: students should write at home their personal opinion on Harry Potter. They have to write 5-10 lines and these opinions could be included in a section of the magazine called: «What the class thinks about Harry Potter». They should also write their opinions about the project (i.e. what they like or dislike, problems, group work, things they have learned, whether the project helps them to learn English, their preferences, and so on). They are allowed to write this opinion in Spanish or Catalan because in this way they can express more sincerely what they think.
- Students continue working on the magazine.

Objectives:

- to get feedback about the students' opinion on the project so as to know whether there are any problems or whether some aspects need to be modified

3rd SESSION

- show the points they won in the previous class and check the total number of points.
- collect the homework.
- students finish preparing the magazine sections. Those who have finished can start writing the final version in class.
- they start thinking and preparing the oral performance.

Objectives:

- to encourage students to assume responsibilities and to discuss, in groups, about the oral performance they have to prepare.

4th SESSION:

- prepare the oral performance.
- collect the final version of each section.
- hand out a questionnaire with general questions concerning the project (e.g.: about group work, topic, materials, suggestions for future projects, their attitude towards what they learnt during the project, etc.).

Objectives:

- to get feedback from students about the project they have been carrying out so as to know how the students criticise and analyse the effort they have made and the results they have achieved.
- to practise mainly speaking

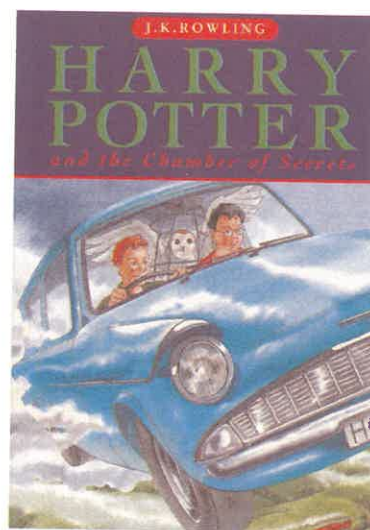
5th SESSION:

- collect the questionnaires about the project.
- students perform orally their section and the teacher video-tapes them.
- provide the students with the final score of each of the Houses and tell them who is the winner of the project.
- Harry Potter Awards Ceremony. The winners are given a medal (chocolate made) with the corresponding shield and a certificate. All the groups will be given a certificate.
- show the students their own magazine.

Objectives

- to promote the use of L2 in the classroom.
- to encourage students to feel confident and not ashamed when talking in English.

- to give students the chance to be the centre of the whole class (the teacher will be only a co-ordinator).
- to give students the opportunity to enjoy a very different class since it would be totally based on speaking and they will be video-taped.
- to end up the project in a friendly atmosphere. Students should feel proud of their work.



7. CONCLUSION

We would encourage all teachers to carry out a similar project due to several reasons:

- It serves to promote learners' autonomy and, therefore,
- to give them a chance to learn how to learn,
- to improve the personal and social relationships among the students and between the teacher and the students, and
- to arouse the students' interest in the foreign language. Moreover, project work may offer the opportunity
- to attend diversity. The key in language learning is that everybody needs to be engaged.

We would like to comment that this project was planned to be carried out in very few lessons due to time constraints. Nevertheless, we would recommend to a longer period of time.

In conclusion, students can learn not only English, but also to work and cooperate in group, to improve their personal relationships, to learn how to learn and to consider English a tool to get linguistic and extra-linguistic knowledge. We should not forget that we are not only English teachers but educators and, therefore, English should be the tool to educate our students.

* We would also be very pleased to hear any comment or answer to any questions you may have about the project, since we have summarised a lot of information.

FIGURE 1: The Sorting Hat Ceremony!!!

The Sorting Hat test: GRYFFINDOR, RAVENCLAW, HUFFLPUFF or SLYTHERIN ? Where will the Sorting hat place you in?

1. What colour out of the following do you prefer?
 - A-Black
 - B-Yellow
 - C-White
 - D-Blue
2. Which of these animals do you feel most represents you?
 - A-Snake
 - B-Koala
 - C-Lion
 - D-Eagle
3. Which set of values would you prefer?
 - A- Power, popularity and triumph
 - B- Security, respect and love
 - C- Courage, happiness and independence
 - D- Stability, knowledge and success
4. Which spell would you prefer?
 - A- Super strength
 - B- Ability to fly
 - C- Invisibility
 - D- Transfiguration
5. Which of these concepts are most important for you?
 - A- Power
 - B- Love
 - C- Family
 - D- Success

Results:

- A- Slytherin.
- B- Hufflepuff
- C- Gryffindor
- D- Ravenclaw

FIGURE 2: Evaluation table GRYFFINDOR: (add students' names)

| | 2 nd Session | 3 rd Session | 4 th Session | 5 th Session |
|---|-------------------------|-------------------------|-------------------------|-------------------------|
| User of L2 40 points (-10) | | | | |
| Spontaneous use of L2 50 points | | | | |
| Hard work in class /at home 40 points (-10) | | | | |
| Capacity to organise themselves 30 points | | | | |
| Homework 30 points (-10) | | | | |
| Quality of the work 30 points | | | | |
| Good atmosphere in the group (behaviour) 10 points (-10) | | | | |
| Creativity/Imagination 20 points | | | | |

8. BIBLIOGRAPHY:

A) BOOKS:

- * Booth, D.L. (1986) **Project Work**, Oxford, OUP.
- * Legutke, M. & Thomas, H. (1991) **Process and Experience in the Language Classroom**, N.Y., Longman.
- * Nunan, D. (1989) **The Learner-Centred curriculum**, Cambridge, CUP.
- * Ribé, R. (1994) **L'Ensenyament de la Llengua Anglesa al Cicle Escolar Secundari (12-18 anys)**, Bellaterra, Publicacions de la UAB.
- * Rowling, J.K. (1997). **Harry Potter and the Sorcerer's Stone**, NY, Scholastic.

B) WEB SITES:

www.bloomsbury.com/harrypotter - www.film.guardian.co.uk/gallery/picture - www.harrypotter.com

APAC - JOHN McDOWELL AWARD 2004

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

PODEN OPTAR AL 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

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.

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.

Els treballs de recerca presentats pels professors (opció B1) han de ser treballs d'investigació sobre aspectes relacionats directament amb la llengua anglesa.

Els treballs presentats pels alumnes (opció C) han d'incloure una introducció del professorat de la matèria indicant els objectius de l'activitat.

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.

El termini de presentació finalitza el dia 31 de gener del 2005.

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).

Els premis es lliuraran en el marc de l'APAC-ELT Convention 2005.

El jurat estarà format per cinc membres d'APAC.

APAC es reserva el dret de publicar totalment o parcialment els treballs presentats en el butlletí de l'Associació.

Tots els participants al Premi APAC han de ser socis d'APAC amb l'excepció de les modalitats B2 i C.

Tots els treballs s'enviaran per correu ordinari: APAC (PREMI APAC)

Gran Via de les Corts Catalanes, 606, 4t 2a F

08007 BARCELONA

L'APAC no es reponsabilitza dels treballs no recollits abans del dia 30 d'abril del 2005.

Aquestes bases anul·len les bases publicades anteriorment.

We think that the Internet offers countless opportunities for developing the four skills, not only reading. A proof of that is this article by Agata Zieba-Warcholak, which presents a number of web-based activities to practice writing in a variety of contexts. The permission to reproduce this article has been kindly granted by the editors of the on-line magazine onestopenglish.com published by MacMillan. You can read it at http://www.onestopenglish.com/News/Magazine/Archive/teachingwriting_internet.htm and you can also find the link on our web, in the section Article of the month http://www.apac.es/teachresource_article.html. Remember that if you read it on line all the links are active, so you can go to all the addresses with just one click.

by Anna Yagüe

How to teach writing using the Internet by Agata Zieba-Warcholak

Computer-based language learning is getting more and more popular. The advantages are obvious: students feel motivated by the game-like language quizzes and exercises, the interactivity and the opportunity to learn and have fun at the same time. Teachers can use computers to prepare new materials both printable and interactive.

The Web provides teachers and learners with a wealth of interesting ESL websites featuring innovative lesson plans, WebQuests, grammar, vocabulary, reading and listening. Surfing the Net is great for authentic reading practise and writing is a natural response to Web reading. You can find authentic writing tasks for all levels of English: from filling in simple registration forms or sending holiday greetings to huge projects where the final product is a website created by the students. Engaging in these authentic tasks makes writing meaningful.

If you feel you'd like to have a try and create an Internet writing lesson for your students but don't know where to start you will find some useful links in below.

Examples of Internet-based writing activities:

Personalized storybooks from BillyBear4Kids

<http://www.billybear4kids.com/story/books.htm>

For children. The children fill in a form by writing the names of the characters from the story. Then they read the interactive story.

Self-made films on the D.FilmMoviemaker website

http://www.dfilm.com/index_moviemaker.html

Students choose a plot and characters and write the dialogues. Then they can e-mail the film to their friends or to the teacher.

Note: you may need to install Macromedia Flash 6 plug in to do the activity.

Go to www.macromedia.com to download it.

Interactive stories, written by their readers.

The students read the story

<http://phlums.com/cgi-bin/story/story.pl> page by page. At the end of each page there are two choices for what to do next. When the students reach the end of the part that the readers before them have written, they can create the next page of the story.

The story program is freeware and is downloadable from http://www.valeriemates.com/story_download.html.

To use it with your students follow the instructions on the Interactive Story

http://www.valeriemates.com/story_download.html web page.

E-mail messages. Students can send e-mails to their pen-pals, their friends, the webmasters of the websites they visit or to their teachers. You can find an example business e-mail and notes explaining its features on the **MED Magazine**

<http://www.macmillandictionary.com/MED-Magazine/january2003/04-language-awareness-e-mails-UK.htm>

Guest books. While visiting websites students can write comments and opinions by filling in the forms in the guest books.

Registering and creating accounts. It is very useful to learn to register as many websites allow only you to get full access to all materials after registration which is usually free. View examples:

Example 1: <http://english.wsl.edu.pl/signup.php>

Example 2: <http://my.monster.co.uk/new.asp>

Example 3: http://edit.yahoo.com/config/eval_register?.intl=us&.src=ygrp&new=1&.done=http://groups.yahoo.com%2F

Interest groups. You can encourage your students to join a special interest group where they can find people who share their interests and hobbies. Recommended for advanced adult learners. View example: <http://groups.yahoo.com/group/backpackingandnature/>

Creating CVs by following the online template on www.monster.co.uk Recommended for advanced learners. Requires registration (free).

Asking for specific information.

On the **Yahooligans** website

<http://www.yahooligans.com/> your students can type their questions in the «Ask Earl» template http://www.yahooligans.com/content/ask_earl/submit.html and the answers are published on the website.

Ask Jeeves for Kids <http://www.ajkids.com/index.asp> is primarily an educational site that your students can use for homework help and research for school projects.

Participating in international projects such as:

The International Writing Exchange (IWE) courses <http://www.ruthvilmi.net/hut/Current/iwe.php> which can give your students the opportunity to study English and exchange ideas on general and controversial topics with others from many other parts of the world. The courses are intended both for classes of students with their own teacher, and for individual students without a teacher.

Culture Capsules <http://www.lclark.edu/~krauss/tesol2001cultcaps/home.html> where students cooperate with their peers from a different country and create a Web page which describes either a famous person, a place or a process from each student's country. View example: <http://www.lclark.edu/~krauss/culturecapsules2002/changweb/chang.html>

Sending e-cards with greetings on different occasions

Example 1: <http://greetings.yahoo.com/>

Example 2: <http://www.email-greeting-cards-ecards.com/default.htm>

Joining penpal clubs

Penpals in English <http://penpals.englishclub.com/index.html> for ESL Learners and Teachers

Penpals From Around the World <http://www.penpals.com>

Try a simple **penpal matcher**. Your student can write to palpool@ms91.chinmin.edu.tw and the program holds the e-mail until the next person sends an e-mail. Then, the program swaps the e-mails, sending the first e-mail to the second student and the second e-mail to the first student.

Related websites:

- **E-mail Activities** <http://iteslj.org/Articles/Belisle-Email.html> in the ESL Writing Class by Ron Belisle
- **Writing Help** <http://www.ruthvilmi.net/hut/LangHelp/Writing/> by Ruth Vilmi
- **Internet abbreviations** <http://penpals.englishclub.com/abbreviations.htm> for Penpals
- **English Club** <http://writing.englishclub.com/re/index.htm> English Writing
- **Free Online Composition Course** <http://www.phlurns.com/log/> for non-native speakers of English

These materials are prepared by Agata Zieba-Warcholak a former winner of the Lesson share <http://www.onestopenglish.com/lessonshare/> competition.

Agata's other articles include:

Creating Interactive materials for ESL/ TEFL http://www.onestopenglish.com/News/Magazine/Archive/interactive_hotpotatoes.htm

How to create your own Web pages

http://www.onestopenglish.com/News/Magazine/Archive/esl_teach_createwebpages.htm

Resources in Pupils / Self Access

If you go to *Pupils / Self-Access*, you'll find many ideas for activities that your students can do in the classroom or at home. The links are classified in three levels: *Elementary, Intermediate and Advanced*, and there is a balance between the different skills: listening, reading, writing... There are also many vocabulary quizzes, interactive games, webquests, etc. In most cases, the idea is that the students work on line, but in others you can print out the activity and use it in the classroom. There is also a section of *Resources*, where you can find reference pages that you can exploit in many different ways.

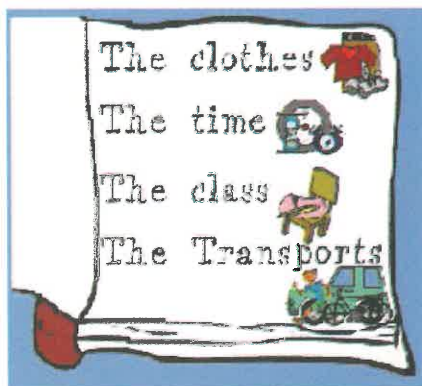
**Let's have a closer look at some
of the links that have been added lately,
so that you can decide if they are useful for you.**

by Anna Yagüe

Elementary:

- **Opposites** <http://www.esl-lab.com/opp1.htm>
This is a vocabulary exercise with audio. You listen to an adjective and you have to choose the opposite from a list of three. Your students will practice the elementary adjectives: long, short, dirty, clean... and will have the opportunity to listen to a nice American accent too. This exercise is part of Randall's ESL Cyber Listening Lab, where you can find many other interesting activities for listening at all levels.

- **Study English with Andrew and Sally** <http://www.xtec.es/aulanet/ud/angles/study/index.htm>



This is one of the materials that were awarded a prize in the contest for teaching materials organized by the Departament d'Ensenyament.

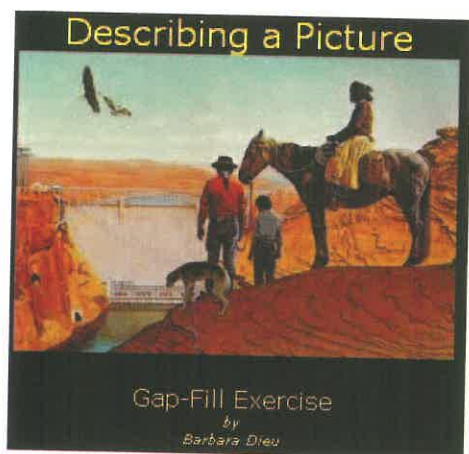
It is designed for 8-10 year old pupils and it offers practice of elementary vocabulary of basic areas: the classroom, clothes, time and transport. The drawings are very attractive and it is all in Flash, so it offers a lot of interaction, sound and movement. It also encourages students to speak, asking them to repeat the words they hear.

Intermediate:

- **Sport** - <http://www.xtec.es/aulanet/ud/angles/sports/>
Do your students like sports? Then they will surely enjoy this didactic unit, which was also a winner in the contest of materials organized by the Departament. There is a lot of reading but also grammar and vocabulary exercises, as well as a listening activity. It offers topics like sport stars, football vs. soccer, the Olympic Games, etc. that are sure to get your students' attention.

- **Describing a picture** - http://members.tripod.com/the_english_dept/indian.html

This is a gap-fill exercise based on an American painting. You have to write the missing words and if you click on the question mark next to each gap, it gives you a clue. So, in a sense it is also like a crossword. It is an interesting idea that can surely be adapted and developed for other paintings or drawings.



Advanced:

- **The James Dean story** - <http://www.xtec.es/aulanet/ud/angles/read/index.htm>

This interactive material - also awarded a prize by the Departament - will help your students to read and write a narrative. There are different topics: James Dean, Shakespeare in Love, that can be motivating for students. It also presents many reading and writing strategies: paragraph structure, linking words, action words, etc. Very interesting for students of Batxillerat.



- **Radio commercial** - <http://www.esl-lab.com/cm1/cm1.htm>

Another activity from Randall's Cyber Listening Lab - in this case a radio commercial with many different

activities: pre-listening, listening and post-listening. You can also see the script and do an interactive text completion. Again, very interesting to prepare students for the Selectivity test.

Resources:

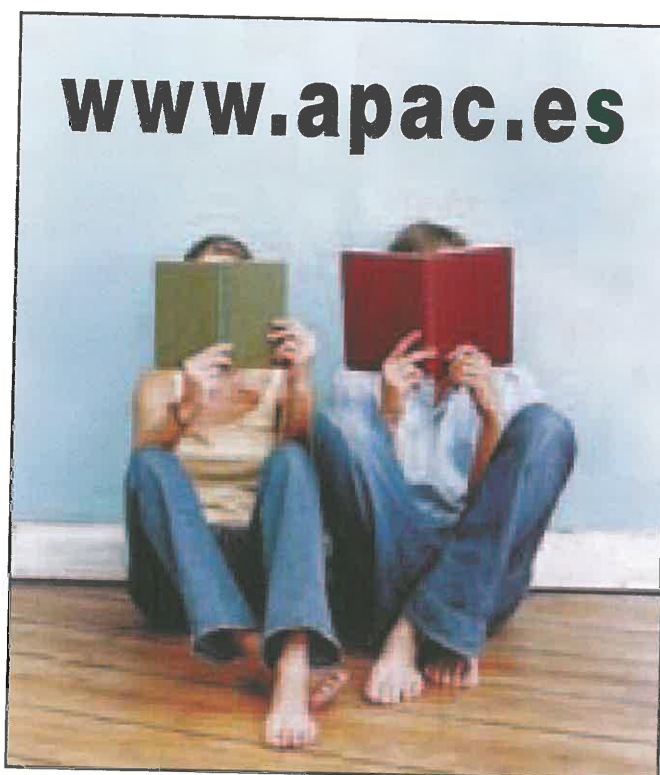
- **Festivals page** - <http://www.esl-lab.com/cm1/cm1.htm>

Here you can find information and activities for different festivals from around the world: Halloween, Christmas, Ramadan, Chanukah, Thanksgiving, etc. On-line games and stories, downloads, printable puzzles, music, recipes, crafts, etc. Ideal for organizing projects and presentations.

Well, we hope you enjoy all these links and find them useful to work with your students. If you know any interesting links you can send them to

www.apac.es

at Teaching Resources / Suggestions and we will include them in our Self-Access. Looking forward to hearing your ideas!





INSTITUT BRITÀNIC

APRÈN L'AUTÈNTIC ANGLÈS.
NO L'OBLIDARÀS

ADVANCED ENGLISH COURSES

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

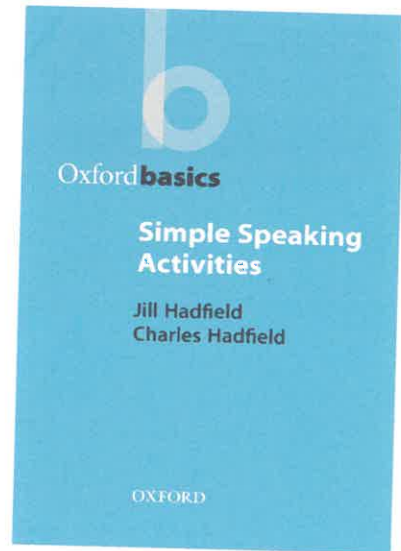
Information can be obtained from:

- Amigó, 74 i 83 • 08021 • Barcelona
- T. 93 241 99 77/97 00 • F. 93 202 36 95
- Vendrell, 1 • 08022 • Barcelona
- T. 93 253 19 00 • F. 93 418 86 01
- www.britishcouncil.es
- regisbcn@britishcouncil.es



Simple speaking activities

BY JILL HADFIELD AND
CHARLES HADFIELD
OXFORD UNIVERSITY PRESS 1999



Reviewed by Belen Batalla

The book contains 30 activities for developing the speaking skill at elementary level, all of them dealing with topics which form part of everybody's daily lives, for example families, homes, and leisure activities. The activities are explained in clear, accessible language, and none of them require sophisticated resources. The only materials the teacher and class need are the board, paper, and pens.

After a short introduction that provides methodological support on classroom organization and the teacher's role, the authors present the activities. Each activity has three main stages:

- **Setting up:** This introduces the learners to the topic. The activity may be demonstrated to the whole class, or learners may make materials to be used during the speaking practice. Where materials are needed, they are usually very easy to prepare. For example, some activities require every learner to have a small piece of paper or card with information on it. The information is always very brief, so they will not take long to prepare. In several of the activities, the authors provide pictures, plans, or questionnaires for teachers to copy.
- **Speaking practice:** This is the main part of the activity. The learners communicate with each other in pairs or groups, or compete as teams. In this book the different techniques used to create meaningful contexts for speaking practice are: ask

and answer, describe and draw, discussion, guessing, remembering, miming, ordering, completing a form/questionnaire and role play.

- **Feedback:** When the activity is over the learners come back together as a whole class. A few of them may report to the rest of the class on things they have talked about in their pairs or groups. This is the time when the teacher gives feedback on the language practised, and deals with any problems. This is also a good stage to focus on persistent pronunciation problems. Moreover, each activity contains suggestions for pronunciation work. The pronunciation points dealt with arise directly out of the language being presented in the activity. They cover points that many learners will find troublesome, like stress patterns, and intonation, and some work on individual sounds, focusing on those that give trouble most often. Suggestions for teaching the learners to produce individual sounds are also given.

There are two companion books to this one, *Presenting New Language* and *Simple Listening Activities*. Each of these also contains thirty activities, and in all three books the topics and the language presented and practised correspond. The activities in each book are graded, following a basic structural syllabus. This means that you can design your own lesson using material from one, two, or all three books, depending on your learners' needs.

For children, learning is
a whole different story.



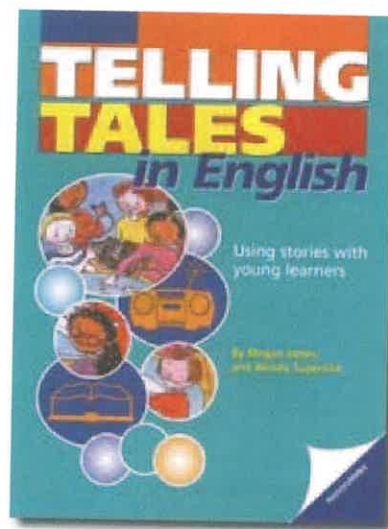
Storytelling Competition

After the great success of the *Imagine a Zoom World Competition*, Richmond Publishing are organising a *Storytelling Competition*. This is part of our commitment to make English a motivating and enriching experience for everyone. The competition is open to **Primary teachers and their classes levels 1 through 6**, in private or public school, either individually or in teams with other classes and English teachers in the same school.

The competition involves writing a story in English with illustrations (maximum length: 6 pages). The stories will be judged on creativity and originality. The stories should be sent to *Storytelling Competition*, Richmond Publishing, C/Torrelaguna, 60, 28043 Madrid. The stories must be signed with the name of the teacher or teachers, students participating, The Primary Year/s and the address of the school, all the stories should be received before the closing date of 5th April 2004. **For more information and story application forms, visit the *Storytelling Competition* at: www.richmondelt.com**

Good luck to all of you!

Telling Tales in English



BY WENDY SUPERFINE & MEGAN JAMES
DELTA PUBLISHING, 2003

Reviewed by Anna Iñesta Codina

It is common knowledge by now how useful and fun storytelling can be when used in the EFL classroom, and even more so in the case of kids! However, despite the large amount of short-story books available in the market, very few appear as easy-to-use as this one.

Yes, we all know using short-stories works but, don't they all require tedious hours to get them set up? This book -or, rather, *resource book*, as the publisher presents it in the introduction- simplifies things a lot for the teacher, while leaving him/her with the exercise of having to become familiar with the quite large amount of resources available: what shall I do first? Do I like the sequence as it is or shall I move this forward? You will see what we mean by that in a minute.

Each story is presented in a photocopiable format and they are accompanied by 5 photocopiable lessons each. These lessons contain a wide variety of activities which practise specific language and vocabulary. From the actively communicative point of view on EFL, there is a fair balance between individual, pair and group activities, this meaning that the former ones appear less than the latter. Also, as many as 5 pages of teacher's notes are included, where one can find clues as to the best way to work on the different aspects present in the short-stories and in the lessons as well as warm-up ideas and follow-up activities.

A key aspect in which this book differentiates itself from some other is its cultural awareness, which can

be seen in the choice of short-stories it includes. The reason why folk-tales have been selected is that by using a tale which may already be familiar to the children in their mother tongue they will be able to understand the pattern of events and guess the meaning of unknown language. Some background information on each of the stories can be found in the "Notes on the Stories" section, which may be helpful in case we are not that familiar with the story ourselves!

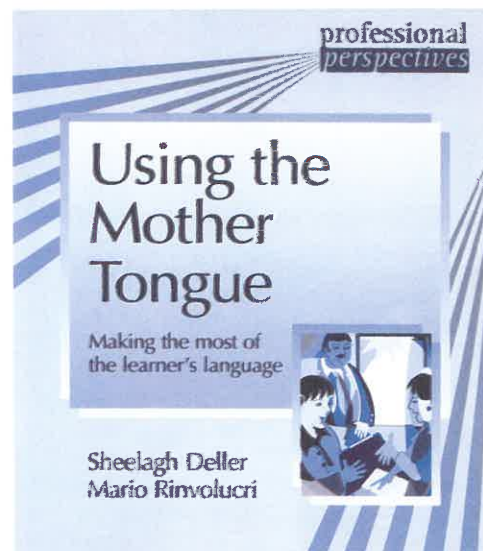
The order in which the stories appear moves from fairly simple to more advanced, thus offering a graded sequence ready to be used. It is always advisable, however, to revise the level of each story and of the activities suggested as well as to contrast it with our student's level before blindly following the suggested order: we never know!

As for the aesthetic component, the book appears nicely illustrated, with fun drawings and a balanced combination of different types of cartoons and drawing styles. However, one would like to find some coloured spot here and there, perhaps in the key or nuclear activity in each sequence. Anyway, one can always ask students to do that and we know they will love it!

All in all, we may consider this as a resource book which may become a useful component in your class, if you are ready to invest the time necessary for you to make the most out of it.

Using the Mother Tongue

BY SHEELAGH DELLER AND
MARIO RINVOLUCRI
ENGLISH TEACHING PROFESSIONAL
DELTA PUBLISHING 2002



Reviewed by Joaquim A. Gerardo Mateu

For many years, teaching English crosslingually, i.e. using the students' mother tongue (in monolingual classes) as a learning aid, was discredited in favour of an "English through English" (intralingual) approach. However, there seems to have been a recent swing of the pendulum towards a more flexible proposal which still admits that the more English is used in the classroom, the better, but considers L1 as an important teaching/learning tool. A good example of this is one of the co-authors of this book, Mario Rinvoluceri, who, as he states in his personal preface to the book, used to be an advocate of the Direct Method but now thinks that the students' mother tongue has an important role to play in foreign language instruction.

More and more ELT professionals believe that adults process the *input* they receive and the *output* they produce, through their L1, at least in many stages of their learning process. Therefore, the contrast between both languages and occasional translations can be of great assistance. However, Deller and Rinvoluceri go much further as they propose, in their book, a more complete strategy, what Clandfield and Foord (2002) call to be *proactive*. They present up to 115 activities which exploit the

students' L1, and provide us with practical ideas on how to maximise students' "bad" habits.

This well organised book is divided into Part A and Part B. Part A, titled *Classroom Management*, consists of three sections: *Advocating and Avoiding Mother Tongue*; *Starting New Groups*; and *Getting On-going Feedback*. Part B, whose title is *Living Language*, comprises the following five sections: *Grammar*; *Vocabulary*; *Input*; *Output* (these two latter include the four skills); and *Using Translation*. The content map is a helpful guide to the activities and it also indicates the level for each one. They are varied and inviting. Some important aspects of the teaching/learning process such as *error correction*, *contrastive analysis*, *loan words*, *word associations*, or *collocations*, are touched on. I find Part A particularly interesting because the different activities help students contrast certain features of their mother tongue with the target language and raise their awareness of the importance of L1 in the L2 learning process. Perhaps more importantly, it also helps students see that on many occasions they can do without their mother tongue. As the authors mention in the introduction, the book is based on the principle that precisely by using the L1 in the classroom, the students' dependence on it can be reduced progressively.

Some titles of the activities are self-explanatory (*Miming Introductions; Contrastive Grammar Recognition; Understand the Question from the Answer; Students Choose Songs/Poems to Translate;* etc). For each one we find a box indicating the level of the students' mother tongue required of the teacher (the book is aimed at both, native and non-native teachers and some activities require zero knowledge or just working knowledge); whether it is applicable to a monolingual, to a multilingual class or both; the group level required; the purpose of the activity; and materials needed. In addition, clear step-by-step, instructions are provided for each activity along with possible variations. We are also given examples of parts of some activities.

Deller's and Rinvolucrí's personal prefaces; Prodromou's prologue ("The Liberating Role of the Mother Tongue"); the Introduction; and Guy Cook's ("Is there Direct Method in our Madness?") and Morris's articles ("Judicious Use of the Students' Mother Tongue") reproduced in the epilogue, set up some of the theoretical foundations supporting a timely, selective use of L1 in ELT and its advantages

for both students and teachers. All these sections provide food for thought on this important but still controversial issue.

If you believe that the students' mother tongue is a resource which makes them "feel safe and grounded in the English classroom" (10) and that the juxtaposition of L1 and L2 is of great pedagogical value, this is a highly recommended book. But if up to now, you have thought that the use of L1 can be counterproductive, why not flick through this book and put into practice some of the activities as warmers or fillers, or as the central activity of the teaching session. Doing so will give you the chance to see that a modern crosslingual approach is very different from the classic, discarded *grammar-translation* method.

This book is proof that the foreign language teaching field is alive and dynamic and that the mother tongue can be a useful instrument in the communicative foreign language classroom. It fills a gap in the ELT book market and I consider it a must for all teachers who wish to keep up with new trends in the profession.

HOMAGE TO GEORGE ORWELL IN CATALONIA



Viatge a una guerra. George Orwell a Catalunya i al front d'Aragó is a major exhibition that commemorates Orwell's works and political commitment with Catalonia and its influence in the author's future works.

The exhibition pays tribute to the writer's experience on the Republican side during the Spanish Civil War. Through photographs of the period, newspaper headlines, audiovisuals, objects, quotations from Orwell's books and a number of key documents which were kept secret at the time, The Casa de Cultura in Girona commemorates the centenary of his birth since 22nd October.

This exhibition, which will be open till 14th December, is a journey to the past and also to the ideological battles fought during the war in the Republican camp. The exhibition opens in Sant Cugat del Vallés Monastery in

January and will visit other cities in Catalonia. The opening in Barcelona is scheduled for September 2004.

On the opening day of the exhibition, the writer and professor Miquel Berga, curator of the exhibition, underlined the importance of the photographs taken by Agustí Centelles who had kept them hidden for 32 years as a historical treasure. Among these photos Orwell can be seen standing with the POUM militia in the Lenin headquarters in Barcelona. The Leika camera used by Centelles is also displayed.

Viatge a una guerra covers Orwell's stay in Catalonia giving support to the Republicans. The writer was seriously wounded but survived to tell his story in *Homage to Catalonia* (1938). At long last, Catalonia seems to be paying back its homage to Orwell.

APAC ELT Convention 2004



English in the Forum

February 26,27 and 28th, 2004

Universitat Pompeu Fabra Edifici Jaume I
Ramon Trias Fargas,25-27 08005 Barcelona

www.apac.es