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## CONTRIBUTIONS

**Pedagogical Implications and Application of Lexical Inconsistency Errors in S.L. Classroom** *by Pilar Agustin*

## ELT 2004

**Ways of Using Stories in Language Teaching** *by Andrew Wright*

**Improving Students' Writing Skills** *by Andrew J.M. Sandilands*

**Exam Coursebooks** *by Brian Brennan*

**The Emotional Approach: Affective Learning - Effective Teaching** *by David C.B. Wells*

## MATERIALS

**On the Black Eyed Peas** *by N. Vidal and E. Picó*

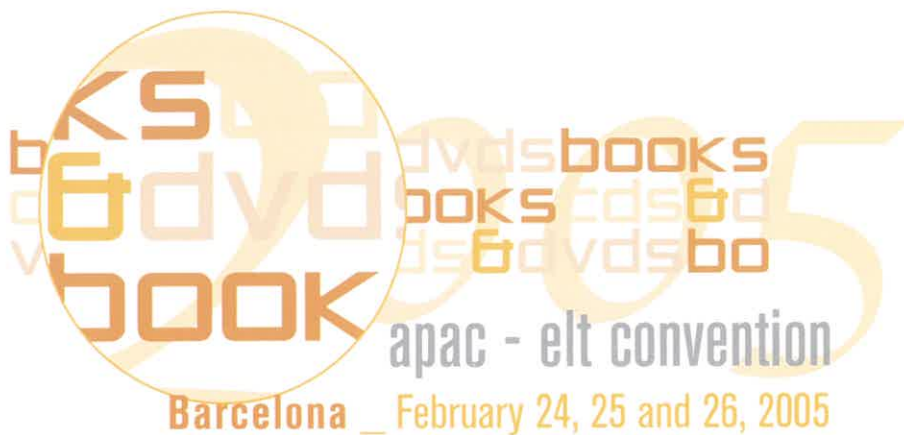
## BOOK REVIEWS

**Motivational Strategies in the Language Classroom** *by N. Serra*

**Videogames for Learning: Oscar Lake** *by T. Maguire*



... AND OUR PICK FROM THE WEB.



## Call for papers

visit [www.apac.es/convention\\_callfor.html](http://www.apac.es/convention_callfor.html) for more information and to complete the registration form

deadline for submitting proposals:  
**November 11th, 2004**

APAC has taken the cue for the 2005 ELT Convention title from the town Council of Barcelona, which has declared 2005 "The year of the Book and Reading", with the idea to provide a wide frame of discussion on resources, on materials, on whatever we EFL teachers and students have had available for teaching and for learning over the years. The recent past has seen how information technology presided over education conferences. Teachers have toiled to learn about the possibilities IT offered, and to see how these could help motivate students and improve learning.

It is now time to re-visit those resources which have always been in the classroom, the most obvious one being books. Books are for storing information, for disseminating knowledge, but books are basically for reading. Reading is at the heart of learning, at the heart of personal growth, and reading and learning make an easier, better, richer life. We teachers of English need to work with teachers of other subjects, and try to explore how we can contribute to develop a more learned society, a society of readers and of curious citizens, whose motivation for learning grows from within naturally rather than wait to be triggered by games, gimmicks and immediate goals.

APAC's ELT Convention 2005 will allow us to discuss and share ideas on how we can help our students discover the pleasures of reading, and of learning, and of learning to learn, and will surely help us teachers find ways of integrating the different resources and teaching methodologies into a meaningful whole.



The poet William Cowper (1731-1800) said that «Variety is the very spice of life that gives it all its flavour» and our APAC magazine continues to publish a varied spectrum of topics in its pages: motivation, stories, emotional aspects, writing, errors, videogames, materials.

Andrew J. M. Sandilands quotes this poet in Improving Students' Writing Skills, and he seeks to offer us a comprehensive overview of a whole writing course emphasising three basic concepts : variety, precision and concision.

We all like stories. Stories should be central to language teaching and learning, and they are particularly good for developing fluency in all the four skills. In Andrew Wright's Ways of using Stories in Language Teaching, he describes his experience of using stories in the classroom and he shares with us as many practical techniques as he can.

Brian Brennan's Exam Coursebooks looks at some coursebooks written for FCE, CAE, CPE and BECs, with examination purposes, although they sometimes lose sight of communicative skills. He analyses them deeply, finding some methodological problems and possible solutions so that we can motivate our students much better.

Pilar Agustin's Pedagogical Implications and Applications of Lexical Inconsistency Errors in Second Language Classrooms investigates the importance of lexical errors and their implications and applications in second-language teaching.

In David C.B. Wells' The Emotional Approach: Affective Learning- Effective Learning, the author considers the emotional stimuli our students are receiving during class and how they might be potentiated by the teacher in order to make language learning more stimulating.

In the book review section, Neus Serra reviews Motivational Strategies in the Language Classroom, a book that gives us 35 motivational strategies that we can use with our language learners. Without sufficient motivation, even individuals with the most remarkable abilities cannot accomplish long-term goals.

Tom Maguire reviews a videogame for the first time for our magazine. The videogame is called Who is Oscar Lake? What attracted his attention is how riveted the children are to videogame screens, their shouts, their catcalls at any slight mistake the player might make and their eyes glued to the display. Who wouldn't like that quality of attention for our classes?

In the section dedicated to materials for the classroom, Núria Vidal and Eliseo Picó exploit a song played by a hip hop group, The Black Eyed Peas, in a motivating way, exploring a current African-American cultural manifestation, the DVD, the lyrics of the song and the students' values, among other activities.

Our web is being thought over. We promise you very interesting materials on how to exploit web sites and other web resources in our next APAC issue.

It all adds up to a fascinating collection of articles! Don't miss it!

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## LETTER FROM THE PRESIDENT

Dear colleagues,

If you happen to visit our modest premises in Barcelona at Gran Via, 606, you'll see how APAC has managed to establish a warm relationship with bright colours. Interesting redecoration has taken place during the summer to make our office a more bearable place to work. It is an overdue act of poetic justice towards the kind and efficient ways of Paqui, the association's clerk. Investing in our office, we hope, suggests the optimism of the will which has been APAC's main trademark over the years.

A more significant development, though, in the world of English teaching in Catalonia is the publication of the first Catalan newspaper in English. It is called «Catalonia Today» and I imagine most of you are already familiar with it. We include a sample issue the publishers have kindly made available for APAC's members. It includes «Lingua Franca», their Tuesday section devoted to issues concerning the English language. We consider «Catalonia Today» an unexpected new tool with high potential for teachers of English in this country. That is why we call your attention to their offer for personal delivery at your home address (Tuesdays to Saturdays) all year through for only 120 euros. Apart from its general interest, their section of classifieds and that of «Letters to the Editor» might prove especially interesting to our members.

Please note that the «Call for Papers» for our 2005 convention, «Books, CDs and DVDs», is already open. We are working hard to make sure APAC can keep up the high standards of last year's convention and, needless to say, the president encourages the active participation of members.

And let me finish with the announcement that the board has accepted reasonable demands from the Treasurer and has established the current membership rate at 40 euros per year. A very modest increase after having kept rates frozen for three years but a necessary little extra for the association's finances that will help, no doubt, in keeping APAC in bright colours for the new year.

With warmest regards,

**Miquel Berga**

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## WAYS OF USING STORIES IN LANGUAGE TEACHING

GROWN UPS, TEENAGERS AND CHILDREN LIKE STORIES. STORIES ARE USUALLY TOLD WITH WORDS. SURELY STORIES SHOULD BE CENTRAL TO LANGUAGE TEACHING AND LEARNING! STORIES ARE PARTICULARLY GOOD FOR DEVELOPING FLUENCY IN ALL THE FOUR SKILLS. AND WHAT BETTER WAY IS THERE TO RECYCLE THE LANGUAGE INTRODUCED TO THE STUDENTS THAN BY TELLING AND BY MAKING STORIES ?

IN THIS ARTICLE, THE AUTHOR DESCRIBES HIS EXPERIENCE OF USING STORIES IN THE CLASSROOM AND HE PASSES ON AS MANY PRACTICAL TECHNIQUES AS HE CAN, INCLUDING TECHNIQUES FOR USE WITH BEGINNER AND ELEMENTARY LEARNERS AND SOME IDEAS FOR WHAT TO DO WITH ADVANCED STUDENTS.



by Andrew Wright

Stories, for me, include: myths, legends, fairy stories and fables which originated in the oral form. But stories also include written fiction and in particular short stories: also theatre and film. Furthermore, for me, the word story includes our own personal anecdotes, descriptions of the development of a firm or a nation ( The Story of British Steel ), the news and, more difficult to grasp as an idea, the story in which we live (That's the story of my life). I believe we are producers, directors, costume directors, make up artists and actors in our own films...but films which have to be constantly adapted to changing circumstances.

Stories are the sap in the tree. People go to war because their stories are incompatible. The Vikings wanted to make their wild slaughterings acceptable so they employed storytellers to make the tales sound good. The royal family has appointed a

storyteller (spin doctor) I believe, to make their story more palatable. And we all know that Blair and Bush ride on a sea of spin doctors.

### You are a storyteller

And every time you tell someone about missing a train or plane or losing your watch or having a rotten Christmas or having to cope with the wretched behaviour of another colleague...you are telling a story. You cannot tell all the facts...you select. You decide what to say first and then next...you sequence for effect and understanding. You decide what words to choose and how to move your body and use your voice...for expression.

To say you are not a storyteller is like saying you're not political because you don't vote. Not voting is a political act. We are all storytellers.

ANDREW WRIGHT HAS BEEN AN AUTHOR AND ILLUSTRATOR FOR MANY YEARS AND HAS WRITTEN BOOKS FOR OXFORD UNIVERSITY PRESS (SOME OF THEM REVIEWED HERE), FOR CAMBRIDGE UNIVERSITY PRESS (FIVE MINUTE ACTIVITIES, GAMES FOR LANGUAGE LEARNING, PICTURES FOR LANGUAGE LEARNING), LONGMAN (1000+ PICTURES FOR TEACHERS TO COPY). HE IS CURRENTLY CONSULTANT TO RICHMOND FOR THEIR NEW COURSE, RICHMOND STORYTELLERS. HE HAS BEEN A PROFESSIONAL STORYTELLER FOR FIFTEEN YEARS AND ESTIMATES THAT HE HAS WORKED WITH 50,000 STUDENTS EITHER TELLING THEM STORIES OR HELPING THEM TO MAKE STORIES AND BOOKS. NOW ANDREW IS BASED IN HUNGARY WHERE HE RUNS A LANGUAGE SCHOOL (ILI INTERNATIONAL LANGUAGES INSTITUTE) WITH HIS WIFE JULIA AND THE INTENSIVE LCCI ARELS CERT TEB COURSE WITH MARK POWELL (FOR TEACHERS OF BUSINESS ENGLISH).

### Stories in society

Stories are not just for children. As I said before, the BBC and CNN news readers often refer to stories: 'The top story today is.....'.

Prime ministers and presidents employ 'spin doctors' whose job it is to supply nice stories about their employer and unpleasant stories about the opposition, to the media. Spin doctors are storymakers and tellers. People in power know that we all need stories and stories affect how we think.

Stories are thus not just for children and not just a technique for teaching a foreign language. Serious stuff!

### What are stories

It is true that I have quite a wide view of what stories are. This understanding ranges from a good old fashioned myth or fairy story right through to a phrase like, 'The Iron Lady'. How happy Mrs Thatcher must have been to be called the 'iron lady' by the Russians! She knew that the image would never be forgotten.

It is part of storytelling without being a full story.

### Stories in language teaching

Everybody wants a story. Stories are usually in words (sometimes pictures) so, in stories, we have texts for language teaching.

### In the classroom: you as a teller

You are a real person and can choose to share some or many of your experiences with the students. If you time it reasonably then this is not only listening comprehension but helps to establish a special rapport with the class. And if you give then you are more likely to receive. The students are more likely to really use English in order to communicate than merely mechanically practice it. They will probably do this because they begin to see you as a person and not just a teacher. And they realise that you think of them as people and not only students of English. Personal stories can help to bring about this shift of perception.

You can read and you can tell stories. Both forms are good and have their strengths. But do tell stories sometimes. That is the main way in which you can give something personal to the students.

### In the classroom: you as a helper

You can help the students to make stories. In my opinion your first role is to create an atmosphere in which stories are valued in human terms much more than in 'learning English' terms. Revel in their stories and let them see your appreciation.

A few suggestions. As a general principle I find that class and group storymaking enable you to help the individual student to experience a wide range of possibilities in storymaking rather than just to be lost in his or her idiosyncratic bits of memory of stories they have heard. Class storymaking is certainly helpful to the less able storymakers and it doesn't do any harm to the more able.

My main technique in class storymaking is to ask questions in order to drive them to create the unique and not the general, 'Well it were...you know what I mean...you know what I am saying', kind of sketchy, dull eyed vagueness.

I have worked with very young children from three years old and I have worked with adults, including business people. The principle is exactly the same, I continually ask for more detail, 'Tell me more!' 'But what do you mean?' 'Tell me how he walks when he is going to work.' 'Tell me how he walked on that particular morning.'

### Publish and perform

Most student work goes to you and back to the student. Which is OK if it is 'most' and not 'all'. To experience using English they must perceive of themselves as people and not as students of English. Instead of asking them to write a story in their exercise book for you to mark, show them how to make a book (zigzag of paper is the easiest) and to write, design and illustrate a book which is then exhibited in the school lobby and in the local bookshop and then put in the school library. You won't have to say, 'Get the English right!' They will be desperate to do that because their dignity as a whole person is at stake.

Perform stories: shadow theatre, overhead projector, audio recording, video recording, masks, make up, etc.

### My own experience

I have worked with all kinds of learners in many

different places. Sometimes I get small groups but I am often given huge numbers (the biggest group was 550 students aged 17 and 18 in Denmark). I love the work but it is not always successful, of course. It is essential to say that because you might feel unsure of yourself! And it is normal not to get things right every time.

**A list of the 'goodies' for language teachers, in stories**

1. Motivation.
2. Bonding between teacher and students through sharing something beyond the mechanics of language teaching.
3. A way of recycling language already introduced.
4. A way of introducing language new to the students.
5. Listening skills and indeed, the four skills.
6. Activities which show understanding.
7. Activities which develop objective responses.
8. Activities which develop subjective responses.
9. A lead in to a topic which is then followed up
10. The skill of storymaking.

**Which proficiency level?**

All proficiency levels! Even beginners can enjoy and benefit from stories. More advanced students can be stretched by stories. After all highly intellectual people study literature all their lives and never get to the bottom or the top of it! 'Literature' essentially means 'stories'. Obviously you must choose the right story for a particular class.

**But what about the course book?**

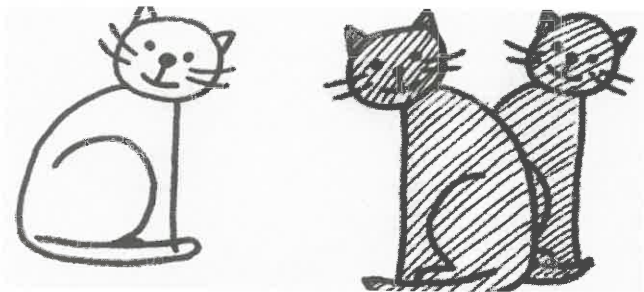
Stories have been used in language teaching for generations. Most course books have stories in them. Some course books are even based on stories. However, even if you have a rich, well balanced course book with stories in it the children find it very special when you introduce a story or they make their own story. Stories are personal.

**Finding stories to tell**

The course books often contain stories and these can be used as suggested in the teacher's book but other activities can also be used with them. The publishers also often offer graded readers of stories. However, you might also make use of your own traditional stories and legends and also stories from your own life and life of the students.

**How to choose stories**

1. Do you think the story is interesting and has some value? And are these the values you believe are appropriate for your students?
2. Do you think the students might like it if they can understand enough of it?
3. Can they understand enough of it, if you help a bit: simplifying, illustrating, contextualising, translating?
4. Does it contain content which might lead to other activities?
5. Does it contextualise language items you want to focus on?
6. Can you do the necessary preparations without too much effort and cost related to what the students might get out of it?



**Responding to stories**

A useful tool is the idea of BEFORE, DURING, AFTER. However, remember that you may tell the story several times in which case you have got BEFORE THE FIRST TELLING and etc, etc.

Choose activities which are going to achieve necessary developments rather than randomly, as time fillers.

**BEFORE**

You might want to:

1. focus their minds on the topic of the story.
2. Introduce them to language items they don't know.
3. give them a task to do while listening or reading.

**DURING**

You might want to :

1. keep their motivation.
2. check their understanding.

3. promote their power to predict.

**AFTER**

You might want to :

1. check their understanding.
2. check and encourage their ability to respond objectively
3. check and encourage their ability to respond subjectively.
4. move into connected topics.

**Source of the stories**

- You and your life
- Students' lives
- Storytelling with Children OUP
- Publishers readers
- International folk and fairy stories
- Local stories and legends



**Choosing and preparing**

- Interest: yours and theirs
- Values acceptable to you
- Likely to understand enough (not : Do they know all the words.)
- Decide which key words the students don't know and whether to teach them before the story or during the story.
- Decide on before / during / after activities.

**Before activities**

- Story bag, coat, etc. (create readiness)
- Sts make pictures of key elements (create readiness and teach new words).
- Sts mime key elements.
- Show the book.
- Questions on the subject of the story.

**During activities**

- Listen and enjoy.
- Listen and mime.

- Listen and point to pictures.
- Questions during the story , feelings or what might happen next.

**After activities**

- Nothing.
- Mime the story or bits of it.
- Make a big picture book.
- You tell it with mistakes...they correct you
- Key sentences on strips: sequence (if written texts).
- Questions on the content.

**Making stories**

It is enormously satisfying to make a story and to make it in the foreign language . It is also a wonderful way of recycling language and of wanting to acquire more language.

The teacher's role is to :

1. create a climate in which story making is important .
2. to make clear that communicating the story comes first and accuracy, not essential for clarity, comes second.
3. encourage the students to use the language they have got rather than to conceive a story and then try to translate it.
4. to look for some personal freshness of ideas rather than produce a hodge podge of bits and pieces of 'clip stories'.
5. to help the students to think of communicating to the listener/reader and not just of expressing themselves.

**Creating stories**

The students create a story with your help.

Note: your help must mainly be in the form of questions....giving as many alternatives as possible or open questions. Minimise your putting things into the story even if it improves it! Your other job is to repeatedly re-tell their story as it grows.





The key elements to guide you are :

- the story must be made with the language the students have in English and not invented in the mother tongue first
- somebody in the story must have a difficulty and must struggle to try to overcome it
- give the story reality through detail

### Questions only

- You establish the story by asking the questions: Who? Where? When? What?
- You can help them with alternatives.
- Repeatedly re-tell their story without changing what they have said.

### Questions and re-tell with changes

(i.e., an existing story)

- General re-telling
- Change the place or the incidents
- Change the medium, eg. to a drama

### Questions and toys

- Animals, dolls, etc.

### Questions and pictures

- Pictures by the sts
- Big semi abstract picture
- Collage of theirs and magazine pictures.

### Questions and objects

- 

### Questions and music

- recorded music
- the sts' music, e.g. percussion
- What's this? What's it doing?

### Questions and mime, drama and dance

- Sts mime somebody + action...others guess. Other sts join and mime and others invent a continuation
- Sts mime a feeling eg happy/frightened/sad/angry... others guess and guess why
- A chair, a box, a hat...sts decide who they belong to and what has happened.

### Questions and permanent characters

- Sts create...add more info as their language grows.
- Can be based on a large doll.

### Playing with a medium...and questions

- Chalkboard, overhead projector, audio recorder,

video camera, paint and inks, sticks and stones and bits and pieces...

- Let them play and let them be silly...and tease out a story with a beginning, middle and end.

### Stories out of visualisation journeys

- Sts close their eyes. You help them to imagine scenes by asking questions. They open their eyes and tell their story.

### Stories and the topic based approach

The sts live in a story eg journey down a long river...meeting people...studying their way of life...telling about their own...stories become part of this...

### Publishing and performance

- Audience can be their own toys while they invent the story or after
- Parents, other classes, internet
- Books, cards, posters, strips, 3D displays
- Puppets, masks, shadow theatre
- Video, audio tape (record and stop)

Some books to help you!

These notes are intended to be useful in themselves. However, it is clearly an advantage to have the two books below which supply many more detailed suggestions and help, including pictures for you to copy, stories to use, tips on telling and reading aloud, etc.

#### Storytelling with Children: Oxford University Press

(Ways of helping students to respond to stories with 94 activities and over 30 stories to use)

#### Creating stories with Children Oxford University Press

(Ways of helping students to create stories)

#### Spellbinder series of readers Oxford University Press

##### LEVEL 1

The Hairy Tree Man  
I Can't See My Feet

##### LEVEL 2

Oh no, I'm a Cat!  
The Diamond

##### LEVEL 3

Space Entertainer  
The Prince and the Spaceship

ORIGINAL PLAYS,  
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\* This may not include the entire world but we will definitely be in CATALUNYA.

## IMPROVING STUDENTS ' WRITING SKILLS:

### Some simple, quick ways to improve students' writing. Easy to teach. Easy to learn. With practical examples.

THIS WORKSHOP SEEKS TO OFFER, AS BRIEFLY AS POSSIBLE, A COMPREHENSIVE AND REPRESENTATIVE OVERVIEW OF WHAT IS IN FACT A WHOLE WRITING COURSE. THE WORKSHOP IS SUITABLE FOR ALMOST *ALL* STUDENT LEVELS, FROM PRE-INTERMEDIATE TILL ADVANCED. THREE BASIC, EASILY REMEMBERED CONCEPTS- **VARIETY, PRECISION AND CONCISION**- ARE APPLIED TO WRITING AND, DERIVING FROM THESE, EXAMPLES WHICH CAN BE USED IN CLASS ARE PRACTISED. THE CONCEPTS TAUGHT ARE RELEVANT TO MOST WRITING GENRES. THE *WORKSHEET* ATTACHED CONTAINS *PROBLEM TEXTS, MODEL ANSWERS* AND *EXAMPLES* WHICH IDENTIFY AND SOLVE THE PROBLEMS MAINLY ENCOUNTERED FROM PRE-INTERMEDIATE TO UPPER-INTERMEDIATE LEVELS, BUT ALSO COVER LITERARY DEVICES OF INTEREST TO HIGHER-LEVEL STUDENTS.

by Andrew J.M. Sandilands  
EIM, UB

*"Variety's the very spice of life  
That gives it all its flavour."* (1)

So said the poet William Cowper (1731-1800), echoing the English proverb. Indeed, **Variety** is the most important of the three concepts- **Variety, Precision and Concision**- which, properly applied, can help to improve students' writing skills.

#### 1. VARIETY

**Variety** does not just mean 'avoiding repetition'. This concept, a legitimate tactic to maintain readers' interest, imposes on the writer a duty to seek a wide range of different forms of expression involving, *inter alia*, **variety** in:

#### 1. Overall structure of the text

This is mainly applicable to *narrative* writing, where a text can begin: (i) at the chronological start of the acts and events [e.g. (auto)biographies]]; or (ii) in the middle, at a dramatic point (e.g. adventure stories, also called 'thrillers'); or even (iii) at the end of these acts and events (e.g. detective stories). However, structure can also be varied for special effects in other fields of writing, e.g. journalism (for news impact).

On the other hand, in reports, (auto)biographies and descriptive writing, *a chronological approach* is normally preferable and so the overall structure, i.e. *the chronological sequence of acts and events*,

ANDREW J.M. SANDILANDS IS QUALIFIED IN BOTH LANGUAGES AND LITERATURE AND IS AT PRESENT COMPLETING HIS PhD IN GOLDEN AGE SPANISH THEATRE (LOPE DE VEGA) AT THE UAB, WHERE HE HAS ALREADY OBTAINED HIS *MAÏSTER DE FILOLOGIA ESPANYOLA* AND THE *DIPLOMA D'ESTUDIS AVANÇATS EN FILOLOGIA ESPANYOLA*. HE HAS BEEN A TEACHER AT THE EIM (UB) SINCE 1984, APART FROM BEING PROFESSIONALLY QUALIFIED AS A LAWYER (SOLICITOR) AND IN THE FINANCIAL WORLD IN MANAGEMENT AND INTERNATIONAL INSURANCE (FCII). HE WAS A SCHOLAR AND PRIZEMAN AT CAMBRIDGE UNIVERSITY, WHERE HE STUDIED SPANISH, FRENCH, GERMAN AND CATALAN- AMONG OTHER LANGUAGES AND LITERATURE- AND OBTAINED BOTH HIS MASTER OF ARTS AND, IN GERMAN, THE CERTIFICATE OF COMPETENT KNOWLEDGE. HE HAS PASSED THE NIVELL C IN CATALAN (JPC OF THE *GENERALITAT DE CATALUNYA*). ALSO, HE IS AN FCE ORAL EXAMINER, GIVES WORKSHOPS ON WRITING AND HAS PRODUCED HIS OWN COURSE OF ENGLISH. FINALLY, THE SPEAKER LOVES TRAVEL, ART, PHOTOGRAPHY, ARCHAEOLOGY AND CULTURE IN GENERAL; HE HAS BEEN AROUND THE WORLD TWICE (THE FIRST TIME AT THE AGE OF 13); AND HE ENJOYS GOOD LITERATURE AND TEACHING HIS STUDENTS!

should not be varied substantially from start to finish of the text.

## 2. Grammar

This is relevant to all fields of good writing. A broad range of grammatical constructions shows command of the language and suggests education and culture. In this context, consider the use of **various** (i) verb tenses; (ii) modals; (iii) present and past participles; (iv) verb patterns, i.e. verbs that are followed by the infinitive or a gerund or the unreal past; (v) conditionals (zero, first, second, third or mixed). Consider also: changes from active to passive voice (e.g. to maintain focus on the object of the action), the use of impersonal phrases (e.g. for emphasis: "*It is essential that ...*"), comparison with adjectives or adverbs including the use of modifiers and similes (e.g. "*Her eyes, as green as the northern seas from where she came, deeper than the fathomless ocean, seemed to transfix him with even more precious a light than the most priceless emerald ever known.*"), *inter alia*. (2)

## 3. Vocabulary

Again, appropriate to all writing genres. A wide range of vocabulary of *written* register, rich and suggestive, using words or expressions **not** almost devoid of meaning through over-use, e.g. (*depending on the context*) 'large' not 'big', 'effective' not 'good', 'adverse' or 'poor' not 'bad', reveals command of expression, suggests reading and even erudition. Consider also the use of compound adjectives or nouns, e.g. *well-read, good-natured, best-ever; news headline, animal-lover, footpath*. Such compound forms can often provide maximum condensed effect with a minimal number of words. See below.

## 4. Perspective

This is especially appropriate for *narrative* writing but can be applied to other fields, too. There are three basic areas of **variety** or change: (i) *temporal* (past, i.e. 'flashback' in stories; present, i.e. the time in which a story is set; and future, i.e. the use of prediction or premonition; (ii) *spatial* (from the macroscopic or global, to the microscopic or a detail, or even vice-versa); and (iii) *authorial*, where acts and events are viewed from the perspective of different people, or people's character is examined through the device of *internal monologues*, i.e. where the character's thoughts are expressed. Here are examples of *changes in*:

### (i) Temporal perspective

*Her cheeks were wet. She had been crying all night.*

*Outside, the sun was beginning to rise and the morning dew glistened in the first rays of light. Would he ever come back?*

### (ii) Spatial perspective

Anthea (.....). Her eyes (.....).

### (iii) Authorial perspective

*The teacher gazed at the class. At the back of the room, John decided to .....*

### An example of internal monologue:

*Shall I ask him to forgive me or shall I wait for him to speak first? Oh, if only I hadn't been so unkind*

*to him!* The words raced through her mind as she pressed the bell and, after a pause, the flat door

opened slowly, unbearably slowly.

## 5. Tone

Tone is achieved through the register used, which depends on grammar, vocabulary, the lay-out of the text and even the form of document and means employed to communicate the text. Different contexts and different forms of communication imply different registers and the tone may necessarily remain formal in some cases (e.g. legal documents), but a change of register, by means of the introduction of an illustrative *anecdote* or other example, or even the use of *humour, irony, sarcasm* or another change of emotion can serve to vary tone and stimulate readers' or listeners' interest.

Finally, tone is also expressed by *punctuation*.

## 6. Punctuation

*This is an extremely important, but undervalued, literary device.* Careful punctuation clarifies and enhances meaning, while poor punctuation will mar or even change meaning.

There may also be what appear to be cultural differences between English and Catalan or Castilian here. English will break up an excessively long sentence by using *semi-colons* or a succession of shorter sentences, whereas in Catalan or Castilian some students appear to use commas at 'breathing points' in a long sentence and fail to use the *semi-colon* at all. In general, insufficient attention appears to be paid to the importance of a thorough knowledge and correct use of punctuation.

Here is an example of the differences in use:

Catalan: *Ella era alta i formosa, tenia uns trenta anys, de complexió esvelta i fina, era com una estàtua de bellesa clàssica.*

Castilian: *Ella era alta y guapa, tenía unos treinta años, de complexión esbelta y fina, era como una estatua de belleza clásica.*

English: *She was tall and beautiful. In age she was about thirty years old; slim and delicate in build, she was like a statue of classical beauty.*

More specifically, tone can be varied by appropriate use of punctuation, e.g. question or exclamation marks. Above all, skilful use of punctuation can improve a text: the use of a series of *dots* (.....) can be suggestive; *a semi-colon* does not interrupt the text as much as *a full stop* and is useful in listing or description; *a colon* can serve to oppose ideas or just to introduce an explanation. Finally, *single* or *double inverted commas* can be used to identify a quotation, an idiomatic expression or just to 'apologise' for using an expression in a different register or language. All in all, these and other devices of punctuation, correctly employed, clarify and heighten the interest of a text.

## 7. Focus

This does not just mean the optical angle from which a person, animal or object is described. Instead, it is the *intellectual perspective* from which an idea is examined: directly, or from a different cognitive approach, e.g. through *hearsay*, or merely through *suggestion* or *implication*, e.g. from the examination of someone or something else connected. Finally, focus can be changed by use of the active or passive voice (see above), the latter being especially favoured in objective, more formal writing, e.g. discursive writing, reports, academic articles and administrative, bureaucratic or legal documents.

## 8. Length

*Sentence* and *paragraph length* can be shortened for dramatic effect or emphasis. Also, it should be noted that, in general, sentences and paragraphs are much shorter in English texts than in Catalan or Castilian writing. Sentences should normally be restricted to one subordinate clause only (with or without a relative or participle clause) and run on for no more than two and a half lines. Indeed, very long sentences and paragraphs, which can tax readers' attention excessively, run the risk of losing focus and obscuring meaning. Consider also the use of *non-finite clauses* (3) for greater brevity and

dramatic impact.

Here is an example:

*He followed the slight, hurrying figure in the distance. Past breathless crowds, staring shopkeepers, round street corners into darker, more silent alleyways, up some crumbling stairs into an old, shadowy little park. Finally, she turned.*

*It was not Lucia!*

See also below.

## 9. Linking

The reader is guided through the development of an idea by efficient use of linking tactics in sentences and paragraphs. The use of *'this'*, *'these'* and *'such'* especially help to refer the reader back to a previous word or expression but even a change of syntax can be used as a link, sometimes by mere juxtaposition: *"Twenty years ago Andrew came to Barcelona. In this city ( ... )."*

The use of question and answer is another linking device, especially as between paragraphs:

*(.....) He picked up the light, almost transparent kerchief. Whose was the scarf?*

*It was Pilar's! The fragrant, haunting perfume was unmistakable.*

Finally, as between sentences and, above all, paragraphs there should always be **variety** in how these are begun: with a noun, a prepositional phrase, a sentence adverb, a time phrase, ..... There are many possibilities and these should be used consciously. *Here is an example from a biographical text, which can also be used to introduce students to the concept of paragraphing, each period of life corresponding to one paragraph:*

*My sister Elisabeth, "Beth", was born in (place) on (date) into a farming family. She was the first of six children. Physically, Elisabeth looks like my aunt, my father's sister but in character she is like my mother.*

*As a little girl, my sister ....*

*When she was five, Beth started primary school. (.....).*

*At the age of eleven, Beth began her secondary school education. (.....).*

*In her teens, my sister .....*

*At present, Beth .....*

*In the future, Elisabeth, my sister .....*

(The words in *italics* form the basic text always applicable to such biographies).

## 10. Speech

*Direct speech* has dramatic impact but only so if such speech is used with care and discretion. In dramatic effect *quotations* are half-way between *direct* and *reported text* although, strictly, they are the latter. However, most usually speech is best reflected in *indirect* or *reported* form, so that the narration of acts and events, the description, article, report or other text is not 'slowed down' too long. In the case of both *direct* and *indirect speech* a wide range of verbs of speaking or reporting, accompanied where necessary by adverbs of manner of speaking, will help to express *what* words and *how* these words were uttered, possibly including their connotation, as well as to enhance the interest of the text. Finally, in narrative texts the device of *internal monologues*, where an individual's thoughts are expressed, serves, as said earlier, to indicate facets of that person's character and also introduces a shift in *authorial perspective*.

Here is an example where direct and indirect speech are contrasted for dramatic effect and there is use of a verb of reporting that implies *how speech was uttered* and includes appropriate *adverse connotation*:

*"I love you, James," she whispered. He muttered something and turned away.*

## 11. Literary devices

This expression is here restricted to the use of such devices as *alliteration, hyperbole, leitmotiv, metaphor, metonymy, onomatopoeia, oxymoron, simile, symbolism, synecdoche, transferred epithet*, among others. The use of a *leitmotiv* in the form of a word, sound or colour has highly charged dramatic possibilities. There are also the devices of *anagnorisis, peripeteia* and *poetic justice*, which are more associated with, but not exclusive to, the theatre.

In general, poetry is the context that offers the most opportunities for a wide range of literary devices but a good writer should have a substantial command of these devices and not hesitate to introduce them into narrative or descriptive writing

and even into articles of journalism.

For examples of these devices, see the *Worksheet* below.

## 12. Other text or meaning

The introduction of *other text* can serve to change tone not just content and be in the form of a (*short*) *quotation* or even a '*story within a story*'. However, *the use of different levels of meaning* above all in poetry or poetic prose, should also be considered. Of course, a change of level of meaning is represented by the introduction of metaphors, which can be part of our everyday speech, e.g. "He was *the blight* of our lives." "She was *the sun to his universe*." This can be refreshing for the reader, if done well, in almost all genres of writing. There are held to be four possible levels of meaning: (i) the literal or historical; (ii) the moral; (iii) the allegorical; and (iv) the anagogical (the most elevated or universal).

## 2. PRECISION

The second concept, **precision**, is equally important and most appropriately illustrated by the following.

### 1. Use of a dictionary

A dictionary- monolingual for the native writer, monolingual and bilingual dictionaries for the non-native- and other works of reference such as *Roget's Thesaurus* are the necessary companions to a careful writer in any genre and for all documents. Even among the most accomplished or experienced of writers, there can be uncertainty about the appropriate use of a word in a context, or the need for a synonym to avoid repetition and maintain interest. Nobody should hesitate to resort to the relevant work of reference.

Moreover, it is essential that all students should be taught how to use these works of reference, or at least a dictionary: the parts of speech should be identified, the organisation of a dictionary entry examined and there should be sufficient practice of examples to ensure that such students have properly learnt to distinguish between the different parts of speech, their relevant names in English and their equivalents in Catalan or Castilian.

In this way, students should be trained not just to check their texts once written, but to investigate words or expressions as early as the planning stage. That concern with finding '*le mot juste*', associated

with Gustave Flaubert's writing, is an excellent rule to respect. For example, what do 'good', 'bad', 'big' and 'small' really mean? More exact expressions are needed, in accordance with their context and collocation, e.g. *a successful businesswoman, poor mid-year results, a serious blow, a minimal set-back*. Indeed, as Flaubert said, if the writer cannot find '*le mot juste*' (the exact word), then she or he probably does not yet have a clear idea of what they wish to say. *Always use a dictionary!*

## 2. Avoid pronouns

See the *Worksheet* below for examples. A well-planned and well expressed text should be written with the same care as a legal document. The meaning of words should be weighed and no room left for ambiguity or even misunderstanding. Pronouns are best avoided for as long as suitable *synonyms* or *periphrasis* are available and can be introduced without sounding out of place in the text. *Be specific*. This is a good motto.

## 3. Titles

All too often *titles* to a document are forgotten, especially in the case of students writing compositions. Yet *the title* is essential to the overall structure of each and every piece of work. *The title* identifies *the topic*, just like a name identifies a person. Without a title to refer to, we would never find the book we need: we would be lost. In the same way, a reader is 'lost' if the text to be read has no *title*. *The title* can also suggest the genre of writing or the document used. What is the written text? A story? A description? A piece of discursive writing? Even in the case of formal letter writing there is often a short heading, after the greeting, to indicate the topic of the correspondence, e.g.

Dear Mr Sandilands,

8 Sandcross Lane

We are pleased to inform you (...).

Furthermore, *titles*-it must be stressed- incorporate the *key words* and *ideas* which should be seen to form the focus of the ensuing written text and, finally, be repeated, if possible explicitly, in the conclusion, before the author's message is begun there.

Similarly, *the topic* to which *the title* alludes should be quickly introduced in the first paragraph of the text, which should serve in turn also to identify the type of document, i.e. genre of writing. Do not spend a long time here: the introduction of *the*

*topic* (and *genre of writing* involved) should cover no more than two to three sentences, e.g. "*Living in a city has advantages and disadvantages*." Here "*living in a city*" is *the topic*, while "*has advantages and disadvantages*" identifies *the discursive genre* of writing that will follow.

Naturally, there are special literary tactics that can be put to use for dramatic effect in starting a document, especially a written speech: a strikingly appropriate *quotation*, not too long, is often used for this purpose. *See how this article began above*.

Finally, each paragraph of the text should examine *one idea or aspect* of this only. This idea or aspect must be introduced in each paragraph by the relevant *topic sentence* (4), which acts like a title for the paragraph concerned. Such deliberate, planned writing is especially necessary in reports, articles, the discursive genre and formal letters. Indeed, the lack of a planned approach of this nature is at once evident to the reader and can lead to total obscurity of the line of thought, forcing the reader to spend much time and effort on deciphering meaning, all of which can result in the writer's ideas being discarded by the tired or even bewildered reader.

## 4. Maintain focus

From the very start, i.e. the title of the document, the writer's idea or ideas should be brought sharply into focus and followed through, from the introduction, next the development, to the conclusion. No effort should need to be made to ascertain the line of thought at any stage. The introduction, development and conclusion must be absolutely crystal clear. The reader must be guided at every stage.

In this context the following will help in *discursive* and *similar texts*. Begin with a *short introduction*, focussing on the key word(s) or idea(s), *topic sentences* at the beginning of each paragraph (and *section* or *sub-section headings* with *numbering* where the document makes this possible). Discuss *one idea only in each paragraph*, using *the passive voice* to maintain focus on the subject under discussion (*the topic*) and to ensure, together with the use of impersonal expressions (e.g. "*It is significant that ...*"), totally *objective* tone (avoid "*I*", "*we*", and similar subjective expressions). Take care to employ clear *linking tactics* as between sentences and between paragraphs and, finally, end with a *conclusion that refers back to the title*, echoing *the exact words* or *key words* from it, accompanied by the writer's *message*, implicit or explicit.

In this way, 'chaining' or *linking tactics* between sentences and between paragraphs, as described above, serve to lead the reader on from examination of one aspect of the idea to the next. Such connection is crucial to the effective working of the whole textual structure. This 'chaining' effect can be achieved by *question and answer* (which can also serve to signal a new topic); *listing by numbers* or other *sequence expressions*; or the use of other *text connectors*, e.g. contrast ("*on the other hand*"), addition ("*moreover*"), consequence ("*as a result*"); all these can help to guide the reader through the text from its beginning until its conclusion.

### 5. Fronting

This is a literary device used to highlight a word, idea or expression for emphasis or dramatic effect. This device is so important that it deserves special mention. *Fronting* can be achieved by various means such as *inversion* e.g. "*At no time had he been told how to handle such a situation*", or "*Hard as she tried she could not forgive them*", or "*Had I waited, I would have met her*"; or *emphatic structures* such as "*What I like about teaching is the contact with young people*", or "*It is the contact with young people that I enjoy most about teaching*" or "*The contact with young people is what I value most about teaching*"; or *emphatic connectives* like "*Wherever you go, English is always useful*"; or other structures such as "*However much you know, you never know enough*".

The use of *fronting* involves a radical change of word order and serves not just to heighten interest by modifying rhythm and melody but also to arouse in the reader a positive impression as to the writer's awareness and command of style. See the *Worksheet* below for further examples.



### 3. CONCISION

Last but not least, **concision** is an important concept, highly valued in English writing. In this context, the major points to consider are as follows.

#### 1. No rambling

"*Never say in three words what you can say in two.*" Diffuse writing obscures meaning and, if combined with poor punctuation, can totally disguise the author's idea or intent. *Use no more words than necessary but enough to make the meaning clear.*

#### 2. Titles

All documents should have a *title*, as said before. This must allude concisely to the text's *contents*, *purpose* and/or *message*. In the choice of an appropriate title other considerations, such as *dramatic impact* may also play a part.

Similarly, in reports *section* and *sub-section headings* should be used.

#### 3. Quick introduction of topic

As said earlier, *topics* must be quickly and clearly introduced to the reader. The introduction to a text is the first impression the reader receives. If this is long and diffuse, the reader's correspondingly adverse impression is then transferred to the rest of the text and it will be hard for the writer to rectify this first negative impact.

#### 4. Short sentences

English differs from Catalan or Castilian in this respect. Whereas in Catalan or Castilian subordinate clauses or even main clauses are frequently seen heaped upon each other and, more often than not, separated only by commas, English prefers **concise** expression. Sentences are shorter and, if there are clauses in addition to the main clause, very careful control should be kept over punctuation to ensure the writer's meaning remains clear.

In general, as said above there should normally be only one subordinate clause (with or without a relative or participle clause). However, literary writers may well exceed this, especially in *descriptive writing*. Correct punctuation and careful control of word order will ensure that the reader is guided through even the occasionally longer English sentence.

Finally, sentences can be shortened even further (often with emphatic or even dramatic effect) by discerning use of *non-finite clauses* (see above) or of *auxiliaries for substitution* of text, e.g. *Normally*



*she did not wait for her boyfriend after his work. This time she did.*

#### 5. Relative clauses

Particularly in *descriptive writing*, whether in a report, article or a story, relative clauses of both kinds- *identifying* and *non-identifying*- will help connect detail to form a *whole* impression and, in all cases, save text. To ensure elegance and **concision**, identifying relative clauses should not use the relative pronoun *who*, *which* or *that* unless these are the subject of the relative clause.

#### 6. Participles

These can often replace a full relative clause and, where possible, should be employed: "The girl who is wearing the white dress" becomes "The girl wearing the white dress."

#### 7. Prepositional phrases

These also serve to shorten descriptive text. "The girl wearing the white dress" becomes "The girl in the white dress." Care must be taken to apply the appropriate preposition: "The girl wearing the red rose **in** her hair" becomes "The girl **with** the red rose in her hair." However, *spoken English* favours descriptive prepositional phrases using "with". Hence there can be a loss of register if this latter form of expression is over-employed in the text.

#### 8. Compound nouns

Another compact form of description is the *compound noun*. The first word in a compound noun is normally a singular noun (if countable): *shoe shop*, but note *sports centre*. A *participle* is also used: *writing paper*.

The two words are written together, hyphenated or are left apart, as the case may be. In general, the tendency is towards one word once the combination has become established, e.g. *girl-friend* is nowadays generally written as *girlfriend*. Compound nouns of more than two words are possible, e.g. *the front door key*.

#### 9. Compound adjectives

Similarly, compound adjectives, mostly hyphenated, add **concision** to descriptive expression. Various combinations are seen, with or without numbers or quantitative expressions, e.g. *a ten-foot drop*, *a half-litre jug*, *a ten-month-old baby*. Also found are the following: *a long-haired girl*, *a round-faced little boy*, *a blue-eyed Swede*, *a two-bedroomed flat*.

#### 10. Circular effect of writing

The *conclusion* of a text should always *refer back to the title* using *the same words* or *key words* therefrom. This not only gives the text *cohesion* and *unity of form* but also serves to emphasise whatever part of the text's message the title may contain.

#### 11. Short, clear conclusions

The *conclusion* must be brief and to the point, just like the introduction. The longer writing has already been performed in the intervening paragraphs. *Long conclusions have no impact and often obscure the writer's message*.

#### 12. Message

Planned texts, especially literary writing (whether poetic, narrative, descriptive or discursive), articles, reports and similar, normally have *a message*, sometimes partially or wholly *implicit*. *Whether explicit or implicit, the message should be discernible*. In the case of articles, reports and discursive writing in general, the message will form the final words of the conclusion, following immediately on the reference back to the document's title. *The message* is what the writer wishes the reader most to remember about her or his text and hence should be *intelligent and incisive*.

#### 13. My Message

Good writing should be *a balanced combination* of the above three concepts: **Variety, Precision and Concision**. Finally, when planning, writing and reviewing a text: "**Always remember the reader!**"

#### NOTES

1. William Cowper (1731-1800). *The Task*, Book ii, *The Timepiece*, l. 606.
2. For grammatical references, see Swan, Michael. *Practical English Usage* (Oxford: Oxford University Press, 1980 and 2<sup>nd</sup> edition, Oxford: Oxford University Press, 1995), *passim*.
3. See, for example, Parrott, Martin. *Grammar for English Language Teachers* (Cambridge: Cambridge University Press, 2000), Part D Complex sentences, 27 Non-finite clauses, pp. 361-376.
4. See Soars, John and Liz. *Headway Student's Book Upper-Intermediate* (Oxford: Oxford University Press, 1987), p.59.

*There now follows an overview of the three concepts- Variety, Precision and Concision- and a Worksheet for teachers to use in class for practice. To save space the Worksheet and Model Answers (together with Examples) are presented in the same document. Whether in class or for homework obviously the Model Answers should not be given until students have had an opportunity to offer their own conclusions and, in this way, provide the*

*teacher with feedback on how well these students have grasped the writing concepts taught here.*

*As said at the beginning of this Article, the three concepts are easy to teach and easy to learn. Teachers are therefore invited to add to the subsequent exercises and answers both in class and for their students' homework.*

**VARIETY of**

- STRUCTURE
- GRAMMAR
- VOCABULARY
- PERSPECTIVE
  - temporal
  - spatial
  - authorial
- TONE
  - register
  - humour
- PUNCTUATION
- FOCUS
  - 'full face'
  - oblique
  - suggestion
  - use of active or passive verb
- LENGTH
  - sentences
  - paragraphs
- LINKING
  - how you start sentences and paragraphs
  - different connectors
- SPEECH
  - direct
    - Verbs of Speaking
  - indirect
    - Verbs of Reporting
    - Adverbs of Manner
    - Internal Monologues
- LITERARY DEVICES
  - leitmotiv
  - others
- OTHER TEXT OR MEANING
  - quotations
  - 'story within a story'
  - levels of meaning

**PRECISION**

- ALWAYS USE A DICTIONARY
  - proper use of dictionary
  - check text
  - 'le mot juste' (Gustave Flaubert)
- AVOID PRONOUNS
  - be specific
  - 'use synonyms or periphrasis
- TITLES
  - head of document
  - first paragraph
  - topic sentence at start of each paragraph
- MAINTAIN FOCUS
  - title, introduction, conclusion
  - guide reader from introduction through to conclusion
  - one idea only per paragraph
  - use of passive voice
  - 'chaining' of ideas
  - question and answer
- sequence expressions
- other forms of connection (e.g. addition, contrast, consequence)
- FRONTING

**CONCISION**

- NO RAMBLING
- TITLES
- QUICK INTRODUCTION OF TOPIC
  - short sentences
  - relative clauses
  - participles
  - prepositional phrases
  - compound nouns
  - compound adjectives
- CIRCULAR EFFECT OF WRITING
  - conclusion to refer back to title (same or key words)
- SHORT CLEAR
- CONCLUSIONS
- message

**WORKSHEET WITH MODEL ANSWERS**

[In this **Worksheet** problem texts, which can be used in class or for homework, are analysed, **Model Answers** offered (students should not be given these until first they have attempted to improve the texts in class or for homework ) and, at the end, **Examples** of literary devices provided]

1. Improve these short texts, correcting the mistakes where applicable:

(i) My sister Anthea has a job. She does not like it. She is looking for another job but it is difficult. Yesterday she went to an interview but they told her she was too young. She is angry, she is bored, she is unhappy.

**Problems:** Over-use of pronouns/ repetitive, simple syntax/ little attempt at linking /monotony /poor punctuation.

**Model Answer:**

My sister Anthea does not enjoy her present job and so she is looking for another one, although nowadays good jobs are difficult to find. In this context, Anthea had a job interview yesterday: unfortunately, the company told her that she was too young. Now my sister is angry, bored and unhappy!

**Problems avoided:** use of different synonyms/ some 'richer' (higher grade) vocabulary/ more complex, stimulating syntax/ linking tactics used/ variety of tone/ better, varied punctuation.

(ii) I'm going to write about the topic of protection of the environment, which I'm studying at the moment. Last year I worked on a project about this. This is a very important topic and governments do not pay enough attention. I'm going to talk about the past, present and future situation of Spain in this context.

**Problems:** Long introduction/ irrelevant data provided/ poorly focussed/ inappropriate, subjective language/ repetitive, simple phrasing/ insufficient use of linking tactics/ incorrect register.

**Model Answer:**

Protection of the environment is an issue to which governments pay insufficient attention in policy-making.

This issue will be examined in Spain in the context of the past, present and future.

*Fronting/ more extensive use of linking tactics, e.g. relative clause, key word (leitmotiv) "issue"/ use of passive voice: objective language, focus on subject to be discussed, not the writer/ correct register/ increase in precision and concision.*

(iii) The place I'm going to talk about is Valdeavellano de Tera. I go there every summer. I have a lot of friends there. It is about 20 kilometres from Soria. This is the capital of the province. It is to the north-west of Soria.

**Problems:** Long introduction/ little variety in sentence structure/ linking tactics insufficiently employed/ unnecessary repetition/ wrong register (contractions) and focus (subjective instead of objective, i.e. needs to focus on the village to be described)/ over-use of pronouns/simplistic punctuation

**Model Answer:**

Valdeavellano de Tera, the village where I go every summer to see my friends, lies about 20 kilometres to the north-west of Soria, the provincial capital.

*Fronting to introduce topic of description at once/ objective exposition to maintain focus on topic described/ apposition and other linking tactics used to connect and shorten text/ pronouns avoided/ improved punctuation to enhance meaning and brevity/ register corrected.*

(iv) Hello, Madame or Sir:

I'm English student, I study at the XYZ academy, I enjoy my studys. We work a lot of.

Do you do classes for Spanish students? What classes? I'm in my second course. Have you class for my? I come in summer. I come a month at August. What it cost? Can you give to my another information?

Best wishes. Yours

**Problems:** Errors of spelling, vocabulary, grammar, punctuation and register/ poorly focussed/ long, irrelevant introduction/ ambiguity/ non-observance of correspondence conventions.

**Model Answer:**

Dear Director,

I am writing to enquire about your courses for second-year foreign students of English in August this year.

Please send me a brochure with all relevant information including costs, accommodation and extra-curricular activities.

I look forward to hearing from you.

Yours faithfully,

*All errors corrected/ correspondence conventions respected/ quick introduction of topic/ better focus/ use of paragraphs/correspondence phrases used/ compound adjectives/courtesy formula/ concision.*

2. Improve this text:

Antonio Machado was born in 1875 in Seville in the south-west of Spain. His parents rented rooms in the Palace of the Duke and Duchess of Alba there. He loved the lemon and orange trees in the little garden that went with the rooms rented. This was his favourite memory. Antonio moved to Madrid with his parents when he was eight and the family went to live in Claudio Coello street. Antonio started to go to the *Institución Libre de Enseñanza*, a school run by people who had new ideas on education. Sadly, his father and then his uncle died. So Antonio had to start to work. He went to Paris, where his brother Manuel was and met Oscar Wilde and, later on, Rubén Darío. Rubén Darío encouraged Antonio in his poetry. Soon Antonio published in Madrid his first book of poetry. But he still had to find a secure job, so he started to work as a French teacher in Soria at a secondary school. In Soria he met Leonor. She was 16 and the daughter of the people who ran the guest-house where he stayed. Leonor made Antonio very happy but this happiness did not last long. Only 13 months after their marriage she died of tuberculosis. But before dying she saw the first copy of Antonio's most famous work, *Campos de Castilla*. But now Antonio had little to live for.

*Problems: No paragraphs/ repetition of words and structures or phraseology/over-use of pronouns/ ambiguity of meaning/ simple descriptive structures/ loss of effect through repetitive use of simple syntax (no variety).*

**Model Answer:**

Antonio Machado was born in 1875 in the south-

west Spanish city of Seville, where his parents rented part of the Palace of the Duke and Duchess of Alba. What Antonio always remembered most vividly about his birthplace were the lemon and orange trees in the little garden attached to the Machado family's rooms.

At the age of eight, Antonio moved with his parents to Madrid, where the family settled in *Claudio Coello* street and the young boy started his education at the *Institución Libre de Enseñanza*, a very progressive school run by some of the most innovative educationalists of the times.

Machado's student years, enjoyable as they were, finished all too soon with the successive deaths of first his father and then his uncle. Obligated to find work, the future poet followed his brother, Manuel, to Paris. There Antonio met Oscar Wilde and, on a later visit, Rubén Darío, the latter of whom encouraged the poet in his vocation. As a result, shortly afterwards Machado published- in Madrid- his first book of poetry.

Although Antonio Machado enjoyed writing poetry, he needed a more secure source of income and managed to obtain the post of French teacher at a secondary school in Soria. It was in this central Castilian city that he met Leonor, the 16-year-old daughter of the owners of the guest-house where he stayed.

Leonor completed the sensitive poet's happiness, a happiness that, sadly, was only to last for 13 months of married life. Leonor successfully fought tuberculosis just long enough to be able to receive, from her cherished husband's hands, the first copy of *Campos de Castilla*, Machado's second- and probably best-known- book of poems. With Leonor's premature death, life all but ended for the grief-stricken young poet.

*Use of paragraphs/ different ways of starting paragraphs/ linking tactics/ "richer" adjectives/ greater impact through wider variety of syntax: use of more complex descriptive structures and phrases, e.g. fronting, use of apposition, compound adjectives, relative clauses/ emphatic structures/ pronouns eliminated and specific language substituted/ use of synonyms or periphrasis to avoid repetition/ better punctuation.*

3. Improve this text by dividing it into appropriate paragraphs bearing in mind not just meaning but dramatic effect:

The SAS unit split up into three groups and approached the house from three sides, silently,

keeping to the shadows. On the fourth side of the house was a precipice that fell down into the sea, one hundred metres below. The first group entered through a side window, after throwing a grenade to stun the occupants. Nothing happened. The second and third groups followed. They found no-one. Far below the cliffs a small motorboat headed out to sea. The strange occupants had escaped by a hidden passage.

*Problems: Pure listing of events. Dramatic possibilities of text not fully exploited through paragraph division, punctuation and word order (some variety in sentence beginning is apparent)*

**Model Answer:**

The SAS unit split up into three groups.

Silently, keeping to the shadows, the SAS approached the house from three sides: on the fourth side there was a precipice that fell down into the sea, one hundred metres below.

The first group threw a grenade through the side window to stun the occupants. They entered.

Nothing happened.

The second and third groups followed.

They found no-one.

Far below the cliffs a small motorboat headed out to sea. The strange occupants had escaped by a hidden passage.

*Paragraph length and division to enhance dramatic effect of acts and events described/ fronting/change of punctuation for dramatic effect.*

4. *Examples of literary devices and text*

(i) *Different levels of meaning, change of perspective, use of suggestion and suspense:*

The book lay there, next to the Bible. On her "good" days, she would open the Bible. On other days, she opened the book. It was the diary of her life till she came here. Her other life, closed now forever, like the book. "Wouldn't it be easy to end life just like closing the book?" she reflected.

Just then, the nurse came in. Audrey drew the scissors out of the dressing table drawer.

The book trembled slightly as she pushed the drawer home.

(ii) *Different verbs of speaking, adverbs of manner and/or punctuation with different dramatic effects:*

"I love you," she said.  
 "I love you," she said gently.  
 "I love you ...." she spoke hesitatingly.  
 "I love you ?" she wondered.  
 "I love you," she whispered.  
 "I love you, " she sighed.  
 "I love you!" she shouted.  
 "I love you!" she screamed.  
 "I love you," she groaned.

(iii) *Literary devices in context:*

**Fronting:** *(For emphasis, dramatic effect and linking)*

The girl was born in Venice. **In this city** (.....).

**On a hill near the village** there stood a solitary cross.

**Fronting and inversion:** *(For the same reasons as above, with the additional literary effect of a change of rhythm and melody)*

**Hardly had she uttered the fateful words** when (.....).

**Hyperbole:** *(The extravagance of the exaggerated image has great dramatic effect if not overused)*

**Her eyes burned like two cauldrons of fire** (.....).

**Irony:** *(Words have the opposite of their literal meaning or an act has the opposite of the effect intended)*

**She gave him the dagger that was to wrench the heart from her fragile body.**

**Metaphor:** *(An image or figure of speech used to refer to someone or something as the being or thing it resembles)*

She was **the sun to his universe.**

**Metonymy:** *(The name of something associated with the object is substituted, e.g. effect for the cause)*

**The footsteps** came closer .....

**Onomatopoeia:** *(The sound of the word resembles what it signifies)*

The old door **creaked** open at her touch (.....).

**Oxymoron:** *(Contradictory terms are associated in one expression to produce enhanced dramatic effect)*

Hers was a **gentle form of torture**.

His **penny-pinching charity** drove her wild.

**Simile:** *(Someone or something is explicitly likened to something else. There are set, traditional similes)*

Her eyes were **as blue as the sea** around him.

He was **as poor as a church-mouse**.

**Suggestion:** *(Words, a person, an act or event are suggestive with special meaning or implication derived from a previous experience, or are even premonitory, i.e. heavy with the foreboding of a future event that will significantly change a character's life)*

Her anger had subsided. She picked up the telephone and dialled his number. The phone rang and rang. **It would never stop ringing in her mind from that day on.**

**Symbolism:** *(The use of an emblem for special significance, often indicating an authorial message. Symbols can be based on tradition or invented)*

**The black hat** lay on the writing desk, waiting for its owner, though he would never return (.....).

**Synecdoche:** *(A part of the person or thing is used to represent the whole or vice-versa)*

Her last dying look was of forgiveness, despite all the cruel torture he had so unwittingly inflicted. **Those eyes** now followed him everywhere ....

**The moon** lit up the night sky and **came into the room** of his demented dreams.

**Transferred epithet:** *(The epithet is transferred from the noun with which it is associated to another, creating a dramatic effect)*

He tossed and turned all night on a **sleepless** pillow.  
She gazed long and sadly into the **tearful** mirror.

...

# VI JORNADES PEDAGÒGIQUES DE LLENGÜES ESTRANGERES

25 - 26 i 27 de novembre 2004

Lloc: Escola Oficial d'Idiomes de Girona

Més informació:

<http://www.pie.xtec.es/CRP-Girones/>

## EXAM COURSEBOOKS

LEARNERS STUMBLE UP THROUGH OUR LEVELS FOR YEARS USING COURSEBOOKS THAT TRY TO NICELY DEVELOP ALL THEIR COMMUNICATIVE SKILLS IN ENGLISH, AND THEN ALL OF A SUDDEN WE'RE DOING ENGLISH FOR EXAMINATION PURPOSES (CAMBRIDGE, FIRST CERTIFICATE) WITHOUT ANYONE ASKING HOW OR WHY OUR LEARNING SYLLABUS GOT SO SERIOUSLY HIJACKED THIS WAY. THIS WORKSHOP LOOKS AT SOME COURSEBOOKS WRITTEN FOR FCE, CAE, CPE AND BECs, AND AIMS TO FIND WAYS OF TEACHING WITH THEM THAT DOESN'T LOSE SIGHT OF THE BIGGER PICTURE.

by Brian Brennan

### Introduction

At several levels in the ELT world, most of the coursebooks available are aimed at Cambridge ESOL exams. There is a level that ALTE (the Association of Language Testers in Europe) calls *3*, the Council of Europe calls *B2*, or *Vantage*, and the English Speaking Union describes as *5.3* but which the world knows as *First Certificate*. FCE was first offered in 1938 as a lower version of Cambridge Proficiency (in some countries it is still known as *Lower*) and there is plenty of FCE material on offer: I found no less than 13 FCE coursebooks on our International House Company Training shelves; I would be hard put to name two non-FCE general English books at the same level. There are usually between 12 and 16 groups at the level in the school run by the IH BCN General English department, where around 80% of the groups officially aim at the exam.

At around ALTE 4, aka Council of Europe C1 or the vague "Good operational" level, there's a swathe of CAE books. I counted eight on our shelves, and there are probably eight more out there. Non-exam books at the level? There's *Headway Advanced* (OUP), never been popular as a main cbk with us, and *English Panorama 2* (CUP), which bombed when we tried it out. Slightly lower in level, there's *Inside Out Advanced* (Heinemann-MacMillan) and *Cutting Edge Advanced* (Longman). Of the eight groups at the level at IH BCN GE, only one is non-exam.

At Council of Europe C2 / ALTE 5 / "Fully Operational" level there are eight different Proficiency coursebooks in our staffroom, and nothing at the level that is non-exam orientated. Again, just one of the six to eight groups at the level currently at IH BCN GE is non-exam.

Yet if we look at the students now enrolled in IH BCN GE, of the students in specifically FCE classes, statistically just under half will actually do the exam, which is very much in line with what we used to have at IH Diagonal and other centres in the group. At C1 level, around 86% of students are enrolled in exam groups, and of whom we can expect a third to actually sit the exam in June. The number of our "GE" students that sit CPE seldom gets into double digits.

GE coursebooks, from Beginner level to Upper-Int, set out to develop communicative skills with a balance of accuracy and fluency, and provide integrated lessons, then overnight become EEP (*English for Exam Purposes*) at B2 level, without anyone seeming to notice. After FCE, they become GE again (*Advanced Matters*, *Inside Out Adv*, *Cutting Edge Adv*, etc), before switching back to exam mode forever, for CAE and CPE. No GE coursebooks exist at post-CPE level. The overriding impression is that publishers aren't much interested in non-exam courses, and that many punters *seem* not to be either, even though, when you add in the specifically non-exam punters, far more than half won't end up sitting the exam. So what we have, in general terms, is a situation where:

- Most if not all of the decent coursebooks at these levels are exam-orientated.
- Most of the content of these books reflects past Cambridge ESOL papers, with much of the book spent doing task/exercise types that are closely-focused on the exam.
- Most of the exercise/task types are irrelevant outside the world of Cambridge exams.
- Most of the people using the books won't actually be sitting the exam.

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Example 1  
**First Certificate Star**  
 (Macmillan/Heinemann 1998).

**Unit 3. *The good, the bad and the unbearable***  
**Present simple and present continuous;**  
**stative and dynamic verbs**

**Sections:** *Speaking – vocabulary – Vocabulary and reading – Speaking – Grammar exercises (two pages) on present simple and present continuous – words often confused – Listening – writing* – and it's all activities that are 90-100% exam-focused.

**The first two pages of the unit:**

- Tips on how to tackle the monologue task (phase B) of the Speaking exam
- Compare and contrast two of the five photos (of European cities)
- Matching: photos to names (*picture B is Athens, etc.*)
- Useful language, for describing photos, box.
- Exercise: complete seven sentences with missing (given) vocab items.
- Match columns A and B to make compound nouns.

**Problems:**

- Low-engagement level of task(s)/activity/ies
- What exactly do we compare and contrast? (trams and buses? – whoopee!)
- No reason to interact with each other. No reason to listen, no reason to speak, apart from *test practice*.
- Naff question: *Which city do you think has the most serious traffic problems? Why?* (How do I know?)
- Vocab: seven "town and country" words: no meaning, or context check. Also false friend:

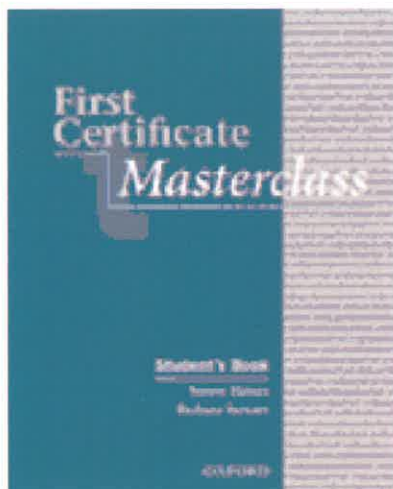
*suburb* (cf Spanish *suburbio=slum*), tricky *on the outskirts* unhighlighted, possible overlap btw *district* and *neighbourhood*. No follow-up. No collocations. No engagement with the language. No ownership. Why these seven words anyway?

- Matching activity for compound nouns: some embarrassingly basic (*bus station, rail transport*) with some very tough ones (*hard shoulder, rail link, city dweller*) and some strange inclusions (*number plate, building site*), as well as the more useful *traffic jam*.

**Possible Solutions:**

- Use this context for work on giving and understanding directions, with maps (local or not), Cuisenaire rods, local knowledge, as well as providing wider range of vocab (junction, roundabout/traffic island, traffic lights, intersection, car park, fast lane, overtake, etc), which would also be useful for FCE Paper 2.
- Take in photos of old Barcelona, etc, and describe changes between then and now, make evaluations, say when they'd rather live and why. Do a class survey and report back. Survey could involve different question forms, including indirect questions.
- Engage them in some sort of town-planning activity, or perhaps at an our-street level. This could involve a questionnaire, which sts could design and carry out. There could also be a kind of citizens' debate about different plans. This meeting would involve language of polite negotiation, (dis)agreement etc.
- Have sts talk about different cities they've visited (in or outside Europe, in other parts of Catalonia/Spain), say which is the best and why. Get them talking about what makes one place better than another.
- Talk about and evaluate recent changes in public transport in the BCN region (single ticket for different systems, new timetables) or security on the metro. Giving directions for the metro. Compare BCN metro with other towns they know. How easy is it to use for a stranger? Why do/don't you use public transport?
- Would you rather live in low-rise suburbs (northern Europe) or blocks (southern)?
- Talk about your car. Talk about your daily trip to work. Things you see. Things you do while travelling. Find out who has the longest/slowest/shortest/prettiest trip. *Task it up.*
- Bring in postcards/photos of places you've visited. They ask you questions, or not.





Example two  
**New First Certificate Masterclass**  
 (OUP 1996)

**Unit 4B** *Comparison: power games* (14 pages)  
**Television; men and women; comparative & superlative adjectives; the...the; so & such.**

**Sections:** *Introduction – Speaking – reading – etc*

**The first three pages of the unit:**

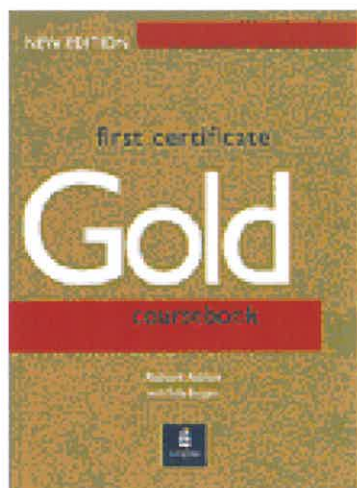
- A) *Television* (three topic-opening Qs)
- B) *Reading: two pre-set MC Qs followed by extract from UK paper.*
- C) *Plan and discuss: a night's viewing at home*
- *Reading, with one pre-set Q: "Guess what the article is about" text.*
- *Points of view: one Q: Who decides which TV programmes you and your family watch?*
- *Comprehension: 6 MC Qs, followed by 6 Guess the meaning of these words and phrase from the article, followed by Reading between the lines: What does the article imply..*
- *Over to you: Do you think that TV has an influence on the way you behave or think?*

**Problems:**

- Longish text (approx 550 words).
- Low-engagement level of task(s)/activity/ies
- Absence of useful links between tasks/activities.
- No real reason to interact with each other.
- No interaction with the text.
- Quite a lot of background (native/cultural) info needed to do TV choosing task.
- There's still a bit of the *so what* factor- the pretending-to-communicate stuff.
- The debate potential of this hot personal power politics topic is completely overlooked.

**Possible Solutions:**

- Write or say what happens in your house (age takes priority? Males take priority? Mum does? Depends on what?). Where is the remote lying while the TV's on?
- Class survey: How are decisions taken in your house (variants: in your parents' house, with your partner, when you were young). Report back (in writing?)
- When do you change channels if you're alone? Lead into experience of different cultures you or the sts have experienced.
- Roleplay of what's happening in your house at 18.30, 21.30, 23.30 etc. *Psychodrama...*
- Class survey of which TV progs are most popular here. Provide input of genre types. Report back (in writing?). What are the best/worst TV programmes here. Why?
- Use the TV pages in today's *Vanguardia, País, Periódico.*
- Class survey: Who watches the most/least/etc TV?
- Class survey about quality of TV here. What would you keep/change? Input language of suggestions & decision-making. Could be done from the viewpoint of TV channel itself.
- New TV channel has to decide on programming (this is a real FCE Paper 5 task).
- TV company has budget to buy x hours of programmes, series, films at international fair. Reps try to sell their wares.
- What would happen in your house if there were no TV for a month?
- Discursive "The best answer is to give kids their own TV when they're ten."
- Discursive/comment: "Men generally have a greater need to appear to be in physical control" (line 70).
- Discursive/comment: "A child with a strong personality can totally dominate a family" (line 95). Some will know of examples. Discussion on the non-innocence of kids.
- "The remote control: the great invention of our time" Discuss.
- Input language of criticising: *You never let me .. / You're always +ing/ I wish you'd ... Know what your problem is?* And subsequent roleplay.
- Action research: look at what section of the paper people are reading on the metro.



Example three  
**Advanced Gold**  
 (Longman-Pearson 2001)

**Unit 4.** *The universal migraine* (12 pages)

**Sections:** Speaking – Grammar check - Vocabulary – Reading – Speaking – Exam Focus (listening) – Grammar plus - English in Use – Vocabulary - Listening – Writing.

**The first three pages of the unit:**

- **Speaking** 1) *What is love?* (five quotes from writers)
- **Grammar check:** 1) gerund vs infinitive (610 wd text) with two pre-set questions. Then decide if vb should be -ing or infinitive form.
- 2) Choose which sentences are grammatically correct (14).
- 3) Choose sentences to finish in a way that's true for you.
- **Vocab:** *as/like*. 1) Discuss what the similes mean.
- 2) Connect halves of similes.
- 3) Use the similes to describe sb who...
- 4/5) Listen to a song for similes and insert given missing elements.
- **Reading** (multiple matching) on clichés.

**Problems:**

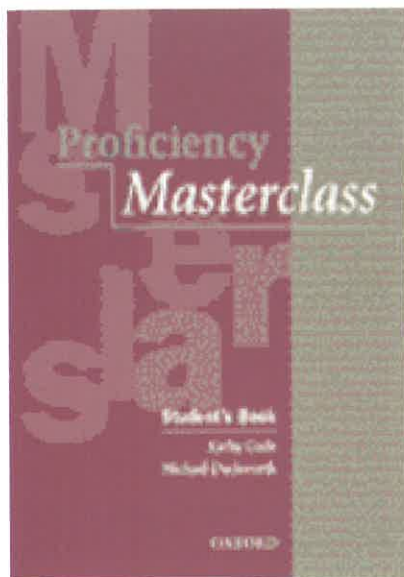
- The quotes aren't really about answering the question *What is love?*
- Text with possible cultural interest, Chinese women harmonising with potential hubbies, is muffled by two dull yes/no questions; the answer to Q1 can at best be inferred.
- Text is dealt with simply to examine the grammar point; no communicative response whatsoever. Topic of love is abandoned after the warmer, as

is the notion of the relationship between romantic love and music.

- Following exercise (3) consists of decontextualised/de-themed sentences.
- Little or no student interaction foreseen in these sections.
- Material treated in a sickeningly cold, exam-blinkered way. What gets *you* going more: love or the gerund?

**Possible Solutions:**

- Write a definition of *love* (*max 12 words, min 10 words?*). Class chooses the best two.
- Flesh out love lexis & collocations (*fall in love, pick up, split up, hit it off, fancy sb, date, be seeing sb, drop/ditch/dump*) plus feelings words & different types of love (*puppy love, platonic, infatuation, the love of my life, a fling, an affair*). The lexical potential of this area is huge, ripe with high-frequency slangy items usually overlooked by cbk writers. The whole area of Feelings is generally given short shrift in published ELT material.
- Exploit the debate/discuss potential of "*Love and Marriage are two different things*" (line 66) or contrast with Sinatra's "*Love and Marriage - go together like a horse & carriage*").
- Roleplay some scenes from Jin Le's story, or Lien Hua's.
- Write entries from the two women's (and/or two men's diaries) and identify which of the characters (or students) wrote it.
- Interview Jin Le's jilted socio-economically challenged (embittered?) lover.
- The former lover and present hubby run into each other on the collective farm one day.
- Line 42 "*Whoever cannot sing cannot expect to marry*" – what would it be in BCN?
- Explain/write to Jin Le how it all works over here, and how advanced we are....
- Sts talk about their first romance, or how they got together with their current partner.
- Look at some romantic poems, or magic moments from films. Or sts describe them.
- Discuss male and female perceptions of love. Could do class survey. Talk about what keeps relationships going, or not.
- Write down or play lines from popular love songs over the last 40 years. What aspect of love do they show (*we're in love, we were in love, I love you but you don't love me*, etc).
- Do an anonymous survey on fidelity. Or - would you forgive it?  
 ... and *then* do the infinitives and gerunds, if you must.



Example four  
**Proficiency Masterclass**  
 (OUP 1994)

Unit 10. **The ties that bind: Family values** (14 pages)

**Passage interpretation and comprehension; British and American English**  
**Sections:** *Talking points*– *Reading*.

**The first two and a half pages of the unit:**

- Parent profile (abandoned baby seeks foster parents) – rank given criteria for adoption.
- A) Reading from *Time* (approx 850 wds) about Hispanic couple with druggie adolescent daughter who they chained to the radiator, in order to keep her out of the crack house.
- B) Four MC Qs.
- C) Comprehension - five Qs: eg: "What does the writer imply by the phrase..."
- British and American spelling (-er/re, / doubling, -our/or, -ise/ize).

**Problems:**

- Low-engagement level of task(s)/activity/ies
- Potentially exciting authentic material (strong human interest) not exploited; rather, it is suffocated by inauthentic, dull questions.
- No interaction foreseen after first ranking activity.
- Ranking task for adoption not followed up in any way.
- Longish text takes a while to read.
- Rather minute UK/US spelling point picked up on, instead of perhaps meatier lexical, idiomatic or grammatical differences (*I just ate* cf *I've just eaten*), to say nothing of the phonological differences.

**Possible Solutions:**

- This is crying out for a roleplay (parents, kid, Social Services, press, politicians,...)
- Police report (written or spoken) of what greeted their eyes as they walked in (L 5-10).
- Speculation: what happened next?
- Linking with adoption thing: Linda gets adopted. Do the *New York City Care Centre for Minors* simulation This is included below, and could involve preparation, interviews, comparing notes, making a decision, phoning, writing or seeing the candidates, interviews with Linda, critique of procedure, etc).
- Follow-up with irate letters to the press, treated *à la* CPE (see worksheet). And then..
- Follow up the deliberately opinion-packed element in the letter to the press. Response?
- Make any changes to the letter to the press to make it UK English.
- Current interest: abandoned babies in Andalusia pits church against state.
- Current interest: new legislation in China to limit number of foreign adoption organisations with permission to seek Chinese orphans.
- Discussion of the advantages and difficulties of adoption.
- Roleplay or report courtroom scene & attendant vocab (*attorney, witness, judge, jury, evidence, oath, ...*)
- Interviews with Police, Social Welfare, Parents, Linda, by the Press.
- Dictate a section of the text.
- Take out the preps from the first and/or last paragraphs.
- Cut up text and reassemble.
- Someone will know a person who has/had substance problems; some may even feel able to talk about it.
- Stream of consciousness: a minute of thoughts in chained-up Linda's mind (the creative writing option).

[www.apac.es](http://www.apac.es)

### SETEMBRE 04

<u>la celestina</u>   de fernando de rojas   direcció robert lepage	8/09 a 3/10
<u>12 estimen qil de biedma</u>   idea i concepte joan ollé	16 i 17/09
<u>il-lusionistes</u>   de lluisa cunillé   direcció paco zarzoso	22/09 a 3/10
programació musical   <u>the sun ra arkestra</u>	30/09

### OCTUBRE 04

<u>il-lusionistes</u>   de lluisa cunillé   direcció paco zarzoso	22/09 a 3/10
<u>jardineria humana</u>   text, escenografia i direcció rodrigo garcía	7 a 10/10
<u>back to the present</u>   direcció i coreografia constanza macras	13/10
<u>mathilde</u>   de veronique olmi   direcció jordi messalles	14/10 a 14/11
programació musical   <u>llibert fortun y electric quartet &amp; DJ 2d2</u>	21/10

### NOVEMBRE 04

<u>mathilde</u>   de veronique olmi   direcció jordi messalles	14/10 a 14/11
<u>oncle vània</u>   de anton txèkhov   direcció joan ollé	4/11 a 12/12
<u>primer festival mario cabré de toreig de saló</u>   direcció escènica jordi prat i coll	18/11
<u>le jardin</u>   peeping tom (bèlgica)	21 i 22/11
<u>ou le papin me tuera</u>   julie bèrès - cie. les cambrioleurs (frança)	24 i 25/11
programació musical   <u>lars horntveth &amp; barcelona 216: POOKA</u>	25/11
<u>images en cycle</u>   brigitte pougeoise (frança)	26 i 27/11

### DESEMBRE 04

<u>oncle vània</u>   de anton txèkhov   direcció joan ollé	4/11 a 12/12
programació musical   <u>josep vicent &amp; the amsterdam percussion group</u>	2/12
<u>quando l'uomo principale è una donna</u>   direcció i escenografia jan fabre	17 i 18/12
<u>juli cèsar</u>   de william shakespeare   direcció àlex rigola	23/12 a 4/01

### GENER 05

<u>juli cèsar</u>   de william shakespeare   direcció àlex rigola	23/12 a 4/01
<u>nora (casa de nines)</u>   d'henrik ibsen   direcció thomas ostermeier	8 i 9/01
<u>santa joana dels escorxadors</u>   de bertold brecht   direcció àlex rigola	12 a 23/01
<u>una història en quatre parts</u>   direcció i dramaturgia carol lópez	19 a 23/01
<u>marie i bruce</u>   de wallace shawn   direcció i traducció de l'anglès carlota subirós	27/01 a 27/02

### FEBRER 05

<u>marie i bruce</u>   de wallace shawn   direcció i traducció de l'anglès carlota subirós	27/01 a 27/02
programació musical   <u>eric mingus</u>	3/02
<u>v.o.s. (versió original subtitulada)</u>   dramaturgia i direcció carol lópez	3 a 20/02

### MARÇ 05

<u>com un rossinyol amb mal de queixal</u>   gelabert-azopardi cia. de dansa	2 a 6/03
<u>occisió</u>   de lluisa cunillé   direcció lourdes barba	3 a 20/03
<u>d'avant</u>   schaubühne am lehniner platz	11 i 12/03
programació musical   <u>SWOD</u>	31/03
<u>l'home de teatre</u>   de thomas bernhard   direcció xavier albertí	30/03 a 1/05

### ABRIL 05

<u>l'home de teatre</u>   de thomas bernhard   direcció xavier albertí	30/03 a 1/05
<u>solo por placer</u>   cia. mudances   direcció, coreografia i interpretació àngels margarit	7 a 10/04
<u>prestidigitacions</u>   creació i direcció jordi cortés	14 a 17/04

### MAIG 05

<u>l'home de teatre</u>   de thomas bernhard   direcció xavier albertí	30/03 a 1/05
<u>hedda gabler</u>   d'henrik ibsen   direcció i adaptació eric lacascade	4 i 5/05
<u>bostonianes</u>   de david mamet   direcció josep maria mestres	5/05 a 19/06
<u>la meua filla sóc jo</u>   música, dramaturgia i direcció carles santos	19 a 29/05

### JUNY 05

<u>bostonianes</u>   de david mamet   direcció josep maria mestres	5/05 a 19/06
<u>corchero, fernández, poveda, en concert</u>	2 a 5/06

## THE EMOTIONAL APPROACH: AFFECTIVE LEARNING – EFFECTIVE TEACHING

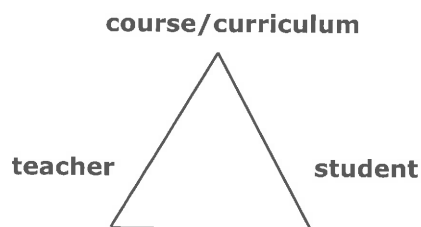
THE PURPOSE OF THIS ARTICLE IS TO CONSIDER THE EMOTIONAL STIMULI OUR STUDENTS ARE RECEIVING DURING CLASS AND TO CONSIDER HOW THEY MIGHT BE POTENTIATED BY THE TEACHER IN ORDER TO MAKE LANGUAGE LEARNING MORE STIMULATING. BY EXPLORING THE REALMS OF OUR STUDENTS' EMOTIONAL EXPERIENCES, WE CAN TAP INTO A WHOLE RESERVOIR OF SELF-EXPRESSION: MEMORIES, OPINIONS, HOPES AND FEARS ... ALL NEEDING TO BE COMMUNICATED USING THE GRAMMAR AND VOCABULARY WE ARE SUPPOSED TO BE TEACHING IN THE CURRICULUM. A SECONDARY FOCUS IS ON HOW WE MANAGE TO LEARN NEW LEXIS AND SETS OUT TO EXPLORE HOW WE CAN FIND SYSTEMS TO HELP OUR STUDENTS DO JUST THAT.

by David C.B. Wells

### Introduction

I was once asked in a job interview if I, like other candidates, claimed to use the communicative method in my classes. I said that I did, upon which the interviewer asked me to define it. I replied that I felt it is undefinable. Students bring their own communicative atmosphere with them to class, it is only a lucky or inspired teacher who can manage to use it to their advantage. Real life, everyday communication does not have to have a task, an aim, a result or even a purpose. It is often spontaneous in form and content. It is usually founded on subjective or emotional responses to the other speaker. This is where communicative ELT methodology can still fall short of the mark. All it takes is the ability to effectively (i.e. affectively) exploit common interest.

A teacher's reality is that their work is a three-point triangle which they have to keep as equilateral as possible:



This is in fact the most difficult thing to achieve, to administer all the aspects of the course content while keeping the teacher motivated and the students at the same time feeling involved in the learning process. In my experience, the tendency is for the latter to suffer as a result of a lack of the former because of an excess of demand from the first and foremost. How then can we restore the balance? By shifting the emphasis to the right-hand side of the triangle.

If we are to give more importance to the student as an autonomous learner, we as teachers and indeed they as learners must develop a greater awareness of their learning strategies. If we want them to be more involved with the content of the course, we must give them the opportunity to intervene in the topics and selection of materials. Only then will we get closer to striking the balance. And if this is the case, there are several important aspects of ELT methodology to be considered in order to reassess the classroom balance.

### Learning Strategies.

How often do you feel that what your students are learning is not actually what you are trying to teach them, but more indirectly to do with ideas and language that has come up often unrelatedly or by

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coincidence during the classes? This is clearly the result of two very closely related concepts: **noticing** and **affective** factors.

### Noticing.

How do you remember where you parked your car at the supermarket? If you don't, it's probably because you didn't notice. Why not? Because, despite all the useful signs and reference numbers, your mind was elsewhere and you didn't make a mental note as to where to look on your return. This probably happened because the activity is so mundane and boring that it escaped your attention. If you go to a relatively small supermarket, it's not too important, but have any of you been to Diagonal Mar? Finding your car again is a test for even the most alert!

This is a very conscious example of noticing, where we make an effort to remember something, *sic* students and their homework. However, conscious trying is often counter-effective: the elements may be too dense or unrelated for our overloaded memories to cope with. If this is the case, we may need a system for remembering the information. How do you remember telephone numbers, or your DNI number? How do you give abstract ideas meaning and context?

Often as not on the other hand, we notice things simply because they catch our eye, advertisements for example. This is the subliminal element. Then if we keep seeing the same thing/advertisement again and again, it sticks in our mind. If someone later mentions it in a conversation, that tends to lengthen our memory of it. If we stop seeing something for a long period of time, we eventually forget it. But what if for some reason we see it again after many years? We remember it again!

This is why **repetition** is so important in learning. They say it takes seven exposures to a new language item just in order to learn it, so imagine how easy it is to forget it!

1. You see/hear a word you don't know. You probably ignore it.
2. You see/hear the word again. You recognise it, but you don't know what it means.
3. You see/hear the word again. You wonder what it means.
4. You see/hear the word again. Now you're curious. You ask/find out what it means.
5. You see/hear the word again. You remember you'd looked it up, but you don't remember what it means so you check again.
6. You see/hear the word again. Perhaps you remember what it means. Phew!
7. You see/hear the word again. You know what it means and you say/read it back with a sense of accomplishment!

### Memory

Nevertheless, human memory is a wonderful thing; it's so organic. It is quite different from a computer's in this and many other respects. A computer can store the same information for an eternity without altering it, without distorting it. But it is isolated and meaningless until it is reaccessed. The pathway is there, but at the end the door is always closed until it is reopened. It's like a **corridor** in a large building. Human memory is not artificial, it is organic, like a **path** through the forest. While you keep following the path, it is naturally maintained by the erosion of one's feet, but if it is neglected the plants grow over it until it finally disappears.

All of these paths intersect, shortcut, take the long route, tunnel, climb.. there is more than one route to get to the information you want and you often find it is interconnected to other information on the way. This means that there are a lot of connections, tricks and devices your mind can use in order to recall information. A word or idea may exist in lots of different contexts in your memory, and if you think through these different contexts, eventually you can come to remember something that at first had slipped your mind ( names of film actors and actresses for example).

### Affective factors.

What does affective mean? Related to the **emotions**.

Of course emotions can be positive or negative. If our students feel negative about the class, they are unlikely to learn much. They are in effect switched off. This may be for a number of reasons, some of which may be of an internal, personal nature. On the other hand, students are often simply bored or tired and may feel there is little or no relation between themselves and the lesson. This is why it is sometimes necessary to put the coursebook on ice, or use complementary material in order to enhance the language point being studied and thus try and get the students' attention. The best way to do this is through **personalisation** of the material. Students are generally more receptive if they feel involved in the class activity, or at least if the topic is student-oriented. Just the effect of using children's names and facts about them rather than the characters in a book can bring a language item to life. Going even further, student-driven classes maximise interest and participation. A sense of **involvement** can be increased by the students bringing or producing their own material. The result is always positive as long as students are willing to share others' ideas and experiences. Using one's own photos in class creates a friendly atmosphere, a need to ask questions and give information, and can be adapted to cover a plethora of lexical structures. This type of activity heightens the emotional value of a class.



Here are some ideas for activities which hopefully fulfill the above requirements. They are listed according to emotional factors. There is an important emphasis in

all these activities on **student involvement**, especially in the selection of materials.

EMOTION	LANGUAGE FOCUS	MATERIALS
nostalgia	remember +ing used to +inf past continuous vs. simple present perfect (changes)	Photos: an earlier aspect of your life, somewhere you lived before.
regret	As above, also Third conditional (negative forms)	Similarly photos, but illustrating negative changes: urban development, past friends or romances.
likes and preferences	can't stand, really like etc	society or TV magazines, photos/posters of famous people, TV adverts...
annoyance	complaining preference letter writing	Shopping experiences, faulty goods, bad service, restaurants..
hope	first/second conditional	Christmas lottery tickets
longing, desire	second conditional wish	travel brochures, what's on magazines, shop catalogues
Expectation (il·lusió)	future plans look forward to/can't wait still-already-yet + present perfect	maps, plane tickets, reservations.
Pride satisfaction	adjective +preposition (proud of, keen on..) manage to do	achievements or hobbies: medals, trophies, photos, finished artefacts
Humour	Present continuous	explaining cartoon strips (e.g. Mafalda, i.e. with no or minimal written dialogue)
Humour	Present/past simple (third person singular)	joke telling
funny/not funny?	Question forms	jokes or riddles.
excitement adventure	past simple past continuous comparatives superlatives	photos or other realia
competitivity	revision vocab, quantifiers, verb forms	games: team or pair work: noughts and crosses, battleships.. with 'target' language.
boredom frustration	bored with tired off ed up with+ noun/gerund up to here with interested in days of week time	school timetable, diary



**Effective Learning Techniques.**

This is in effect the second part of this article. In my Latin or French classes at school when I was a boy, each week we were given a list of ten or so words to study and were tested on them the following week. They were simply translations of individual words that had come out of the texts we had been studying in class. In that way it represented an arbitrary, random collection of words we just had to learn by heart.

So how do we remember words? What systems do we use? How successful are we?

Here are some words in English you may or may not know. How would you go about learning them? Go on and test yourself! See which words you can remember. There are seven. Write numbers one to seven and the definitions. Then stop looking at this page and see if you can write them out. They say seven items is the maximum number of unrelated data a normal person can memorise, so good luck!

- erst** (former, previous)
- esculent** - (edible)
- groat** - (silver coin)
- ley** - land that is temporarily grass, not crop.
- slather** - large amount
- tun** - large cask for wine
- vernal** - relating to spring

Now let's think about what, how and why we manage to learn or not, in reference to the last little experiment.

**Success.**

Did you...?

1. Relate the word to a similar word in English?
2. Relate the word to a similar word in another language?
3. Mentally associate it with something more abstract?
4. Break it down into chunks?
5. Create an idea or image to remember the different chunks together?
6. Somehow manage to remember the word and meaning as a whole?

**Failure.**

Why couldn't you remember the word?

Mnemonic	Irregular verb/s?
comer 8, comer 10	
Adeu! Si compres buey, compres bou.	
Cau l'all, cau ell, cau la llenya.	
Què fan els anglesos amb 'feeling'? Fe el té.	
Bé! ...al fin, troben dos ous.	
Wy om̄ing: com s'escriu? S'hi condueix, o s'hi va amb cavall? Hi puja el sol?	
Una mosca, Feliu, va anar volant fins un ou trencat.	
idale el ave y ven!	

1. Length?
2. Phonemic density?
3. Didn't sound right for the meaning attached?
4. You didn't really care if you learnt it or not.

Now then, how can we remember a whole list of unrelated words? It's so impersonal, incommunicative and decontextualised. One simple solution is to invent a story, a thread to tie the ideas together. Can you invent a storyline to incorporate all seven words? Really try this. Think about your ability to do so, and then your students'. It really could become a fun group-work and/or competitive activity with high repeat value in your classes. The story doesn't even have to be in English for lower levels, only the target words. It is also a good way for Bachillerate-level students to practise summarising texts, taking out the unfamiliar vocabulary and trying to re-write texts.

Clearly then, an essential part of learning vocabulary is **contextualisation**. If we can associate a word (or its parts) with a particular context, and indeed if we ourselves are responsible for giving it that context, it makes it more memorable.

**Mnemonics**

Whether it is a question of learning individual words or groups of words, we often end up devising a system to remember them. Although they can be somewhat contrived, they often help us to learn otherwise immemorably long lists or unrelated words or ideas. For example, does 'petaca- bodega' ring any bells to Catalan students? Or even, has anybody devised a system to remember the order of adjectives before a noun in English, so often found in our coursebooks?

Now for the supreme test. How to help your students to remember the irregular verb list, its meanings and pronunciation.

I have devised a system using mnemonics for Catalan-speaking students of English. The idea is to produce a catchphrase or idea by which one can get both the meaning and the three forms (infinitive, past and participle) with some key to the correct pronunciation. Here are some examples. See if you can get the verb/trick.

Mnemonics is a very personal(ised) system. It may not work for everybody. Nevertheless, I am convinced that we all use this or similar systems to learn vocabulary, either consciously or unthinkingly, yet it is a relatively unexplored area in teaching.

Try these examples with your students. Teenagers really like them! And if you see an interest, see if they can invent any of their own. They might seem strange, but if they work, they really stick in your mind and it becomes very difficult to forget them.

**Conclusion.**

If a learner is affectively involved in an activity, the effectivity of their learning capacity is increased,

because they are in effect 'turned on' to the information: memory and recall are enhanced because they are stored in personalised, accessible areas of the brain.

We can only help our students to improve their learning capacities if we are constantly aware of them ourselves. It is always a good idea to introduce new ideas for students to learn, practise and recall new language; but it is even better for students to start to find their own devices. Ask your students about how they learn new words. And remember the old saying: if you give a poor man a fish, he can eat for one day; but if you give him a fishing rod he can eat for the rest of his life.

- > PRIMARY AND SECONDARY COURSES
- > ADULTS AND PROFESSIONAL COURSES
- > GRAMMAR AND VOCABULARY
- > SKILLS
- > READERS
- > DICTIONARIES
- > BOOKS FOR TEACHERS
- > GAMES, POSTERS, POSTCARDS
- > ENGLISH LANGUAGE SOFTWARE & COMPUTING DEVICES
- > TRAVEL GUIDES
- > LITERATURE

# APAC - John McDowell Award 2004

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

## PODEN OPTAR A PREMI

- A** Proposta d'activitats d'aula  
(Crèdits variables d'anglès o interdisciplinaris, treballs per tasques, projectes, etc).  
**UN PREMI I UN ACCÈSSIT**
- B** Treballs de recerca  
B1 Presentats per professors  
B2 Presentats per alumnes de Batxillerat  
**DOS PREMIS I DOS ACCÈSSITS**
- C** Treballs presentats pels alumnes (vídeos, revistes, còmics, etc)  
**TRES PREMIS I DOS ACCÈSSITS**

## BASES GENERALS

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 15 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)

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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.

## PEDAGOGICAL IMPLICATIONS AND APPLICATIONS OF LEXICAL INCONSISTENCY ERRORS IN SECOND LANGUAGE CLASSROOMS

THIS PAPER INVESTIGATES THE IMPORTANCE OF LEXICAL ERRORS AND THEIR IMPLICATIONS AND APPLICATIONS IN SECOND LANGUAGE TEACHING. REFERENCES ARE MADE TO THE TERMINOLOGICAL AND CLASSIFICATORY CHAOS FOUND IN THE FIELD, AND A WORKING DEFINITION OF LEXICAL ERROR IS ATTEMPTED. THE MAIN IMPLICATIONS DISCUSSED ARE THEIR ROLE AS COMMUNICATION DISTRACTERS, AS WINDOWS INTO VOCABULARY ACQUISITION PROCESSES, AS ACADEMIC PREDICTORS AND AS MANIFESTATIONS OF LEARNING AND COMMUNICATION STRATEGIES. THE APPLICATIONS PROPOSED ARE AS TEACHING TOOLS (IN EXPLANATION AND PRACTICE WITH PREVENTIVE AND REMEDIAL EXERCISES) AND AS ASSESSMENT CRITERIA, BASED ON AN ADEQUATE FUNCTIONAL CLASSIFICATION OF LEXICAL ERRORS. THE INCONSISTENCIES IN THE FIELD OF LEXICAL DEFICIENCIES MAKE IT STILL DIFFICULT TO APPLY THESE SUGGESTIONS.

by Pilar Agustin

### 1. Definitions of implication and application

Among the different meanings of the words implication and application that appear in the Collins Cobuild Dictionary of English, we highlight the following:

Implication: *the things that are likely to happen as a result of something.*

Application: *the use of it [a rule or a piece of knowledge] in a particular situation.*

With these two concepts, we intend to explain the way in which lexical inconsistencies affect the classroom and its development and how we can use it practically for pedagogical purposes. Our main objective is to shed light on the term lexical inconsistency and pinpoint its importance and the difficulty of its classification, at the same time that we comment on the main consequences of their presence in the classroom and propose some useful, practical applications of this very neglected phenomenon.

### 2. Importance of vocabulary

#### a) Precondition for communication

Research on lexical development has been very

scarce, with studies that deal with lexical matters being relatively recent (Boyd-Zimmerman 1997). Grammar has been the prominent part in SLA research, leaving aside the fact that vocabulary is vital in language acquisition and communication (Laufer 1990b; Dagut 1977). Learners have to be able to "get across meaning" (Rivers in Laufer 1990b: 293), and this they do, above all, with words. Grammatical structures and sound patterns are meaningless if they do not form a lexical item (Laufer 1986). Furthermore, vocabulary is extremely important in second language acquisition and teaching research because it is essential for communication, and learning a language (native or second) starts with the acquisition of words (Dagut 1977, Yoshida 1978).

#### b) Lexical knowledge as an academic predictor

Lexical knowledge is not only basic as regards communication, it also serves as an academic predictor (Verhallen and Schoonen 1993). In general the relationship between language proficiency and educational achievement (success in school), although not fully understood, has been

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widely acknowledged. Furthermore, lexical knowledge is assumed to be one of the most important determinants of academic success (Verhallen and Schoonen 1993, 1998). Children with a poorer lexical knowledge (in breadth and depth) lag behind their peers in school performance. The more their word knowledge progressed, the more they improved, the better they were at school. For example, several investigations have shown the strong relationship between vocabulary knowledge and reading comprehension (Grabe and Stoller 1997; Beck, Perfetti, McKeown 1982; Kameenui, Carnine and Freschi 1982; Stahl 1983 cited in Laufer 1997: 20). This relationship is double since reading greatly contributes to vocabulary development in breadth and depth and knowing more words brings forth better reading comprehension abilities (Grabe and Stoller 1997, Laufer 1997).

### 3. Lexical inconsistencies

#### a) What are they?

We lack a consensuated definition of lexical inconsistencies liable to be applied to the variety of cases and studies. We also find inconsistencies in the treatment of the term, from a general usage<sup>1</sup> to the avoidance of the term "error", or to a reference to a superordinate category, which can be divided into many minor subclasses. When reviewing the articles on this matter one gets the impression that authors simply treat the term as it suits them every time. As a result of this we have many different definitions and treatments of lexical inconsistencies depending on the perspective of the author. Just to mention a very illustrative example, Nooteboom (1980) refers to lexical inconsistencies as *slips of the tongue*, speech errors exclusively without considering any other possible types of errors, for example written. Most of the authors simply do not define the term, and those that do, define it roughly and limit their definition to the scope of their study, without possibility of generalisation.

Having analysed a series of definitions of lexical inconsistencies (explicit and implicit, that is, I deduced what authors meant when they used the term or systematised in a definition what they dealt with, their object of study) we can state a working definition of the term that will serve us as the starting point for a subsequent analysis.

Lexical inconsistency is a deviation of the lexical

norm of the target language. This deviation manifests itself as a confusion of two lexical elements (intended word and error word) due to formal or semantic similarity and due to the influence of the mother tongue or of some lexical item in the L2. For example "The company *benefits itself* from its central location"<sup>2</sup>.

#### b) How are lexical inconsistencies classified?

As regards the classification of lexical inconsistencies we also find many inconsistencies. Different authors work on different typologies depending on their goals, their needs and their data (see Duskova 1969; Ringbom 1983; Warren 1982; Zimmermann 1986, 1987; Hyltenstam 1988; Lennon 1990, 1991)<sup>3</sup>.

These classifications of lexical inconsistencies have an interpretative basis that hypothesises about the psycholinguistic causes of lexical inconsistencies and centre on the process that gives rise to them. There does not exist consensus as regards the types of lexical inconsistencies, nor do researchers show any interest for the practical applications of their taxonomies in classroom, with two exceptions. Warren (1980) and Ringbom (1983) do manifest great concern for the pedagogical consequences of their classifications. We cannot ignore the great instructive potential and practical power of the typologies of lexical inconsistencies (we will see examples of these practical applications to the classroom below). Therefore, a taxonomy of lexical inconsistencies must go beyond the mere description, it has to include hypotheses about the origin of the lexical inconsistencies in order to predict future similar errors and thus remedy them. With this information set from the beginning we can start working on the analysis of lexical inconsistencies and their impact on daily communication and in the classroom.

#### c) Importance of lexical inconsistencies

Lexical inconsistencies are inevitable in the process of language acquisition. It is precisely this fact that gives them their great importance. As an inevitable phenomenon, lexical inconsistencies remain and appear time and again. Within the consideration of vocabulary as the central part in language learning and an essential, necessary component in communication; and as a consequence of it, it seems obvious that lexical inconsistencies are assumed to be communication distracters.

Furthermore, if we take into account the findings that claim lexical inconsistencies to be the most numerous (Lennon 1991; Jiménez Catalán 1992), and also inevitable in the process of language acquisition, the consideration of their role as communication distracters becomes even more relevant.

We can understand the importance of lexical inconsistencies in two ways: as the window that provides us with an insight into the learners lexical competence or as "the effect that errors have on the person(s) addressed" (Ellis 1994: 63), that is whether the addressee comprehends what the learner wanted to say and how he reacts to this utterance. This second consideration of errors' importance resides in their role as communication disturbers. Different researchers who have dealt with the evaluation of errors have found that lexical inconsistencies are graded as very serious, above all by native speaker judges (Johansson 1978; Maingay and Rundell 1987; Burt 1975; Tomiyana 1980; Khalil 1985 in Ellis 1994: 63). They also discovered the reason why lexical inconsistencies were considered to be so problematic, namely because they distort communication. The utterance with the lexical inconsistency is less intelligible than utterances with other types of errors. Intelligibility suffers at most due to lexical inconsistencies (Hughes and Lascaratou 1982: 179). Lexical inconsistencies are, therefore, important to identify, describe, classify and evaluate since they are the first cause of communication problems (Dagut 1977) and the most severely assessed in and outside the classroom, not only by the teacher but also by the learner himself (Johansson 1978). The communication distortion role and the role as window into the vocabulary acquisition processes are phenomena derived from lexical inconsistencies also observed in the classroom.

#### **4. Pedagogical Implications: impact of lexical inconsistencies in the L2 classroom**

##### ***a) Insight into the learning process***

As with any study of errors, the analysis of lexical inconsistencies allows us to know the learning process better, in this case the vocabulary acquisition process. Lexical inconsistencies are a window into the learner's interlanguage that permits us to see the stage of lexical development of the learner. These lexical inconsistencies are a reflection of the mental lexicon as regards the amount of words they know (stored in the lexicon)

and the quality of that knowledge, how well they know those words. They also reflect the organization and structure of this lexicon (Ringbom 1983). Once we know how the vocabulary acquisition process works, how it develops, and in what stage of it are our learners we can guide their subsequent acquisition following the steps observed thanks to the lexical inconsistencies (Dagut 1977).

##### ***b) Academic predictor***

Lexical knowledge has been observed to be an important predictor of academic success. The richer in depth and breadth the vocabulary of the learner is, the better his performance at school will be. As a consequence, lexical inconsistencies become also academic predictors but in the negative way, as precursors of a low performance and a relative failure at school<sup>4</sup>. In the second language classroom these lexical inconsistencies tell the teacher which are the areas of difficulty for their pupils and what he can expect in the exams. Thus, pupils with a great number of lexical inconsistencies and, therefore, with a low lexical competence will show a weaker performance in the development of the classroom, in the usual tasks, and obviously also in exams. This is very much related to the distraction of communication provoked by lexical inconsistencies (see 3c).

##### ***c) Communicative distortion in the classroom***

When a lexical inconsistency is produced in the second language classroom, then it does not only have an effect on the teacher's evaluation of the pupil's knowledge, but it also has great effects on communication. This communicative distortion impacts, in turn, also on the negative assessment of the error, and therefore of the pupil as learner and speaker of the target language. These negative aspects of lexical inconsistencies, namely communicative distortion and the subsequent negative evaluation are parts of the same phenomenon, they are mutually implied. This is without any doubt, the most influential pedagogical implication for the pupil and the one that most facilitates the work of the teacher providing him with objective evaluation criteria (see 5b below for the advantages of lexical inconsistencies for evaluation). The pedagogical implication of the lexical inconsistency as a communication distracter has also negative effects in the development of the classroom, which is interrupted and slowed down by the lexical inconsistency.

#### d) Learning and communicative strategies

Another important implication of lexical inconsistencies in the classroom refers to the detection and promotion of learning and communicative strategies. This implication is related and actually derives from the first one, already commented on. Thanks to lexical inconsistencies, the teacher can find out what strategies his pupils are using to improve, enlarge and store their vocabulary and to communicate with it. Once these strategies have been spotted the teacher can divulge, teach and promote them in the classroom (see 5 a below). Furthermore, lexical inconsistencies show us the success or failure of these strategies, their effectiveness, and their pedagogical power. What is more, we can establish a relationship between the type lexical inconsistencies and the concrete strategies used to overcome or avoid them. Thus, we can learn what areas of vocabulary profit from the use of what strategy<sup>5</sup>, and as a pedagogical implication how, when and for what purpose a particular strategy should be encouraged in the classroom.

### 5. Pedagogical Applications

We turn now to the way we can use these consequences of lexical inconsistencies to improve the teaching and learning process of the L2 in the classroom. The pedagogical applications of lexical inconsistencies manifest basically in two main streams, teaching proper, which implies awareness raising on part of the learner and the practice that leads to the elimination of the error, and evaluation. We will analyse each of the them in detail now.

#### a) Teaching

Once we have identified lexical inconsistencies, these are classified into types. Lexical inconsistency taxonomies are based mainly on psycholinguistic criteria that hypothesise about the source of the lexical errors. These classifications can be used by the teacher in order to show their pupils the characteristics of the lexical errors they commit (and of the type of lexical inconsistencies that abound in their production), and the cause(s) that provokes them, and what strategies to use to overcome them. In order to know what lexical information our learners require we have to study their production to see where their hypotheses about lexis fail, that is, where the lexical inconsistency appears, and then try to classify those lexical inconsistencies (Maingay and Rundell 1987).

For instance if a learner keeps on confusing words of a similar form like: *look for* and *look forward* the teacher can deduce that he has problems with the phrasal verbs of look and he will therefore, have to go over them again and practice them.

Warren (1982) studies the lexical inconsistencies produced by her pupils in their written compositions, she analyses and classifies them according to, among other, their source (L1 influence, semantic confusion, transfer of formal or semantic features of a mother tongue word to a L2 word). With her taxonomy of lexical inconsistencies and using real examples, she calls the attention of her students to the lexical inconsistency and its causes. Thus, she manages to make them aware of the error, of its importance in communication, and of its pedagogical and communicative consequences. Once the learner is aware of the error and its causes there is, consequently an elimination of the particular lexical inconsistency, or even of the type of lexical inconsistencies to which that error belonged. Therefore, this is an elimination of the lexical inconsistency simply by explanation (Dagut 1977) (see example above).

This pedagogical application of the lexical inconsistency can only be implemented thanks to a classification that takes into account the psycholinguistic causes of the error (interpretative and process-oriented) and that is developed with the intention, a priori, to be used for teaching purposes. The pedagogical power of these typologies of lexical inconsistencies is immense, if they are correctly applied.

Another use of lexical inconsistencies and of their classification in the classroom is the design of exercises aimed at the practice of those lexical elements that cause problems, errors. The consequence of this practice is the removal of lexical inconsistencies (effective remedial exercises Dagut 1977, 227). In the example above for instance the production of sentences that contain the problematic words and even a sentence that contains both, learning words in context is mostly helpful. There is a great quantity and variety of exercises of these type and the possibilities of design are also very ample. Preventive exercises are another possibility of the use of lexical inconsistencies in the second language classroom. They are like remedial exercises, but performed before the lexical inconsistencies have been produced. For this type we need data from other learners and it implies the presupposition that learners with the same

characteristics (age, proficiency level, educational background) commit the same (type of) lexical inconsistencies. There are therefore, two aspects of the application of lexical inconsistencies to teaching, explanation and practice, both aspects can perfectly combine.

### **b) Evaluation**

The other main pedagogical application of lexical inconsistencies is evaluation. The assessment of written compositions represents one of the major problems of second language teaching, it is very difficult for teachers to decide what makes a good composition good (Crusan 2002). Production in L2 implies, except for very young learners, a cognitive imbalance between what the learner knows, understands, and wants to say and what he can actually express in the L2. As a consequence of this, lexical inconsistencies are expected to be many (see Lennon 1991, Jiménez Catalán 1992). Therefore, it is essential that the teacher disposes of a method or instrument of evaluation of lexical inconsistencies that is more or less objective and effective. As in the previous situation, the development of an interpretative classification is a prerequisite for the productive use of lexical inconsistencies as an evaluation criterion. Thanks to this taxonomy, the teacher is able to discern what lexical inconsistencies the learner commits, what type they are and their importance.

Different people assess lexical inconsistencies depending on different criteria. Native judges base on criteria of intelligibility, language teachers rely on the breach of learned rules to judge the severity of the error and native teachers combine both criteria (see 3 c for a report in detail). According to our hypothesis, it is possible to find a relationship between the frequency and type of lexical inconsistencies and the stage of proficiency of the learners. If this hypothesis turns out to be ratified, then we can design lexical inconsistency typologies that relate closely to the level of competence of the learner. Thus, a type(s) of error will appear in the production of learners of a determined level with a particular frequency and conversely a particular level of proficiency implies the appearance of a certain type of lexical inconsistencies with a concrete frequency. With this information, the teacher can see whether the learners commit lexical inconsistencies typical of their level, of inferior or superior levels. Bearing this in mind, evaluation must proceed as follows: if the lexical inconsistency observed belongs to a

type frequently found in the inferior stages of learning, then it must be severely judged, because that stage of learning was supposed to be overcome and the error eradicated. However, if the lexical inconsistency belongs to a superior level, the teacher has to point at it without considering it in the assessment, since the learner cannot do anything to prevent the error. He is not conscious of it. This is based on the idea mentioned above that errors are inevitable in the process of language learning<sup>6</sup>. When the lexical inconsistency is characteristic of the stage where the learner is, the teacher has to take into account whether the lexical inconsistency or its type has been dealt with in the classroom (exercises or explanation), if not this cannot be judged very severely, but explained in the classroom. We cannot forget that the classroom context is completely different to a natural communicative situation, therefore, and because the lexical inconsistencies of the learners have an effect on the final mark at school, it would be unfair, little realistic to evaluate negatively those errors that due to ignorance are inevitable, although they bring forth an important distortion in communication. Anyway, the teacher has to explain them.

Lexical inconsistency typologies provide us with objective evaluation criteria when identifying and assessing lexical inconsistencies. However, there are still very few authors that actually use lexical inconsistencies and their classification as an assessment criterion. Some teachers do, but in a different way than proposed here<sup>7</sup>.

### **6. Conclusion**

The pedagogical importance of lexical inconsistencies not only includes their role as communication distracters and insight into the interlanguage of the learners, but also the practical applications of their classifications aimed at benefiting and facilitating the language teaching/learning process. However, the way to go on to an effective and satisfactory pedagogical application is still hard and long. It starts by the urge to establish a working definition and classification of lexical inconsistencies that accounts for all instances of lexical inconsistencies and that speculates about the source of those errors. As a consequence the vocabulary acquisition process is eased. With this paper we simply wished to introduce this neglected area of research in order to show the possibilities of its implementation and open the field for further investigations. We are still in need of many studies



on vocabulary acquisition, lexical inconsistencies and their classification so that teachers and learners can benefit from the findings. The proposal of a working classification and an example of its practical application to the classroom are far beyond the scope of this paper and must be implemented in independent research.

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<sup>1</sup> With this we refer to the usage of the phrase for everything that has to do with vocabulary, words versus grammar. Actually the distinction between both areas is generally intuitive.

<sup>2</sup> All examples are taken from a sample of compositions of students of business administration at the University of La Rioja. In the example the learner has transferred the syntactic features of the L1 word to the L2 word resulting thus in a lexical error.

<sup>3</sup> The scope of the paper does not allow us to include a more detailed account of these classifications if interested in them we urge you to go to the original sources.

<sup>4</sup> This is intimately related to the acquisition of new concepts or meaning nuances (verhallen and Schoonen 1993, 1998).

<sup>5</sup> Through lexical inconsistencies we can deduce what vocabulary the learners know, how well and how is their lexicon organized.

<sup>6</sup> One could argue that the interlanguage is also unstable and variable, that is, that errors keep on appearing also when we thought them completely eradicated (Selinker 1972). However, this does not apply to the situation when learners are writing compositions, since they have time to read them over and correct any possible mistakes. Their style is careful and controlled leaving no place for inconsistencies.

<sup>7</sup> Lexical inconsistencies and their typology provide us with a systematic, objective and regular criterion. Language teachers base on the number and type of lexical inconsistencies for their evaluation, but they do so in a subjective way, judging intuitively the importance of errors and with relation to the classroom explanation. Lexical contents and the order in which they are tackled at each level are in many cases aleatory and frequently this does not match reality or even goes against it.

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## ON THE BLACK EYED PEAS

by Eliso Picó i Núria Vidal

### Objectives

- Explore a current African-American cultural manifestation.
- Explore current trends in hip-hop culture.
- Situate a hip-hop group, *The Black Eyed Peas*, within its culture.
- Study the lyrics of one song.
- Carry out a cultural study of the song "Where is the love?".
- Work cooperatively and interactively.
- Use the Internet to find relevant information.
- Share knowledge with peers.
- Study what two videos try to mean.
- Be more aware of current issues in the world.
- Be more aware of the students' own values.
- Discuss with peers possibilities of agency.
- Reflect on the process of learning and the development of strategies.

### Level

Intermediate and up

### Materials

- Song "Where is the love?" by *The Black Eyed Peas*. Included in the CD *Elephunk*, 2003.
- The two music videos released for the song "Where is the love?" by The Black Eyed Peas. The second version features Justin Timberlake. They have been widely shown on music TV channels and they are available through the main download systems. [For ease of use, these videos can also be downloaded from the APAC Website]

### Optional materials

- DVD "Behind the Bridge to Elephunk", by *The Black Eyed Peas*, 2004. It includes the first version of the music video "Where is the love?," plus bonus materials like the making of that music video, or "Discover hip-hop", a hilarious track.

### Procedure

The main aim of this activity is to familiarize students with a current cultural manifestation and develop critical awareness. The philosophy behind the activity has to do with the article "Towards Critical Pedagogy or Why the Grand Total is Much More than the Sum of its Parts", which appeared in the June 2004 APAC issue.

The song and music videos have very rich meanings that may lead to class discussions. These meanings can be explored with pure linguistic goals. We assume that teachers are familiar with this kind of explorations and thus we concentrate on a cultural/critical exploration instead that will probably be less familiar.

The following steps are proposed:

**1. Questionnaire. On Rap Music.** Make copies of the questionnaire (1) and allow students to fill it in. Then discuss it with the whole class. Let students speak for themselves.

Comments/Background information for the teacher: Rap music is an African-American musical expression. It originated in the 70s. The first rap song to reach the Top 40 was "Rapper's Delight" by Sugarhill Gang. The song "Aserejé" by **Las Ketchup** is based on that song. For a large number of years only African-American and Latino people have appreciated this type of music. Britney Spears and Celine Dion do not belong to this kind of music.

At the moment there are two trends in rap music: *gangsta* rap and conscious rap. *Gangsta* rap originated in 1987 when Ice-T made "6 'N the Morning". It was consolidated in 1989 when NWA released **Straight Outta Compton**. Dr. Dre, Tupac Shakur, and Snoop Doggy Dogg belong to this trend of music. It generally contains: guns, profanity, run-ins with police, blasé misogyny, fancy cars, drugs, and to some degree explicit sex.

Some other rap groups are socially conscious. Common, Jurassic 5, Mos Def, The Black Eyed Peas, The Roots, Talib Kweli, and Chuck D belong to this trend of rap music.

**2. Song: Where is the love? by The Black Eyed Peas.** Students fill in the blanks. Teacher corrects the blanks but does not explain the meaning of certain expressions, for example, The Bloods and The Crips (two gang groups that terrorized L.A.) and the KKK (Ku-Klux-Klan). The students will try to find that on the Internet later on.

**Solution to the blanks:** 1. terrorism, 2. your own 3. race, 4 hate, 5. demonstrate, 6. meditate, 7. practice, 8. bombs, 9. gone, 10. shoulder, 11. media, 12. sometimes.

**3. Music video: One.** Show the music video and watch it once or twice. Divide the students in to five groups. Each group will pay attention to different aspects of the music video.

Expected answers from handout 3:

#### What do people in the video do?

They walk, they run and stick the question mark logo on places. They seem to be doing some political action = handing out flyers/leaflets. One of them runs in front of police. They walk in a group in a neighbourhood. At the end they raise their fingers signaling ONE, meaning one world.

#### What do they look like?

They look like city rappers. Ordinary people. Not flamboyant. No expensive cars or drugs. They do not wear expensive clothes or gold necklaces.

#### What kind of people do you see?

Ordinary people. Many children/adults/old people (senior citizens). They are mainly African-American, Hispanic & Asians.

#### Are there any written texts or words?

We are not a minority (repeated). Crop formation? Ask yourself. ? = The question mark logo.

**Does anyone in the video lip-synch the song?**

The group members Children singing the chorus (a Hispanic boy and a girl).

**[The teacher might ask if this may be meaningful. What does it mean that someone lip-synchs the song in a music video? It is normally used as a form of identification, some kind of invitation to identify with the message or the group. It's a two-way thing: African-American & Hispanic children identify with the group/message, and the group itself identifies with their target audience, disenfranchised youth in American inner cities.]**

**4. Task menu. On The *Black Eyed Peas*.** Divide the class into five groups. Give them information on the group (4.1) as well as the different tasks on the task menu (4) and the handout *Find meanings for the following lines* (4.2) to read and process information on the group and find information on the web. Assign that for the computer lab or for homework.

The division into five groups is not arbitrary. It relates to the five topics in the circuit of culture proposed by Hall et al., for the development of a cultural study. If the work is well done the information collected from the five groups will make a cultural study, providing thus a whole that will be bigger than the sum of its parts, i.e. a cultural study. See the theoretical introduction in our "Towards Critical Pedagogy or Why the Grand Total is Much More than the Sum of its Parts" for a fuller account.

**5. Class discussion.** Plan for the following class a discussion of what the students have found. They share the information. Here they are asked to take notes about the important, shocking, valuable, interesting sentences, ideas, facts, opinions... from their colleagues and to select three and to write them on three different pieces of paper. The teacher collects the sentences, mixes them and places them on a table for the students to use after the class discussion and the activity *What's behind the message?* (5.1)

**6. Music video: Two.** Students watch video 2 (Justin Timberlake) while they work with their worksheet (5). They have to order the sentences in the order they appear in the video. While checking the answers the teacher will comment on some of the contradictory issues raised by this video: nations spend money on bombs while a lot of people are starving.

**[The teacher may invite students to offer their accounts or recollections of that big demonstration in favour of peace. It was one of the biggest demonstrations in Barcelona, though it is not mentioned in the video]**

**7. Action.** In this section students will ask themselves what they can do. In a democratic society citizens have the possibility of agency: from signing a petition on the web to sending a letter to politicians (Bush, Blair) indicating their point of view...

**8 Self-Evaluation.** Students reflect on what they have

learned with this activity.

**Possible follow-up.**

Students may like to see the making of the music video "Where is the love?" Black Eyed Peas explain some of the ideas behind the video. The bonus track "Discover Hip Hop" is a lot of fun, a TV ad trying to sell hip-hop to white American audiences.

**To know more...**

There are a number of websites, journal articles and books dealing with hip hop culture and rap. Cultural studies critic Tricia Rose's 1994 book is one of the best sources to understand the cultural meaning of hip hop and rap. In this book she has offered "a compelling analysis of the history and development of hip-hop as both musical and artistic expression, while not forgetting to pay attention to the politics of culture that shape its reception and interpretation." In addition to this, William Perkins (1996) presented a collection of insightful essays from a variety of intellectuals about the social dynamics and history behind the music now known as hip-hop. Other books of ten mentioned in the literature are Nelson George (1998) and Bakari Kitwana (2002).

Besides, there are several interesting websites on hip-hop culture from the point of view of cultural studies:

- Hip-Hop and Cultural Studies Collective  
<http://www.umich.edu/~hhcsc/whoarewe.htm>
- The Temple of Hip-Hop  
<http://www.templeofhiphop.org/>
- All Hip-Hop  
<http://www.allhiphop.com/>

An informative, insightful article is the one by Steve Best & Douglas Kellner (1999) available on the web (see references below). They are both well-known cultural critics.

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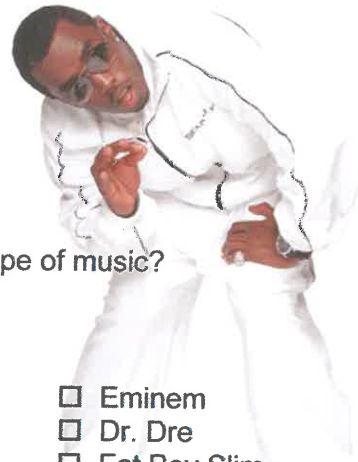
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### 1. Questionnaire. On rap music

- What do you know about rap music?
- Who are the people who sing/make rap music?
- Who are the people who appreciate/consume this type of music?
- Tick the singers/groups of rap music you know.

- |  |   |                                       |
|--|---|---------------------------------------|
| <input type="checkbox"/> Ice-T           | <input type="checkbox"/> Britney Spears   | <input type="checkbox"/> Eminem       |
| <input type="checkbox"/> Sugarhill Gang  | <input type="checkbox"/> NWA              | <input type="checkbox"/> Dr. Dre      |
| <input type="checkbox"/> Black Eyed Peas | <input type="checkbox"/> Jurassic 5       | <input type="checkbox"/> Fat Boy Slim |
| <input type="checkbox"/> Talib Kweli     | <input type="checkbox"/> Snoop Doggy Dogg | <input type="checkbox"/> Mos Def      |
| <input type="checkbox"/> Celine Dion     | <input type="checkbox"/> The Roots        | <input type="checkbox"/> Tupac Shakur |

- What trends do you know in the history of this type of music?
- Can you name any cultural manifestation of African-American people?  
clothes?      music?      food?      sport?      religion?  
intellectuals?      poets?      writers?      Nobel prize winners?
- What do you know about *The Black Eyed Peas*?
  - How many members in the group are they?
  - What are their names?
  - What's their music lifeline?
  - Can you name any of their songs or CDs?
  - What do you think they represent?
  - Are they a socially conscious group or a *gangsta* rap group?



**2. Song: "Where is the love?" By The Black Eyed Peas**

What's wrong with the world, mama  
 People livin' like they ain't got no mamas  
 I think the whole world addicted to the drama  
 Only attracted to things that'll bring you trauma  
 Overseas, yeah, we try to stop \_\_\_\_\_  
 But we still got terrorists here livin'  
 In the USA, the big CIA  
 The Bloods and The Crips and the KKK  
 But if you only have love for \_\_\_\_\_  
 Then you only leave space to discriminate  
 And to discriminate only generates \_\_\_\_\_  
 And when you hate then you're bound to get irate,  
 yeah  
 Badness is what you \_\_\_\_\_  
 And that's exactly how anger works and operates  
 N\*\*, you gotta have love just to set it straight  
 Take control of your mind and \_\_\_\_\_  
 Let your soul gravitate to the love, y'all, y'all

People killin', people dyin'  
 Children hurt and you hear them cryin'  
 Can you \_\_\_\_\_ what you preach  
 And would you turn the other cheek

Father, Father, Father help us  
 Send us some guidance from above  
 'Cause people got me, got me questionin'  
 Where is the love (Love)

Where is the love (The love)  
 Where is the love (The love)  
 Where is the love  
 The love, the love

It just ain't the same, always unchanged  
 New days are strange, is the world insane?  
 If love and peace is so strong  
 Why are there pieces of love that don't belong  
 Nations droppin' \_\_\_\_\_  
 Chemical gasses fillin' lungs of little ones  
 With the ongoin' sufferin' as the youth die young  
 So ask yourself is the lovin' really \_\_\_\_\_  
 So I could ask myself really what is goin' wrong  
 In this world that we livin' in people keep on givin'  
 in  
 Makin' wrong decisions, only visions of them  
 dividends  
 Not respectin' each other, deny thy brother  
 A war is goin' on but the reason's undercover  
 The truth is kept secret, it's swept under the rug  
 If you never know truth then you never know love  
 Where's the love, y'all, come on (I don't know)  
 Where's the truth, y'all, come on (I don't know)  
 Where's the love, y'all

People killin', people dyin'  
 Children hurt and you hear them cryin'  
 Can you practice what you preach  
 And would you turn the other cheek

Father, Father, Father help us  
 Send us some guidance from above  
 'Cause people got me, got me questionin'  
 Where is the love (Love)

Where is the love (The love)  
 Where is the love (The love)  
 Where is the love  
 The love, the love

I feel the weight of the world on my  
 \_\_\_\_\_

As I'm gettin' older, y'all, people gets colder  
 Most of us only care about money makin'  
 Selfishness got us followin' our own direction  
 Wrong information always shown by  
 \_\_\_\_\_

Negative images is the main criteria  
 Infecting the young minds faster than bacteria  
 Kids want to act like what they see in the  
 cinema

Yo', whatever happened to the values of  
 humanity  
 Whatever happened to the fairness in equality  
 Instead in spreading love we're spreading  
 animosity

Lack of understanding, leading lives away from  
 unity  
 That's the reason why \_\_\_\_\_ I'm feelin'  
 under  
 That's the reason why sometimes I'm feelin'  
 down  
 There's no wonder why sometimes I'm feelin'  
 under  
 Gotta keep my faith alive till love is found

People killin', people dyin'  
 Children hurt and you hear them cryin'  
 Can you practice what you preach  
 And would you turn the other cheek

Father, Father, Father help us  
 Send us some guidance from above  
 'Cause people got me, got me questionin'  
 Where is the love (Love)

Where is the love (The love)  
 Where is the love (The love)  
 Where is the love (The love)

Where is the love (The love)  
 Where is the love (The love)  
 Where is the love (The love)

### 3. Music Video: One

Watch the video carefully and decide....



What do people in the video do?

What do they look like?

What kind of people do you see?

Are there any written texts or words?

Does anyone in the video lip-synch the song?

**4. Tasks Menu: On *The Black Eyed Peas***



<b>Group 1: Representation</b>	<b>Group 3. Production</b>
<p>What do they represent?                  What trend in hip hop music are they in?                  What are their characteristics as group?                  How does their image in the video relate to the content of the song?</p>	<p>When was the song/video produced?                  What was happening in the world at that time?                  Why was this song/video done?                  Did they expect the song to be a success?</p>
<b>Group 2: Identity/Difference</b>	<b>Group 4: Consumption</b>
<p>Why the group name is <i>Black Eyed Peas</i>?                  What do black eyed peas represent in African-American culture?                  What are the names of the group members?                  Do they address their message to any social group in particular?                  When we read in the video "We are not a minority," what does "we" refer to?                  Who do we see in the video?</p>	<p>What kind of people like/hate the song?                  What things do people find appropriate in the song/music video?                  What things do people find objectionable in the song/music video?                  Can people sing the song as an anthem?                  Was it a success or a failure?</p>
<b>Group 5: Regulation</b>	
<p>Where is it appropriate to hear/play this song? with friends? family? at a disco?                  Can you imagine the song being played at a religious service? at a meeting? what kind of meeting?                  Is it appropriate to sing in a demonstration? What kind of demonstration?                  Who would you give this song as a present?                  Would people get angry at this song? What kind of people?                  Can you play this song at a wedding? at a funeral?</p>	

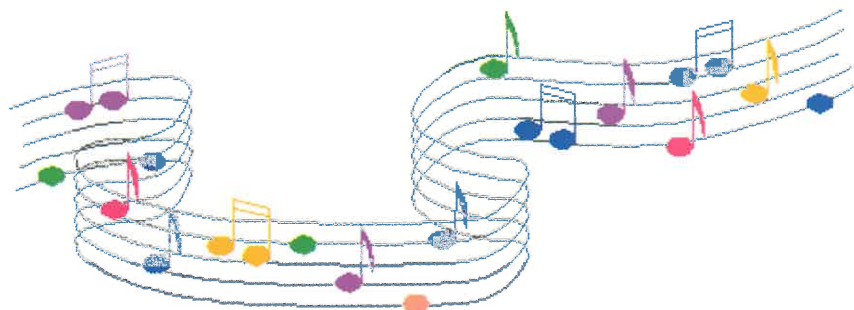


4.1  
Black  
Eyed  
Peas



Information I need...	About <i>Black Eyed Peas</i>
	<p>This Los Angeles, California, USA-based multi-ethnic rap crew joined artists such as Black Star, Jurassic 5 and the Roots at the forefront of the cultural and musical renaissance in hip-hop at the end of the twentieth century. The manifesto of Will.i.am (b. 15 March 1975), Apl.de.Ap (b. 28 November 1974) and Taboo (b. 14 July 1975) is clear. They aim to unite musical communities by serving up radio-friendly tunes while maintaining their hardcore integrity.</p> <p>Will.i.am and Apl.de.Ap first met in 1989 as eighth grade students, and began performing around the Los Angeles district as Atban Klann. An abortive recording contract with <i>Ruthless Records</i> left them wary but unbowed, and after recruiting Taboo in 1995 the newly named <i>Black Eyed Peas</i> were finally rewarded with a major label deal with Interscope Records. The trio's 1998 debut, <i>Behind The Front</i>, adopted the musical aesthetic of the Roots, with the three MCs rhyming in front of a live band that eschewed samples and scratching to create an organic, up-tempo groove. Up-and-coming soul singer Macy Gray was featured on one track, and repeated the favour two years later on the trio's second album, <i>Bridging The Gap</i>. Sticking to their non-confrontational manifesto, this superb album confirmed Black Eyed Peas as the spiritual and musical heirs of A Tribe Called Quest and De La Soul. Their third album, <i>Elephunk</i>, generated a surprise UK chart-topper in September 2003 with "Where Is The Love?", which featured that year's favourite former boy band singer, Justin Timberlake. The Black Eyed Peas enjoyed a second UK hit in December when the follow-up "Shut Up" reached number 2.</p>

**4.2 Find meanings  
for the following lines**



Have a look on the Internet, use your dictionaries and other resources to find and fill in the information required below.

The Bloods and The Crips and The KKK

if you only have love for your own race then you only leave space to discriminate

Nations droppin' bombs / chemical gasses fillin' lungs of little ones

A war is goin' on but the reason's undercover

The truth is kept secret

not respectin' each other / deny thy brother

you never know truth then you never know love

most of us only care about money makin'

Whatever happened to the values of humanity? Whatever happened to the fairness in equality?

Father, father, father help us  
Need some guidance from above

## 5. Class discussion

In groups

In turns present your findings to the class.

Individually

Take notes on what your partners say. Choose three sentences or ideas from your colleagues and write them down in three different pieces of paper. Hand them in to the teacher.



### 5.1 What's behind the message?

In groups. Discuss the definitions below. You are given a few examples. Talk about the definitions. See what they mean to each of you and expand the examples.

Word	Definition
<b>Fact</b>	<i>something that has actually happened or that has been proven to be true.</i>
<b>Fiction</b>	<i>something imagined, including characters, events, stories.</i>
<b>Opinion</b>	<i>people's thoughts or feelings about what they believe to be true in their own mind.</i>
<b>Positive</b>	<i>a "yes" statement: favourable, supportive, trusting, hopeful opinion or personal belief.</i>
<b>Negative</b>	<i>a "no" statement: against, opposed to, distrusting, or unhopeful opinion or personal belief.</i>

In groups of four. Ask the teacher for 12 pieces of paper at random. Classify them according to the previous labels:

**fact**

**fiction**

**opinion**

**positive**

**negative**

Have your values changed after the discussion? Have they been questioned? Do your peers agree with your definitions? Did your peers give similar examples?

**6. Music Video: Two**

Number the order of appearance of the following groups of sentences (1-6):

	<p>In February 15, 2003                  ten million people                  in over 600 cities around the world                  participated in the largest demonstration                  in the history of the world                  CNN Nothern war seems to have started</p>
	<p>Madrid 800,000                  Melbourne 200,000                  Seattle 75,000                  Johannesburg 10,000                  Tel Aviv 2,000                  Durban 5,000                  Sao Paulo 30,000                  New York 500,000</p>
	<p>UN: 10 million Iraqis could face starvation                  Pentagon orders 77,00 body bags                  US weigh nuclear strike on Iraq                  Shock &amp; war underway                  Bombs falling across Baghdad</p>
	<p>1991: U.S. enters Iraq                  1982: U.S. provides billions in aid to Saddam Hussein for weapons to kill                  Iranians.                  1983: White House secretly gives Iran weapons to kill Iraqis.                  1998: Clinton bombs "weapons factory" in Sudan.                  Factory turns out to be making aspirin.                  1991 to present: American planes bomb Iraq on a weekly basis.                  U.N. estimates 500,000 Iraqi children die from bombing and sanctions.                  1 in 6 U.S. children live in poverty.                  Israelis against Bush's war.                  Vietnam vets for America. Save the Bill of Rights.                  Pentagon. Beginning of shock &amp; awe campaign                  1980s: U.S. trains Osama bin Laden and fellow terrorists to kill soviets.                  CIA gives them \$3 billion.                  1981: Reagan administration trains and funds "contras."                  30,000 Nicaraguans die.                  Slow motion                  2000-01: U.S. gives Taliban-ruled Afghanistan \$245 million in "aid."                  Sept. 11, 2001: Osama bin Laden uses his expert CIA training to murder                  3,000 people.</p>
	<p>4000 hungry children leave us per hour from starvation                  Iraqi oil reserves worth \$4 trillion</p>
	<p>War is over (if you want it)                  - John Lennon &amp; Yoko Ono</p>

**7. Action**

Our contribution to better the world is necessary. Discuss in your group what you think you can do. A letter? An article? A Web Page? Coordinate with the class. Do it!

### 8. Self Check: *The Black Eyed Peas* Activity

Name: \_\_\_\_\_ Class: \_\_\_\_\_

Things I have learnt:

Problems I have encountered:

How I can solve the problems:

Rate the following:

**I have...**

explored a current African-American cultural manifestation.	nothing	a little	a lot
explored current trends in hip-hop culture.	nothing	a little	a lot
situated a hip-hop group, <i>The Black Eyed Peas</i> , within its own culture.	nothing	a little	a lot
studied the lyrics of one song in depth.	nothing	a little	a lot
been involved in the cultural study of the song "Where is the love?".	nothing	a little	a lot
enjoyed working cooperatively and interactively.	nothing	a little	a lot
used the Internet to find relevant information.	nothing	a little	a lot
shared knowledge with peers.	nothing	a little	a lot
studied what two videos try to mean.	nothing	a little	a lot
discussed with peers possibilities of agency.	nothing	a little	a lot

What I liked

What I think that can be improved



From 5 to 10 years

# THE COUNTRY MOUSE & THE CITY MOUSE



From 10 to 14 years or intermediate level



# BANALITY SHOW



# Romeo & Juliet

Basado en la obra de William Shakespeare



From 14 years upwards or high intermediate/advanced

INFORMATION:  
913 27 07 90 &  
639 119 370  
[www.lingua-arts.com](http://www.lingua-arts.com)



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Bilingual Theatre: English-Spanish

Performances in BARCELONA from  
28th February to 8th March, 2005.



## MOTIVATIONAL STRATEGIES IN THE LANGUAGE CLASSROOM

by Zoltan Dörnyei  
Cambridge Language Teaching Library  
Cambridge University Press 2001

Reviewed by N. Serra

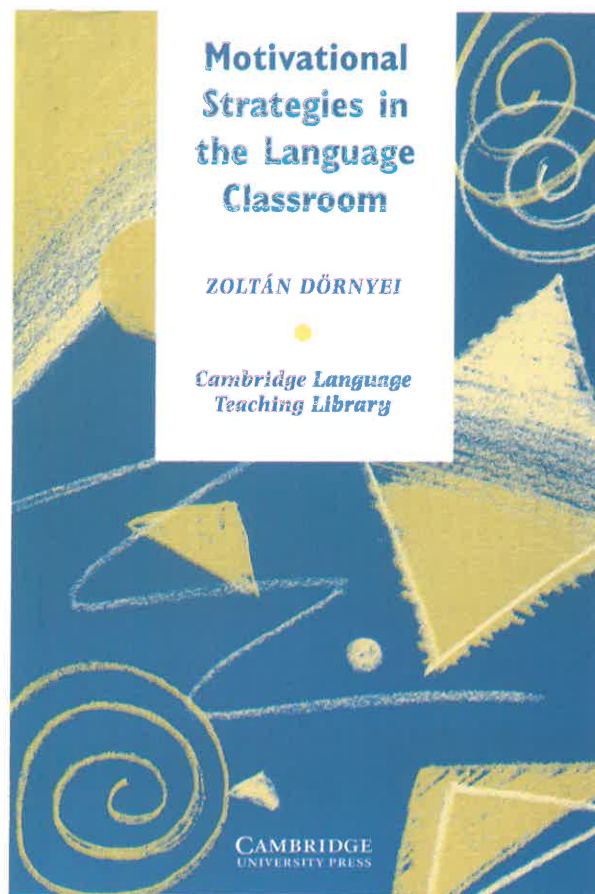
Motivation... it is difficult to say what it is, but it does play an important role in determining success or failure in foreign language learning. *Motivational Strategies in the Language Classroom* is entirely devoted to discussing them, that is, techniques and strategies to generate and maintain learners' motivation. As Zoltan Dörnyei says, classrooms are rather intricate microcosms where students spend a great deal of their lives, and so much is going on in there at the same time that no single motivational principle can possibly capture this complexity. And if it did, it might not last long if it did not take into account the changes in motivation over time.

Chapter 1 contains a theoretical overview of motivation, chapters 2-5 describe classroom techniques, and the conclusion offers general guidelines and concrete suggestions on how to progress towards a motivation-sensitive teaching practice.

The techniques and strategies presented offer a wide range of possibilities for teachers to choose from. In the conclusion, a stepwise approach is suggested which relies a great deal on adopting those motivational strategies that are already part of our teaching practice and moves on towards their reinforcement. Alternatively one may like to try to incorporate a new strategy that could work with a certain group of pupils. But whatever one does, Mr. Dörnyei's suggestion is to take it easy.

Chapter 1 presents a summarized view of the most well-known contemporary motivational theories in psychology; researchers have put forth a great deal of effort to explain the reasons behind a particular action, the effort exerted in it, and the persistence involved in it.

In Chapters 2 through 5, the author takes us through 35 different motivational strategies, with



the teacher's own behaviour being the single most important motivational tool. These 35 strategies are put forward together with sound research findings and specific teaching behaviours and classroom activities to make them work.

It is widely accepted that one of the main worries teachers have nowadays is how to motivate their pupils. Since rewards and punishments often prove to be rather ineffective, a book like the one we are concerned with here becomes a very useful resource tool and even more so when we realize the close link between motivational practices and effective teaching.

Zoltan Dörnyei's book is a product of years of observation, and therefore every single technique he suggests is deeply rooted in everyday classroom situations. Every single teacher will find some techniques to reinforce his/her approach to teaching and inducements to try out new strategies for new teaching contexts, no matter how difficult they might be. So, *Motivational Strategies in the Language Classroom*, because of its relevance for the actual classroom, can be considered a highly recommended book.

## VIDEOGAMES FOR LEARNING: OSCAR LAKE



HAVE YOU EVER WATCHED TEENAGERS AT A VIDEO CONSOLE? ONE THING THAT ATTRACTED MY ATTENTION IS HOW RIVETED THEY ARE TO THE SCREEN. IF THERE IS A GROUP YOU'LL HEAR EXCITED SHOUTING AS THE GAME PROGRESSES AND CATCALLS AT ANY SLIGHT MISTAKE THE PLAYER MIGHT MAKE. ALL EYES GLUED TO THE DISPLAY IT'S A DO OR DIE ADVENTURE WHICH KEEPS THEM ENTRANCED FOR HOURS. NOW WOULDN'T YOU LIKE THAT QUALITY OF ATTENTION FOR YOUR CLASSES?

ONE WAY TO CAPTURE YOUR STUDENTS' ATTENTION IS TO ADD A VIDEOGAME TO ALL THE OTHER LEARNING ACTIVITIES YOU DO. OF COURSE YOU WILL WANT SOMETHING EDUCATIONAL, AT LEAST IN THE SENSE THAT YOUR PUPILS WILL LEARN MORE ENGLISH THROUGH PLAYING THE GAME. I HAVE USED THE VIDEOGAME "WHO IS OSCAR LAKE?" SEVERAL TIMES AND FIND THAT IT CAN FIT THAT BILL. THIS GAME IS ONE OF THE FIRST SPECIFICALLY WRITTEN FOR SECOND LANGUAGE LEARNERS.

by Tom Maguire

### STORYLINE

The story runs like an adventure in which you are a diamond expert, invited to a foreign city to see a fabulous gem called The Light. You get there by train, book into a hotel and meet the mysterious owner of the jewel, plus a few other intriguing characters. Soon the diamond is stolen and, because of mistaken identity, the police see you as the number one suspect!

### VOCABULARY

The game is driven through your conversations with

other characters. This means that players are involved in many communication situations, with prompts to help them out. Each player sets the tempo of her game according to the speed at which she interacts with the other characters. Translations are available at a click of the mouse ensuring that attention is kept high and that the game moves ahead at an enjoyable pace. The conversations between player and characters also have several options and this teaches students to learn to listen and respond in different ways. The characters are voiced-over by native speakers with a USA accent and dialogue is clearly spoken at an intelligible rate. The phrasing is also direct and makes for successful interactions. By the way, it is recommendable to

TOM MAGUIRE HAS A BA (ENGLISH), M-ÈS-LETTRES (FRENCH) AND PHILOLOGY DEGREE (SPAIN). HE HAS 28 YEARS EXPERIENCE IN TEFL IN FRANCE AND SPAIN. AT PRESENT HE TEACHES EFL IN A SPANISH STATE HIGH SCHOOL NEAR BARCELONA AND IS PARTICIPATING IN A PIONNERING WEBSITE TO GIVE ACADEMIC SUPPORT TO STUDENTS, TEACHERS AND PARENTS ([WWW.EDU365.COM](http://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](http://WWW.XTEC.ES/~JMAGUIRE) E-MAIL: [JMAGUIRE@PIE.XTEC.ES](mailto:JMAGUIRE@PIE.XTEC.ES)



have your students use their personal earphones plugged into the loud speakers to enable all players to concentrate on the game with a minimum of interference.

The vocabulary is restricted to 1,200 words and is probably most suited to the first cycle of ESO. However I have used it with slow learners in 4<sup>th</sup>. ESO and it was well received by the students since the language is readily comprehensible. As an added learning resource players can point and click at any object to find out its name. They can also record their voice and play it back, a feature I didn't exploit.

### INTEGRATED TASKS

The scenes in the programme look good, which is important with teenagers, and it will run well on any PC. It includes scenes of live-action video which lend a cinematographic touch to the settings. The characters also move and react in a smooth manner and appear quite convincing. The areas which the player moves through set him several natural learning tasks like buying a train ticket, booking in at a hotel, reading messages, phoning, or choosing from a menu, all woven into the plot of a simple thriller.

### IN CLASS

You can use the game for a whole term at the rate of one hour a week. That includes practice with the bonus module containing 33 interactive learning activities which revise language basics. I used the bonus module as an end of term assessment allowing students to go on to practise these activities once they had finished the game. The test consisted in doing five of the bonus module activities, which the computer automatically corrects. If you want your students really to fix their attention on the English rather than its Spanish translation, then you can warn them that the exam will only allow translation into German. (You can change the language under the options menu before pupils start their test.) As with the game, this assessment can be carried out at a student's own pace, when she is ready.

### WALKTHROUGH AND ASSESSMENT

You will need a walkthrough to get an overview of how the plot runs, including tips as to how to avoid

pitfalls. This can be downloaded free from: <http://www.justadventure.com/Walkthroughs/WhoIsOscarLake.shtm>

More importantly, however, you will need an ESL walkthrough handout for your pupils to help them follow the storyline. I have added one here. It is on two pages.

The first page leads the ESL players through the different scenes of the game. I recommend explaining the help features and reading through the storyline summary with students before they start the game. Give them directions, too, about saving games using their own name at the end of each class (File > Save > *name* > OK). In this way they can pick up where they left off next class.

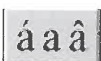
The second page shows a list of appropriate bonus Activities they can play from the same CD after finishing the game. The ones I picked out for the end of term assessment are:


- STATION : Buy a ticket (2)
- HOTEL : Suitcase (12)
- POLICE : Photos (4)
- STREET : Shops (4)
- CAFÉ : Ketchup (3)

You can purchase the CD-Rom of the game at [www.amazon.co.uk](http://www.amazon.co.uk) or maybe bid for it at [www.ebay.co.uk](http://www.ebay.co.uk)

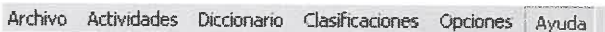
Enjoy the game!

Features

-Translation  
(Left Mouse Button click): 

-See your items:  
(Right Mouse Button click): 

-The Menu Bar  
(top of screen):



#### Storyline

*You have been invited to visit a city by your friend, Chandler. At the city gallery is a world-famous blue diamond called "The Light". But soon after you arrive Oscar Lake steals the diamond. The police think you are Oscar Lake and accuse you of stealing the diamond.*

**STATION:** *In the distance you hear a telephone ringing. Answer it.*

**SQUARE > Enter The Grand Hotel.**

**GRAND HOTEL LOBBY  
PENTHOUSE**

**GRAND HOTEL LOBBY**

**HOTEL ROOM 758 > look on the desk > check the phone message**

**GRAND GALLERY**

**HOTEL ROOM > the news**

**POLICE STATION**

**GRAND HOTEL LOBBY**

**PENTHOUSE**

**GRAND GALLERY > menu > fax >**

**SQUARE CAFÉ**

**GRAND HOTEL LOBBY**

**HOTEL ROOM > phone message**

**NEWS STAND**

**POLICE STATION**

**GRAND HOTEL LOBBY**

**HOTEL ROOM > phone message**

**PENTHOUSE**

**HOTEL ROOM > phone Chandler**

**PENTHOUSE**

**SQUARE CAFÉ**

**HOTEL ROOM > the TV**

**PENTHOUSE > computer**

**GRAND GALLERY**

**SQUARE > Speak with Cypher Key.**

**POLICE STATION**

**HOTEL ROOM > Phone Chandler.**

**SQUARE CAFÉ**

**THE END**

**Tests**

**(Menú > Actividades)**

Archivo	Actividades	Diccionario	Clasi
	En la estación de trenes		▶
	En el hotel		▶
	En la galería		▶
	En la comisaría		▶
	En la calle		▶
	En el café		▶

**STATION:**

**-Hola / Adiós**

**-Compre billetes**

**-La hora**

**HOTEL:**

**-¿Donde esta?**

**-Haga la maleta**

**-Hacia afuera**

**CAFÉ:**

**-Pasar el ketchup**

**LA CALLE:**

**-Tiendas**

**LA COMISARIA:**

**- 3**

**- 4**

**LA GALERIA:**

**-Poner en su sitio**

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# Teatre Nacional de Catalunya



Teatre Nacional de Catalunya

www.tnc.es

Temporada 2004|2005

Activitats després de la funció



## Col·loquis

### Sala Gran

#### Mar i cel

Companyia Dagoll Dagom  
A partir de l'obra d'Àngel Guimerà

Dissabte, 26 de febrer de 2005

#### Les tres germanes

Anton P. Txèkhov

Dissabte, 21 de maig de 2005

#### Fuente Ovejuna

Lope de Vega

### Sala Petita

Dissabte, 23 d'octubre de 2004

#### Forasters

Sergi Belbel

Dissabte, 18 de desembre de 2004

#### Diàfan

Pep Bou

Dissabte, 19 de febrer de 2005

#### Ròmul El Gran

Friedrick Dürrenmatt

Dissabte, 7 de maig de 2005

#### El professional

Dusan Kovacevic

## Trobades amb l'autor

Dissabte, 9 d'octubre de 2004

#### Eterno?

#### Això si que no!

Marta Carrasco

Dissabte, 6 de novembre de 2004

#### Temptació

Carles Batlle

Dissabte, 11 de desembre de 2004

#### Hansel i Gretel

Centre de Titelles de Lleida

Dissabte, 29 de gener de 2005

#### El Plan B

Isabel Díaz

Dissabte, 5 de març de 2005

#### 16.000 pessetes

Manel Veiga

Dissabte, 16 d'abril de 2005

#### Raccord

Rodolf Sirera

Dissabte, 28 de maig de 2005

#### Paisatges

IT Dansa Jove Companyia de l'Institut del Teatre

## Converses T6

Les dates fixades per les converses són:

15 de novembre de 2004, 7 de febrer, 14 de març i 2 de maig de 2005



### Preus

Espectacles teatre	Oferta per a joves i gent gran*		Dijous, dia de l'espectador (excepte estrenes i dies festius)					
	Zona A	Zona B	Dimarts, dimecres i dijous	Divendres, dissabtes i diumenges				
Sala Gran	22,00 €	18,75 €	13,00 €	15,50 €	Zona A	16,50 €	Zona B	14,00 €
Sala Petita	20,00 €	17,00 €			Zona A	15,00 €	Zona B	12,75 €
Mar i cel	32,00 €	29,00 €	24,00 € (Zona A) i 21,75 € (Zona B)		Zona A	24,00 €	Zona B	21,75 €
Sala Tallers	15,50 €		10,50 €		11,50 €			

Aquests preus no són aplicables a les companyies internacionals convidades, a Diàfan i al Nacional Petit

\* Titulars del Carnet Jove i estudiants amb carnet menors de 30 anys.

	Sala Gran	Sala Petita	Sala Tallers
Connecta't (fins 20 anys)	12 €	11 €	8 €

# Teatre Nacional de Catalunya



Teatre Nacional de Catalunya

www.tnc.es

Temporada 2004|2005

## Sala Gran i Sala Petita

Del 15 al 18 de setembre

### Miniatures

Les Ballets de Monte-Carlo

Sota la Presidència de S. A. R. la Princesa de Hannover

Coreografies i direcció  
Jean-Christophe Maillot



Del 16 de setembre al 14 de novembre

### Forasters

Sergi Belbel

Direcció  
Sergi Belbel



Del 21 d'octubre al 2 de gener

### Mar i Cel

Dagoll Dagom

A partir de l'obra d'Àngel Guimerà

Text  
Xavier Bru de Sala  
Música  
Albert Guinovart  
Direcció  
Joan Lluís Bozzo

Del 23 de novembre al 5 de desembre

### El Príncep

(cants, danses i discursos)

Albert Vidal

Dramatúrgia i direcció  
Albert Vidal

Del 16 de desembre al 9 de gener

### Diàfan

Pep Bou

Creació  
Pep Bou  
amb la participació de  
Luis Bevià

Del 27 de gener al 20 de març

### Les tres germanes

Anton P. Txèkhov

Text català  
Narcís Comadira  
Direcció  
Ariel García Valdés

Del 3 de febrer al 27 de març

### Ròmul El Gran

Friedrich Dürrenmatt

Traducció de l'alemany  
Feliu Formosa  
Direcció  
Carles Alfaro

A partir del 6 de febrer

Titelles

### La Ventafocs

Teatre Nu

Text  
Josep Maria Benet i Jornet  
Direcció  
Marc Hervàs i Solà



Del 14 d'abril al 29 de maig

### El professional

Dusan Kovacevic

Text català  
Jordi Galceran  
Direcció  
Magda Puyo

Del 21 d'abril al 12 de juny

### Fuente Ovejuna

Lope de Vega

Versió  
Juan Mayorga  
Direcció  
Ramon Simó

Del 14 al 26 de juny

### Ga-Gà

Marta Carrasco

Direcció  
Marta Carrasco



Del 29 de juny a l'1 de juliol

### Eraritjaritjaka

Musée des phrases

Heiner Goebbels  
A partir de textos d'Elias Canetti  
Concepció, direcció i música  
Heiner Goebbels

## Sala Tallers

Del 5 al 17 d'octubre

### Eterno? Això sí que no!

Marta Carrasco

Direcció  
Marta Carrasco



Del 2 al 21 de novembre

### Temptació

Carles Batlle

Direcció  
Rafel Duran



Del 30 de novembre al 9 de gener

Òpera per a nens

### Hansel i Gretel

Gran Teatre del Liceu  
Centre de Titelles de Lleida

Música  
Engelbert Humperdinck  
Adaptació del text i direcció  
Joan-Andreu Vallvé



A partir del 21 de desembre

Titelles

### La Ventafocs

Teatre Nu

Text  
Josep Maria Benet i Jornet  
Direcció  
Marc Hervàs i Solà



Del 25 de gener al 13 de febrer

### El plan B

Isabel Díaz

Direcció  
Pep Pla



Del 1 al 20 de març

### 16.000 pessetes

Manuel Veiga

Direcció  
Joan Castells



Del 12 d'abril al 8 de maig

### Raccord

Rodolf Sirera

Direcció  
Carme Portaceli



Del 24 de maig al 5 de juny

### Paisatges

IT Dansa Jove Companyia  
de l'Institut del Teatre

Direcció artística  
Catherine Allard



# TNC - PRESTACIONS

Durant la temporada 2004-2005<sup>1</sup>, i pels espectacles de teatre de les tres sales, els titulars del carnet de l'APAC podran beneficiar-se dels següents descomptes en l'adquisició de fins a 2 localitats per representació.

20% els primers deu dies d'explotació dels espectacles.

10% des de l'onzè dia fins al final de l'explotació.

20% el dia en què la representació coincideixi amb col·loqui o trobada amb l'autor.

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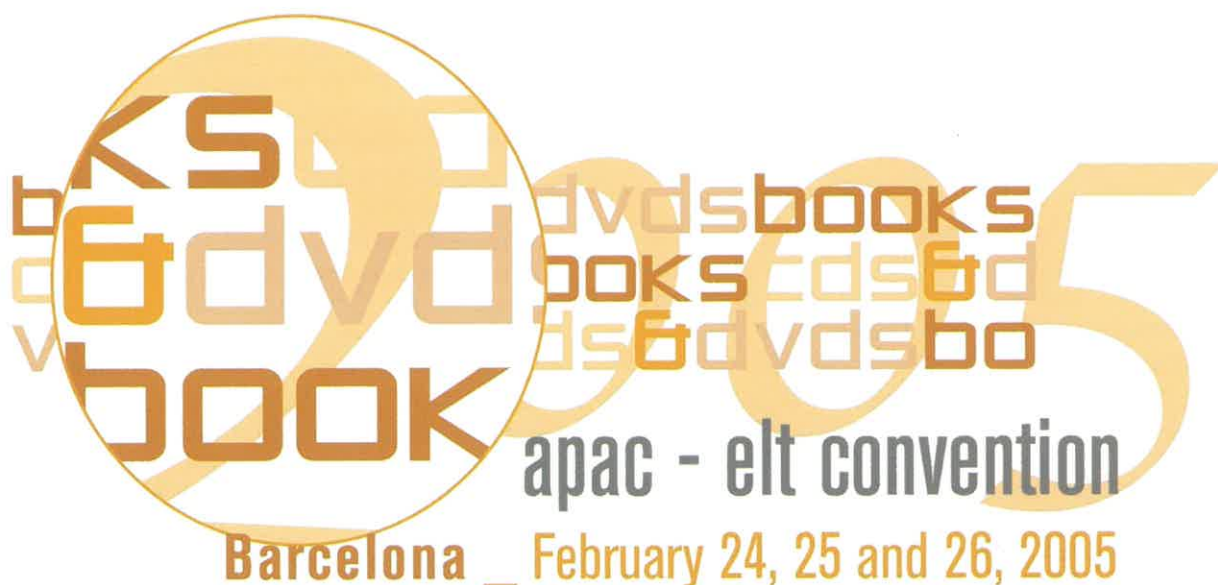
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## Now Read On: A Course in Multicultural Reading

EDS. JOHN McRAE  
AND MALACHI EDWIN  
VETHAMANI.  
LONDON AND NEW YORK, 1999.



Reviewed by *Maria Antònia Oliver-Rotger*  
*Departament d'Humanitats Universitat Pompeu Fabra*

EFL textbook, literary anthology, multicultural reading and minority authors... all in one!: Now Read On

It is certainly difficult to find textbooks that will fit in all the above categories. Browse through Amazon.Com and Now Read On will be your only match. Literary anthologies by such reputed editors as Norton, Oxford, Routledge and Prentice Hall, among others, have given attention to diversity and minority authors, catering to an increasing multicultural awareness and to the revision, expansion and in some cases explosion of literary canons. Yet, none of these anthologies, I would say, approaches the texts in a way that facilitates their reading by foreign language learners.

The multicultural or intercultural debate has certainly had its hold on the teaching of EFL and ESL. Volumes on the pedagogical consequences of multicultural approaches to the teaching of English, as Brian Harrison's *Culture and the Language Classroom* (1990), inquire into the possible ideological import of textbooks on second language learners, as well as into the role that English language instructors wittingly or unwittingly play in the transmission of standardized English or American values. Teachers, for their part, have become concerned with how textbooks reflect or distort the culture and society they ostensibly represent, so that

editors and writers can no longer consider English a simple means of communication and overlook its ties to economic and cultural power. Current approaches to the teaching of English consider it vital to expose the learner to a diversity of peoples and values within the English speaking world and to the multiple varieties of English (U.S. Black and Hispanic English, African, Caribbean, Australian and Indian varieties). However, with the clear exception of ESL immersion or bilingual programs, instructors seem reluctant to introduce the minority or «minoritized» literary text as language or culture teaching material in an EFL context. Even those advocating attention to diversity in EFL classes and regretting that most of the materials non-native students read are in standardized English, admit that before arriving at the level of understanding of different Englishes, students must be first familiar with standard linguistic uses in context. When it comes to teaching English as a foreign language, as is our case in Catalonia, the assumption prevails that both teachers and learners will confront no small a hurdle when engaging «non-standard» varieties of English. Hence, we tend to defer matters of linguistic and cultural diversity to more advanced levels of competence in the target language.

Without underestimating the possible comprehension drawback of non-standard varieties of English for foreign language learners, McRae and Vethamani go a long way towards querying the assumption that

only proficient readers of English may read multicultural texts. The challenge of their «course in multicultural reading» *Now Read On* lies precisely in the implicit premise that learners' linguistic competence is not indispensable to read and understand texts in the Englishes of such writers as Maya Angelou, Anita Desai, Arundhati Roy, John Agard, Chinua Achebe, and Shirley Lim, amongst many others. McRae's usual process approach from short to long texts, from simple to complex texts, and from intensive to extensive reading is applied here to encourage a first incursion into multiculturalism in the EFL classroom that averts the pitfall of linguistic complexity especially in the first sections of the book. Being faithful to the principle of the careful choice of texts often stated elsewhere by McRae, the first part of *Now Read On* includes simple texts that in fact talk about complicated issues. Some of the language-based exercises literally encourage students to «play with the words» in the text: to take away some words and explore the effect this would have on the whole text, to suggest words to fill in gapped poems, to propose poem and story titles, to relate the language in the poems to the language of advertising and songs; to put a story together by arranging its jumbled lines, to compare the structural elements of a story to those of a joke, to supply the dramatic elements of a text (number of characters, names and stage directions) that will turn it into a performance. The philosophy of the whole book is therefore that of McRae's *Literature with a Small 'l'*, that is, that the reading and understanding of the literary work is certainly a chief aim, but that what students end up doing with the text may sometimes be more important than the text itself. Consequently, the first sections of the book, devoted mainly to intensive reading, take advantage of the simplicity—which does not by any means entail triviality—and visual singularity of texts like Abdul Ghafar Ibrahim's *The Wall*, Mutabaruka's *You ask Me* or Hillary Tham's *Offerings* to entice students' imaginative engagement and interpretation.

Other language-based exercises in the book aim at fostering vocabulary awareness (by asking students to classify words according to contrasts, binaries, conflicts and associations), at exploring content (by fostering descriptions of setting, intention, point of view), at analyzing

form and structure (through the particular attention to connectors, rhythm, alliteration), and, finally, at sensitizing students to register (colloquial and oral versus formal and literary) and figurative language (to the differences between the referential language and the representational language in the text, the presence of figures of speech, and the different types of imagery). The editors have organized texts and tasks by themes, extension or genre, but never by national origin, period or alleged literary quality. Thus, Worthsworth's nature poem *Daffodils* is studied next to other «less canonical» poems revealing alternative explicitly gender and culture-based experiences of nature as John Agard's *Rainbow*, Shirley Lim's *The Dulang Washer* or Maya Angelou's *Woman Work*. The question of literary value or excellence is left to students to explore through tasks in which liking or disliking is to be justified with both subjective and objective linguistic criteria. Ultimately, *Now Read On* fulfills the introductory claim that its focus «is more on processes than on facts, on students' interaction with texts, on opinions and interpretation rather than received opinion» (xiv).

My only objection to the volume concerns form rather than content. Despite all its virtues in approach, structure, and text choice, *Now Read On* turns out to be somehow cumbersome to handle. The problem, in my view, lies in the confusing, jumbled layout of each section. Despite changes in typography, it is often difficult for the reader to establish the visual boundary between the primary texts and the suggestive questions set by the editors for textual analysis. These questions appear uninterruptedly in long paragraphs with no introductory heading or structure by tasks, which, in my own experience with the book, tends to confuse and overwhelm students. Since the aim of the volume is to emphasize reading processes and tools, a clearer organization of the teaching materials is necessary for students and instructors to know at every moment which aspects of the literary text (vocabulary, content, form, figures of speech) they are tackling. What may seem a minor objection is in fact an important practical hindrance to the efficient use in the EFL classroom of an otherwise successful «all-in-one» course book that integrates innovative multicultural and linguistic approaches to the teaching of literature.

• • •

## APAC IN BOURNEMOUTH

by Carme Tinoco  
Member of the APAC Board

Around the end of June 2004, APAC was present in the British Council Seminar, "**Strength in Numbers: Increasing the Impact of English Language Teacher Associations**", hosted in the welcoming town of Bournemouth.

Participants from 21 countries and 4 continents attended the seminar. It's rewarding that despite distance, politics, faiths and beliefs, people from all over the world always have a chance to meet and learn. All of us were especially pleased with the two colleagues from Iraq.

The seminar aimed to share and spread Teachers Associations' best practice, improve the effectiveness of their traditional menu of services (conferences and newsletters), and help them to develop new resources such as websites, discussion lists, etc.

It was the first time I had ever attended this type of seminar and I must confess I was absolutely fascinated with the event. All the details were carefully planned: a lovely town, the venue (a very nice countryhouse hotel overlooking the sea), the quality of contributors and contents, the participants, even the weather was pretty good! My sincere congratulations to the British Council for the organization.

For a busy week we had the chance to work and learn from brilliant contributors who met with us throughout our stay:

- Adrian Underhill told us about leadership and management as well as teams and structures of Teachers Associations. We all agreed that to make such an organization successful, different people are needed to perform different roles.
- Gavin Dudeney talked to us about new services such as websites and discussion lists. For him, services should aim to provide members with a sense of belonging. Discussion lists can be easily set up through Yahoo groups. He suggested the idea of establishing fielded discussions around a topic of interest to the community, pointing out the idea of creating products produced by the members for the members.
- Magali de Moraes Menti from Brazil gave us wonderful ideas about running effective



conferences, marketing, membership and strategic partnerships. Her talk generated a lot of input from us, as conferences are one of the main services in all Teachers Associations. At the end we came up with different metaphors for an effective conference: "It's like a dream come true... or a dream turned into a nightmare", "An oasis in the desert", "A collective piece of artwork", "It's like a swan (beautifully calm on the surface, fiercely paddling underneath)"...

- Margit Szesztay from IATEFL Hungary was also a brilliant speaker, talking about regional links and giving us wonderful ideas about how to make our newsletters more attractive to our members. We all liked the idea of "jigsaw articles", collections of short texts about a specific topic from different people.
- Last but not least, George Pickering, the Event Director, deserves a special mention for his excellent work throughout the week. He introduced us to the concept of project management. "A project is a dream with a deadline." Time, Cost and Quality are significant words here.

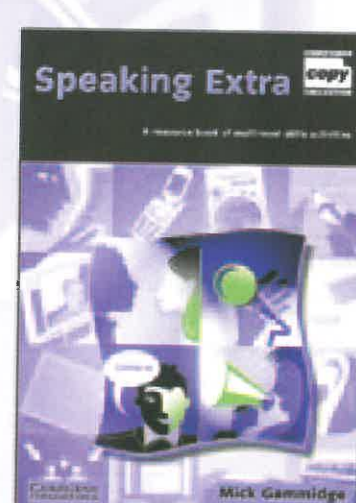
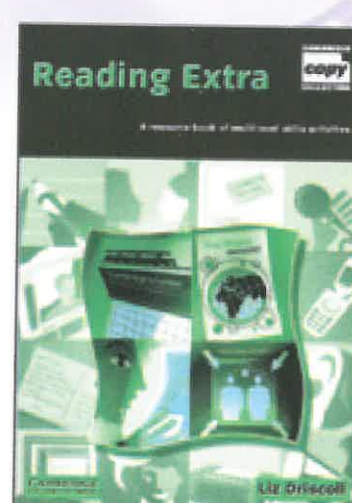
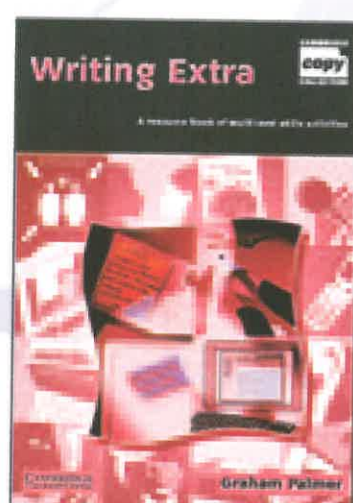
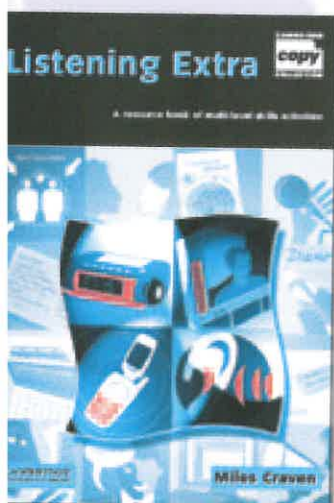
Towards the end of the week, Christopher Palmer, Project Director of British Council Seminars, joined us and presented a project for public sector teachers developed by the British Council in Brazil.

Beyond a doubt, it was a seminar to remember. Empowering, enlightening, encouraging, fruitful, inspiring, outstanding, zestful were some of the participants' words to describe it. The truth is that I came back full of energy and with plenty of ideas to work on. But don't forget, dear member of APAC, that we need you, each and every one of you are our *raison d'être*. In the seminar we were asked to think quickly of a word that defined our associations. The word that came to my mind was a good wine-cellar; all of you are different types of good wine and that's why we need your contributions, joining the forum in our ...YOUR website, sending your opinions and teaching experiences to our ...YOUR magazine and attending and enriching our... YOUR convention. APAC is all of us!

Let me finish with a Japanese proverb that George Pickering sent us recently: *Vision without action is a daydream.*



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# MOTIVATION I: TOWARDS A METHODOLOGY OF MOTIVATION

THIS IS THE FIRST OF A TWO PART ARTICLE ON MOTIVATION. THIS ARTICLE LOOKS AT THE ROLE OF MOTIVATION IN LANGUAGE TEACHING AND SUGGESTS THAT MOTIVATION IS PERHAPS THE SINGLE MOST IMPORTANT FACTOR IN THE PRACTICAL REALISATION OF LANGUAGE TEACHING IN THE CLASSROOM. IT THEN SUGGESTS A VIEW OF MOTIVATION AS "CONNECTION". FROM THIS PERSPECTIVE, MOTIVATION INVOLVES STUDENTS FINDING A SENSE OF PERSONAL MEANINGFULNESS IN THEIR LANGUAGE LEARNING. IT IS ALSO SUGGESTED THAT MOTIVATION SHOULD RECEIVE STRONGER AND MORE EXPLICIT ACKNOWLEDGEMENT IN GOAL SETTING AND COURSE DESIGN. THIS WOULD INVOLVE THE DEVELOPMENT OF WHAT IS REFERRED TO AS A "METHODOLOGY OF MOTIVATION". THE SECOND ARTICLE PROPOSES A NUMBER MOTIVATIONALLY ORIENTED ACTIVITY TYPES WHICH ARE DESIGNED TO HELP LEARNERS CONNECT WITH VARIOUS ASPECTS OF THE LANGUAGE OR THE LEARNING PROCESS.

by **Ian Tудо**

**Université Libre de Bruxelles**

## MENU

### The key role of motivation

### Motivation and classroom dynamics

### Motivation as connection

### Rationale for a methodology of motivation

### Motivation as a learner-centred phenomenon

#### I.1. The key role of motivation

If there is one thing that most language teachers would agree upon, it is that motivation plays an important and perhaps even a crucial role in language learning and teaching. If students are motivated, there is a good chance that they will learn the language they are studying and which we are attempting to teach them. It is also likely that we will walk to the classroom with a light step and leave it feeling that our preparation time has been well spent and that, in fact, teaching is not such a bad job after all. The contrary is also true. If students are not motivated, learning and teaching will be an uphill struggle and the results are likely to be disappointing, for our students, and for us as

teachers, too. For this reason, the question of how to motivate one's students is probably one of the most recurrent and fundamental concerns of the classroom teacher.

This having been said, it is not always easy to pin down what motivation actually is. Dörnyei (2001: 7) pertinently quotes Martin Covington on this point: "Motivation, like the concept of gravity, is easier to describe (in terms of its outward, observable effects) than it is to define." With this in mind, before looking a little more into the nature of motivation, it may be helpful to look at how different levels of motivation manifest themselves in the classroom.

#### I.2. Motivation and classroom dynamics

The signs of positive motivation are many and varied, but it is fairly easy to recognise when a group of students is well motivated. For example:

- They participate actively and willingly with one another in learning activities.
- They are attentive to what the teacher and other

IAN TUDOR BEGAN HIS TEACHING CAREER IN LIBYA IN 1977 AND HAS SINCE THEN TAUGHT ENGLISH IN SCOTLAND, GERMANY, ENGLAND, AND BELGIUM, WHERE HE HAS LIVED FOR MORE THAN 17 YEARS. HE IS CURRENTLY HEAD OF THE ENGLISH DEPARTMENT AT THE LANGUAGE CENTRE OF THE UNIVERSITÉ LIBRE DE BRUXELLES, AND IS ALSO INVOLVED IN LANGUAGE TEACHER TRAINING AT VARIOUS LEVELS. IAN IS ALSO AN ACTIVE MEMBER OF THE EUROPEAN LANGUAGE COUNCIL WITH A STRONG INTEREST IN HIGHER EDUCATION LANGUAGE POLICY. HIS MAIN PUBLICATIONS TO DATE ARE "LEARNER-CENTREDNESS AS LANGUAGE EDUCATION" AND "THE DYNAMICS OF THE LANGUAGE CLASSROOM", BOTH PUBLISHED BY CAMBRIDGE UNIVERSITY PRESS.

IAN WOULD BE VERY PLEASED TO RECEIVE COMMENTS OR SUGGESTIONS FROM READERS ON THE PERSPECTIVE ON MOTIVATION PUT FORWARD IN THESE TWO ARTICLES. HIS EMAIL ADDRESS IS [ITUDOR@ULB.AC.BE](mailto:ITUDOR@ULB.AC.BE).

students say and the questions they ask.

- They do their homework regularly and prepare the next day's activities.
- They find input material interesting.
- They are willing to cooperate with one another or with the teacher when practical difficulties arise.
- They come to class with well-organised notes.
- They are willing to "have a go" even if they find an activity difficult or unfamiliar.

The signs of poor motivation are equally varied and are, to a large degree, the mirror image of those mentioned above. They include the following:

- Students tend not to arrive on time for class or enter the classroom with evident reluctance.
- They are listless during and become restless towards the end of the lesson. (They can't wait to get away.)
- They are unwilling to cooperate with one another on learning activities.
- They find study materials and learning activities boring or complain about them not being useful.
- Disagreements or tensions arise among group members for no apparent reason and are difficult to resolve.
- Students are unwilling to depart from habitual routines or familiar activities, even if the teacher explains their relevance in learning terms.
- They seem not to retain what they have done in previous lessons.

Students' level of motivation thus exerts a significant influence on classroom dynamics, and thereby on what can be achieved in the classroom. Motivated students get involved more fully in learning activities, and therefore have a better chance of deriving benefit from them; they are also more likely to do extra work outside of the classroom by reading books or newspapers in the target language (TL), listening to the radio, making personal notes on interesting aspects of the language, visiting the TL country, and so on. Thus, within the framework of a given course, motivation influences the effectiveness of learning and teaching to a significant degree. This is what we could describe as the *visible benefits* of motivation.

In addition, there are what could be described as the *invisible benefits* of motivation. Students who have felt motivated for one course are more likely to take their knowledge of the language further, either by following another course or by means of personal study. They are also more likely to initiate the study of another language ("*Learning English*

*was fun, so I think I'll try some German.*"). In our increasingly international world, where language skills are becoming more and more important, positive attitudes of this nature contribute greatly to increased language learning, with all the human, social and practical benefits which this entails.

In other words, motivation pays. It pays in the short term, within the framework of a given course or study programme; it also pays in the longer term with respect to the number of people who initiate or pursue language learning. Motivation is therefore a concern both for practising language teachers and also for the many educational and political bodies which are concerned with promoting the learning of languages.

### I.3. Motivation as connection

As Covington, quoted earlier in this article, rightly suggests, it is much easier to identify the external signs of motivation than to say what exactly motivation is. One of the reasons for this is that motivation can arise out of a variety of different sources. Indeed, Dörnyei (2001: 1) suggests that motivation is:

"an abstract concept that we use to explain why people think and behave as they do. It is obvious that in this sense the term subsumes a whole range of motives – from financial incentives such as a raise in salary to idealistic beliefs such as the desire for freedom – that have very little in common except that they influence behaviour. Thus, 'motivation' is best seen as a broad umbrella term that covers a variety of meanings."

I would, however, suggest that there is one notion which lies at the heart of the complex but fundamental phenomenon of motivation, that of "connection". "Connection", as I understand it in the language teaching context, involves students discovering a sense of personal meaningfulness in their language learning in one way or another.

Clearly, some students enter the classroom with an already strong sense of connection with the language. This may be because they feel spontaneously drawn to the TL as a result of positive affective associations with the TL country itself (having friends or a partner from the country in question, for example). A similar level of connection can arise out of a strongly felt pragmatic motivation to learn the language. A given student may thus be strongly motivated to learn a language because s/he wishes to live or study in the TL country. Yet

another may simply enjoy learning languages as an activity in its own right. In each of these cases, then, the students bring with them to the language classroom a certain spontaneous connection with the TL or with aspects of the learning process which offer the teacher a starting point in helping them to engage meaningfully in the learning process.

Not all students, of course, will enter the language classroom with a spontaneous feeling of connection with the TL, with the learning process, with the goals they are required to pursue, or even with the fact that they are required to learn a given language. Given that a large percentage of those who are learning languages worldwide are doing so within the context of formal education, where decisions on content and goals are made by actors other than the students themselves, this should not be seen as surprising. In situations of this nature, however, one of the teacher's most fundamental tasks is to help her / his students to connect with the learning process in one way or another. It is here that the ability to motivate students becomes a crucial pedagogical challenge for the teacher, for as long as students remain *un*connected from language study, the process is likely to be an uphill struggle for them and also for the teacher.

#### I.4. Rationale for a methodology of motivation

Given the evident role which motivation plays in the practical realisation of language teaching, it may seem rather surprising that the term itself does not appear more often in official language teaching documents such as syllabus outlines or course objectives.

More often than not, the goals of language teaching programmes are defined in terms of certain *products* – what students should know or be able to do by the end of the programme in question. In certain cases, there is a clear rationale for defining objectives and intended learning outcomes in this manner. If a student needs to use the telephone every day at work, to take orders from customers in a restaurant, or to present their research in the TL, it is only reasonable to gear their learning programme around the achievement of these goals. In other learning situations, however, it may be extremely difficult to identify the specific uses to which students will need to put the language, even if there is a good chance that learning a language will be useful to them at some stage in the future. In such contexts, learning goals are often defined

in terms of a general communicative ability or with respect to aspects of the linguistic system of the TL itself.

These are valid choices, especially when language teaching has to be organised at national or institutional level. However, the degree to which the product agenda as defined in terms of specific learning outcomes will be achieved, depends on how far students will be able to relate to it in a personally meaningful manner. This, however, depends on the other agenda which is at play in the classroom, namely the *process* agenda, relating to students' subjective interaction with the language and thus with the learning process itself.

Of course, when students have clear pragmatic needs in the TL in at least a fairly proximate future, there is every reason for defining learning goals around these needs. Furthermore, when students do have such needs, they are generally well motivated to achieve them. In this way the product agenda (in terms of specific learning outcomes) is likely to coincide with the process agenda (in terms of students' motivation to learn and interaction with the learning process).

As already pointed out, however, in very many learning situations worldwide language learning programmes are not preparing students for any clearly identifiable uses of the language. Their goal is rather to prepare a potential for and openness to subsequent learning. In such situations, it may be questioned what is more important, the specific competences or knowledge that students acquire, or their ability to connect with the language and the learning process. If they are able to connect with a given language or with aspects of language learning, there is a good chance that they will be ready to undertake subsequent and possibly more focused learning fairly willingly as and when this becomes necessary. (These are what were described in section I.2 as the *invisible benefits* of motivation.)

In essence, I am suggesting that we should be willing to re-assess the relative importance of positive attitudes and an openness to language learning as opposed to more easily quantifiable outcomes as measured in terms of specific competences and knowledge. This would involve re-evaluating the balance between the pursuit of specific learning products, on the one hand, and the quality of student interaction in the learning process, on the other.

Allocating a more central role to the quality of students' interaction with their language learning,

and in particular to their motivation, would call for a change in the way in which we define course goals. Specifically, it would involve defining course objectives on two levels. One would relate to products, or intended learning outcomes in terms of knowledge and competences; the other would be in process terms, with respect to motivational factors, and in particular students' connection with language learning. Doing this would call for a fairly substantial change in the way in which we go about defining course objectives. It would, however, have the great advantage of bringing the official discourse of language teaching closer to the reality of language teaching as lived out in classrooms. Few teachers believe that they can "simply teach the programme" according to the instruction manual or official goals, and one of their most enduring concerns is to help students connect with the programme goals in question in one way or another. Allocating a more explicit place to motivation in course design would thus acknowledge more honestly the real work of language teachers and, even more importantly, the real nature of student learning.

### **I.5. Motivation as a learner-centred phenomenon**

So far in this article I have underlined the importance of motivation in language learning, and have suggested that the role of motivation be acknowledged more fully in goal setting and course design. In this respect, it needs to be borne in mind that motivation is a very learner-centred phenomenon. Our students are first and foremost people, each with their own personality and hence with the normal dose of human diversity. They bring this diversity with them to the language classroom, and this influences how they perceive and interact with what takes place within it, including of course the materials and activities which we as teachers propose to them. For this reason helping students to connect with language learning involves exploring what they do on fact bring with them to the learning experience. A wide range of factors merit consideration in this respect, including:

- Students' personality, both as individuals and as members of a certain sociocultural or peer group.
- Their interests, hobbies, concerns, aspirations and dreams.
- Their goals and ambitions, and how the TL fits in with these.
- Their attitudes to the TL, to TL speakers, and to the TL community.
- Their attitudes to and beliefs about language learning.
- Their attitudes to the institutional and interpersonal setting in which learning is taking place.

These factors influence what language learning means to students and therefore offer teachers clues as to how they may go about helping their students to connect with language learning. Certain students may do this most easily if they can use the TL to explore their personal interests and share these interests with others. Others may most enjoy cracking the mysterious code which is the TL. Yet others will connect most easily with language learning by developing practical skills they will be able to use in their professional life, which will allow them to speak the language of their favourite holiday destination, and so on. Language itself is a very rich phenomenon. Language learning, too, is a rich and multifaceted experience, and one which can be mean very different things to different people. For this reason, motivation can assume many different forms.

For this reason, a coherent strategy of motivation needs to be varied and flexible, and thus capable of offering points of connection to a wide range of different students. Part II of this article will propose a number of perspectives on motivation which teachers may find helpful as starting points for organising learning activities from an explicitly motivational angle.

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This article appeared in the January issue of Pilgrim's on-line magazine Humanising Language Teaching.

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