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CONTRIBUTIONS

Living your Life in 'Ing-lish' by J.L. Bartolomé

ELT 2005

The Rhetoric of Persuasion and the Forum Scene of Shakespeare's Julius Caesar, by Gert Ronberg

Being Conscious of Curricular Implications when Working with Stories, by J.L. Vera

Discourse and Racism in Spain, by Teun A. Van Dijk

Giving Oral Presentations at the Computer Age, by A. Curado

MATERIALS

The Richness of Hindu Culture, by M. Blasco Llopis

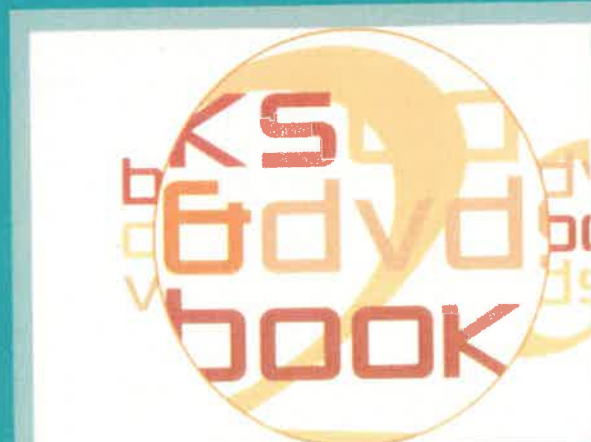
INTERVIEW

A. Aguilar interviews Scott Thornbury

BOOK REVIEWS

Uncovering Grammar.
Scott Thornbury

Who Pays the Ferryman?
J.L. Bartolomé



AND OUR PICK FROM THE WEB

Just in time for the February APAC Convention, here is the January 2005 edition of the APAC journal, which has a number of very interesting articles based on presentations from last year's convention. We hope it whets your appetite for what's to come in February. If you are «bookworms,» you're sure to find some food for thought.

You will also find a veritable «smorgasbord» of ideas on our webpage. The fact that «smorgasbord» is a perfectly acceptable word in English, along with 'buffet,' is just a small token of how multicultural the English language is. And now our webpage is also addressing multiculturalism. Anna Yagüe describes our new Multiculturalism section here in the journal, and we recommend that you go to our webpage and check it out. It offers a wide variety of material to work with: classroom materials, theory for teachers, links, and a forum which we encourage you to participate in.

A number of articles in this quarter's journal discuss multiculturalism. And they offer very good ideas and material for helping to open up students' (and teachers') eyes and minds to the issues involved. In fact, APAC members would be doing their schools a service if they translated the report on Mark Levi's workshop and hung it in their staffrooms, as much of what he says applies just as much to teachers of other subjects and to school directors as it does to English teachers. Among his excellent points are the following: we should set high expectations for our students and foster high aspirations in them - they will live up to them; we need to take the trouble to learn about our students' personal experiences and cultural backgrounds and incorporate them into the classroom; and the foreign language class is where immigrant students are on the most equal footing with locally-raised students. In other words, we English teachers have an excellent chance to foster the immigrant students' equality and integration into the classroom group.

Another «eye-opening» article is «Discourse and Racism in Spain,» by Teun A. Van Dijk, from another presentation in last year's Convention. Those who read it will not see their textbooks, newspapers or TV newscasts in the same way. Awareness is the first step on the road to change, and hopefully this article will help us to avoid unconsciously propagating biases in our teaching.

In keeping with this multicultural vein, «The Richness of Hindu Culture...» by Milagros Blasco Llopis offers material teachers can use in focusing on the Hindu culture in class. It spotlights two English writers whose families come from South Asia and whose works bring out the dilemmas and delights of straddling two cultures.

The journal is balanced out with articles dealing with other aspects of English teaching. In the area of methodology, «Motivation II...» by Ian Tudor, is quite inspiring; the interview with Scott Thornbury and the review of his «Uncovering Grammar» book provide new ways of looking at our daily practices; and the article by José Luis Vera provides a good framework for using story-telling. «Living Your Life in ING-lish,» by José Luis Bartolomé, is a fun look at vocabulary, both well-accepted and made-up, and can be read while one is doing «panxing» in the «camping» (or in the «parking» while one's partner is doing the shopping). And finally, for a great virtual experience at the Brookfield Zoo near Chicago, read Anna Yagüe's article. Enjoy the journal, and see you at the «jornades»!

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T

Z

E

T

Z

O

O

Editorial 1

A letter from the President 2

ELT Convention 2005 3

Giving Oral Presentations. In the Computer Age:
The Case of Tourism English Students by **Alejandro Curado**

Being Conscious of Curricular Implications when Working with
Stories by **J.L.Vera**

Discourse and Racism in Spain by **Teun A.Van Dijk**

The Rhetoric of Persuasion and the Forum Scene
of Shakespeare's Julius Caesar by **Gert Ronberg**

Different Backgrounds: New Possibilities by **Mark Levi**

Contributions to APAC 38

Living your Life in «Ing-lish». By **J.L.Bartolomé**

Materials for the intercultural classroom 44

The Richness of Hindu Culture: Towards a More
Multicultural Society by **Milagros Blasco Llopis**

Book Review 53

Who Pays the Ferryman? By **José Luis Bartolomé.**
Review by Josep Sala
Uncovering Grammar. By **Scott Thornbury.**
Review by Ana Aguilar

Our web 56

Multiculturalism by **Ana Yagüe**

Our pick from the web 59

Motivation II : Paths to Motivation by **Ian Tudor**

Working on the web 65

The Ways of Knowing Trail:
And Interactive Adventure by **Ana Yagüe**

Interview 69

An Interview with Scott Thornbury by **Ana Aguilar**

Dear colleagues,

Francis Bacon, the father of the English essay, considered that some books are to be tasted, others to be swallowed, and some few to be chewed and digested. Bacon was writing a mere century after Caxton's introduction of the printing press in England. Time enough to see that not all books have the same value and that, by implication, readers should exercise their discerning powers. More so when readers are young students or when books are presented with the tacit authority of the textbook. We live in a society flooded with books that have become a commodity that responds more to the laws of economic production than to inherent value. We live, indeed, in an age of Books, CDs and DVDs. This is the motto of our forthcoming convention. We hope discussions will contribute interesting insights into the Year of the Book celebrations and will make teachers reflect on the use and abuse of material resources in the classroom. Matching means and objectives has always been at the core of pedagogical concerns. I do hope you'll join us again at the end of February at Universitat Pompeu Fabra to make this year's convention as beneficial and exciting as last year's proved to be.

This issue of our quarterly magazine is, in fact, a good occasion to chew and digest some of the most interesting lectures and workshops delivered in last year's convention. English has long established itself as a most efficient tool for discussions in the forum of life, wherever cultural diversity is present. More than ever before, the classrooms of Catalonia have become workshops of cultural diversity and more than ever before teachers of the English language have an important role to play. APAC's ELT convention is the most comprehensive event in the country for professional interaction, scholarly research and open discussions concerning the teaching and learning of English today. Don't miss it if you can. In the rainfall of books, CD's and DVDs the teacher is still very much the one who understands how necessary it is to open the umbrella, look around and think.

See you on the 24th!

Miquel Berga

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Giving Oral Presentations In The Computer Age: THE CASE OF TOURISM ENGLISH STUDENTS

THIS PAPER SUMMARIZES MY PRESENTATION OF A METHOD FOR EVALUATING ORAL FLUENCY IN TOURISM ENGLISH (TE), IN WHICH I FOLLOW A CORPUS-BASED LEXICAL APPROACH. ORAL COMPETENCE IS EVALUATED IN TE BY CONTRASTING LINGUISTIC PRODUCTION WITH CORPUS DATA. INFORMATION TECHNOLOGY (IT) RESOURCES AND ELECTRONIC CORPORA ARE DESIGNED AND EXPLOITED SO THAT AN EVALUATIVE APPROACH MAY BE DEvised AND CARRIED OUT. THE AIM IS TO IDENTIFY SIGNIFICANT ORAL PERFORMANCE CHANGES BETWEEN LEARNERS WHO HAVE WORKED WITH SUCH ELECTRONIC RESOURCES AND LEARNERS WHO HAVE NOT.

by **Alejandro Curado**

1. Introduction

In Tourism English (TE), two main professional scopes are explored (cf. Edwards & Curado, [2003]): A Business Management perspective, and a Promotional Tourism Sector approach. The first type chiefly corresponds to business language and is interested in the kind of language actually used in business. In order to distinguish real business language from a more artificial view, it is important to apply two different types of corpus data, written and oral discourse, as Nelson (2003) states. Jacob and Strutt (1997) also emphasize the need to determine real use by exploring business/management events in Tourism. Other studies demonstrate the importance of corpus data for the exploitation of real situations (e.g., Flowerdew, 2002).

This paper describes two oral tasks and their evaluation in a TE class. A focus on oral skills leads to the organization of two types of oral corpora: spoken business reports and product reviews found on the internet, and academic discussions about socio-economic topics taken from MICASE (the Michigan Corpus of Academic Spoken English). The method we propose takes word frequency as a key reference for language command assessment (Bley-Vroman, 2002). Our findings in this paper are discussed in the light of feasible language acquisition.

2. Corpora used in the evaluation

As ESP (English for Specific Purposes), our TE course is chiefly based on both business and promotional language. The textual material would thus be restricted in terms of text type choice and specialized language use: texts on Business technology for the Tourism sector, and a student discussion group on Economics issues. Building such a restricted corpus is crucial, as Thompson

(2002: 15) asserts, in the ESP learning setting, where there is still much work to be done to integrate corpus resources and techniques.

For the evaluation of oral performance in TE, we believe that the two corpora mentioned above should be built from already existing material, consisting of transcripts of recorded speeches. The first set contains reports and reviews within the topic or domain of business technology, explored in three subjects in Tourism: Management, Marketing, and M.I.S. (Management Information Systems). The second collection includes academic spoken discourse in the form of student discussions and tutorials in the area of Economics.

2.1. Business technology corpus

More and more topics are favored by learners in the area of technology, especially in its relationship with the workplace. Some web resources (e.g., <http://globaledge.msu.edu/ibrd/ibrd.asp>) exploit various topics within business technology (e.g., database management, office applications, internet advertising, etc.). Learners can select this material to prepare oral reports. Transcripts can be found on different web sites that contain business topics, e.g., www.brooking.edu or www.mediachannel.com.

Our first oral corpus is made up of 25,265 words, taking, overall, two hours and 15 minutes to deliver. These texts do not, however, entirely constitute spontaneous speech, since some documents are read out loud as a conference paper. In addition, together with this first corpus, we use a reference written corpus (half a million words) of Business and Economics English (cf. Curado Fuentes, 2002) for contrastive purposes. This

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collection is chiefly made up of readings recommended and required for our students in Tourism courses (e.g., textbook chapters, articles, reports, instruction manuals or guidelines, reviews, and so forth).

2.2. Student discussion corpus

The second corpus features speech in the form of study group discussions on socio-economic issues, and classroom discussion units about Economics, as mentioned above. Unlike the corpus of reports and reviews, these discussions involve various speakers and are entirely spontaneous. The corpus contains 22,526 words, and its speech is about two hours and five minutes long.

3. Evaluation procedure

The two oral tasks are primarily assigned to spur effective communication for the business setting in Tourism-related jobs; thus, our evaluation especially focuses on content and language production in the business place. Key content is examined in the learner's ability to deal with specialized discourse (e.g., defining, describing, illustrating and classifying concepts and ideas), and to convey coherence and cohesion in spontaneous speech.

The first task is an oral report (monologue), where we seek to assess knowledge of typical corpus language. Three main levels of word use are considered: 1) Lexical constructions that are highly frequent in business-related corpora, but not specific to a single domain or subject in business (semi-technical); 2) phrases or clusters that are highly frequent in different types of texts without being ascribed to any particular subject area (academic); and 3) word combinations that are highly frequent in one subject or domain alone (technical).

A significance of word patterning is sought within the specialized corpora; this relevance implies the registry of high frequency as a key yardstick to measure typical language behavior (Bley-Vroman, 2002: 210). As a result, for the first task, lexical units repeating at least ten times across three different texts are pinpointed: one or more texts in our oral corpus plus two other sources in our larger reference written corpus of Business and Economics English. Such a lexical level is therefore taken as the corpus evaluation reference to examine key word use. Content words (i.e., nouns, verbs, adjectives, adverbs) are the primary material in this task, as those items tend to embody the key stored information about the words of a language (Garman, 1990: 137).

The second oral task requires learners to conduct a five- to ten-minute debate or discussion in groups, where a crucial aim is to evaluate conversational fluency. In this case, the word-level exploration in the oral corpus is geared towards the use of function items, by means of which discourse marking is significant. Reference and repetition, two common discourse strategies employed by our students, are transferred through such function words, which mainly correspond to frequent function items employed by native and non-native speakers of English at a given instance in academic discourse exchanges (such as those included in the MICASE corpus).

Our TE students are divided into two groups of ten subjects each: a control and an experimental group. These learners belong to TE III, an upper/intermediate level course taught at our institution. Both groups are assigned the same two oral tasks: giving an oral presentation (a five- to ten-minute lecture on a business technology topic), for which they have two weeks to prepare, and a second oral task for which they have to get together in groups of five and carry on a spontaneous conversation about an academic topic related to their studies (e.g., rural tourism, eco-tourism, etc.).

The experimental group, in addition to having to do these two oral tasks, undergoes a previous two-week trial of explicit corpus-driven activities. According to Campbell & Stanley (1969: 39-45), a contrast of this type of group-based work should provide feedback regarding effective linguistic production. The experiment deals with the exploitation of corpus data according to four different stages or phases of development: context-based activities, electronic concordances, on-line glossaries / exercises, and aural / oral drills.

3.1. Context-based activities

For one class hour, short texts taken from the corpus of oral reports and reviews are exploited. We purposely select sources that contain at least one frequent lexical construction, considered semi-technical (e.g., run the company), academic (e.g., in this paper we present), or technical (e.g., technology-marketing profile) in terms of statistical frequency (i.e., by comparing lexical data across the spoken corpus and the aforementioned written corpus of Business and Economics). Semi-technical constructions outnumber the other two types (academic and technical) at this first stage, perhaps because the texts chosen are short, specific, and introductory of the business technology subject area. The key objective is for students to be able to notice patterns (either repetitions or synonyms) in such small texts. The verb run, for instance, typically appears followed by nouns in semi-technical collocations (e.g., company, firm, risk, equipment). The challenge for students is to be able to discriminate semantic information: for instance, in a review dealing with electronic B2B (business-to-business) communications vs. a report excerpt about management strategies. Topics are different, and yet, much semantic information in the form of lexical items is shared (e.g., export / shipping products, taking action, resources, fees). The highlighting of words done by the students is often based on lexical repetition, but also on the perceived 'keyness' or reference to the topic that some words have.

3.2. Electronic concordances

In the computer lab, and for two more hours, small electronic texts taken from the three corpora (the two oral collections plus the reference corpus of Economics and Business English) are accessed and exploited. The main tool employed for such an activity is WordSmith (Scott, 2000), providing a resourceful identification of keywords and clusters. In this case, texts and paragraphs from the three corpora are selected so that

specialized collocations as well as non-specialized clusters can be identified (i.e., semi-technical, technical and conversational items).

An example is Figure 1, where clusters derived from the frequent use of you in spontaneous speech are contrasted. Learners underline the expressions co-occurring with the node word, an activity that generally helps them to discern such uses, and to determine their tenor or degree of speech formality.

each student taking on the role of one distinct speaker. One other relevant activity demands students to contrast two different co-texts of word use, stressing the key items accordingly, for instance, trying to improve the pronunciation of semi-technical effect and images in two phrases. The drill requires students to pronounce the sentences in pairs, each taking turns reading a phrase (A or B) to his/her peer, who has the chance to review the pronounced utterance and to agree / disagree.

<p><i>like per person, right? you don't care how effective countries, then definitely in the long run you know this is the definition of steady state. if you away from derivative of K-T, you have to do the quotient doesn't matter where you start. you gonna go_ you go I don't know how long, because you know, when um, you know some country try to limit the capita per effective unit of labor. if you have more this is the effective unit of labor. if you have ten others. so you you care for the effective unit of labor</i></p>	<p><i>still haven't con- you know, i don't know. here and talk to you if you taught me that. what if you had like a_ i don't know if this you're getting paid for you work. [S1] yeah anything better [S3] LAUGH like you just ones nonrestaurants that you know of? are like education or young you know, you are not learning like when you're not in the area and was like do you guys want in at the same time if you're gonna take an</i></p>
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Figure 1

<p><i>sales _____ by 3 million dollars per year</i></p> <p><i>overstate that the "true" prices _____ by around 20 percent per year</i></p> <p><i>the costs _____ slowly year by year, leading to higher wages</i></p> <p><i>sales _____ by 30%, or by a factor of 1.3</i></p> <p>* Hint= this is a verb commonly used to refer to the expansion of economic activities (sales, purchases, costs, prices, etc).</p>

Figure 2: Concordance-based exercise testing semantic prosody

3.3. On-line glossaries / exercises

One class hour is devoted to enabling familiarization with resources that have been designed as home-made material by using software packages such as Hot Potatoes (2000), Castle (2000), and Babylon (2001). The common feature in all the applications handled is that they contain specific entries and fill-in-the-blank / matching exercises where corpus-driven information can be directly exploited by students.

3.4. Aural / oral drills

Done with four students only, this activity aims to check the usefulness of including drills. We seek to examine if these four learners can improve their pronunciation in the first oral task in comparison with the other six who did not work on oral / aural activities. An example is the revision of third person singulars and plurals in words like purchase, manage, resource, service, important because those word endings are often mispronounced or omitted during talks. Further practice includes the reading aloud of spontaneous conversation, with

Once the two-week trial period has ended, the production of effective lexical data is examined by checking corpora language. Each presentation lasts a minimum of five minutes. By following our main corpus-driven data references (oral and written sources), we rely on content words for the evaluation of the first task (oral reports). In relation to spontaneous speech during the second task (discussions about Tourism-related topics), cohesive marking in the form of effective clusters and function words is assessed by working with the spoken academic corpus (MICASE) alone.

4. Results

The first oral task includes 20 individual reports about business technology, presented from notes. The second task leads to four five-member group discussions about Tourism-related topics like the promotion of rural tourism in our region, types of tourism that generate more capital, things that hotels should improve in our region, and things to improve in our town regarding historical landmarks. These talks were produced spontaneously and without notes.

Two approaches to the evaluation are devised, depending on the type of task performed. In the first one of reports, three different aspects were examined: first, scores based on the total of effective, good / correct, and weak constructions used by the C (Control) and E (Experimental) groups; secondly, points derived from the amount of semi-technical and technical word combinations (collocations and noun compounds) generated, as well as from the phrases or clusters used; and thirdly, the number of pronunciation deviations and pauses made during the lectures. In contrast, for the second task (group discussions or debates), only one lexical category was taken as a reference for evaluation: cohesive markers in the form of function words. In addition, the number of pauses made during the lectures was also computed.

Considered 'effective', the corpus-based language used by the E group amounts to 37 constructions, in contrast with only 18 uttered by C. In terms of 'good' or 'correct' language (correct but not found in the corpus), group E also produced more examples (348 vs. 342). Regarding mistakes, however, E had more (73 vs. 62).

Focusing on the effective (corpus-based) language conveyed, 18 collocations were successfully created by E, such as provide + information, run + business / application / program, new information technologies, sales trends, available on the Internet. The C set of students, in contrast, expressed only eight collocations, two of them — stock market and the management approach — were exclusive to this group. In the case of clusters, the E group also demonstrated greater knowledge. For instance, on the part of, in a number of cases, there is a need to, by no means, on the left-hand side, and it is important that were six clusters that the C group did not use. In contrast, three produced by both teams were by means of, it is important to, and in order to make. Group C delivered in this lecture, so far, if possible, for the best, just in case, because of these, and due to lack of, none of which was expressed by Group E. Finally, regarding technical language, we point out four noun compounds used by the E group: Forecasting model of trends, low interest coverage, long-term management of capital, application domain knowledge, whereas the C learners did not convey any examples of this kind.

In relation to relevant pronunciation mistakes, three collocations were stressed or pronounced incorrectly by E: available on the internet, dealt with the, scan the images. In addition, two clusters were mispronounced by C: in this lecture and in a number of cases. Finally, the compound low interest coverage was stressed wrongly by E. Interestingly enough, it should be pointed out that the four students who practiced the pronunciation drills did not make any oral mistakes in the corpus-based constructions.

Some breaks or stops during the talks are added to our evaluation scores if they are made in the middle of a point, but not after a point has been developed or a new section introduced. This computation aims to check who takes longer to advance in the explanation of a concept: Group E actually paused five times more often than C (78 vs. 73).

For the assessment of the second task, learners' use of function words was registered as marking devices throughout the conversations. Such elements were also divided into effective, good, and weak. E students' effective results amply outnumbered

C's: 15 effective markers vs. 3 by students in C. Good markers, however (those not found in the oral corpus of conversations), were a bit more frequent in C's talks (11 vs. 14). C students also made more mistakes in the marking elements (13 vs. 22).

The most positive achievement by E students in the spontaneous speeches is the greater amount of lexical information linked by effective devices. An example is the use of the second person pronoun to explain things impersonally: like you have for instance, if you think, what you're talking about, you know, etc. Other effective language (not used by C) was phrased as so that's the point, I don't think so, Okay so, what I mean, kind of like, kind of, things like that, but like. Both E and C employed Okay but, so this, and I don't know. In contrast, C students succeeded in producing correct / good cohesive elements (not appearing in the corpus), three more than E (e.g., well this, in this way, why this, in my opinion, now, but then, and so on, no way). Some, like well this and in my opinion, were repeated up to five times. In turn, more mistakes were made by C students, especially due to a lack of grammaticality in the utterances (e.g., no matter that*, me think that*, how do you this*, from my idea*, etc). The C group also paused more during the conversations, mainly due to their not being able to find a new idea or to put ideas together (33 pauses vs. 18 in E).

5. Discussion

In general, we may deduce from the main findings above that corpus-based information, if conveniently exploited in class, provides a positive experience for oral task development in Tourism English. This is above all revealed by Group E's larger number of effective corpus-based constructions achieved in the presentations. Indeed, when asked about especially helpful items in their presentations, E students made explicit reference to some collocations exploited, such as run the company, manage the data, in great detail, and so forth. In contrast, their higher rate of mistakes computed in the first task may be due to their generally faster pace. In fact, a richer lexical intake was demonstrated by the E group, and, as a result, the larger number of pauses made by E is perceived as a consequent factor of their searching for effective lexical output, as some authors claim happens in the production of oral discourse when new lexical information is stored (e.g., Garman, 1990). An example is the search for the expression cope with the issue, which a student could not produce even when she had it on the tip of her tongue. Instead, she uttered form with the issue*, a mistake probably caused by nervousness, but also by in-depth lexical searching.

The results also show that E students were more capable of producing both specialist and non-specialized constructions in collocations as well as clusters, whereas only three subjects from C demonstrated this competence. Students, however, do not seem to notice the importance of clusters as clearly as they do semi-technical collocations (as deduced from comments in class). The appropriate construction of noun compounds by E learners is also related to corpus familiarization, in contrast to the C students' lack of technical language in the talks. In addition, the fact that the four E students who worked on pronunciation drills did not make any oral mistakes in the key constructions suggests that more emphasis should be put on aural and oral activities during the corpus-driven exercise period.

In the second task, E learners also exhibited a superior performance, mainly based on their more effective cohesiveness enabled through marking devices. Some E students actually commented on their increased confidence in the keeping up with dialogues, making explicit reference to the aid of linking devices such as you know and like you know to continue an explanation or starting a new point. Other items pointed out (and which correspond to frequent function items in our conversational corpus) were okay, like, so, what, right, maybe, and but. In contrast, the C learners tended to pause more in the connecting discourse. We noticed that, together with fewer cohesive function items, they showed a lower degree of confidence in continuous speech.

6. Conclusions

This paper has provided a summary of how to use two specific oral corpora and IT resources for the evaluation of oral performance in Tourism English. Such an approach has been taken by mainly relying on word frequency as an evaluative yardstick to check if students can produce corpus-driven data previously explored in class. Ten learners were exposed to a two-week period of in-class corpus activities (Experimental [E] group), whereas 10 other students were not (Control [C] group).

As a first main observation in this study, we have noticed that positive results are generally obtained for ESP teaching and learning. Secondly, because the E group produced a greater amount of semi-technical collocations, clusters, and technical compounds in the first oral task, we assume that the two-week trial period of in-class corpus-based development yielded beneficial intake for oral tasks. Thirdly, although the E and C groups made a similar number of language mistakes, the former in the oral reports, and the latter in the discussions, we perceive a qualitative distinction between the two cases, mainly, in that deviations in E are caused by: 1) their overall faster pace in the presentations, 2) the longer duration of their speeches, and 3) more pauses made in order to find effective lexical output (indeed, as some authors observe in the production of oral discourse, this feature is common among speakers when a large amount of lexical information has been recently stored).

Fourth, in the first task those students without previous pronunciation practice of corpus-based language made more mistakes, leading to the assumption that, during the two-week corpus exploitation period, it is important to integrate oral / aural activities with the written exercises. Fifth, the E group showed more confidence than C in the second task, corroborating in questionnaires that some examples of the linking devices examined in the corpus actually became useful for the connection of ideas and thought.

As a result, we believe that future work should concentrate further on corpus and IT use for oral skills enhancement in ESP. Research into qualitative learning of academic / professional English discourse should integrate both prepared and spontaneous speech by considering the use of formal and technical business language, but also the use of a more relaxed, conversational language with clients / peers. In fact, we may distinguish the first position as more often found in business management exchanges, whereas, in the promotional sector of Tourism (tours and guides, agent assistance,

exhibits, etc.), a less formal tenor is encountered time and again (e.g., with foreign tourists visiting our region). By thus exploring discourse and evaluating it in class, we may come closer to coping with the academic and professional communication needs that ESP courses should meet.

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BEING CONSCIOUS OF CURRICULAR IMPLICATIONS WHEN WORKING WITH STORIES



WORKING WITH A STORY IS NORMALLY ASSOCIATED WITH STORYTELLING (FROM THE TEACHER'S SIDE) AND LISTENING COMPREHENSION (FROM THE LEARNERS' SIDE). THERE ARE MANY OTHER ACTIVITIES WE CAN THINK OF TO FACILITATE THE COMPREHENSION, THE PRACTICE AND THE PRODUCTION OF THE LANGUAGE WHEN WORKING WITH STORIES. TEACHERS SHOULD DO SOME KIND OF CURRICULAR REFLECTION BEFORE, DURING AND AFTER DOING THIS, OTHERWISE THE COHESION AND COHERENCE OF THESE ACTIVITIES CAN BE PUT IN DOUBT. IN FACT, STARTING WITH THE CURRICULAR REFLECTIONS BEFORE WORKING WITH THE STORY WOULD IMPROVE IT FOR SURE.

OUR MAIN GOAL IS STIMULATING TEACHERS TO TELL STORIES BUT, AT THE SAME TIME, MAKING THEM MORE AWARE OF WHAT SHOULD BE TAKEN INTO CONSIDERATION BEFORE, WHILE AND AFTER WORKING WITH STORIES. IF WE KNOW HOW THE MECHANISM WORKS, WE CAN BE ACTIVE INTERPRETERS OF THE CURRICULUM. HOW CAN WE IMPROVE OUR TEACHING WITHOUT KNOWING THE PROS AND CONS OF IT?

by José Luis Vera Batista

Introduction and initial reflections. Reasons to use stories.

This paper is for any teacher who is -or will be- teaching English in Primary School, although most of the ideas could be put into practice at any level or, at least, we would like it to be a starting point for further reflection for anyone. The text shown in the practical example has forced us to choose a level, in our case Year 4 of Primary School, as the story was specifically prepared for it as part of a curricular testing carried out by the Instituto Canario de Evaluación y Calidad Educativa (ICEC) of the Consejería de Educación, Cultura y Deportes del Gobierno de Canarias in 2002, which aimed at checking the differences in the level of the linguistic competences in English of learners in Primary School that began learning English in Year 1 and those who began in Year 3. This research also included some questionnaires for teachers of these courses. Some of the questions were related with storytelling and its implications for both teachers and the curriculum. This experience has encouraged us to write the following paper with the healthy idea of making us reflect accordingly.

The reasons to use stories in the Primary School classroom are many if we have ever been in contact with a child, but unluckily this attitude and life experience is sometimes not taken into account by many teachers when working with stories. There is an obvious fact: children like them. They enjoy listening to stories in their mother tongue and understand the conventions of narrative most of the time, even in their early years. In other words, they already have sufficient experience and attitudes to face a story, a different thing is how we, teachers, work with it. Sometimes what they do not like is our way of introducing and developing our story, not the story itself. The conclusion is clear: we must work the stories appropriately, and be conscious of the tool we have in our hands, its curricular dimensions and consequences of what we do when we use them.

According to G. Ellis and J. Brewster (1991), these are some of the reasons with which we agree:

1. The stories are motivating and fun and can help develop positive attitudes towards the foreign language and language learning.

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2. Stories are a useful tool in linking fantasy and the imagination with the child's real world.
3. Storytelling provokes a shared response of laughter, sadness, excitement and anticipation which is not only enjoyable but can help build up the child's confidence and encourage social and emotional development.
4. Children like listening to stories over and over again.
5. Listening to stories allows the teacher to introduce or revise new vocabulary and sentence structure.
6. Listening to stories develops the child's listening and concentration skills.
7. Stories create opportunities for developing continuity in children's learning.

These reasons are quite solid, we think, to make us look at stories with different eyes, but, on the other hand, were not considered important enough to change daily practice, according to the research mentioned (46% of teachers questioned). Our professional experience as teacher trainers informs us that teachers without a good command of how to build up a curriculum when planning, developing and evaluating are far too restricted to certain aspects of it and leave others without control, sometimes the most important ones. This situation makes them be unable to progress as much as they would like to.

Stories and the curriculum, syllabus or coursebook. What is it behind the so called «story»? What do we activate when working with a story?

If we look at the story as a curricular tool/product we are on the right track, but this is not what happens in the majority of cases observed. The data collected in the research mentioned and, basically, our experience with 12 teachers of 6 different piloting schools when preparing the test to check the listening comprehension of the story presented here and, of course, our experience as teacher trainers in different courses with Primary and Secondary Schools inform us that most teachers recognise the story as an activity or task, but, on the other hand, they do not feel that they are active interpreters of the curriculum - in other words, they do not know how to control the curriculum -, and what is, even more, suspicious is that the majority of them (65%) consider themselves passive users of stories made by someone else (textbook writers, story writers, etc). Many of them think that their role is limited to choosing which story is appropriate for each moment without convincing curricular reasons, sometimes with the excuse of a nice story, easy vocabulary, known structures, right length, etc.

A story means something different when it is seen as a part of the curriculum, syllabus or coursebook. W. Doyle (1983) considers the activity/task to be the centre of the curriculum. Each time we use a story (activity/task) we must connect it with the objectives, contents, methodology and evaluation we want to reach. It forces us to look at this activity/task as part of a whole, not as a specific one for a concrete moment. The benefits obtained through doing

so are enormous. We wish the teachers to control the curriculum not viceversa.

Let us support these ideas practically, analysing what is behind a story and be aware of what we activate when working with it. To do so, we have chosen a story used in the research mentioned to test pupils' oral comprehension:

STORY: TOM AND HIS FRIENDS

(The symbols added to the text were chosen to facilitate the teacher's performance and the learners' comprehensible input)

This is (Tom). He's a very **tall** and **thin** boy. He's nine years old. He likes sports and animals. He lives with his family: (his father, mother, brother and sister). They have got a (pet shop). In the shop, there are a lot of animals: (parrots, cats, dogs, birds...)

Every night, Tom **opens** all the (cages) of his friends, the pets. They all **play, run, fly...and talk** to Tom.

Tonight something very **strange** happens. (Kim), the parrot, is very **sad**.

Listen to the conversation between Kim and Tom.

Kim: Where is my mother?

Tom: **I don't know**

Kim: Where is my father?

Tom: I don't know

Kim: Where is my brother?

Tom: I don't know

Kim: Where is my sister?

Tom: I don't know

Kim: That's why I am **sad**. **This is not my family**.

Tom: **I understand**. OK. You can **go away** and **look for** your family if you like.

Kim: **Really?**

Tom: Yes, you are **free**.

Kim: **Goodbye**

Tom: **Goodbye**

Symbols used:

(Tom) = words accompanied by flashcards

free = words that need physical reinforcement/support (body language and voice)

Curricular reflections when planning, developing and evaluating this story

The reflections presented here about each area of the curriculum are the ones all teachers should bear in mind before, during and after working with a story, sometimes not explicitly but implicitly. Our basic objective now is to show our readers the kind of questions we can ask ourselves before we take curricular decisions on what is going to be done or not.

Reflections on initial, previous or diagnostic evaluation.

* Is this story/topic interesting/motivating for the age of the learners?

* Do the learners have the right level of English and general

knowledge/experience to understand this story? (They do not need to know all the words but the main ones. The basic vocabulary of this story is: boy, family, mother, father, brother, sister, sad. The rest will be understood by the learners by using their compensation strategies, getting the main ideas through the right media. Why do we not think of the evaluation of the story? How are we going to know if they understood the story or not? (instruments) and what do we want to check after working with the story? (criteria).

* Is it necessary to adapt the story to the learners? To adapt here means, adapt the language, the characters, the plot of the story, the values presented, etc. In other words, not just the language.

* Is the story another activity of the curriculum/syllabus? Is it a final task or an enabling one (Estaire y Zanón) or trama (Ribé)?

* Were the learners well trained in previous years to associate messages and media?

* Are the objectives for the story the result of our curricular decisions after knowing the learners? Do we normally connect the objectives with the evaluation criteria? In other words, do we know what we want to check to illuminate our objectives?

* What do we know about the learners' previous experience in the field of storytelling? Did we ask the learners' previous teachers? Did we check their planning? Are we sure if they are familiar with the media we have in mind?

* Have we taken into consideration the previous knowledge in the learners' mother tongue? The previous knowledge in other areas is as important as that in the foreign language.

Initial evaluation is for us the most important type of evaluation. The rest (formative and summative) makes sense if we have done the initial evaluation properly.

Reflections on planning, development and evaluation of this story and activities about it. The importance of comprehensible input.

All examples given will be from 'Tom and his friends', we will refer to it as 'our' story, the story presented here, to avoid repeating the name all the time.

What are the activities to be worked on before, during and after the presentation of the story? Are they coherent and cohesively organized? Are they interlinked? Are they gradually implemented? (e.g. the contents) (See the list of possible activities below). Do these activities take into consideration the pupils' previous knowledge?

Choosing our objectives (I want my learners to...), we would recommend using didactic objectives, that is to say, very concrete, precisely what we want the learners to learn with this activity (of course, level and area objectives should also be in our minds, but at the backstage). The fewer, the better. It is also a good idea to set up the evaluation criteria and the instruments we are going to use to evaluate the story. This may help us to be very coherent with ourselves and with the learners. Why not introduce other objectives apart from the linguistic ones? For example, to

implement certain values (Vera, 2003). In 'Tom and his friends', we can think of friendship, respect for others' feelings, showing understanding towards others' problems, etc. In fact, there are authors who first emphasize the values developed through the language and then the language itself, J. Bucay, G. Ortner in *Cuentos que ayudan a los niños*, etc. Technically, an objective can be defined from the four elements of the curriculum e.g. To learn new words (an objective defined from the concepts; to be conscious of the importance of friendship (an objective defined from the attitudes); to make the pupils write their own objectives (an objective defined from the objectives), etc.

The objectives for the activities to be done before, during and after the story 'Tom and his friends' are the following:

1. To comprehend global information from an oral text, supported by visual aids and relate it to pictures that represent the global information presented.
2. To understand and discriminate specific information in an oral text.
3. To write simple and comprehensible sentences in English with a correct syntagmatic order.
4. To understand the argumentation line of an oral text supported by gestures and visual aids. Order pictures according to the argumentation of an oral text.
5. To decide upon some alternatives according to a story previously listened to.
6. To participate in the development of activities done in groups (pair and small), showing the degree of responsibility expected.
7. To represent the story created/adapted.
8. To select information from previous/new knowledge, using the right media.
9. To make and answer questions about a text.
10. To play a game.
11. To use the four skills according to the demands of the activities.

Contents

* What do we want the story for? Presenting new information (Input phase), practising some information? (Intake phase) or making the learners produce some information (Outcome/Output phase)? These three phases are normally under the umbrella of the word 'to learn', but their demands from the learners are quite different.

* How do we put into action what they know or what they are learning? (Procedures)

* Which skills are required in the set of activities to work with the story? Receptive (listening and reading), productive (speaking and writing) interactive (spoken and written interaction) or mediation?

* Pragmatic aspects: Which are the functions/ideas covered in the story? E.g. in 'Tom and his friends' to ask where someone is. Which are the active exponents? (the ones we want the learners to learn) Which are the passive ones? (the ones that accompany the active ones and that can be understood by the pupils through the right media but which we do not expect the learners to learn). E.g. in

Tom and his friends, an active exponent will be 'where is my mother?' and a passive one will be 'I understand', 'I don't know' (this could be done using mimics).

* Linguistic aspects: What is the basic grammar we want the students to learn? In our story, the Present Simple (he is, he lives, they have got), affirmative, interrogative and negative sentences (he's nine years old, where is my mother?, this is not my family), the contraction of is ('s). The fewer, the better. Which are the lexical-semantic items we want to emphasize? (Especially the ones that are essential to understand the story. In our story: boy, family, father, mother, brother, sister and animals, sad. Which are the words known by the pupils? (Implicit knowledge) Which are the new/unknown ones? (Explicit knowledge)

* Are we going to take into consideration any phonetic-phonological items? Not in our case.

* What are the socio-cultural aspects we want to implement? The type of family presented here could be absolutely negative in some contexts. This fact would force us to adapt the story to a more suitable family relationship. This curricular decision does not mean changing the language worked with. Socio-cultural aspects worked on here: the family, the concept of freedom, how to help other people, etc.

* Without any doubt, the main stress should be put on the attitudes presented and developed throughout the story. We must take into account that 'a language is firstly felt and then learnt' (Vera, unpublished). A story is a magnificent tool to transfer attitudes, values, cross-curricular topics, etc.

* The development of creativity (fantasy and imagination) is another important area to consider when working with stories. Each story is going to be understood differently by each student according to his/her creativity. Creativity here means the capacity to associate, to link, to create new ideas by using their previous knowledge or experience. Children are normally very creative, so why don't we take this into consideration and implement it accordingly?

* Globalization is putting into action what the pupils know to solve a new situation or language context. A new story should contain known elements 60/70% (words, pictures, body language, etc) they can interpret without much difficulty, apart from the new elements introduced 30/40%. Compensation strategies (R. Oxford, 1990) can help the pupils to comprehend the unknown information presented. Children are normally accustomed to interpreting stories in their own mother tongue, why not take advantage of this?

* Significant learning is also crucial. Sometimes what we teachers consider significant is not so in the pupils' eyes. Why don't we ask them about their preferences, their topics, their favourite characters, etc. Initial evaluation, again, can help us to solve this situation. In relation with our story, we know that learners in Primary, Year 4, like animals.

Methodology

* What is our methodological approach? Are we aware of the fact that the various approaches will make us interpret the curriculum differently?

* Which type of grouping are we going to use in each activity? What are the benefits of doing so? What are our aims?

* How are we going to distribute the time within each activity? How much time is each activity going to take? Is this time proportional to our objectives/aims?

* How are we going to manage the space? Where are we going to place ourselves (teacher and pupils) during each activity? Why do we choose this arrangement of space? Is it logical?

* Which media are we going to need before, during and after the story? Are we aware that we, teachers, and learners are also media? Do we take advantage of this potentiality? Comprehensible input is strongly connected with media. A story could be more or less comprehensible depending on the media used. Each medium has its own characteristics that make it more or less usable for a specific purpose. Nevertheless, a medium could be perfectly interchangeable with another one without affecting the comprehensible input. We teachers must choose the ones we think are appropriate and handy for each situation. There is a wide range to choose from. Sometimes, sophistication does not mean efficiency. E.g. In our story we basically used body language, the voice (pitch, stress, rhythm, intonation) and flashcards to present the story. The words in brackets (Tom) are accompanied by flashcards, the words marked like this e.g. **opens** are accompanied by body language and variations of voice.

* Talking about roles and learning styles, we have to decide on the roles the learners are going to play before, during and after working with the story. Are we going to involve them in it? Do they have specific roles to play? What will be done if the students cannot assume the roles given? Have we thought of other alternatives to overcome this difficulty? Of course, this area is always connected with other areas of the curriculum (space, grouping, social strategies, etc). What about the learners' learning styles? Do they all use the same cognitive style to learn? Do we take into consideration the coexistence of multiple intelligences in each classroom? (Gardner, 1983). Each story should contain different ways to approach the different intelligences if we do not want to leave some learners out of the unit of work.

* Which learning strategies are we going to put into action? Learning strategies are the ones used by the learners to learn. In other words, the learners globalize what they know in order to solve the problem (activity). Each activity obliges them to put into action one or another learning strategy. The role of teachers, in relation with this, is to force students to use certain strategies. But the strategies are in the learners' hands because teachers or any other person in their life experience put them there, how? By giving the learners the chance to use them, promoting them. It is true that we use a limited number of strategies and it is also true that we incorporate new strategies if we consider them useful. The role of teachers is to introduce new strategies presenting them as useful for the learners; another way is sharing experiences among learners to show the others the strategies they use to influence other learners.

R. Oxford, 1990, divided learning strategies into six groups: memory, cognitive, compensation, metacognitive, affective and social. Each group promotes certain abilities we have to think of when working

alternatives in order to give you a wider range of possibilities, although some of them were not originally developed in the project because of its limitations. As was commented on at the beginning, we worked with 12 teachers at six different piloting schools to analyze the objectives, contents, methodology and possible evaluation of the story.

Let us use a curricular licence and introduce here the comments on the evaluation criteria and instruments to evaluate a story (although it goes within the Methodology), as we are going to finish with the didactic sequence.

Evaluation of the story (I must check if my learners have been able

to...). First of all, evaluation should reflect upon all the elements of the curriculum: objectives, contents, methodology and evaluation itself. In short, it is to reflect upon what we wanted to do, of how we put it into practice and about the results obtained during its evaluation. Among the three types of evaluation (initial, formative and summative), the initial one is crucial. The rest will be valid if this one is done appropriately. Nothing can be learnt without the correct previous knowledge (globalization, significant learning, etc.). The evaluation criteria are taken from the objectives, although the objectives are normally divided into smaller units to evaluate them better (criteria). The instruments are the tools we use to obtain the necessary information to evaluate the processes and the products.

DIDACTIC SEQUENCE OF 'TOM AND HIS FRIENDS' (ACTIVITIES TO BE DONE BEFORE, DURING AND AFTER THE STORY HAS BEEN TOLD)

Description of activities and suggestions	Aspects to be considered:
<p>STEP ONE: Preliminary considerations: It would be better if we use a large copy of the story to have our hands free to perform it easily. Before the presentation, check that the flashcards are in the right order (Tom, family, pet shop, animals, cages and Kim)</p> <p>Separate the flashcards of Tom and Kim as they are going to have a conversation between them.</p> <p>PRE-LISTENING ACTIVITY Check the learners' previous knowledge to understand the story (see globalization). We can use other pictures or mime to check it. It would be better not to use the same flashcards we are going to see in the story to avoid the lack of motivation during the presentation.</p> <p>FIRST LISTENING OF THE STORY Tell the story slowly, illuminating with mime, variations of voice and the flashcards what has been pointed out in the text (see the story presented above).</p> <p>Raise the flashcard of the character/word mentioned to concentrate the learners' attention on it.</p> <p>SECOND LISTENING OF THE STORY: the same as the first time. We can modify the emphasis on some characters, words and actions of the story according to our observation of the learners (interpreting their faces and bodies is essential).</p> <p>THIRD LISTENING OF THE STORY: Tell the story slowly, but without the use of mimics and visual support.</p>	<ol style="list-style-type: none"> 1. Learning/Teaching Phase: Input Phase 2. Skills involved: listening 3. Globalization. The learners should have some previous knowledge/experience of the following concepts, procedures and attitudes before working with this step: following narrations (stories), using induction and deduction, associating pictures and words (sounds), interpreting body language and variations of voice, paying attention, concepts: family, father, mother, brother, sister, friend, tall, thin, boy, sports, cats, dogs, birds, sad, to like, to live. 4. Grouping: the whole class 5. Time: 20 minutes (the three listenings) 6. Space: the whole classroom, teacher in the front, learners could be sitting in a semicircle on the floor. 7. Didactic media used: teacher's voice and body, flashcards, table, the story -large copy- to be put on the table. 8. Learning strategies: ME +++, COG +, CO +++, MET +, A+++ , S 0. 9. Teaching strategies: Exposition +++ 10. Degree of learner autonomy: 0 11. Treatment of mistakes. Techniques used: none 12. Evaluation criteria: (see objectives) 13. Instruments used: observation, self-evaluation, daily/ weekly comments. <p>COMMENTS: The first presentation is always crucial, their motivation depends on it, the learners decide on the magic of the story in this first presentation.</p> <p>The family could always be a very delicate and controversial topic. The teacher can adapt the story, the characters, their relationship, etc. We can easily see that the concept of family changes throughout steps two, three, four and five.</p>

with stories. Let us remind ourselves of the main objective behind each group:

* Memory strategies are the ones used by the learners to store and recall the information (grouping, association of concepts to remember them better, etc)

* Cognitive strategies are those used by the learners to manipulate and transform the information (practising, sending and receiving messages, analysis and reasoning, etc).

* Compensation strategies are used by the learners to overcome the lack of knowledge (guessing a word through the context, asking others, etc) They are extremely important when using stories. They help the learners to face the story without feeling threatened. These strategies help the learners to assume that it is not necessary to understand all the words to understand the meaning/beauty of a story.

* Metacognitive strategies are used by the learners to plan, organize and evaluate their learning (deciding on what should be done first, second; reflecting on what has been done, etc.)

* Affective strategies are the ones used by the learners to regulate their emotions, motivations, values, attitudes, etc. They try to help the learners to reduce their stress, anxiety, etc. They potentiate self-esteem. In short, they are essential for any learning. We normally learn what we feel is worthwhile, emotionally speaking. Languages are «firstly felt and then learnt» (Vera, 2003). A story is a fantastic tool to enable their affective links with the language. They already like it, in most cases, so why don't we use this given path to approach them?

* Social strategies are those used by the learners to relate with others, to learn from and with others. Grouping the learners should have a coherent answer to the question: is it necessary to group them? , what are they going to share? Is it useful to group them? It is also known in Psychology and Sociology that a group protects the individuals, especially from their inhibitions. A story could be frightening if we develop it inappropriately. These strategies can help the learners to take it easily (I don't understand what this means).

In our story, the emphasis given to strategies (see the activities at the end of this paper) is marked here as: 0 (not important at all), +, ++, +++ (very important). Memory (ME) (+++), Cognitive (COG)(++), Compensation (CO)(+++), Metacognitive (MET) (+), Affective (A) (+++) and Social (S) (+/+++).

* What about the teaching strategies? There are two groups of teaching strategies: exposition and discovery. Exposition strategies are the ones used by teachers to basically present and practise information. Here, the emphasis is put on the teacher. S/he more or less controls the activities. On the other hand, discovery strategies are the ones used by teachers to introduce the learners in the control of the activities. Teachers expect the learners to take part in the planning, development or evaluation of the activity. Of course, the scale is very wide, from few expectations to more expectations. In our story, we tried to cover the two groups, but to different degrees (see the didactic sequence below, the symbols

are similar to those of the learning strategies).

* Talking about learner autonomy is undoubtedly the easiest and, at the same time, most difficult for us. We assume that we are far too contaminated with this philosophy of teaching/learning (see Vera, 2004). We can use a simple rectangle to illuminate what we want to say: put a diagonal to a rectangle, the first triangle is the T (teacher) the second is L (the learner). Interpreting the graphics, teachers should delegate roles if they want the learners to grow in responsibility. There is another concept to put into practice: doing it gradually, from the least to the most ambitious.



In our story, the degrees of autonomy are marked as 0 (no autonomy at all), 1, 2, 3 (maximum autonomy expected from the learners of Year 4 of Primary School). Degree of autonomy 1/2 means degree of autonomy between 1 and 2. (Vera, 2002a, 2004)

How are we going to deal with the mistakes made by our learners? It would be interesting to distinguish between a mistake and an error. A mistake is what we make when we know the rule, on the other hand an error is what we make when we do not know the rule. The question is obvious: why are we so interested in correcting errors? The healthiest position will be not to correct anything but the mistakes.

Once we have decided what to correct, we have to use the right technique to do it (Vera, 2002). There are three considerations about correction we would like to emphasize: one, we can learn from mistakes; two, we have to avoid fossilization of mistakes and three, a mistake is a normal step in our learning. If these are the limits, what is our position? We all know that attitudes from the teachers are crucial when dealing with mistakes, an inappropriate technique could block the whole system. Why don't we think of the affective strategies, the attitudes and values developed, etc. before deciding how to do it?

Didactic sequence of the story presented here. First, we should bear in mind that a didactic sequence is organized to distribute the amount of teaching and learning in steps, logically connected with the phases of teaching and learning (Anderson): input, intake and outcome/output phases. We are going to include here different alternatives to working with the story, taking into account the limited space we have. We also want to include in the didactic sequence some suggestions to illuminate the rest of the curriculum. We know that in daily practice teachers cannot plan the activities as shown here, but, remember, the main objective is to aid your reflection when working with stories.

We also want to clarify that the initial evaluation before planning, developing and evaluating this story, as it was part of a testing project, was crucial. Nevertheless, here we have added some

STEP TWO:

Put four pictures of the story in order according to the narration. The pictures should be ordered by giving 1 to the first thing to happen, 2 to the second action to happen, etc.

Instructions and statements were put in Spanish in the testing as they were to check the comprehension of the story, without any doubt. The project demanded it like this.

If we know the learners and their previous knowledge, we can put this text in simple English.

Pon una cruz a los recuadros que dicen verdadero (V) or falso (F), de acuerdo con la historia que acabas de escuchar:

A Tom le gustan los animales	V	F
El loro vive con sus padres	V	F
El loro está muy contento	V	F
Tom deja que el loro vaya a buscar a su familia	V	F

Check, in English, the two activities. They can do it firstly in pairs and later on in groups of four. The whole class can do it at the end, if any doubt arises.

1. Learning/Teaching Phase: Intake and output
 2. Skills involved: Listening and reading
 3. Globalization. The learners should have some previous knowledge/experience of the following concepts, procedures and attitudes before working with this step: the same as step one plus: ordering elements according to facts, deciding on something, checking information with others, using memory strategies, completing information with previous knowledge, reading and following instructions.
 4. Grouping: pair and small group work (4/5)
 5. Time: 30 minutes (all the activities)
 6. Space: facilitate pair and small group work, as well as the whole class for the final correction.
 7. Didactic media used: the photocopies with the pictures and the activities, the teacher, the learners.
 8. Learning strategies: ME +++ , COG ++/+++ , CO +++ , MET +++ , A ++ , S +++
 9. Teaching strategies: Exposition + , Discovery ++
 10. Degree of learner autonomy: 1/2
 11. Treatment of mistakes. Techniques used: are you sure? Check it with your classmates! We can repeat parts of the story.
 12. Evaluation criteria: (see objectives)
 13. Instruments used: observation, the notebook/photocopy (checking of activities), pictures (order), self-evaluation, co-evaluation, daily/weekly comments.
- COMMENTS:
Co-evaluation needs previous training on self-evaluation. The first activities after working with a story should be possible. Listening can be very delicate and frightening.

STEP THREE:

Act out the story. Just a simplified version of it. They can use the flashcards for this story or other pictures (they can use their own family photographs, invented animal families or other combinations if we stimulate their creativity). They also select different places (cities or nations from their previous knowledge). Each character is associated with a place/nation. They can put a question mark (?) to say that they don't know where someone is.

One child is Tom (or any other name selected by them), another one could be Kim (or any other name selected by them). These two characters ask each other about where someone is: Where is (...)? The other child answers He/she is in They can also answer I don't know/or perform it with a face of doubt.

Another activity we can put into practice with the same concepts, although different procedures, is a game:

Each player (A and B) writes 4 nations, four places and two characters (they could be Tom and Kim). Player A asks player B: 'where is Tom?' Player B answers 'He is in France' Where is Kim? He is in London. Player B must cross out the names of

1. Learning/Teaching Phase: intake and output
2. Skills involved: listening, speaking, reading and writing
3. Globalization. The learners should have some previous knowledge/experience of the following concepts, procedures and attitudes before working with this step: the same as previous steps plus reading and writing some information, associating information, using body language, selecting information, asking for and giving information, knowing and accepting game rules, remembering information, describing a character (optional), asking for help.
4. Grouping: pair work
5. Time: 30/40 minutes
6. Space: management of space for pair work.
7. Didactic media used: the learners, paper, notebook, dictionary, textbook.
8. Learning strategies: ME +++ , COG +++ , CO ++7+++ , MET +++ , A +++ , S +++
9. Teaching strategies: Discovery +++ , Exposition +
10. Degree of learner autonomy: 2 / 3
11. Treatment of mistakes. Techniques used: Can you repeat it? Say it again! Are you sure? Why do not you check the word in the dictionary/textbook/notebook?
12. Evaluation criteria: (see objectives)
13. Instruments used: observation, notebook/photocopy, self-evaluation, co-evaluation, daily/weekly comments.

<p>the nations/places given to player A. Player B asks the same to player A. They both have 2 nations/places crossed out. They win the game if they remember where the two characters of the opposite player were. Player B must remember the places that player A mentioned and vice-versa. Description of the characters could also be introduced.</p>	<p>COMMENTS: To act out a story or play a game must be very challenging and not threatening at all, especially the first ones. Group work</p>
<p>STEP FOUR:</p> <p>Learners make a list with the animals they like 'I like...' and another one with the animals they don't like 'I don't like...'. After, in pairs they ask each other about the animals they like and the ones they don't like. Each learner puts a cross next to the ones they have in common.</p> <p>The teacher can make a list of the animals the learners like and another list with the ones they don't like. S/he puts a cross after each repetition. The animal with more crosses in the list of 'I like...' is the favourite animal.</p> <p>Exponents used: Which is your favourite animal? I like (cats) I don't like (dogs) The favourite animal is (the dog)</p>	<ol style="list-style-type: none"> 1. Learning/Teaching Phase: Output/Intake 2. Skills involved: listening, speaking, reading and writing. 3. Globalization. The learners should have some previous knowledge/experience of the following concepts, procedures and attitudes before working with this step: the same as step three. 4. Grouping: pair work and whole class 5. Time: 30 minutes 6. Space: the management of space for pair work and whole class. 7. Didactic media used: paper, notebook, dictionary, learners, teacher. 8. Learning strategies: ME +/++, COG ++, CO ++, MET +++, A +++, S +++ 9. Teaching strategies: Discovery +++, Exposition 0/+ 10. Degree of learner autonomy: 2/3 11. Treatment of mistakes. Techniques used: are you sure? Check it with your classmates! Why don't you check the word in the dictionary/textbook/notebook? We can underline the word mistaken to force the learners to check it. 12. Evaluation criteria: (see objectives) 13. Instruments used: observation, notebook/photocopy, the activity on the blackboard, self-evaluation, co-evaluation. <p>COMMENTS: Group work must be stimulated.</p>
<p>STEP FIVE:</p> <p>A copy of the story previously listened to is given to the students as a reference for the next activity. Write a simple story. They can use the model given or not. They can introduce all the changes they want in characters, exponents, vocabulary, places, etc. They can add pictures to the story. We can help the learners to build up a story with the words: who, where, when, what and how (Andrew Wright).</p> <p>The stories produced by each group of 3 or 4 are hung on one line on the wall to be seen and read by the rest of the class. They could also be performed later on.</p>	<ol style="list-style-type: none"> 1. Learning/Teaching Phase: Output and intake 2. Skills involved: listening, speaking, reading and writing. 3. Globalization. The learners should have some previous knowledge/experience of the following concepts/procedures and attitudes before working with this step: the same as previous steps plus drawing. 4. Grouping: small group work 5. Time: 40 minutes 6. Space: management for small group work (3 / 4) 7. Didactic media used: learners, paper, notebook, dictionary, textbook, photocopy of «Tom and his friends», a line, clothes pegs. 8. Learning strategies: ME ++, COG +++, CO +++, MET +++, A +++, S +++ 9. Teaching strategies: Discovery +++, exposition if needed. 10. Degree of learner autonomy: 3 11. Treatment of mistakes. Techniques used: the same as step four. 12. Evaluation criteria: (see objectives) 13. Instruments used: observation, notebook/photocopy, self-evaluation, co-evaluation, daily/weekly comments. <p>COMMENTS: It would be interesting to remember the difference between mistakes and errors.</p>

Final conclusions

Each story is like a puzzle formed by curricular pieces. Not knowing the cohesion and coherence of these pieces is like being out of the teaching game. Sometimes stories do not work because these pieces do not fit with each other. Stories are sometimes another 'nice' pretext to introduce and work with the language playing with attitudes, emotions, previous knowledge, etc.

Listening to a language, in this case through a story, is crucial to produce better listeners, speakers, readers and writers in the long run. According to different researchers, a language is firstly a bunch of emotional sounds. Humans understand the codes of sounds from the very beginning of their life experience, even before birth. We should bear in mind how we perceived the language in our childhood to ratify the research done. The first impact provokes our attention and motivation, or even the opposite, towards the language (Krashen, affective filters), associations, routines, globalization, etc. come later. Stories can help the learners to feel the language, to live the first experiences of the sounds of it, to decide if they like the language or not, to learn the basic procedures/codes of spoken language, etc. The importance of stories is enormous if we just take these considerations into account.

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Esc. Lacustaria, Girona.

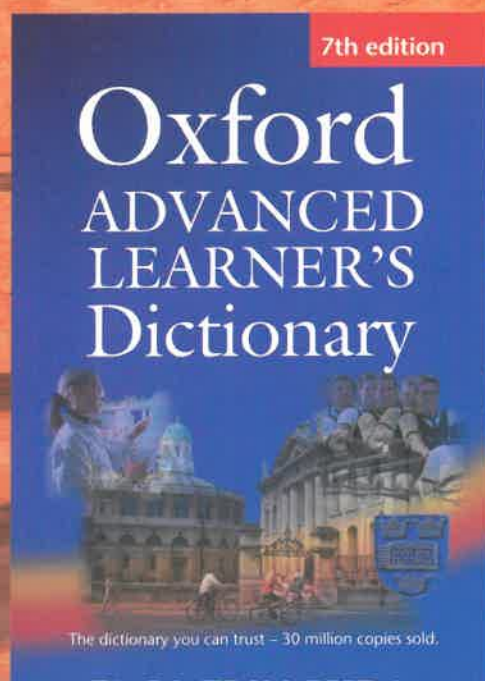
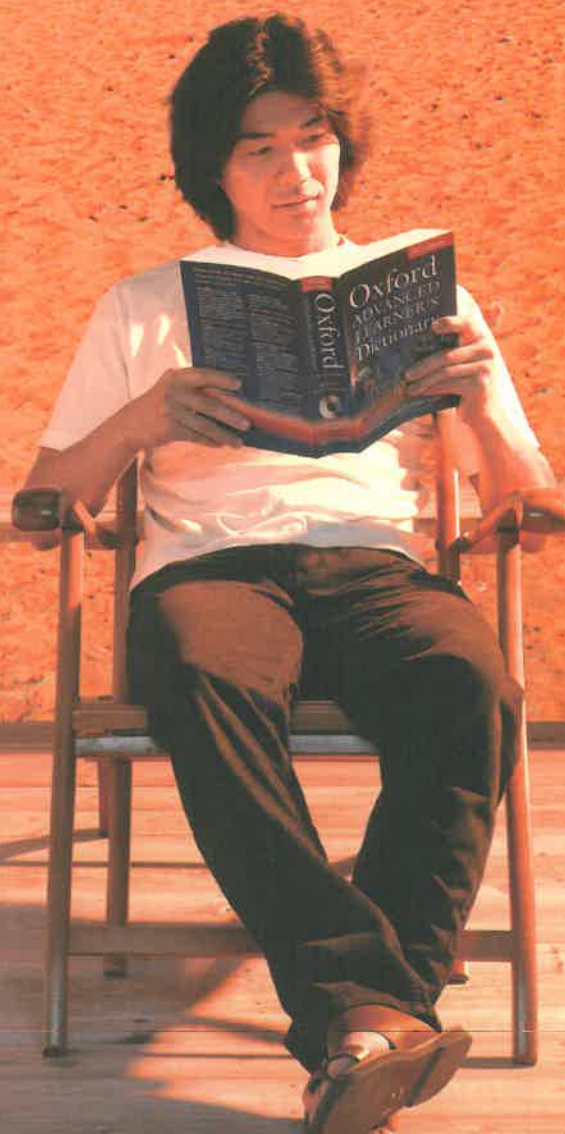
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indirect, implicit and subtle, as is also the case for sexism.

Secondly, such racism is not mainly found among the uneducated or the lower class, as is often thought, but also holds sway among the elites. This is particularly serious among the symbolic elites who have special access to, or who control the influential forms of public discourse, such as those of politics, the media, science and education. Indeed, if these elites are mainly responsible for the reproduction of knowledge, attitudes and ideologies in society, they are also the ones who are responsible for the reproduction of racist ideas. Unfortunately, precisely because of their widely publicized positive self-image, the same elites are also the ones who most vigorously deny their own racism, on the one hand, while being ignorant or indifferent about race relations and racism on the other hand.

It is against this background of solid results of empirical research that we need to define racism as a form of domination of one group over other groups, in our historical case of 'white' Europeans over 'non-white' Others, resulting in many forms of social inequality. (For some recent studies of racism, see, e.g., Back & Solomos, 2000; Bulmer & Solomos, 2000; Cashmore, 2003; Essed & Goldberg, 2002; Feagin, Vera & Batur, 2001; Goldberg & Solomos, 2002; Lauren, 1996; Terwal & Verkuyten, 2000; Wodak & Van Dijk, 2000);

Such racism manifests itself at two interrelated levels. The first is that of social practices of various forms of violence, exclusion and discrimination. The second is that of ideas: the prejudices and ideologies that sustain and legitimate such racist practices. Discourse is the social practice that relates these two levels, namely by formulating, reproducing and spreading the racist ideas that give rise to racist practices in the first place.

Indeed, prejudice and racism are not innate but learned in social situations, not only by imitation of others of the dominant white ingroup, but especially also through its dominant discourses, namely those of politics, the media, research and education.

The history of European textbooks has shown that educational discourse, often as simplified reflection of contemporary science, has been among the major sources of the acquisition of racist ideologies (Blondin, 1990; Klein, 1986). Whereas this was earlier the case for the representations of the Others in the colonies and the Third World, today this is (also) the case for the representation of those from the South that have come to live in Europe and Northern America. Similar remarks hold for the textbooks in North America, South Africa, Australia and New Zealand dealing with the respective indigenous populations of these countries, or those in Latin America about indigenous peoples and people of African origin. Despite the differences between these countries and their textbooks, research shows that it is warranted to make generalizations about 'white' or 'European' textbooks and other educational discourse anywhere. In that respect, textbooks and teaching are a product as well as a means of reproduction of racist white societies, which tend to ignore, exclude, marginalize or problematize their indigenous or immigrant non-white others.

Racist Discourse

If discourse plays such a fundamental role in the reproduction of racism in society, we need to examine in close detail its structures and its functions in the formation of racist beliefs (for studies on racist discourse, see, e.g., Blommaert & Verschueren, 1998; Cottle, 2000; Hecht, 1998; Henry & Tator, 2002; Jäger, 1998; Van Dijk, 1984, 1987, 1991, 1993; Wodak et al., 1990; Wodak & Van Dijk, 2000).

Despite the contextually based differences between the structures and strategies of political, media, scientific and educational discourse, racist discourses in these different social domains show some fundamental similarities. First of all, expressing, confirming and producing underlying prejudices and ideologies, such racist discourse is generally polarized between Us and Them. That is, between Us, white Europeans, or people of European origin, on the one hand, and Them, non-white, less white, or also culturally different others, on the other hand.

Secondly, this polarization not only involves the enhancement of differences between Us and Them, and the mitigation or denial of similarities, but also a valorization: Thus, We are usually associated with what is good, and They with what is bad. Thus, We, white Europeans, are not only the dominant protagonists in elite discourse, and in education, but also associated with modernity, progress, democracy, tolerance, moderateness, leadership, initiative, and so on. On the other hand, They, such as Third World countries, minorities, immigrants, or generally non-whites, tend to be associated with backwardness, stagnation, dictatorship, fundamentalism, lack of initiative, delinquency, drugs, and so on. It is not surprising, therefore, that immigration of 'those people' to the countries of the North is usually associated with a menace, an invasion or at least with serious problems.

We are usually associated with what is good, and They with what is bad.

... prejudice and racism are not innate but learned in social situations...

We not only find such polarized forms of positive self-presentation and negative other-presentation in many forms of political discourse, but also in the mass media, literature, science and educational discourse. The major difference between today and yesterday in this case is that the racist representations of yesterday were more blatant than those today, and that social and legal constraints of political correctness today often require more subtle forms of text and talk. This is not necessarily a continuous development towards anti-racist or multicultural ideologies: Much political and media

Much political and media discourse in Europe today is more blatantly negative about minorities, refugees or other immigrants than ten or twenty years ago.

DISCOURSE AND RACISM IN SPAIN

RACISM IS A SOCIAL SYSTEM OF POWER ABUSE OR DOMINATION, REPRODUCED BY SOCIAL PRACTICES OF DISCRIMINATION ON THE ONE HAND, AND BY PREJUDICED ATTITUDES AND IDEOLOGIES ON THE OTHER HAND. DISCOURSE IS ONE OF THE MAJOR SOCIAL PRACTICES INVOLVED IN THIS REPRODUCTION PROCESS, ALSO BECAUSE THEY ARE THE SOURCE OF THE ACQUISITION OF RACIST ATTITUDES AND IDEOLOGIES IN THE FIRST PLACE. IN THIS ARTICLE I EXAMINE A NUMBER OF MAIN PROPERTIES OF THE ELITE PUBLIC DISCOURSE THAT PLAY A ROLE IN THIS REPRODUCTION OF RACISM, SUCH AS POLITICAL DISCOURSE, MEDIA DISCOURSE AND EDUCATIONAL DISCOURSES, SUCH AS BIASED LEXICALISATION, TOPICS, STORYTELLING, AND ARGUMENTATION. THESE DISCOURSE STRUCTURES IN GENERAL FOLLOW AN OVERALL STRATEGY OF POSITIVE SELF-PRESENTATION OF WHITE EUROPEANS, AND A NEGATIVE PRESENTATION OF THE OTHERS SUCH AS NON-EUROPEAN IMMIGRANTS AND MINORITIES.

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INTRODUCTION

The history of English Language Teaching is associated with the dominance of English as a consequence of the global hegemony of Britain as a colonial state and the current military, economic and cultural supremacy of the USA (Mangan, 1993; Phillipson, 1992). This linguistic domination was often imbued with prejudices and racism against non-European 'others'. Although most teachers of English today, also in Great Britain itself, reject such blatant racism, this does not mean that more subtle forms of prejudice and stereotyping have totally disappeared from textbooks and other forms of educational discourse. Indeed, research shows that among the many other contemporary forms of discursive elite racism, educational discourse remains one of the sources for the acquisition of ethnicist and racist attitudes (Blondin, 1990; Gill, 1992; Giustinelli, 1991; Troyna, 1993). It is therefore of utmost importance that teachers of English be aware not only of the best strategies to learn English, but also to avoid the pitfalls of biased representation of those who are 'different' from us. Given the history of European racism, this is especially - though not uniquely - the case for those teachers and textbooks from the UK or the USA being deployed in the so-called Third World.

In this paper, and following my earlier research on this topic (Van Dijk, 1984, 1987, 1991, 1993), I shall briefly sketch some of the more general theoretical backgrounds of the discursive reproduction of contemporary racism, and shall focus on the relations between discourse and racism in Spain. I shall leave the application of my findings to English Language Teaching, both in Spain as well as elsewhere, to the specialists in that area.

Elite Racism

In order to be able to assess racism in teaching and textbooks, as well as in other elite discourse, we need to know what racism is. The problem is that when it comes to racism, everybody seems to be a specialist, especially when it comes to its denial: Our country, university, science, teaching or textbooks are of course never racist. There might have been a 'problem' in the past, but certainly no longer today.

Thus, one of the first corrections to the commonsense conceptions of racism, still widespread among white Europeans, is that racism only manifests itself in racist violence, overt discrimination or blatantly prejudiced discourse. Although such 'radical' forms of racism continue to exist, most contemporary racism is rather

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discourse in Europe today is more blatantly negative about minorities, refugees or other immigrants than ten or twenty years ago.

The discursive polarization between (good) Us and (bad) Them follows more general patterns of ideologically based social cognitions of and about ingroups and outgroups as expressed at all levels of text and talk. Thus, our good things and their bad things will be emphasized by frequent, large, prominently placed articles in the press, programs on TV, political debates or educational texts, that is on top, on the front page, in headlines, larger type, main topics, conclusions, and so on. Similarly, the choice of topics or themes of course will reflect the overall strategy of positive self-presentation and negative other presentation, as suggested before. Thus, minorities, immigrants, indigenous peoples or Third World countries, will primarily be topicalized as different, deviant or as a threat, if not as problematic or as 'our' burden. Crime, drugs, lack of democracy and religious fanaticism, besides the stereotypical representation of poverty and backwardness, are among the main topics of Our discourses about Them.

This may also be more subtly the case at other levels of structure. Thus local meanings may be organized in such a way that our good things will be enhanced and our bad things mitigated, and conversely, their bad things stressed and their good things ignored or mitigated. This may happen by explicit vs. implicit meanings, by general vs. specific levels of description, by vagueness or preciseness, and so on. Thus, as may be expected, our white racism and prejudice will seldom be topicalized, and hardly ever salient on front pages, political debates, scientific meetings and journals. And when it is being dealt with at all, it will be denied, or mitigated by indirect, implicit, vague, or euphemistic descriptions. On the other hand, we will tend to deal frequently, saliently, explicitly, specifically, and in great detail with their crimes, drugs, deviance, fanaticism or backwardness. Similarly, the semantic move of the disclaimer will typically combine these two tendencies of positive self-presentation and negative other-presentation, for instance in such classical denials as «We have nothings against blacks, but....», where the first part denies racism and hence is a form of positive self-presentation, but in which the -dominant - part followed by but usually is a negative presentation of the others.

This polarization is not only embodied in global meanings (topics) and local meanings of words and sentences, but also in the rhetorical features of (de)emphasizing such meanings, such as hyperboles, euphemisms, metaphors and comparisons, among others. It is in this way that the phenomenon of immigration is routinely metaphorized in political and media discourse in terms of 'waves', 'floodgates', 'avalanches', or 'invasion', that is, in terms of a threat.

Finally, racist polarization in discourse may even become manifest in many formats or structures, also those of grammar. Thus, our bad agency, such as our discrimination, may be minimized by passives and nominalizations. Obviously, this will be less the case when speaking or writing about their bad things.

Racist polarization in discourse may even become manifest in many formats or structures, also those of grammar.

In sum, at all levels of dominant discourse about Us and Them we tend to find a positive representation of ourselves, and a negative representation of the others. This is not only the case for political, religious or social others, but especially also the case for ethnic or racial others.

Such biased discourse is not only a form of discriminatory social practice in its own right, but also the major means of the acquisition of racist ideas. That is, unless contextually influenced by alternative experiences, beliefs and discourses, such dominant racist discourse and their structures will influence the mental models and the social representations that make up the minds of the readers and the listeners. Frequency, salience, negative topics and biased semantics and syntax of racist discourse will thus have a negative impact on the way people represent social events and actors in their mental representations.

If this happens in textbooks and other education discourse, the consequences on the minds of children and adolescents is possibly even more serious, because they have less knowledge, experience or explicit opinions and ideologies to resist or contradict such biased text and talk. It is not surprising therefore that many of the stereotypes and prejudices about others and the rest of the world are first learned and anchored in our youth, both through children's literature, TV programs and textbooks.

It is not surprising therefore that many of the stereotypes and prejudices about others and the rest of the world are first learned and anchored in our youth, both through children's literature, TV programs and textbooks.

Racism in Spain

Whereas much of what was said above has been extensively described and analyzed for North America and Northern Europe, racism is unfortunately not limited to the North. Thus, despite the lingering prejudices about and discrimination of Southern Europeans by Northern Europeans - which are sometimes assumed to be an antidote of racism in Southern Europe - in Greece, Italy, Portugal and Spain we find prejudices and discrimination against Africans, Asians and Latin Americans. Indeed, within Latin America, we find many forms of white, European, racism against indigenous and African peoples and their descendants. In the remainder of this paper, I shall however limit my observations to Spain as a characteristic example (for further studies, see, e.g., Bañón, 2002; Calvo Buezas, 1997; Colectivo loé, 2001; Manzanos Bilbao, 1999; Martín Rojo et al., 1994; S.O.S. Racismo, 2000, 2001, 2002, 2003; Van Dijk, 1993).

Although most immigration to Spain is of recent origin, racism in Spain is hardly new and goes back to the religious and political persecution of Jews, the reconquista against the Arabs or 'Moors' and the colonization of the Americas as from the end of the 15th century. Throughout the ages, similarly, 'Gitanos' and 'Gitanas' in Spain

suffered from discrimination, exclusion and criminalization, as did 'gypsies' in other parts of Europe. Only today, the negative prejudices about them have been predominated by those about the 'Moros' from Northern Africa.

Not only economically and culturally, but also ideologically Spain is increasingly being integrated with the rest of Western Europe. This is unfortunately also true for its racism against Latin Americans, Africans and Asians. Everyday forms of discrimination in housing, employment, services and other forms of interaction are rife, as are the biased elite discourses that express and spread the racist opinions and ideologies on which such practices are based.

Dominant political discourse of the conservative government explicitly associates immigration with problems, illegality and delinquency, rather than with badly needed contributions to the economy or the demography of the country. Prime Minister José María Aznar himself took advantage of the success of Front National presidential candidate Le Pen in France to emphasize the alleged threat posed by «illegal» immigrants during the 2003 Sevilla meeting of European leaders. Some nationalist leaders in Catalonia emphasized the threat to Catalan language and culture due to continuous immigration. On the other hand, it should be emphasized that unlike in other European countries there are no explicitly racist parties in Spain.

Similarly, for mass media discourse, it should first be observed that there are no right-wing tabloids in Spain as they exist in e.g. the UK and Germany. Conservative ABC usually voices the opinions of the conservative PP (Partido Popular), also in questions of immigration. Statistics show that on the whole both the national and the local press dealing with immigration, mainly (25% of the articles) focus on (failed) immigration attempts, such as the often fatal accidents with the little boats («pateras») used by the irregular immigrants coming from Africa. Another frequent topic (17%) are the administrative aspects of immigration, such as legislation, residence permits, and so on. On the other hand, quite remarkable are also the frequency (17%) of articles dedicated to the solidarity of Spanish people and organizations (NGOs, unions, etc.), an important aspect of positive self-presentation in the press. Unlike the conservative tabloid press in Northern Europe, relatively few articles (7%) explicitly dealt with crime of immigrants. Of course, these are figures for the late 1990s, and as immigration increases, these percentages may change. Few explicitly racist articles appear in the mainstream Spanish press, but stereotyping by focusing on crime, irregular entry and illegality, especially in the provincial press of Andalusia.

As yet there are few systematic data about other forms of elite discourse. There are some scattered testimonies of immigrants reporting racist or other discriminatory treatment by employers. Some interviews with employers similarly point at prejudiced opinions about immigrant workers. The official organization of employers generally welcomes (cheap!) immigrants, for obvious reasons.

Schools, especially in cities such as Madrid and Barcelona, are facing the arrival of many children from many different backgrounds and

speaking many different languages. Various forms of multicultural education therefore are rapidly developing, as was earlier the case elsewhere in Western Europe. On the other hand, especially the private Catholic schools have much fewer immigrant children than the public schools, and there are also incidents of schools refusing Muslim girls wearing a scarf. As yet, there are no large scale discourse studies of textbooks and the ways they represent the new immigrants today, or minorities such as Gitanos or Third World peoples more in general. Surveys among adolescents show that substantial minorities of the students have racist prejudices against Gitanos or Moroccans, the latter usually negatively referred to as «Moros» (Moors), the old term for the Arab occupants of the Peninsula. Prejudices against (black) sub-Saharan Africans are much less negative.

Summarizing these (few) results of earlier research, we may conclude first of all that racism in Spain is not a new phenomenon, but rooted in an age-old tradition of anti-Arab, anti-Jewish, and anti-Gitano prejudices and exclusion as well as colonialism of the

Americas. Secondly, current racism in Spain against the new immigrants, mostly from Africa and Latin America, is quite similar to the racism that has characterized the rest of Western Europe in the last decades. Thirdly, however, current research data suggest that as yet Spanish racism is less radical and less widespread than elsewhere in Europe, also because there is no political party or

Some nationalist leaders in Catalonia emphasized the threat to Catalan language and culture due to continuous immigration.

newspaper that explicitly promotes racism. Also, in line with the resistance against Franco's dictatorship, especially on the left, there is still a strong tradition of popular and elite solidarity, for instance in the unions, that also favors solidarity with the new immigrants.

Racist Discourse in Spain

It is against this general background of these conclusions, then, that we shall briefly consider some examples of current discourse in Spain that might be interpreted as forms of racism.

The Press

The articles in the press that most clearly favor negative stereotypes about immigrants are those that associate the new citizens with illegality, crime, deviance, lack of adaptation, or as being the cause of other problems. Here are two typical examples:

(1) «Carteristas y ladrones peinan Barcelona buscando turistas. Los latinoamericanos son los carteristas mejor preparados y los magrebíes dominan el arte de robar en coches con el dueño en su interior.» (La Vanguardia, 21/07/00).

(2) «La quinta parte de los delitos registrados el año pasado

There are no large scale discourse studies of textbooks and the ways they represent the new immigrants today.

en Murcia fueron cometidos por inmigrantes. El 15% de los reclusos internados en la cárcel de Sangonera son ya ciudadanos extranjeros.» (La Verdad de Murcia, 25/09/00).

In other words, crime is described in example (1) as being committed especially by immigrants, whereas in example (2), as well as in many other news and background articles, as well as in much political discourse, the high incidence of foreigners in the crime statistics are being emphasized. The resulting overall message for the readers is obvious: Immigrants are not only illegal but also criminal. Crimes committed by Spanish people are not described as such, and the alternative formulation of (2), namely that the vast majority of inmates (85%) is of Spanish origin, is also not chosen. In this way, crime tends to become «ethnicized», also in the social representations of the population at large. Moreover, much of the «foreign» crime is not committed by immigrants, but by foreign Mafias of temporary residents. Finally, in order to emphasize the racist and the sexist nature of reporting, it is virtually never emphasized that the most impressive statistics are not about whether or not the criminals are Spanish or foreigners, but rather that the vast majority are committed by men, and not by women. In other words, crime reporting in much of the Spanish press is clearly biased, if not racist, as it is elsewhere in Europe. The golden journalistic rule that ethnic identity or origin of criminals need not be mentioned at all unless very relevant is obviously flouted here. Unfortunately, the conclusions of such press reporting are also made at the political level when especially (but not only) conservative politicians emphasize the criminal tendencies of immigrants, or the necessary link between irregular («illegal») entry and crime, as is obvious from the following quote from former interior minister Mayor Oreja:

(3) Normalmente lo ilegal lleva al delito. Hay mayores índices de delincuencia cuando aumenta la inmigración. Tenemos que asociar lo irregular a la delincuencia, y la cultura de la legalidad es el mejor antídoto. (Mayor Oreja, El Periódico 26 de Mayo, 2002)

Obviously, the same press hardly speaks about the vast amount of daily crimes and misdemeanors that are constituted by the daily forms of discrimination, exclusion, aggression and multiple other inequities against immigrants. No statistics are provided about that, testimonies of racist experiences of immigrants are seldom reported in the press, and only large-scale violent attacks and assassination reaches the headlines, typically as exceptional forms of excess.

It should be stressed that the forms of discursive racism dealt with in this paper are merely the verbal expression of other kinds of discrimination, exclusion and violence against immigrants, e.g., by the immigration authorities, the police, employers, club owners, and so on. Most of these more or less everyday forms of power abuse hardly reach the press. Indeed, if there is one way in which even a relatively little explicitly racist press like the Spanish may contribute to racism it is by condoning such everyday racism by its very silence.

Much of the «foreign» crime is not committed by immigrants, but by foreign Mafias of temporary residents.

Politics

We have already seen that, especially, conservative politicians tend to describe irregular entry as «illegal» and to associate illegal immigrants, if not all immigrants, with crime, deviance or other problems. The undoubted and well-known positive aspects of immigration (contributions to the economy, culture and demography) are seldom mentioned or emphasized by Spanish politicians, no more than elsewhere in Europe. It may safely be said that the conservative Aznar government was a major force in the discursive reproduction of racism in Spain. Again, also in this sense, Spain is hardly different from the rest of Europe, as has been shown especially in Austria, Holland, Denmark and Italy. More specific for Spain and its autonomous regions, such as the Basque country and Catalonia, are the concerns about maintaining the cultural identity of these regions when faced with massive immigration. It is in this sense that the former president of the

Catalonian Generalitat, Jordi Pujol, viewed the new immigration as a «problem», and expressed his concern about «maintaining the identity» of Catalonia - thereby forgetting that Catalan identity for centuries has been shaped by various kinds of immigration. We see that some forms of nationalism come close to ethnicism and racism when they imply the aim to

keep a region or state ethnically «pure», or when they presuppose that the new immigrants might not be able to adapt to their new context. Interestingly, such concerns tend to be expressed rather for Africans than when other Western Europeans arrive in Spain and Catalonia.

Probably the most frequent and obvious political contribution to the reproduction of racism in Spain is the repeated association by the authorities of immigration and delinquency. The S.O.S. Racismo Report of 2003 cites many pages of cases in which regional or national politicians or authorities make that ominous association. Thus, the ministry of the interior explains the 9% increase of crime as follows:

El fenómeno de la inmigración ha supuesto un aumento, en los dos últimos años, de más de medio millón de personas de la población del Estado español, principalmente en las grandes ciudades. (S.O.S. Racismo, 2003, p. 183).

At the same time the same report attributes many of the assassinations to foreign criminals. The police however emphasize that the increase in crime is mainly due to a reduction of police forces (on the other hand there are police officers who do blame crime especially on foreigners). A similar remark was made by the subdelegado del gobierno in Valencia, José Vicente Herrera, and the delegado del gobierno en Madrid Francisco Javier Ansuátegui. Before the March election, Mariano Rajoy, a former Minister of the Interior, declared that nearly 90% of the new prisoners in 2002 were foreigners, and that of the crimes that grew most, hold-ups, 50% were due to foreigners. What Rajoy did not say, even if his statistics were unbiased, is that preventive arrests very often are based on lacking papers, and hence only due to the 'crime' of being an irregular immigrant. The then-Prime Minister, José María Aznar,

repeated the same statistics in parliament, despite the protests of the socialist (PSOE) opposition.

Education

The arrival of many new children from abroad is a serious challenge for the schools, especially when the foreign students do not speak Spanish or Catalan. The reactions of the authorities and the professors have been varied. Many private (Catholic) schools in practice do admit few foreign students, and many professors and authorities have problems adapting to the obviously needed forms for multicultural education. Yet, in general, education is one of the social fields where racism and multiculturalism are topics that are at least discussed explicitly. Whereas many traditional textbooks may still provide stereotypical, and occasionally explicitly racist and often Eurocentric, images of minorities, immigrants or the Third World, there is also an active movement that emphasizes the need for antiracist or multicultural teaching. Because large-scale immigration in Spain only began in the 1990s, the discussion about multicultural teaching and textbooks is also more recent in this country.

Relevant, though, is to recall that already the (lack of) representation of Gitanos in textbooks shows the familiar features of ethnic dominance and racism in educational material we know from other countries. Thus, Calvo Buezas (1989) found that in 48 textbooks (representing 9694 pages) in Spain, there are only 7 references to Gitanos in primary school textbooks, and 6 in secondary school textbooks. When dealt with at all, the culture of the Gitanos is represented as exotic but stereotypical, and rather in terms of the past than the present, for instance in terms of the Gitana fortune-teller. Consistent with the strategy of mitigating Our bad things, the marginalization, let alone the racism, experienced by Gitanos is not dealt with. Similarly, the converse of that strategy, namely mitigating Their good things, is also true: no reference is made to famous Gitanos.

Studies of the portrayal of recent immigration in textbooks (e.g., Castiello, 2003) suggest that also in this respect Spanish textbooks are hardly different from those in the rest of Europe. Thus, as is the case for the media, immigration is associated with problems and threatening avalanches, as the following example shows (see the critical analysis of this example in Grupo Eleuterio Quintanilla (1998)):

«Los africanos que llegan a Europa -la mayor parte- lo hacen de forma ilegal; ... tienen que trabajar en la calle o en empresas clandestinas» (Geografía e Historia, ECIR, 88).

We see that the little being said about immigrants is a generalization as well as an emphasis on the negative aspect of immigration (illegality), indirectly associated with crime and delinquency. Many other forms of immigration, e.g., from Latin America and Asia are barely discussed at all. The general perspective is Eurocentric, and no explanation is given of why the

immigrants come to work in Europe - for instance in terms of the economic domination of the North over the South, let alone in terms of the long-term consequences of colonialism. Spain and Europe are presented as culturally homogeneous when faced with such immigration. As is also the case in Dutch textbooks (Van Dijk, 1987), racism is only understood in its extreme cases, such as South African apartheid, segregation in the United States or the Nazi holocaust of the Jews. Thus, also in Spanish textbooks, racism is only seen elsewhere. On the other hand, one finds that stereotypes, marginalization and ignorance about Gitanos and recent immigrants is in line with the Eurocentric treatment of emigration and colonization of Europeans elsewhere, as the following quote suggests (for critical analysis, see Grupo Eleuterio Quintanilla, 1998:96-98):

«América del Norte y Australia eran territorios prácticamente vacíos a la llegada de los europeos» (Educación Multicultural, Editorial Anaya).

The arrival of many new children from abroad is a serious challenge for the schools, especially when the foreign students do not speak Spanish or Catalan.

Thus, we see that representations are often given from a western-white perspective, in this case from that of the colonizers, and that the presence of indigenous people was obviously of no consequence, as being part of nature and not considered as 'people' in the first place.

Although the crudely racist discourses of white superiority are seldom found in today's textbooks, we still find the following properties of textbooks in Spain (Castiello, 2003):

- * Emphasis on illegal immigration, rather than on regular immigration.
- * Emphasis on different immigrants, so rather on those from Africa than those from Latin America.
- * Emphasis on dramatic, negative aspects of immigration: waves, invasion.
- * Hardly an explanation of the socio-economic causes of migration, such as the need for (cheap) labor in Europe: in other words, we need them as bad as they need to leave their country.
- * Exclusive association with stereotypical, low-paid jobs - and not of the highly qualified foreigners doing research, etc.
- * Racism attributed to others: USA, South Africa, Nazi Germany.
- * Emphasis on 'rejection' (rechazo) by Spanish population, because of fear of the unknown, cultural differences, job competition.
- * Multiculturalism and similar notions are being mentioned as general principles, but not illustrated with concrete examples.
- * Emphasis on cultural differences, not on equality.
- * Earlier European (Spanish) emigration, e.g. to the Americas, is positively evaluated.

Many of these properties can also be found in contemporary textbooks elsewhere in Europe.

Conclusions

Racism is a social system of domination, in which white Europeans abuse their power in relation to the non-European peoples in or from the South and the East. Its main dimensions are those of social practices (discrimination) and social cognition (prejudices,

racist ideologies), the latter especially being reproduced by discourse. Since the elites, such as politicians, journalists, writers, professors, teachers and other 'symbolic' elites control the access to public discourse, and racism is especially acquired by public discourse, the elites have a special responsibility for the reproduction of racism.

Examining the rise of racism in Spain, we first of all emphasized that such racism has a long tradition, going back to the Reconquista against the 'Moors', the expulsion of the Jews, the colonization of the Americas and the exploitation of the indigenous populations and the African slaves, as well as the age-old discrimination of Gitanos and Gitanas. Today, discrimination and prejudice are especially focused on the new immigrants especially those arriving from Africa and Latin America. Thus, in politics and the media we find a dominant association of immigration with illegality and delinquency, also at the top. The press not only focuses on 'illegal' entry in 'pateras' but also associates immigration with waves and an invasion, and has little attention for the racism experienced by the newcomers. Textbooks today speak about multiculturalism, but in practice also focus on stereotypical properties of the new immigrants, such as cultural differences, poor jobs, a lack of explanation and description of integration, and a positive evaluation of Spanish emigration to the North and the Americas. Overall, and as yet, Spanish racism in politics and the media is less virulent than in many other EU countries, but that such racism already is so widespread despite the low percentages of immigrants compared to other EU countries should be a reason for concern. As was the case in Italy, such racism may grow quickly, especially when further fed by the elites.

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THE RHETORIC OF PERSUASION & THE FORUM SCENE OF SHAKESPEARE'S JULIUS CAESAR

UNFORTUNATELY, SHAKESPEARE IS OFTEN STUDIED IN A SUPERFICIALLY GENERAL WAY THAT REFERS TO LITTLE OUTSIDE MAIN THEMES AND CHARACTERIZATION, AS IF THESE COULD JUST AS WELL HAVE ARISEN OUT OF A NOVEL OR NARRATIVE POEM. BUT THE RICHNESS OF SHAKESPEARE'S ART IS, ABOVE ALL, SEEN IN HIS EXTRAORDINARY POETIC-DRAMATIC LANGUAGE, STEEPED IN RENAISSANCE RHETORIC. THIS ARTICLE WILL EXPLORE WHAT IT WAS THAT EXCITED THE ELIZABETHANS ABOUT RENAISSANCE RHETORIC AND DISCUSS THE PRINCIPAL CONCEPTS OR THE ART. THE POINTS MADE WILL THEN BE PUT INTO PRACTICE BY ANALYSING BRUTUS'S AND ANTONY'S SPEECHES IN THE FORUM SCENE OF JULIUS CAESAR ACT III SC. II. THE METHOD USED WILL BE CLOSELY BASED ON THE CONCEPT OF LINGUISTIC FOREGROUNDING OR DEFAMILIARIZATION. IT FOLLOWS THAT THE QUESTION LIKELY TO BE PURSUED MORE THAN ANY OTHER IS THIS: WHAT IS STYLISTICALLY MARKED IN SUCH AND SUCH A PASSAGE AND WHAT IS ITS LITERARY EFFECT ?



by Gert Ronberg

This article could have been called the Art of the Matter, for that is its subject. If we take the case of Shakespeare, too often his works are discussed as if his plots and issues are everything without getting to the essence of the dramatist's work, which is its art. Many of the plots in Shakespeare are, as plots, not very remarkable. In many a soap opera a jealous person giving a happy couple grief is a commonplace story. The difference between the soap-opera treatment and Shakespeare's *Othello* lies in the absence of art in the former and the presence of art in the latter.

This art is above all in the language, which deserves to be studied in much more detail than it generally is. It is the language of Shakespeare that makes him stand out, not his plots. That language can be difficult sometimes because nowadays we are not accustomed to the rich rhetorical tradition in which Shakespeare was steeped, and which gave him the raw material or technique with which to craft his magnificent works, but a little perseverance brings rich rewards.

We shall not, in the following, be using the word «rhetoric» in its frequent modern sense, as in «his speech was all rhetoric without any substance to it». Like the word «theatrical», the word «rhetoric» has often been debased to signify falseness, deceit, inflated manner.

To show what I mean by the word, let us compare *grammar* and *rhetoric*. Grammar is a systematic account of how language functions so that we can understand each other. Rhetoric goes further than this; it has to do with the manner in which we make ourselves understood. An analogy from the game of chess may be helpful: knowing how the pieces move is knowing the grammar of the game. If you move, say, the knight in a straight line, you have violated a grammatical rule of chess. If you do not know the rules, you cannot begin to play the game. Moving the knight in a straight line would correspond, in language, to saying things like *John happy is* or *John are happy*, which are simply not English: they go against the grammar of the language. So,

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in order to play chess the rules must be observed. But mere observation of the rules does not necessarily lead to winning the game. It does not even mean that the game will be played well. In order to play the game well, we need strategies, tactics, clever manoeuvres, i.e. the rhetoric of the game. Similarly with language: fine use of rhetoric makes for effects that create art, perhaps *via* persuasion or by arousing the passions.

Some people today may dislike the many rhetorical figures because, to them, they look contrived or too high-flown. Such readers have not attuned themselves to the expensive effects of Renaissance literature. For the *emotional* concern of rhetoric was the imitation of real-life passions, and the rhetorical figures of Renaissance literature are simply a conventional systematization of word uses and word patterns that we give voice to when we are in some state of extreme or intense emotion.

We must therefore remember that even the grandest and most magniloquent of rhetorical language is bound up closely with the sentiments and emotions of man's real nature. It was this systematization of rhetoric, i.e. the study of rhetorical figures and their effects, that was essential in every Renaissance schoolboy's education.

There they were - Spencer at Merchant Taylor's grammar school, Sidney at Shrewsbury grammar school, Shakespeare at Stratford-on-Avon's grammar school, Ben Jonson at Westminster grammar school - all of them studying rhetoric intensively throughout their schooldays. Ben Jonson even said that a study of the great Roman rhetorician Quintilian was all a poet needed. And the classical rules for both oral and written composition continued throughout the 17th and 18th centuries: Milton, Dryden, Pope all believed that rhetoric was the important discipline for a writer.

The study of rhetoric then declined in the 19th century with the advent of Romanticism. In the period immediately preceding the Romantic movement, i.e. the Neo-classical period, and in the Renaissance one before that, we find that the creative process was concerned with the *work*, not the writer, who tended to be the focus of the Romantics, who brought about a virtual extinction of the traditional genres, such as the dramatic, the epic, the didactic, the satirical. Thus Wordsworth, for example, grouped his collected poems, not by genre but according to autobiographical details or aspects of his creative faculty: «Poems of the fancy», «Poems founded on the affections», etc.; i.e. the poet's feelings now dictated the genres with the Romantics, not the rhetorical processes.

It is only within the last generation or so that the study of Classical and Renaissance rhetoric has again become fashionable, partly of course because scholars have realized

that without it too much in the literature of the Renaissance is left unappreciated. To show how late critics began to realize this, let me quote from a book published in 1970, by the modern rhetorician, Brian Vickers, who said in the preface to his book *Classical Rhetoric in English Poetry* (1970) that

The accepted view of the tropes and figures is, to put it bluntly, that they are a nuisance, a quite sterile appendage to rhetoric to which... teachers, pupils and writers all over the world devoted much labour for over two thousand years. If this were true, their efforts would indeed have been absurdly wasted.

A brief outline of the history of rhetoric and its principal concepts

The systematic study of rhetoric goes back to the 5th century BC. The place was the Greek colonies in Sicily. In Greece itself it began with the orator Isocrates in the 4th century (BC), but by far the most important writer of rhetoric in ancient Greece was Aristotle (4th Century BC), and his main work on the subject is simply called *Rhetoric*.

Aristotle was the first to discuss three distinct modes of persuasion, still current in rhetorical analysis today: **logos, ethos, pathos**. *Logos* has essentially to do with reason, with logic. It has to do with conveying to the audience or reader the speaker's or writer's moral stance or attitudes. For instance, if a military force crosses your borders uninvited, do you call it «liberation» or «rape», i.e. is your attitude positive or negative? *Ethos* also has to do with inspiring confidence. A modern example of this could be the image an advertisement or commercial wishes to convey, e.g. the Marlboro man in the famous cigarette ad.

Pathos has to do with the passions, i.e. swaying an audience by rousing their passions, or calming them.

In Roman times the giants were Cicero (106-43 BC) and Quintilian (c.40-96). Cicero's *De Inventione* was to exercise enormous influence, and so did Quintilian's *Institutio Oratoria*. Aristotle's triad *logos, ethos, pathos* became in Cicero *docere, delectare, movere*. In *delectare*, which was supposed to correspond to Aristotle's *ethos*, more emphasis was put on delighting the audience or reader. And it is to Quintilian's *Institutio Oratoria* that we owe the important classification of the rhetorical figures into *schemes* and *tropes*, of which more later.

During the Middle Ages, when most of the great Classical (i.e. Greek and Roman) works on rhetoric had got lost, the study of rhetoric was generally subsumed called *high, middle, low* (or *plain*).

And now we come to the Renaissance. The distinction between the three styles, high, middle and low, remained very important throughout the Renaissance and beyond.

The high style would contain a great deal of ornate language with considerable use made of schemes and tropes, with many expressive, and impressive, words of Latinate nature, and containing much subordination in the sentence structure. Much of Sydney's *Arcadia* is in the high style. **The middle style** would be more analytical, but still polished. It would often address the reader directly and talk about social or artistic issues that the writer expected the reader to agree with. Or the writer using this style might wish to influence the attitudes of the reader. Much of Francis Bacon's essay style belongs to middle category.

The low style would use fewer Latinate words and the syntax would be relatively simple and direct. Thus this style was essentially pragmatic and was often used to teach.

Rhetoric had an enormous upsurge during the Renaissance. A principal reason for this was, of course, the renewed interest in Classical ideas and ideals. And it was during the Renaissance that many of the Classical books on rhetoric that had disappeared in the Middle Ages came to light once again. But not only that. Printing was invented in the 15th century by Gutenberg and Caxton, and it was possible to turn the rediscovered Classical works into multiple copies. Writers and teachers became fascinated by rhetoric, and soon many people began to write books on the topic. This is a quote from Vickers's *Defence of Rhetoric* (1988).

If there were perhaps two thousand rhetoric books published between 1400 and 1700, each in an edition of between 250 and 1000 copies, and if each copy was read by anything from one reader to the dozens using a school text, then there must have been several million Europeans with a working knowledge of rhetoric. These included many of the kings, princes and their schoolteachers, lawyers, historians; all the poets and dramatists.

In Classical and Renaissance rhetoric, there were five important divisions of the subject. **Inventio**: Finding what to say, including assembling issues and discussions from various sources. But *inventio* is also about how to consider the subject under several sub-headings called *topics*, such as planning and ordering of the material. **Elocutio**: Style. **Memoria**: How to memorize speeches (including parallel examples from other sources). **Pronunciatio**: Delivery, including Gestures. Aristotle's Greek term was *hypocrisis* «acting».

The one of the five that concerns us most in the literary rhetoric of the Renaissance in general is *elocutio*, and it is under this heading that we find the **tropes** and **schemes**.

A scheme involves deviation, including marked parallelism, in normal sound-patterning (phonological schemes) or word-structure (morphological schemes) or phrase and clause structure (syntactic schemes).

A trope involves change or deviation in conceptual meaning.

Example of a **phonological scheme**:

Alliteration (repetition of initial consonants): «Black is the beauty of the brightest day» (Marlowe)

Example of a **morphological scheme**:

Polyptoton (repetition of the same word-base with different affixes): «How should we term your dealings to be just, / if you unjustly deal with those that in your justice trust» (Kyd)

Example of a **syntactic scheme**:

Antimetabole (repetition of the same words in successive clauses but in reverse order): «Music to hear, why hear'st thou music sadly» (Shakespeare)

Example of **tropes**:

Hyperbole (exaggeration): «O, gush out, tears, fountains and flood of tears» (Kyd)

Metosis (belittling) «What should such fellows as I do crawling between heaven and earth?» (Shakespeare)

Brutus's speech , lines 12-31 Julius Caesar, III.ii

11 *Third Plebeian*. The Noble Brutus is ascended. Silence.
Brutus. Be patient till the last.
Romans, countrymen, and lovers, hear me for my Cause, and be silent that you may hear. Believe me for mine honour, and have respect to mine honour, that
16 you may believe. Censure me in your wisdom, and awake your senses, that you may be the better judge. If there be any in this assembly, any dear friend of Caesar's, to him, I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus
21 rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him. As he was fortunate, I rejoice at
26 it. As he was valiant, I honour him. But as he was ambitious, I slew him. There is tears for his love, joy for his fortune, honour for his valour, and death for his ambition. Who is here so base that would be a

bondman? If any, speak, for him have I offended. Who
31 is here so rude that would not be a Roman? If any,
speak, for him have I offended. Who is here so vile that
will not love his country? If any, speak, for him have
I offended, I pause for a reply.
All the Plebeians. None, Brutus, none.

Brutus's speech in this scene being prose, whereas
Anthony's in verse, may reflect Brutus's desire for logic and
reason rather than *pathos* or emotion. His rhetoric reflects
this, concentrating more on schemes (parallelism) than on
tropes (figures involving principally semantic change):

We see this right from the beginning in the epanalepsis of
«hear...hear», «Believe...believe» and (semantically only)
«Censure...judge» (13-17), highlighting the processing or
understanding of argument and pointing to the speaker's
ethos.

The logical thinking behind Brutus's speech is reflected in
his pervasive use of anaphora and parison, as in the parallel
if-clauses, each followed naturally by a main clause (the
logical if-then structure), in 17-22, the last of these
comprising an effective antithesis in «Caesar less...Rome
more». The contrast between life and death, central to
Brutus's argument, is given prominence in the antimetabole
or chiasmus in the erotema of «living...die...dead...live» in
21-22; and the sort of logical structure, but in an auxesis
with a powerful culmination of the antithetical «but...slew».
Brutus's argument at this point is heightened by a change
from the verbal/adjectival (23-25) to the corresponding and
weightier nominal style (25-26: «tears...ambition»), the first
of these emphasizing action, the second emphasizing state;
compare «loved / love (n.)», «weep/tears», «was fortunate/
fortune», «rejoice/joy», «honour (v) /honour (n.)», «was
valiant /valour», «was ambitious /ambition», «slew/death».

Brutus finishes his speech with a triple erotema, each
followed by its answer (the three of which constitute an
epistrophe of ethos, the whole series being a powerful
parison reinforcing the speaker's appeal to the people of
Rome: «Who....? If...offended».

Mark Antony's speech(es) , lines 70-249

70 ANTONY: Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest—

For Brutus is an honourable man;
80 So are they all, all honourable men—
Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?

90 Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
100 You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

First Citizen: Methinks there is much reason in his sayings.

Second Citizen: If thou consider rightly of the matter,
Caesar has had great wrong.

Third Citizen: Has he, masters?

I fear there will a worse come in his place.

110 Fourth Citizen: Mark'd ye his words? He would not
take the crown;

Therefore 'tis certain he was not ambitious.

First Citizen: If it be found so, some will dear abide
it.

Second Citizen: Poor soul! his eyes are red as fire
with weeping.

Third Citizen: There's not a nobler man in Rome than
Antony.

Fourth Citizen: Now mark him, he begins again to
speak.

ANTONY: But yesterday the word of Caesar might
Have stood against the world; now lies he there.
And none so poor to do him reverence.
O masters, if I were disposed to stir

120 Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.

But here's a parchment with the seal of Caesar;
I found it in his closet, 'tis his will:
Let but the commons hear this testament—
Which, pardon me, I do not mean to read—

- 130** And they would go and kiss dead Caesar's wounds
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

Fourth Citizen: We'll hear the will: read it, Mark Antony.

All: The will, the will! we will hear Caesar's will.

ANTONY: Have patience, gentle friends, I must not read it;

It is not meet you know how Caesar loved you.

- 140** You are not wood, you are not stones, but men;
And, being men, bearing the will of Caesar,
It will inflame you, it will make you mad:
'Tis good you know not that you are his heirs;
For, if you should, O, what would come of it!

Fourth Citizen: Read the will; we'll hear it, Antony;

You shall read us the will, Caesar's will.

ANTONY: Will you be patient? Will you stay awhile?

I have o'ershot myself to tell you of it:

I fear I wrong the honourable men

- 150** Whose daggers have stabb'd Caesar; I do fear it.
Fourth Citizen: They were traitors: honourable men!

All: The will! the testament!

Second Citizen: They were villains, murderers: the will! read the will.

ANTONY: You will compel me, then, to read the will?

Then make a ring about the corpse of Caesar,

And let me show you him that made the will.

Shall I descend? and will you give me leave?

Several Citizens: Come down.

Second Citizen: Descend.

- 160** **Third Citizen:** You shall have leave.

ANTONY comes down

Fourth Citizen: A ring; stand round.

First Citizen: Stand from the hearse, stand from the body.

Second Citizen: Room for Antony, most noble Antony.

ANTONY: Nay, press not so upon me; stand far off.

Several Citizens: Stand back; room; bear back.

ANTONY: If you have tears, prepare to shed them now.

You all do know this mantle: I remember

The first time ever Caesar put it on;

- 170** 'Twas on a summer's evening, in his tent,
That day he overcame the Nervii:
Look, in this place ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
And as he pluck'd his cursed steel away,
Mark how the blood of Caesar follow'd it,
As rushing out of doors, to be resolved
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Caesar's angel:

- 180** Judge, O you gods, how dearly Caesar loved him!
This was the most unkindest cut of all;
For when the noble Caesar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statua,
Which all the while ran blood, great Caesar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,

- 190** Whilst bloody treason flourish'd over us.
O, now you weep; and, I perceive, you feel
The dint of pity: these are gracious drops.
Kind souls, what, weep you when you but behold
Our Caesar's vesture wounded? Look you here,
Here is himself, marr'd, as you see, with traitors.

First Citizen: O piteous spectacle!

Second Citizen: O noble Caesar!

Third Citizen: O woful day!

Fourth Citizen: O traitors, villains!

- 200** **First Citizen:** O most bloody sight!

Second Citizen: We will be revenged.

All: Revenge! About! Seek! Burn! Fire! Kill! Slay!
Let not a traitor live!

ANTONY: Stay, countrymen.

First Citizen: Peace there! Hear the noble Antony.

Second Citizen: We'll hear him, we'll follow him, we'll die with him.

ANTONY: Good friends, sweet friends, let me not stir you up

To such a sudden flood of mutiny.

They that have done this deed are honourable:

- 210** What private griefs they have, alas, I know not,
That made them do it: they are wise and honourable,
And will, no doubt, with reasons answer you.

I come not, friends, to steal away your hearts:

I am no orator, as Brutus is;

But, as you know me all, a plain blunt man,

That love my friend; and that they know full well

That gave me public leave to speak of him:

For I have neither wit, nor words, nor worth,

Action, nor utterance, nor the power of speech,

- 220** To stir men's blood: I only speak right on;

I tell you that which you yourselves do know;

Show you sweet Caesar's wounds, poor poor dumb mouths,

And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Caesar that should move
The stones of Rome to rise and mutiny.

All: We'll mutiny.

First Citizen: We'll burn the house of Brutus.

230 Third Citizen: Away, then! come, seek the conspirators.

ANTONY: Yet hear me, countrymen; yet hear me speak.

All: Peace, ho! Hear Antony. Most noble Antony!

ANTONY: Why, friends, you go to do you know not what:

Wherein hath Caesar thus deserved your loves?

Alas, you know not: I must tell you then:

You have forgot the will I told you of.

All: Most true. The will! Let's stay and hear the will.

ANTONY: Here is the will, and under Caesar's seal.

240 To every Roman citizen he gives,

To every several man, seventy-five drachmas.

Second Citizen: Most noble Caesar! We'll revenge his death.

Third Citizen: O royal Caesar!

ANTONY: Hear me with patience.

All: Peace, ho!

ANTONY: Moreover, he hath left you all his walks,

His private arbours and new-planted orchards,

On this side Tiber; he hath left them you,

And to your heirs for ever, common pleasures,

To walk abroad, and recreate yourselves.

250 Here was a Caesar! when comes such another?

First Citizen: Never, never. Come, away, away!

We'll burn his body in the holy place,

And with the brands fire the traitors' houses.

Take up the body.

Second Citizen: Go fetch fire.

Third Citizen: Pluck down benches.

Fourth Citizen: Pluck down forms, windows, any thing.

Exeunt Citizens with the body

ANTONY: Now let it work. Mischief, thou art afoot,

260 Take thou what course thou wilt!

Judging by his listeners' reaction («None, Brutus, none»), Brutus has certainly proved an effective speaker - until, that is, Mark Antony takes over. Antony knows much more about human psychology and how to stay in a crowd. He knows that appeal to logic and ethos (propriety of action) is fine as far as it goes, but he also knows that appeal to emotions and the passions is likely to be more effective. Thus Antony makes far more use of tropes with implied changes of meaning than does Brutus.

Note that Antony places «Friends» (70) in initial position rather than the less emotional «Romans» (Brutus). And then the subtleties begin: with the benefit of hindsight from reading the whole speech, we know that line 71 («I come to bury Caesar, not to praise him») is a paralipsis, one of the principal kinds of irony: the sole object of Antony's arrival on the scene is to praise Caesar so as to rouse the crowd of rebellion against his killers. But Antony knows that he has to tread softly after Brutus's powerful speech, so attitudes, emotions, passions have to be gently instilled for them to grow and burst forth. In this first part of speech, Antony appears to be praising or at least defending Caesar's chief conspirator and his fellow-murderers in «noble Brutus» (72), in the repetitions of «Brutus/he is an honourable man» (79-86), and in «So are they all, all honourable men» (80); but, again, with hindsight, we know that he is being ironic and that those utterances are a series of antiphrases. The more discerning people in Antony's audience may begin to understand the irony when, in the apostrophe to Judgement, he exclaims that «thou art fled to brutish beasts», with the audacious syllepsis on Brutus's name and brute.

Antony delivers another «gentle» paralipsis in the lie «I speak not to disprove what Brutus spoke» (97), and at this point he takes up one of Brutus's *logos* words, viz. «cause» (cp. 13), and manages to turn it into a pathos word: «You all did love him once, not without cause/ What cause withholds you then to mourn for him?» (99-100). The *pathos* is continued in the personification of his heart (103-4).

Lines 116-134 («But yesterday ... Unto their issue») perhaps show Antony at his most subtle. Note the emotional force of the antitheses of «yesterday/now» and «stood/lies». His understanding of the power of paralipsis shows itself again in 118-9: «O masters, if I were disposed to stir/ Your hearts and minds to mutiny and rage» (his firm intention). This is followed by a remarkable antiphrastic place, viz. that of the word «wrong». Although Antony says he has no intention of doing the conspirators any wrong, the word itself when repeated again and again somehow attaches itself to the subject of the speech at this point - the conspirators. But the places do not stop there. Knowing that there is nothing that appeals to human nature as much as greed, Antony now goes on to mention Caesar's bequest to his people. Whereas on the page, in lines 126-157, there are two spellings for the sound [Wl], viz. *will* (both as a noun and verb) and *we'll*,



Antony's audience hears only [WI] [WI] [WI] [WI] [WI] etc. The air is full with the topic of the bequest for sound here matters more than sense, especially since Antony teases the crowd with his pervasive use of paralipsis: «this testament - / Which, pardon me. I do not mean to read» (127-8); «I must not read it./ It is not meet you know how Caesar loved you./....It will inflame you, it will make you mad/....O what would come of it?» (137-143).

Antony now changes rhetorical direction but still in the interest of *pathos*, of arousing passion. Following the words «If you have tears, prepare to shed them now» with holding up Caesar's bloodstained mantle with its stab-holes, he makes vivid use of chronographia (description of time) and pragmatographia (description of action), referring first to Caesar wearing his mantle on a gentle summer's evening in the contemplation of victory, then secondly to a rousing graphic description of the mantle itself in full view here and now. The most powerful words are violent monosyllables, such as «rent, stabbed, plucked, rush(ing)» (169-73). The polyptoton of «unkindly/unkindest» with its stronger Elizabethan sense of «unnatural» makes it mark too (174-177).

After the plain gut-reaction monosyllables, the contrastive, conceptual, Latinate weight of «Ingratitude....vanquished him» (179-180) is particularly effective, as is the periodic sentence structure of lines 181-183, where we are made to wait through several anticipatory constituents before reaching the emotionally climatic subject-verb «great Caesar fell», further strengthened by the polyptoton of «fell/fall/fell» (183-85).

Although Antony still keeps his pretence going with his employment of paralipsis, as in «let me not stir you up» (201), his audience will no longer be comfortable with his antiphrastic «honourable» (203). They have cottoned on; and this is an opportune moment for Antony to distort the reason Brutus gave for the murder, namely that it was for the common good. Antony implies that the conspirators' motives were purely selfish: «What private griefs they have, alas, I know that» (204). Antony gets away with barefaced cheek in his paralipsis of pretending that he is «no orator as Brutus is, /But, as you know me all, a plain blunt man» (208-9). As we have seen, Antony is the very antithesis of plainness and bluntness. And through being that antithesis, he realizes that now he has reached his goal. The crowd has become a passionately avenging mob rushing off the stage bent on murder and mayhem while Antony coolly apostrophizes Mischief: «Now let it work. Mischief, thou art afoot./ Take thou what course thou wilt.»

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DIFFERENT BACKGROUNDS: NEW POSSIBILITIES?

SPAIN IS RAPIDLY BECOMING A MULTI-CULTURAL SOCIETY AND OUR CLASSROOMS NOW REFLECT THIS. SUCCESSFULLY INCORPORATING CHILDREN FROM DIFFERENT BACKGROUNDS IS AN ISSUE FOR THE WHOLE SYSTEM, WHICH INCLUDES ENGLISH TEACHERS. IN THIS TALK HE WOULD LIKE TO REFLECT ON SOME OF THE LEARNING POINTS FROM A RECENT STUDY VISIT TO THE UK WHICH LOOKED AT POSITIVE EXPERIENCES OF INTEGRATING CHILDREN FROM IMMIGRANT BACKGROUNDS INTO THE STATE EDUCATION SYSTEM.

by Mark Levi

Mark Levi started his presentation raising the audience's awareness about the fact of being an immigrant. We were asked to complete the following grid just making predictions about our partner.

like per person, right? you don't care how effective countries, then definitely in the long run you know this is the definition of steady state. if you away from derivative of K-T, you have to do the quotient doesn't matter where you start. you gonna go_ you go I don't know how long, because you know, when um, you know some country try to limit the capita per effective unit of labor. if you have more this is the effective unit of labor. if you have ten others. so you you care for the effective unit of labor.

still haven't con- you know, i don't know. here and talk to you if you taught me that. what if you had like a_ i don't know if this you're getting paid for you work. [S1] yeah anything better [S3] LAUGH like you just ones nonrestaurants that you know of? are like education or young you know, you are not learning like when you're not in the area and was like do you guys want in at the same time if you're gonna take an

MARK LEVI IS ELT PROJECTS MANAGER AT THE BRITISH COUNCIL WITH RESPONSIBILITY FOR INITIATING AND CO-ORDINATING ELT AND OTHER EDUCATION PROJECTS. THIS INCLUDES WORK IN PARTNERSHIP WITH THE GENERALITAT DE CATALUNYA, AS WELL AS WITH THE MECD AND THE COMUNIDAD DE MADRID. PERHAPS THE MOST IMPORTANT ASPECT OF THE CURRENT PROJECTS HE IS INVOLVED IN (AND CERTAINLY THE MOST INTERESTING) IS THE WORK THEY ARE DOING WITH PARTNERS ON INCLUSION AND INCORPORATION OF CHILDREN FROM IMMIGRANT BACKGROUNDS INTO THE STATE SCHOOL SYSTEM. PART OF THE JOB INVOLVES TEACHER TRAINING / TEACHER EDUCATION, USUALLY WORKING WITH SECONDARY SCHOOL TEACHERS OF ENGLISH, AND HE HAS GIVEN PRESENTATIONS, TALKS AND WORKSHOPS ALL OVER THE COUNTRY. ONE OF HIS MAIN RESPONSIBILITIES AS A TRAINER HAS BEEN THE CAMBRIDGE UNIVERSITY CERTIFICATE FOR OVERSEAS TEACHERS OF ENGLISH (COTE) COURSE, PART OF WHICH INCLUDES VISITING SCHOOLS AND WATCHING TEACHERS TEACH: WHAT HE HAS SEEN AND LEARNT FROM THESE OBSERVATIONS IS THE BASIS FOR MOST OF THE WORK HE DOES.

Now ask your partner questions to check your guesses and see if you were right. Find out more about anything that is interesting and or unexpected.

It is difficult to know what it is like being an immigrant if you have never been one. For example if we haven't any religious beliefs or they don't affect our daily life, it is not easy to understand other people for whom they are a big issue. How much do we understand racism if we have never been subjected to it?

SOME STATISTICS IN SPAIN

1995 : 499,773 «registered» immigrants.
2002: 1,298,901

1999/2000: 100,000 immigrant kids (approx.) in public schools and «concertados».
Sept. 2003 : 400.000

These statistics put forth the need for approaches to deal with this new situation which should be a real issue at different levels: education policies, whole school and department organization, and attitudes of individuals in their classrooms.

After the presentation of two U.K. experiences, Millfields Community Primary School, where the mother-tongue of 75% of its pupils is not English and 30% do not speak English at all, and Sparkenhoe Community Primary School, Mr. Levi proceeded to comment on the reasons which contributed to the success of these two schools:

- * Structured learning support systems.
- * Data collection and monitoring systems by ethnic groups, gender and free school meals (a poverty indicator) and the sharing of good practice.
- * Well trained, highly motivated school management and teaching teams.
- * Assessment and target setting.
- * **Shared processes for dealing with racist language, racist behaviour and harassment.**

There are two main reasons for the successful schools:

1. The importance of high expectations:

- * All pupils have the right to the best education we can provide them with, regardless of their background or status.
- * All pupils will work to achieve their best in both the formal curriculum and other school activities.
- * **We should aim high and work hard.**

Pupil success = high expectations + high aspirations

2. The importance of a positive and respectful school ethos:

- * Respect for the parents and the community. Respect is not only what we think of them, but what they think.
- * Respect is a key issue for adolescents, no matter where they come from.
- * Respect for their religion.

«Learners cannot simply shake off their own culture and step into another... (They) are committed to their culture and to deny any part of it is to deny them something within their own being»
Bryham, M. & Morgan, C. *Teaching and Learning, Language and Culture, Clevedon 1994*



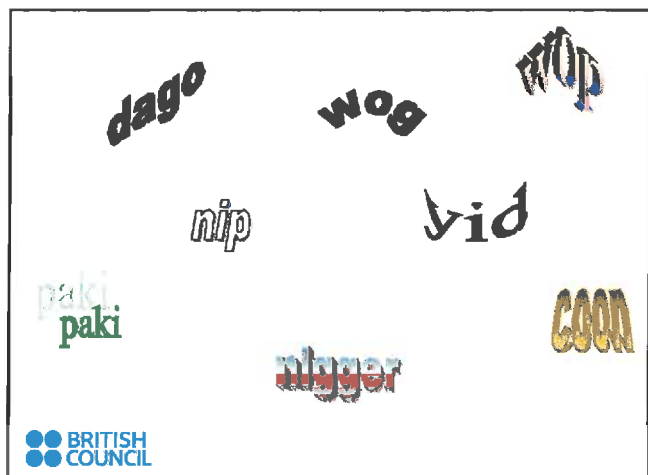
There is an Argentinian proverb that says:

***The pessimist complains about the wind;
The optimist expects it to change;
And the realist adjusts the sails.***

Where do we belong as teachers? There are lots of things we can do in our classes to show our respect, integrate learners from different backgrounds and to help them learn.

- * Try to pronounce the names of the foreign students correctly.
- * Ensure that they know the names of their classmates.
- * Respect the right to their silence.
- * Encourage multilingual signage and labelling. Use learners to create bi/multilingual resources.
- * Ensure they have the «tools» for homework.
- * Prioritise interactive activities which encourage collaboration between pupils.
- * Accentuate non-verbal methods of communication (body language and facial expression).
- * Bring a map of the world to the class to share common knowledge.
- * Let's not forget that the language class is the place where they will be the most like everybody else.

- * Build on students' experiences; they can't talk but it does not mean they've got nothing to say. We must take the trouble to find out experiences those learners may have and we are unaware of.
- * Create a climate where newcomers feel welcome and valued.
- * Avoid stereotypes; find out about them as individuals.



- * Try to involve their families in the school. Invite them in to tell stories from their country.
- * Take time to look up information with relevant examples from their history, cultures, language.
- * Respect cultural differences and remember that if they don't interfere with learning it's not even an issue.
- * Let them see and feel that you are genuinely interested in their language. Learn a few words in their mother tongue. Allow them to teach the rest of the class.
- * Make sure instructions are clear and easy to follow. Give and do as many examples as are needed. One is never enough!

- * Give weaker/slower learners responsibilities to boost their confidence.
- * Make board work useful and clear, incorporate visuals as appropriate, give learners sufficient time to copy.
- * Praise at identity level and criticise, where necessary, at behaviour level.
- * Avoid long abstract grammar explanations. Use lots of practical examples and clearly structured tasks.

And above all:

- * **Celebrate differences where they exist (don't create «new» differences of your own).**
- * **Expect the best from them. Help them to raise their expectations of themselves.**

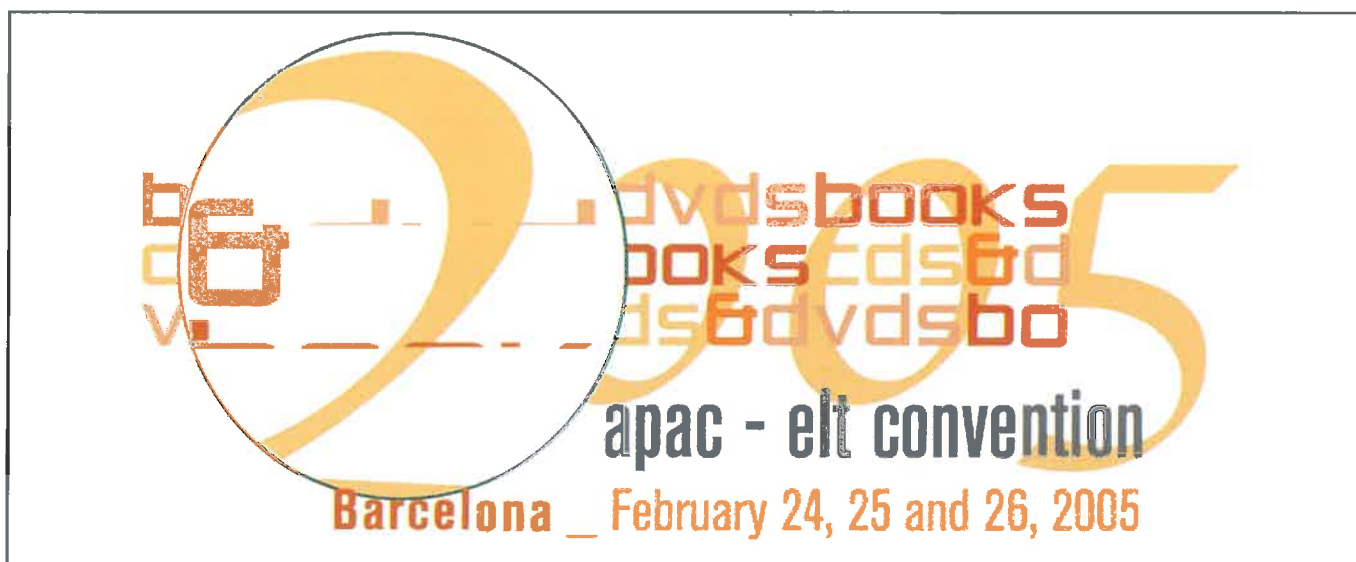
The arrival of immigrant children is likely to add to the range of needs that teachers have to meet. When those children speak little or no Catalan, it is bound to be difficult for teachers to, at all times, involve them fully, occupy them purposefully, and take their learning forward. **Teachers can only do as much as they can.** But on the other hand all classes contain pupils with a wide range of abilities, attitudes, interests, cultural backgrounds and learning needs. Immigrant children may extend that range but the task for teachers remains fundamentally the same.

Mr Levi finished his workshop with an encouraging proposal for us as teachers to move forward.

**WE CAN'T GET TO WHERE WE
WANT TO BE
BY STAYING WHERE WE ARE**

Michael Barber : The Learning Game.

Tapescript of Mark Levi's presentations by Neus Serra



LIVING YOUR LIFE IN «ING-LISH»

IN THIS ARTICLE, THE AUTHOR TAKES A CRITICAL LOOK AT THE EVER RISING GROWTH OF «-ING NOUNS» IN THE SOCIAL ENVIRONMENT OF SPAIN OVER THE LAST TWO DECADES. HE PRESENTS A PICK OF 200 WORDS AND WONDERS -THROUGH FUNNY RESEARCH AND SAMPLING- HOW TRULY ENGLISH SOME OF THESE WORDS CAN BE OR HOW SERIOUSLY TEACHERS SHOULD TAKE THE ISSUE OF THEIR ENGLISHNESS.

by José Luis Bartolomé

Does English -by far the most powerful language today- also need protection just like minority or dying languages in the world do? Breeds of false English (Franglais, Spanglish, Catalenglish...) have been a pandemic disease since the 1960s. It has not rotted the juicy roots of this lingua franca as far as the building of its impregnable grammar, but in the field of vocabulary it has created a great deal of confusion and puzzlement. The «-ing craze» is a clear symptom of diseased English. But where can we draw the line between healthy and unhealthy English, clean or polluted?

-ING [in]

Sufijo del inglés para designar una acción verbal (como clearing, jogging, lifting)// Por extensión, se aplica a algunos vocablos españoles, generalmente con un sentido humorístico (puenting, tumbing).

This entry from the Nuevo Diccionario de Anglicismos (Edi



torial Gredos, 1997) supplies a couple of funny coinages: «pryking» (go shopping in Pryka stores) and «manning» (shake hands). Nobel prize winner, Camilo José Cela, wrote a number of memorable articles in the ABC daily paper intended to make critical remarks on the increasing «anglomania» in Spain in the 80s and 90s. He insisted that people were freely mixing up true English words with false blendings. To quote but a few: puenting, resigning (resignación), discordancing, amorning (amor mío), smiling, shopping, marketing, consulting, advertising, sleeping, mailing, leasing, franchising, darling, trading, forfeiting, factoring, hedging ...

As Mr Trulock (Cela's second surname) failed to shock his readers, he wrote another two articles making his own contributions in order to enhance this foolishness: «Enaning» (out of «dwarf-throwing», a popular sport in the British pubs since the 1960s) and «Insistiending», which included a most hilarious

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pick: articuling, pantaloning vaquering, chamulling, pan friting, resultanding.(1)

Sheer foolishness? If so, who is the jester to blame? The -ing industry has always been wealthy and prosperous in the sport business. A score of years ago Juan José Alzugaray (Extranjerismos en el deporte, 1982) collected forty-seven «gerundios anglosajones» (doping, jogging, looping, pressing, skating, trekking...). Nowadays this share has doubled. Take note of some fashionable ones: airbagging, aquacycling (a.k.a. speening), body building, bouldering, breakdancing, bunging, canyoning, chattering, drafting, goming, jumping, kickboxing, motoring, mushing, paragliding, parapenting, parasailing, rafting, roller-blading, running, scouting, skateboarding, snorkeling, snowboarding, sponsoring, stalking, stepping, stretching, trading (cards), training, warning, windsurfing, wrestling...

Wise philologists like Chris Pratt made it clear that some of these sports borrowings are not English: «footing» is «jogging» and «pressing» is perhaps «pressure» (2). But no way. «Puenting», «goming» and «bunging /bungee jumping» can live in perfect harmony together. Should we care about it?

Let's face it. What can we -English language teachers- do about this? Should we spend some of our teaching stuff and time making polite corrections («Take note kids: 'parking' is not bad English, but 'car park' or 'parking lot' is better. You

can say 'Let's go camping' but 'I work in a camping in the summer' is not quite acceptable). Are teenagers aware of this trend? They probably are, as you can hear a load of these colloquial expressions in our streets and homes: «Vaig a fer pànxing», «És tard. Hem de fer un pènsing»; «On és l'Albert? Missing, com sempre».

The trouble is that ING words are «in», they have bloomed in many fields other than sports, so the more false English words teenage / adult learners learn at language schools or on their own the harder it will be to unlearn them if they ever have to cope with language accuracy. I have been hunting for these kinds of words in Spanish and Catalan magazines for a very long time, disregarding the funny ones you can overhear as an eavesdropper or unintentional listener. I also discounted a few eponyms (this is a horse of a different colour) such as quisling, banting, Hoovering. I have gathered over two hundred so far. To my surprise, you can satisfy your basic needs of communication only too well, you can live green and yellow patches of your everyday and professional life in «English».

This pick of «gerundios anglosajones» should sound reliable, as the words stem from an unmistakably English stock. And yet, are they all clean «anglicismes»? Are there borrowings from English but also «lendings» to English? Since purism was not my chief concern I will just share it with Apac readers straight away (3):

Leisure & Fitness (including sports not mentioned before)

teeing	pitching (wedge)	meeting
touring	inning	bowling
(body) checking	Flying (Dutchman)	karting
driving (iron)	hurling	pressing
gripping	starting (block)	caravanning
sailing	ailing	camping
skating (ring)	sightseeing	puenting / pònting
skipping	shopping	gardening
sex-boxing	putting (green)	passing (shot)
sparring	training	dribbling
stalking	doping	aquaplaning
tumbing	rafting	canoeing
yachting	surfing	curling
wading	trekking	disco-bowling
surfcasting	jogging	footing
soling	stepping	looping
seeding	parachuting	punting (only in Cambridge)
punching	racing	

Business & Management

leasing
marketing
mailing
overbooking
holding
consulting
shopping
ranking
dumping
coaching
(profit) warning

merchandising
catering
building
clearing house
factoring
fixing (rate fixing)
franchising
headhunting
(insider) trading
briefing

outsourcing
packaging
revolving
sponsoring
telemarketing
trading
underwriting
vending
marketing
planning

Fashion & Beauty

lifting
peeling
braiding
resurfacing
piercing
slimming (diet)
body-piercing
brushing
smoking
legging
trimming
molding

Computers & Telephone

web hosting
figure-forming
roaming
modding
scanning
renting
dating-on-line
booting
hacking
trunking
time-sharing

Science & Technology

cloning
air-conditioning
imaging
zooming
timing
banding
crossing-over
reforming
upwelling
cracking
engineering

Working Life & Human Relationships

mobbing
bullying
baby-sitting

TV & Cinema

making of
casting
fading
travelling
zapping
screening
tracking
dubbing
(happy) ending
rating
processing

Music

feeling
toning
break-dancing
dancing
halling
moshing
recording
sampling
toasting
bootlegging

Sex & Human Relationships

petting
necking
fist fucking
swinging
outing
speed dating
darling
feeling
missing
spanking

Homemaking

kitchening
pilling
living
standing

Arts & Walks of Life

happening
streaking
brainstorming
action painting
body painting
dripping
reading
cocooning
restyling
squatting

Transport & Motor

tuning
carsharing
parking
handling
overbooking
sleeping (sleeping car)
Vueling Airlines

Food & Drink

drinking
starking
washing

Politics & News

meeting
coopering
lobbying

The meanings of some of these words sound intriguing. There is enough room in this paragraph for a handful of quick translations: «pilling» (formació de bolitas en el teixido del sofà), «trimming» (técnica de peluqueria canina mediante la cual se arranca pelo para que crezca más fuerte), «coaching» (programa de creació de lideratges per a les empreses), «seeding» (cabeza de serie en un torneo de tenis), «dumping» (venta comercial per sota del preu de cost), «upwelling» (afloramiento oceánico permanente), «roaming» (servei que cobren les operadors de telèfons mòbils quan es viatja a l'estranger), «toasting» (recitació improvisada que se interpreta sobre una base rítmica de una cançó reggae); «swinging» (intercanvi de parelles), «making of» (cómo se hizo la película / el libro), «tuning» (adaptar un cotxe vell canviant la mecànica i l'estètica), «cocooning» (estilo de vida sosegada ajena al ajetreo exterior, como envuelta en un capullo).

The one-million-dollar query again is: were these words first coined at home, overseas or maybe in no man's land? Conti-

mental makers of «anglicismes» usually tend to shorten the original forms and add the gerund ending: «lifting» instead of «facelift» (native speakers might confuse it with «weight lifting», for example); they also contribute by keeping one of the elements (in unspoilt English they use «mail-shot» or «direct-mail shot» rather than «mailing»). Very often we give the English word more general uses than the particular one it bears in the mother tongue: «overbooking» in English is used to talk about more places in aircraft flights or hotel rooms than available. In our continental English it means «too many people» or «too many things» in many fanciful contexts.

The making of -ing words can be as easy as pie. Let's have a look at the latest thrilling sports of adventure: flysurf, street luge, bus bob, buttboard (4). The sports journalist / instructor is more likely to change into -ing those words which would sound nicer or would show fewer chances of misspelling: flysurfing and buttboarding are safer than «lugying / luguig / lugeing / lugin» or «bobing / bobbying

/bobbing». However, a serious concern about the neatness of spelling is not felt in some of our newspapers and magazines, which are plentifully supplied with mistakes as in «planing», «cicyling», «tunning», «trainning», «runing», «shoping», «timming», «trecking» (the original 'trekken' is Afrikaans and not English, which some -ing makers do not seem to know), etc. This -ing craze about nouns is killing the spelling of adjectives like «foreign», which shows a new dress code («foreing») in all kinds of news items (politics, entertainment...).

A close scan of how these words have become popular in other languages and how truly English they are could be the subject of a very attractive study, which might be challenging for the native speakers themselves. As I pointed out before, purism is not the target of this informal research. As a matter of fact, as I was picking up these «-ing words» I changed my feelings about how seriously I should tackle the issue of their Englishness. It is good to know that «footing» is Franglais and cannot replace English «jogging», that «footer» (football) and «jogger» belong to different sports. But [small world!: 'but' in French means 'goal'] how about «running» and «runners»? On the other hand, infecting (by hacking?) this mighty language with some joking viruses may make it more witty, creative and colourful. There was a turning point in the development of my restlessness about accuracy though: it was the «outing» story.

In an opinion article in *El País* («Un dardo inglés en la diana», 18 August 2000) British historian Henry Kamen wrote some inquisitive remarks about some fashionable «anglicismos» like 'tarifa plana' ('plain rate?' 'flat rate?'). He was kindly and subtly correcting Fernando Lázaro Carreter, one of the most senior members of the Real Academia Española de la Lengua. Further on, Professor Kamen turned to Julia Otero, at that time presenter of a chat show on TV1, talking to a Spanish bishop about «outing» (the practice or policy of exposing the homosexuality of a prominent person, that is, salir del armario). The bishop did not understand what she was driving at, which was no wonder -Mr Kamen said- for «outing» was what he had been doing for a long time with his wife: a short pleasure trip away from home.

Three days later Henry Kamen was corrected by some readers in «Letters to the Editor», who showed the evidence from 'direct English' that both Mr Lázaro Carreter and Ms Otero had been using the English language correctly. If top philologists and historians can make a bloomer, who can't? Should we be preaching in favour of a «carefree» usage of the language? There must be a set of rules and procedures aimed at both accuracy and fluent communication as far as you can reach out for them. ING words seem to be maverick cows without their owner's brand on them, simply because there are no owners (lexicographers) who can claim to know everything about their breeding (lexical background).

So eventually I have come to do just what Camilo José Cela Trulock did: create my own «-ing words». My favourite one is «snailing» (collecting snails while jogging in rainy weather). I even wrote a philosophical poem under this title so as to make it everlasting with a rhyme, for dull and even bright words may share the ephemeral fate of a butterfly. Picking up either snails or odd words is a funny way to laze around. But who knows? Should the -ING disease spread further we might one day read / hear light familiar chats like the following one.

Divendres 13 febrer

Ahir vaig anar de shopping i em vaig retrobar en Peret. Mare meva quin canvi de look! Com a mínim s'havia fet un lifting als llavis i un peeling amb làser d'allò més cool. Després de fer una mica de chatting, vàrem quedar que podríem fer alguna outing. Jo en aquells moments pensava en uns quants steps de dancing, unas pintes de drinking i uns grams de sniffing. Com que teníem pressing vàrem acordar que ja ens faríem un dating-on-line la mateixa nit. Encara l'espero!! Em pensava que l'agradava una mica, però em va fallar el feeling. Quin disappointing!! Ho tenia tot a punt de caramelling.

Hauré de provar sort en el proper casting del Gran Hermano. Potser d'una vegada per sempre podré fer un edredonning, virtual potser però amb parella.

115

from El diaring íntim de Pilarin' Lloill.
(BCN: Planet Agostining, 2030)

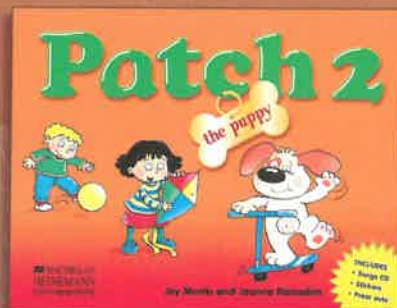
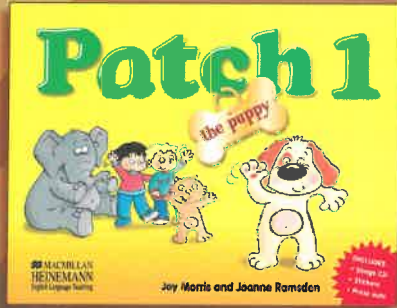
(1) Quoted by Emilio Lorenzo, *Anglicismos hispánicos*, Madrid: Editorial Gredos, 1996, p. 251.

(2) *El anglicismo en el español peninsular contemporáneo*. Madrid: Editorial Gredos, 1980, pp. 50-51.

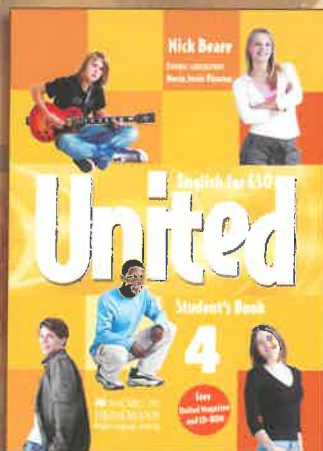
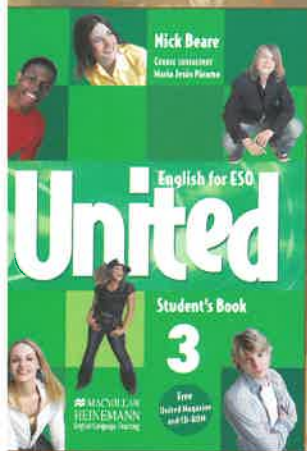
(3) In *Diccionario de marketing y publicidad* by Lorenzo Iniesta (Barcelona: Ediciones Deusto, 2004) you can find further clusters of terms concerning business, management, TV and advertising: benchmarking, bartering, offering, rating, datamining, billing, branding...

(4) «Dosis renovadas de adrenalina» (*El País Semanal*, 25 July 2004), p. 94.

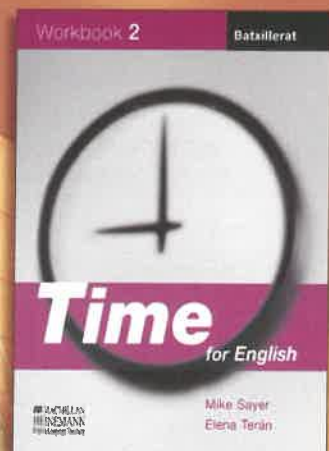
New Titles 2005



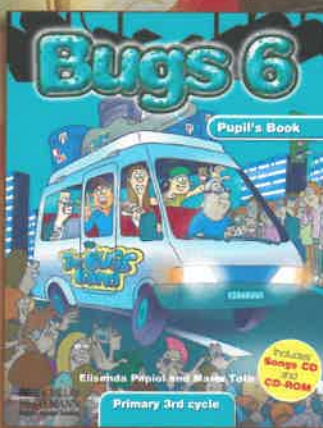
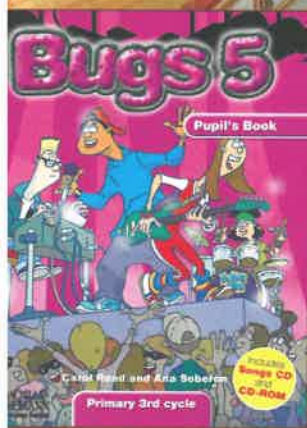
Patch the Puppy



United



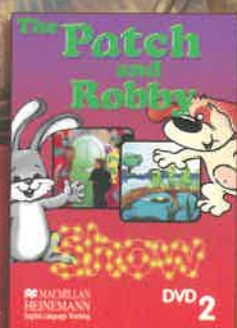
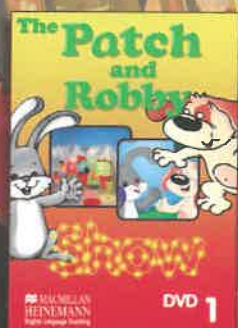
Time For English



Bugs



Macmillan Guided Readers



The Patch and Robby Show

The richness of Hindu culture: TOWARDS A MORE MULTICULTURAL SOCIETY

by Milagros Blasco Llopis

Introduction

In this unit we are going to study some issues concerning a multicultural society such as Great Britain and basically the life of immigrants from some Asian countries and two representative writers whose parents moved from India to England. Thus, we are going to learn some aspects related to Hindu culture. Before analysing them in detail, the students will have to discuss some questions with their partners.

This short project has been thought of for advanced students. However, some modifications could be made so that intermediate students could learn a bit more about the issues at hand. The language used will be English although on some occasions it may be necessary to use the students' language for practical reasons.

Objectives:

- Make students conscious of the great cultural diversity that surrounds them.
- Make them aware of certain characteristics of a culture which is totally different from their own.
- Get to know some words of Hindu origin that are becoming part of the vocabulary used in Great Britain and the rest of Europe.
- Familiarize them with British writers of Indian or Pakistani descent.
- Respect other ways of thinking through the knowledge of everyday elements such as traditional food, customs, religion and symbols which are constantly repeated in our culture but whose knowledge we are unaware of.

Level:

Advanced

Procedure:

1. Cultures around us

This activity is used as a warm-up in which the students have to answer several questions. The aim is to familiarise them with the topic to be studied, make them think and be more conscious of the reality around them.

2. Different or alike?

The students have to compare the situation in India and their country as regards problems that ethnic minorities suffer (the situation of women, discrimination and harassment, a Hindu wedding).

3. Meera Syal and Hanif Kureishi

Students have to write a biography about them so as to know about two of the representative writers of Indo-English literature. The teacher should also refer to the fact that they have become known to the general public through the media (role of the media in today's society) and that they represent their community.

4. *Life Isn't All Ha Ha Hee Hee and The Buddha of Suburbia*

The teacher provides the students with some extracts from the most representative books by the authors. These are used as a basis for working on the main issues dealt with by the authors and some vocabulary unknown to the students.

5. Words and definitions

The teacher gives the students some words related to Hindu culture. The students have to match the words with their definitions.

6. Hindu marriage

The students have to put the ceremonies of a Hindu marriage in order. Then they have to discuss the answers with their partners and see if there is some similarity with their own culture.

7. Lets talk about it

After reading the extracts, the students have to discuss multiculturalism in groups. It is good practice for both their mastery of the English language and for reflecting on the advantages and disadvantages of the co-existence of different cultures and traditions. This topic becomes even more relevant in a group consisting of students from different nationalities.

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.Our project

project about India so that the students get to know different characteristics of the country.

ics of the lesson. It will also be relevant to consider the pupils' critical capacity and maturity regarding some issues of contemporary society.

.Evaluation

fter this unit the pupils must show some knowledge about the issues under analysis. Not only do they have to talk about specific concepts directly related to Hindu culture but also about two contemporary British writers with Indian or Pakistani roots. The teacher will evaluate and mark the different activities, the projects and participation in the dynam-

Materials:

- Photocopies of the activities.
- Photocopies of some sections of the books under analysis.
- Internet access.
- CD player.
- Video.

1. Cultures around us



We live in a world characterised by a continuous migration of people from distant places and with different cultures and beliefs. As a consequence, the concept of multicultural societies is gaining ground. So, think about the following issues by answering these questions:

Questions to consider	Your ideas	Your partner's
1. Do you know about any culture different from your own? If so, which one? 2. What do you think about the arrival of so many immigrants in your country? 3. Do you know any immigrants? Have you talked to them? 4. Are you aware of the problems immigrants have when they arrive in a foreign country? 5. What do you think they think of us? What is their impression of our society? 6. What do the following words suggest to you? Multiculturalism Henna India Pakistan 7. Do you know the name of any writer who was born in Britain but whose parents arrived from India or Pakistan? 8. Did you find any information on the web? What most caught your attention? 9. What do you think these writers could be interested in? 10....		

2. Different or alike?

Look up these words in a monolingual dictionary. Write down what they mean in English. Are there any other words you don't understand? Write them down in the blank spaces and look them up.

Dowry:
Harassment :
Wedding:
Groom:
Tray:
Vermilion:

Are the following statements the same or different in your country? Discuss them with your partner:

Statements	Different	Alike
In India and Pakistan the vast majority of women are placed among the weakest and most disadvantaged group within a community.		
Dowry is each daughter's share in parental property in their names.		
Members of all minority religious communities face discrimination and harassment.		
The day before a Hindu wedding, the palms and feet of the bride are decorated with "Mahendi."		
After the wedding, in the groom's house a game called <i>aeki-beki</i> is played, placing a ring and several coins in a tray of water which is coloured by vermilion and milk. It's said that the person who finds it will rule the house.		
Girls have less rights than men. Most parents can just afford to send their sons to school, so girls have to help in the house.		
In Southern India, in springtime, bulls are free to roam through village squares.		



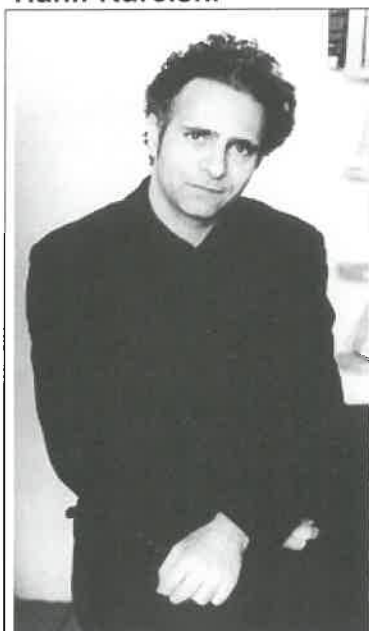
3. Meera Syal and Hanif Kureishi

Organize the biographies of Meera Syal and Hanif Kureishi according to the following data. Negotiate with your partner and decide who will work on Meera's and who will do Hanif's.

Meera Syal

- 1962
- born and brought up in Wolverhampton, England
- parents-New Delhi-West Midlands
- proud Indian roots and culture
- parents hope become doctor
- traditional, all-girl grammar school
- A-levels in English, Spanish and French
- cultural duality
- stereotypes
- "One of Us" = first play
- won National Student Drama Award
- London, Royal Court Theatre
- took play Edinburgh Festival
- BBC looking for an Asian woman co-write a script
- *Life Isn't All Ha Ha Hee Hee*
- *Guardian Weekly*
- *Anita and Me*
- Channel 4: Film "Bhaji on the Beach"
- racism
- TV: "Goodness Gracious Me"

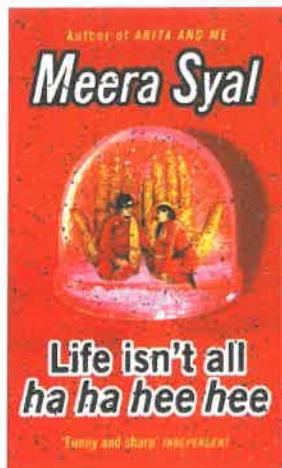
Hanif Kureishi



- born 1954
- father-England- education
- Indian father and English mother
- leading voice immigrant cultures in England
- grow up suburb of London, Bromley
- *The Buddha of Suburbia* (1990)
- members of Kureishi's family in India moved to Pakistan after partition India and Pakistan
- *Intimacy*
- *My Son the Fanatic*
- speaks familiarity three cultures racial prejudice of "Paki-bashing"
- *The Mother*
- collect examples of racist language and speeches of politicians such as Enoch Powell
- ironies of the Asian (Indian and Pakistan) immigrant culture in Britain
- members of the group as individuals in a group

4. *Life Isn't All Ha Ha Hee Hee* and *The Buddha of Suburbia*

3. Life isn't all ha ha hee hee and The Buddha of Suburbia on practice:
Life isn't all ha ha hee hee



Read these fragments from Meera Syal's book.

1. It was impossible to meet Asian women because of their family restrictions, Asian women expected too much commitment too early
2. Angela Davis says in her latest book that the reason men of colour want white women is revenge. It makes you feel powerful, shagging the women of your oppressors
3. I was pissed off (...) I came, as I was often reminded, from an oppressive culture in which women were treated like cattle (I kept quiet about cows being holy, it would only have confused things). If I ever wanted to win a point all I had to do was start the sentence with "As an Asian woman" and end it with "You don't understand"
4. (Tania) The endless questions of who what why she was, to whom she belonged (father/husband/workplace), why her life wasn't following the ordained patterns for a woman of her age, height and income bracket.
5. Choosing who you love is the most political decision you can make (...) See how I combine a bindi with that leather jacket and make a bold statement about my duality? Look! I can go to a rave one night, and the next morning be cooking in the communal temple kitchen. Watch how I glide effortlessly from old paths to new pastures, creating a new culture as I walk on virgin snow! And it was time to cut the crap and own up to who we really were
6. Her (Mata-jis) greatgrandchildren had shocking accents, their parents spoke Punjabi like memshabis, even her own son sometimes forgot a phrase and reverted to English occasionally. Mataji hoped fervently that her son at least still dreamed in his native tongue. Personally, she should hate to fall asleep and hear people whining in that funny twang in her head.

a) Find a word in the text that means the same as the following:

- Loyalty.
- Having sex with somebody.
- Say something that makes you remember a particular task or activity that you know you ought to deal with.

- Daring.
- You move lightly and in a smooth and effortless way.
- Language spoken by people who live in the Punjab.
- Something which is very popular and fashionable.

b) What contemporary issues is the writer interested in?

c) What do you think are both the writers and the characters feelings?

The Buddha of Suburbia

1. My name is Karim Amir, and I'm an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But, I don't care-Englishman I am (though not proud of it), from the South London suburbs and going somewhere. Perhaps, it is the old mixture of continents and blood, of here and there, of belonging or not, that makes me restless and easily bored.
2. Changes would be abusing any Pakistanis and Indians (...) They have souls but the reason there is this bad racialism is because they are so dirty, so rough-looking, so bad mannered. And they are wearing such strange clothes for the Englishman, turbans and all. To be accepted they must take up the English ways and forget their filthy villages. They must decide to be either here or there.
3. (Conversation between Karim and his mother) (232)
 You are not an Indian. You've never been to India. You'd get diarrhoea the minute you stepped off that plane, I know you would.
 Aren't I part Indian?
 Who gave birth to you? You are an Englishman. I'm glad to say.
 I don't care, I said. I'm an actor. It's a job.
 Don't say that, she said. Be what you are.

a) Find a synonym for each word in the text:

- Brought up.
- Someone who works on a small piece of land in a poor country and who is considered to be of low social status.
- Dirty.
- Get out of.
- Racism; a rather old-fashioned word used in British English.

b) What issues worry contemporary British society?

c) What do you think the message Kureishi tries to give to the reader is?

5. Words and definitions. Match the following words with the definitions below:

henna bindi sari Diwali lassi Hindi Urdu arranged marriage falooda

_____ one of the many traditional garments worn by women, yet it has somehow become the national dress of Indian women. It can be worn in several ways and its manner of wearing as well as its colour and texture are indicative of the status, occupation, region and religion of a woman.

_____ vermilion mark applied to the forehead. It has a religious significance and is a visible sign of a person belonging to the Hindu religion. It is also called the *Tilaka* (= mark).

_____ language spoken in India.

_____ Hindu festival equivalent to Christmas. It's the festival of lights.

_____ marriage in which the groom has been chosen by the bride's father regardless of the girl's choice.

_____ Northern Indian drink. A yoghurt mix, which comes in either sweet or salty form.

_____ exotic drink. In Northern India, it consists of ice cream and noodles, often flavoured with syrup. In New Delhi, it is a solid dish.

_____ language spoken in Pakistan.

_____ a thorny tree or shrub of the genus *lawsonia*. Its fragrant white blossoms are used by Buddhists in religious ceremonies. Its powdered leaves furnish a red colouring substance used in the east to stain nails and fingers, the manes of horses, the leaves of the henna plant, or a preparation or dyestuff.

6. Hindu marriage

In the previous exercise, we made reference to Hindu marriage. This is a very elaborate event characterised by the celebration of several ceremonies that occur not only on the wedding day but also the day before and after the event.

Try to put them in order. Discuss your answers with your partner first and then with the rest of the class. Do any of these celebrations have any similarities with your own culture?

_____ The couple depart from the girl's house after the *vidai* and head for the groom's house.

Behind the couple, they carry the sacred fire in a vessel. They should keep it constantly lit.

When they reach his house, he says:

"Enter with your right foot. Do not remain outside."

The bride enters the home placing her right foot, considered auspicious, first.

When the bride and the groom enter the groom's house, the mother of the groom welcomes the bride by doing an *aarati*.

_____ After sunset he shows her the pole star, saying:

"You are firm and I see you. Be with me, O nourishing one! Brhaspati has given you to me, so live with me a hundred years bearing children by me, your husband."

_____ The palm and feet of the bride are decorated with "Mahendi".

A canopy or *mandapa* decorated with flowers is erected at the place of wedding.

On the wedding morning, various ablutionary rituals are performed on both the bride and the groom in their respective homes. Their bodies are anointed with turmeric, sandalwood paste and oils, which cleanse the body, soften the skin, and make it aromatic. They are then bathed to the chanting of Vedic mantras.

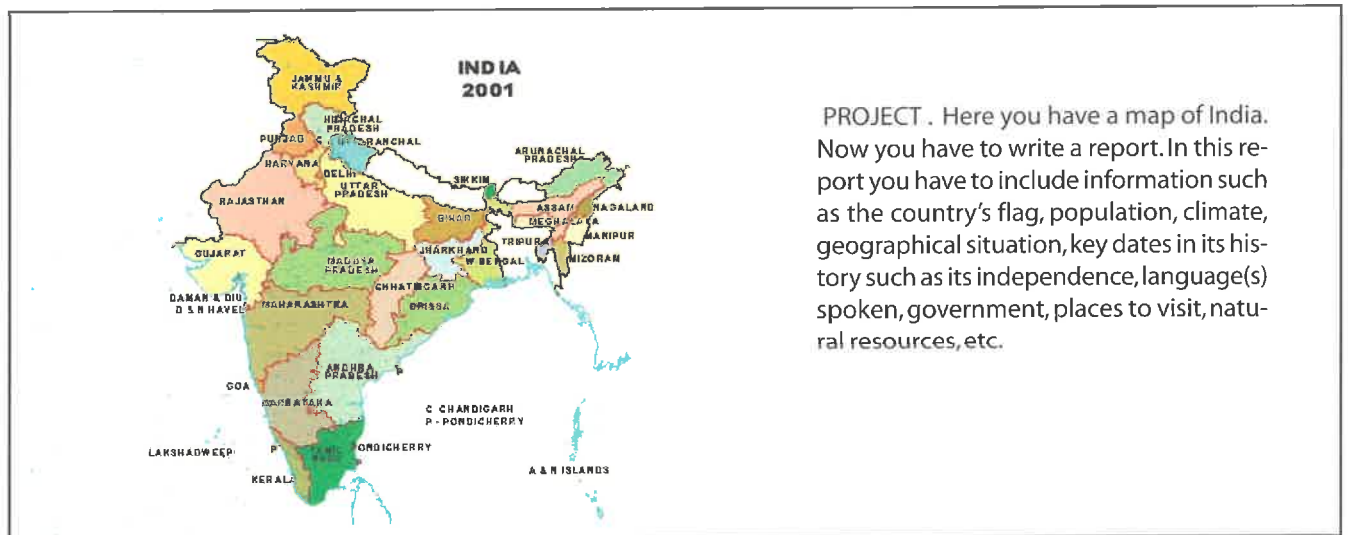
_____ (Talambra) In many Southern Indian marriages, rice mixed with turmeric is poured over the heads of groom and bride by bride and groom. After this, there are ceremonies of name-calling singing and other games aimed at bringing the bride and groom closer.

7. Let's talk about it

After reading and working on the extracts, discuss multiculturalism in groups (positive and negative aspects, problems from both the foreign and native perspective, etc). You need to consider the following steps:

- Decide if you agree or disagree.
- Choose teams.
- Choose a spokesperson for the group.
- Discuss your arguments with your group. Write down the main points of your group.
- Prepare a short presentation of your position (hand it in to the teacher at the end of the lesson).
- Presentation by each group and counter-argument (from the other team).

8. Our Project



PROJECT . Here you have a map of India. Now you have to write a report. In this report you have to include information such as the country's flag, population, climate, geographical situation, key dates in its history such as its independence, language(s) spoken, government, places to visit, natural resources, etc.

9. Evaluation

A. Facts I know now

1. Are the following statements true (T) or false (F)? Correct them if necessary:

1. Meera Syal was born in India.
2. Syal was born and brought up in England.
3. Hanif Kureishi wrote *Life Isnt All Ha Ha Hee Hee*.
4. *The Buddha of Suburbia* was written by Hanif Kureishi in 1990.
5. Both authors are concerned with issues deriving from the existence of a multicultural society (religion, identity, marriage, racial prejudice, stereotypes, generational conflict, etc.).
6. Meera Syal is a very well-known journalist. She works for the Guardian Weekly.
7. Hanif Kureishi had an Indian father and an English mother.
8. Meera Syal was born in 1952 and Hanif Kureishi in 1943.



2. Name the pictures according to the vocabulary you have learnt:

a)	b)	c)	d)

B. What did you learn?

	You think...	Your teacher
I learned	1 2 3 4 5	1 2 3 4 5
1.		
2.		
3.		
4.		
5.		
6.		

C. Self-evaluation

Evaluation	Student's name	Mark
Use of English		1 2 3 4 5
Team work		1 2 3 4 5
Organisation of the tasks		1 2 3 4 5
Homework		1 2 3 4 5
Quality of the work		1 2 3 4 5

D. Answer key and useful information:

2. All are different.

3. Meera Syal

She was born in 1962. She was born and brought up in Wolverhampton, England. Her parents moved from New Delhi to the West Midlands.

She is very proud of her Indian roots and culture. Meera attended a traditional all-girl grammar school and got A-levels in English, Spanish and French. Although her parents wanted her to become a doctor, she soon developed a taste for writing. Her works focus on cultural duality, racism and the stereotypes Indian people have to face in everyday life. Her first play was *One of Us*. She took the play to the Edinburgh Festival and won the National Student Drama Award. Meera acted in London at the Royal Court Theatre before receiving a call from the BBC. It was looking for an Asian woman to co-write a script. Her most widely known works are *Life Isn't All Ha Ha Hee Hee* and *Anita and Me*. She also writes articles for the *Guardian Weekly*. In addition, she wrote a film for Channel 4, *Bhaji on the Beach*, and she is famous for the TV programme, *Goodness Gracious Me*.

For more information on the author you can go to:

- http://www.umiacs.umd.edu/users/sawweb/sawnet/people/meera_syal.html
- <http://carolinescomedybase.tripod.com/meera.html>

Hanif Kureishi

He was born in 1954 to an Indian father and an English mother in England. He has become the leading voice of immigrant cultures in that country. His father went to England for his education. Remaining members of the Kureishi family in Bombay, India, moved to Pakistan after the partition of India and Pakistan.

He speaks with familiarity of the three cultures. Growing up in a featureless suburb of London, called Bromley, he christened his British friends racist practices "Paki-bashing". He began to collect examples of racist language and speeches of politicians such as Enoch Powell.

Some of his most important works are *The Buddha of Suburbia* (1990), *Intimacy*, *The Mother* and *My Son the Fanatic*. He concentrates on the ironies of the Asian immigrant culture in Britain and regards members of the group as individuals in a group.

For more information on the author you can go to:

- <http://www.hanifkureishi.com/>
- <http://books.guardian.co.uk/authors/author/0,5917,-100,00.html>

"For *Life Isn't All Ha Ha Hee Hee* the synonyms are com-

mitment, shagging, reminded, bold, glide, Punjabi, whining. The book pages from which the quotations have been taken are:

- 1. 86
- 2. 87
- 3. 87
- 4. 15
- 5. 149
- 6. 275

"For *The Buddha of Suburbia* the synonyms are born and bred, peasants, filthy, step off, racialism.

The book pages from which the quotations have been taken are:

- 1. 3
- 2. 210
- 3. 232

- | | | |
|----|---------------------|-----------|
| 5. | - sari | - lassi |
| | - bindi | - falooda |
| | - Hindi | - Urdu |
| | - Diwali | - henna |
| | - arranged marriage | |

7. a) 2, b) 4, c) 1, d) 3

8. For information about India see:

www.cia.gov/cia/publications/factbook/geos/in.html

Evaluation sheet

1.

- | | |
|------|------|
| 1. F | 5. T |
| 2. T | 6. F |
| 3. F | 7. T |
| 4. T | 8. F |

2.

- falooda
- sari
- henna
- bindi

3. Explain to your students what the books are about briefly. Here you have some data:

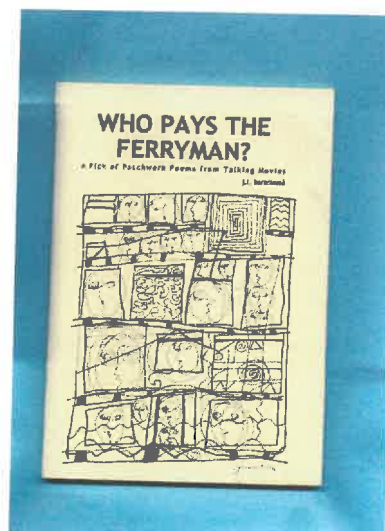
1. *The Buddha of Suburbia*:

- www.mouthshut.com/readreview/14713.html
- www.geocities.com/Athens/Academy/6422/rev0037.html

2. *Life Isn't All Ha Ha Hee Hee*

- www.spikemagazine.com/0100meerasyal.php
- www.fiction-net.com/review-lifeisntall.htm

WHO PAYS THE FERRYMAN?



A PICK OF PATCHWORK POEMS FROM TALKING MOVIES

by J.L. Bartolomé
Self Published 2004 (85 pages)

Our lives are like mosaics of beliefs, friendship or moments which are reedited or reshaped in a conglomerate of different meanings and forms. The author insists that these poems are not autobiographic clippings but other voices' cuttings.

The term *Patchwork* has become pejorative in the English language. Similarly, the collage technique might be considered to be an aesthetic plagiarism in our society. However, these Patchwork poems can be regarded as quite original. In our century, when the sources of inspiration seem to have dried up, a book like this can be seen as an amusing or creative intellectual divertimento. As a didactic tool, the author mixed pop lyric titles to write poetry using this collage technique. The author, J.L. Bartolomé (he signs in lower case letters like e.e.cummings, the poet of life), was very proud of the 28 long titles by Tracy Chapman regrouped in his poem "If not now", whose last lines say:

" (...) Give me one reason
Paper and ink
Why?"

In *Who Pays the Ferryman?*, J.L. Bartolomé, a regular contributor of APAC, experimented with brief poems using the original titles of films (mostly English, some are German, some are French, one is Italian and one is Spanish). He chose 300 or 500 film titles which were ordered at random. He also found phonetic, poetic or philosophical intentions. He let them rest for a while and he created epigrams, aphorisms and even cryptic poems.

Sometimes, he plays with words wittily: *The Hunting / The Haunting*; *History / His story*. Other times, he plays with form: one poem has the form of a postcard. They might be called crumbs of poetic thoughts and his poetic crop fills this book in a sort of poetry in motion connected with the world of cinema.

Inevitably, the film-lovers will possibly look for hidden meanings for these poems although it is not the aim of the author, who does not recommend seeing the films in order to read and understand them. Besides, they have no punctuation and he adds in the introduction that they have been collected for anglophiles with multicultural sensibility.

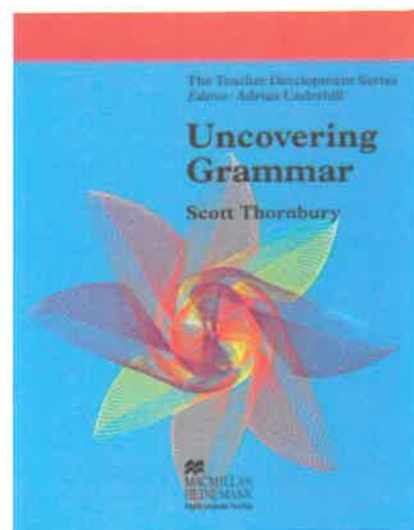
One of my favourite poems is this one which appears to be a Haiku :

Eine Reise ins Licht
The Winter of our Dreams
The Corn is Green.

This is a small book worth reading and these poems from talking movies are a good starting point to stimulate our students' brains using this original technique in our classes.

Reviewed by Josep Sala Esquena

UNCOVERING GRAMMAR



Reviewed by Mc.Millan-Heinemann
by Scott Thornbury

Another book in The Teacher Development Series, edited by Adrian Underhill and published by MacMillan-Heinemann, it deals with one of the most controversial topics in ELT but in such an attention-grabbing way that I went through it at a pace and intensity comparable to the reading of a thriller.

The main argument of the book is that **grammar** should not be considered as a series of items about the language the accumulation of which results in language proficiency; it is rather an **emergent** mental process of growth and unfolding. He calls this process **grammaring**. «A process that emerges out of the encounter between a pattern-hungry brain and a language-rich environment.»

The book is divided into two parts. The first part consists of 5 chapters dealing with the arguments about the process of uncovering grammar:

1. Grammar as process deals with lexical communication previous to grammar proper.

2. Learning to grammar is about alternative approaches to grammar processing.

3. Noticing grammar looks at consciousness-raising activities.

4. Emergent grammar is on how grammar is not a knowledge imported from outside but a capacity that emerges from within.

5. PROCESS TEACHING applies all the previous arguments to the classroom. In a very accessible pedagogical style he says things like:

Memory! That's the key! Any activity that helps learners memorize new words is worth doing.

Or

The teacher at the board explaining finer points of grammar, seems not only to have no long-term positive effect on grammar development, but takes time away from where it could more usefully be directed at using the language.

Most of the activities proposed: paper conversation, keyword technique, text reconstruction, retranslation... are motivating and require little time and effort on the part of the teacher.

The second part of the book has three chapters entirely dedicated to classroom activity worksheets to be photocopied: **6. Grammaring tasks; 7. Consciousness-raising tasks; 8. Grammar emergence tasks.**

And the final good news is that, according to the author, with a little imagination, any teacher can make her grammar textbook compatible with an emergent view of grammar, provided she introduces language rich tasks to supplement the grammar syllabus.

The author is up to date on the latest developments in learning research, including computerized artificial neural networks, or the connectionist view of language, but I missed some more concrete references on those points for someone who might want to do further reading. Also the book could have developed certain sections, at least Chapter 5.

However, it is globally a book to be strongly recommended.

Reviewed by Ana Aguilar

Step up

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New section: MULTICULTURALITY



home _ multiculturality _ classroom materials

—by Anna Yagüe

There is a new section in our web completely devoted to the new trend that is changing society as we know it: the mixture of people from different cultures and languages. As we all know, this is changing our classrooms as well, and we should be open to all the opportunities that it offers, in spite of the possible challenges.

There are 5 different subsections in this new corner of our web:

Classroom materials

Here you can find 3 projects, by Núria Vidal and Eliseo Picó, which will help you work on different aspects of the topic with your students.

The multicultural projects 'Get into my Skin', 'Food and Drink' and 'On the Black-Eyed Peas' offer attractive materials for classroom interaction, dealing with aspects like diversity, music or food, which can be graded and easily adapted to different levels.

Articles

We present 4 articles where you can find interesting thoughts and suggestions:

- * Towards Critical Pedagogy, or Why the Grand Total is Much More than the Sum of Its Parts - Núria Vidal and Eliseo Picó
- * Repensar l'Escola i l'Ensenyament de Llengües en un Context Multicultural - Núria Vidal
- * Discourse and Racism in Spain - Teun A. van Dijk



* Cultural Diversity in the Classroom - Round Table-Richmond's Panel Session APAC 2003

Related links

Here there are some interesting pages on multicultural education by institutions like the British Council or the UK Ministry of Education. In the Multicultural Pavillion you will find all kinds of resources for achieving equity in education.

Publications

If you want to read more about multicultural education or do some research, here you can find a comprehensive bibliography on the topic.

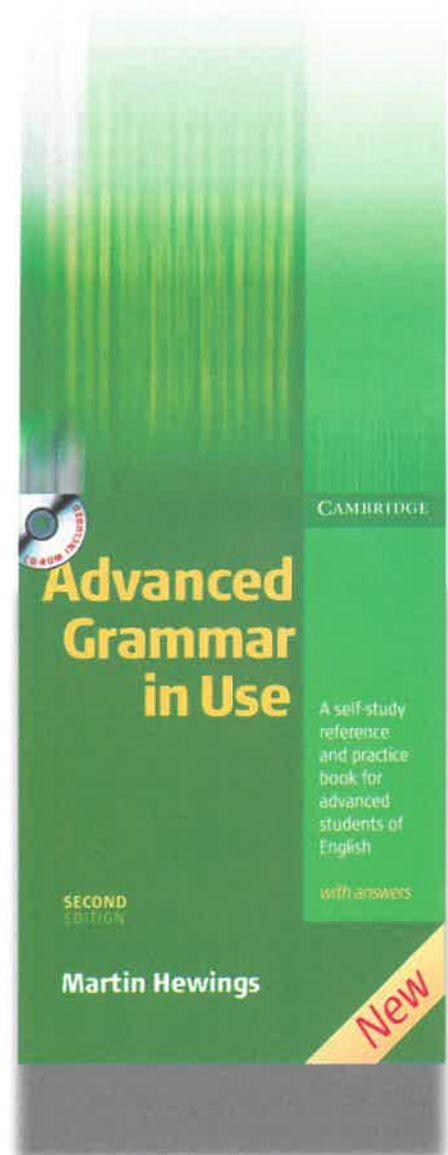
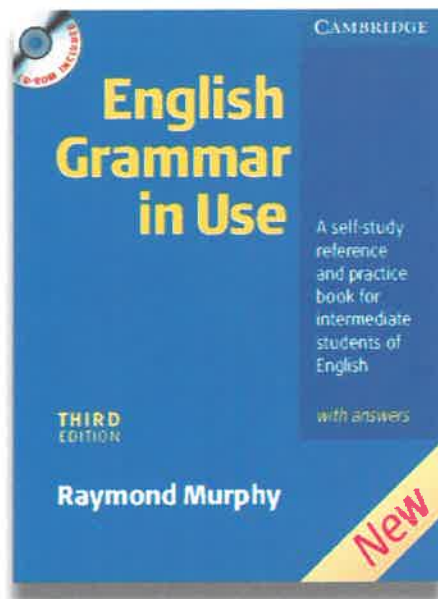
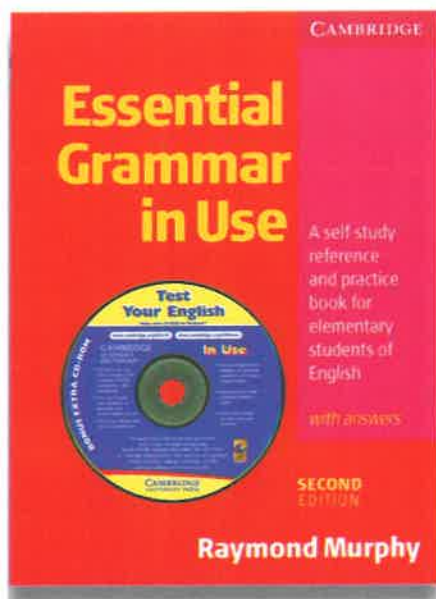
Forum



Què en penses de...? What do you think of...?

This is a link to another section of our web - Food for thought - where you can read another article on multicultural education by Paul Gorsky and send your thoughts on the issue.

The best...



...just gets better

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GUIDELINES FOR CONTRIBUTIONS TO APAC

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

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

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

When writing your article, please follow the instructions below:

1. Use a style which is easily readable and combine theory, practice and examples.
2. Give a brief, clear and informative title, plus an abstract of about 100-150 words.
3. Use headings and sub-headings to make the structure of the article clear. Illustrate it with diagrams and tables whenever suitable. You can include images or other illustrations.
4. Try not to exceed 4,000 words. Please give a wordcount at the end.
5. When quoting or giving references include full bibliographical details: Author, Year, Book or Article and Publisher.
6. Give your biodata at the end of the article (80-100 words)
7. Give your e-mail or full postal address and clearly indicate if you want us to publish it.
8. Send your contribution either in a CD to APAC-Editorial Team Gran Via de les Corts Catalanes, 606 4^t 2^a Despatx F-G 08007 Barcelona or in an e-mail attachment to info@apac.es.
9. Do not forget to include your full address and telephone so that you can be contacted if necessary.

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

1. Keep it short and substantial
2. Provide full references: relating to a publisher, price, etc in case of a book review, bibliographical details in the case of an interview and the wheres and whens of your account.
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TO ALL THE SPEAKERS IN THE 2004 APAC-ELT CONVENTION

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

All contributions are welcome and read. We will contact you to recommend changes if necessary. If your contribution is accepted and published you will receive two free copies of the issue in which it appears.



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Motivation II: PATHS TO MOTIVATION

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.

by Ian Tudor

Université Libre de Bruxelles

MENU

Helping students to connect

Attitudes and beliefs

Personal expression

Culture and curiosity

Creativity and communication

Pragmatic relevance

An intellectual game

In conclusion

This is the second of a two part article of which the first part, Motivation I: Towards a Methodology of Motivation, appeared in the September issue of APAC quarterly. In the first part, I suggested that motivation plays a key role in language teaching, proposed a view of motivation as «connection», and introduced the concept of a «methodology of motivation». In the second part of the article, I suggest six perspectives on, or paths to motivation. They relate to: Attitudes and beliefs, Personal expression, Culture and curiosity, Creativity and communication, Pragmatic relevance, and language learning as An intellectual game. Each of these paths to motivation relates to a specific way of presenting language learning to students so as to help them connect with the activity in a personally meaningful manner. The rationale of each path is outlined briefly and then illustrated by means of a number of sample activities.

II.1. Helping students to connect

In the first part of this article, I put forward a view of motivation as «connection», which involves students discovering a sense of personal meaningfulness in their language learning. I also suggested that helping students to connect with language learning is one of the main concerns of practising language teachers. In which way, however, are we to go about achieving this goal? First of all we need to understand what our students bring with them to the learning process in terms of their attitudes, interests, goals and aspirations and, in this light, what the language and the learning process actually mean to them. On this basis, it is then possible to evaluate which motivational strategies are most likely to help students to interact with language learning in a personally meaningful manner. These strategies will be many and various for the simple reason that our students are individuals who will live out their language learning in a variety of different ways. Motivation is a learner-centred phenomenon, and this means that there are many paths to motivation. For this reason, I present six paths to motivation, each of which represents a more or less different perspective on language and language learning.

Each of these six paths to motivation would merit an article in its own right - in order to explore the perspective on motivation in

question more fully, to describe a wider range of activities, to describe the sample activities in greater depth, and also to explore the potential of the activities in terms of language and skill development. As it stands, the article briefly presents each path to and suggests just a few sample activities, with the main focus being on the motivational potential of the activity in question. The goal is to offer teachers a discrete and manageable range of options with which to work in approaching the task of motivating their students.

(NB. A number of activities make reference to «English» or «the UK». This is simply a matter of convenience at the level of wording. The same activities can, of course, be applied to any language.)

II.2. Attitudes and beliefs

The attitudes and beliefs which students bring with them to the language classroom influence what they do and how they view themselves as language learners. If students believe that language learning is a feasible, an interesting, or a useful activity, there is a good likelihood that they will experience their language study in this light. Equally well, negative attitudes to or beliefs about language learning are likely to become self-

fulfilling prophecies. «I am no good at languages» or «English is difficult: There are all these exceptions that I can never remember» are attitudes which can undermine students' openness to learning and demotivate them from day one. Helping students to develop realistic but positive attitudes to language learning and to their own abilities as learners is therefore a fundamental motivational strategy.

II.2.i. «Something I do well.»

Goal

To get students thinking about something they do well - in whatever field - as a basis for developing positive attitudes to language learning in general and for working out specific language learning strategies

Procedure

Working individually, students identify one activity they are good at, or at least that they enjoy doing. Then, working in groups of 3 or 4, they pool ideas on what «being good at something» entails in terms of attitudes, practice activities, and so on. On this basis, each group tries to see how they can apply these ideas to learning a language with the goal of making at least two practical suggestions regarding what they and their fellow students can do to approach their language learning more effectively. The teacher notes the suggestions on the board and asks the class to discuss and «vote» for the various suggestions made in order to come up with an ordered list of the strategies put forward by the class.

II.2.ii. «What I CAN do in English.»

Goal

All too often, learning a language is presented in deficit terms - what one does not know or what one can not do (correctly), which can be very demotivating. On the contrary, being able to evaluate one's own abilities in a language in positive terms is very motivating. This activity is designed to help students to take stock of what they have learned and what they are able to do in the target language (TL).

Procedure

Working in groups of 3 or 4, the students draw up individual lists of the situations in which they are in contact with the language and what they do in it, even if this is only in receptive terms (eg. reading, watching television, or listening to the radio). They then evaluate how well they can perform these activities on a simple 1-5 scale. One group member then reports back on what the students in their group can do in the language. As a follow-up, the teacher and class can discuss the skills that students most wish to improve and the learning strategies they can adopt in order to achieve this goal.

II.2.iii. «What English can help me to do.»

Goal

Especially in formal educational contexts, one of teachers' main concerns is to help students perceive why they are learning the language and what it has to offer them. Once students feel that the language is relevant to them, a major motivational hurdle has been overcome. This activity has the goal of helping students to

become aware of what learning the TL can allow them to do and of the possibilities it can open for them.

Procedure

Students conduct a brainstorming session on their aspirations (work, study, etc.), interests, hobbies, etc. Students then work in groups to think of the different ways in which a knowledge of the TL can help them and their fellow students to pursue their goals, interests, etc., and present the results to the rest of the class. As a follow-up, the teacher and students identify a number of shared aspirations and discuss the means of integrating these into ongoing teaching-learning activities (eg. via choice of study materials or communicative activities).

II.3. Personal expression

Most people enjoy discussing, describing, or exploring subjects which interest them or have some personal resonance for them as individuals - and virtually everyone is interested in something or other, whether it be stamp collecting or skydiving, current affairs or ancient history. If channelled into language learning activities, these interests and concerns can provide a rich source of motivation. Personal expression is therefore a path to motivation which involves the use of activities which offer students the opportunity to «be themselves» in their language study by working on subjects which interest or are important to them as individuals. Relevant topics include personal interests and hobbies, opinions, goals and aspirations, personal experiences and anecdotes, etc. The range of potential activities is very wide, as wide in fact as the personal interests which students bring with them to the language classroom.

II.3.i. «OUR news report.»

Goal

It is sometimes remarked that the «The News» is, in fact, just what a given group of individuals consider to be important. This activity offers students the opportunity to select and present what they consider to be the most important news of the week, whether this be on an international or national level, or with respect to events in their local community.

Procedure

This activity lends itself to use as one component of a weekly slot such as a «Students' Day» which is reserved for student-centred activities. One group of students per week is responsible for preparing and presenting their own news report of about 10-15 minutes, with question time at the end. (It is helpful to establish a basic format - headlines plus the more detailed treatment of a set number of items, so that students can concentrate on the particular items they have decided to deal with without having to worry about the overall format of their news report.)

II.3.ii. «The personal interest slot.»

Goal

To give students the opportunity to speak on a subject of their own choosing and in which they have a particular interest. This would generally be a regular slot, as part of a «Students' Day», together with activities such as «OUR news report».

Procedure

Each student is given 10-15 minutes to present to other group members a subject of their own choice such as a hobby, their favourite sport, a certain type of film, music or holiday destination. A simple general structure can be helpful. For example: What I am interested in / enjoy; Why I am interested in / enjoy it; How one goes about doing the activity ... etc. Students are encouraged to support their talk by relevant pictures, examples, explanations, etc. Another 10-15 minutes are reserved for questions from other group members.

NB. An alternative activity is «The opinion slot.» or «Speakers' corner.» In this activity, students have the opportunity to express their opinions on a controversial subject or one on which they have strong opinions.

II.3.iii. «My / Our Top Five ... »

Goal

This activity is probably best treated in a fairly light-hearted manner. It may relate to a specific area, such as music or films, or it may be open - «My / Our Top Five ... whatever ... of the week». It allows students to discuss topics of personal interest to them and also to share ideas with their fellow students.

Procedure

This activity can be used either on a regular basis or as an occasional «reserve» activity. The format is very simple: Students work in groups to propose their «Top Five ... whatever», and then present and justify their choice to the class. The teacher writes the suggestions on the board and the class votes for their preferred list. This is the class' «Top Five» of the day or week.

NB. In addition to their immediate motivational value, personal expression activities provide the teacher with an insight into what students are most interested in and can, in this way, guide the selection of learning materials and activity types. This has the added benefit of allowing students to influence what they are doing in the language classroom, which is a further source of motivation.

II.4. Culture and curiosity

The tourist industry, the numerous travel guides and books one finds in high street book stores, and the frequent holiday guide programmes on television are all indications of the attraction exerted by «foreign shores». The language classroom may not open directly onto sunbathed beaches or exotic landscapes (unless one is particularly lucky!). However, learning a language involves getting to know a different culture - how the people of the country in question live, how they express their ideas, and so on. In this way, learning in a language classroom can offer «a taste of foreign shores», which is why language teachers often decorate the walls of their classrooms with attractive posters of the TL country. Activities relating to the culture of TL speakers can open up new horizons and stimulate students' curiosity and, in this way, contribute to their motivation to learn a language.

NB. In learning groups made up of students from different national or ethnic backgrounds, the «curiosity gap» can operate

among the students themselves, students exploring the culture of their fellow students.

II.4.i. «Where I would most like to spend my holiday / live.»

Goal

To encourage students to explore geographic and tourist information on the TL country or countries. Students undertake this research with the goal of finding the place in the relevant country or countries where they would most like to spend their holiday or even to live.

Procedure

This activity is ideally conducted by means of an internet search of tourist sites of the target country. (The teacher may wish to pre-select the relevant sites.) Alternatively, the teacher provides students with a selection of maps and tourist material. Students mill around to make an initial choice (eg. a given area) and then work in groups to fine-tune their choice to a specific town or location. They then present and justify their choice to the other groups. (To conclude, the class may vote for a «general favourite».)

NB. With multinational groups, the activity could be modified so as to focus on the home countries of various groups of students. In this case, students from a given country operate as national experts for the others. They work together to present the attractions of their country such as the climate, scenery, historical monuments, or cuisine to other groups' members, who then have the chance of asking the presenters any questions they wish in order to make their choice of their preferred destination. As a conclusion, students present and explain their choice to the other group members.

II.4.ii. Culture quest

Goal

To get students to explore TL documents with a view to discovering interesting or amusing aspects of the TL culture - national traditions, local dishes, personalities, historical events etc.

Procedure

Working individually or in small groups, students research an aspect of the TL culture via the internet, the media, reference works on the country in question, etc. They then present their discoveries to the class as part of a «Culture slot», which could be a regular feature of class activities. If this activity is popular with students, the teacher could organise an occasional «culture quiz» based on the type of topics chosen by students within the «Culture quest».

NB. An alternative with multinational groups is for students from a given country to present aspects of their own culture around a given topic (national traditions, historical events, etc.) to other group members. In this way, students can build up an understanding of the culture and way of life of their fellow students.

II.4.iii. «The UK news».

Goal

To encourage students to explore documents relating to current affairs in the TL country.

Procedure

This may either be a regular slot or a fairly substantial once-off activity designed to launch students into the TL culture(s). Working in groups, students research and present a news report on the TL country or countries. In the case of a language such as English, which is spoken in various countries, each group could focus on a different country. Students are asked to select news items which give a particular insight into various aspects of the TL culture.

II.5. Creativity and communication

Students' creativity and the normal human desire to share ideas with others opens up many possibilities for the development of motivating learning activities. For some students, language learning is a pastime with a strong social component, and such students will actively look for occasions to use their creativity and share ideas with their fellow students. For other students, language learning is an obligation, and being given the opportunity to channel their personal creativity in the language classroom may make all the difference between them getting involved in their language study or tuning out altogether. Activities geared around students' creativity and the sharing of ideas with others can therefore play a powerful role in motivational terms. The range of activities which can be undertaken here is virtually unlimited, and those outlined below hardly even scratch the surface of the possibilities which exist.

II.5.i. «My ideal holiday / house / partner / society ... »

Goal

To give students the opportunity to express their personal creativity and imagination with respect to what they feel to be their ideal holiday, house, or whatever. What is chosen as the «ideal» depends on the interests of the group: It can be something «serious» like an ideal society, or something lighter like an ideal holiday, house, or partner.

Procedure

Students work individually or in pairs to work out their ideal ... whatever ... and present their ideas to the class, being ready to justify their choice. In order to give a conclusion to the activity, the teacher or one group of students may be asked to pull together the common threads that have emerged in the various presentations. Again, this may be more serious (eg. the ideal society) or more light-hearted.

II.5.ii. «If I won £1 million / the national lottery.»

Goal

To allow students to talk about their dreams and aspirations in an unfettered, imaginative manner.

Activities geared around students' creativity and the sharing of ideas with others can therefore play a powerful role in motivational terms.

An awareness of the pragmatic relevance of what they are doing in the language classroom can be very motivating.

Procedure

Students describe what they would do with a large sum of money. The activity would therefore be individually based, though an initial brainstorming phase at group level might be helpful to generate ideas and also to ground the activity in terms of vocabulary. Students work out what they would do and then present their projects to the rest of the class. Depending on the group dynamics, class members may vote for the project which they most liked and justify their choice.

II.5.iii. «Designing a soap opera.»

Goal

To give students the opportunity to work on a creative project.

Procedure

This is a project type activity which may be spread over a whole term. In the first phase, students view episodes from one or more popular soap operas to get a feel for the type of characters present and the situations which arise. They then work out the general scenario for a soap opera which would interest them. (If students are in a language school, for example, this might in fact be a language school.) They then work

out the scenario for their chosen soap opera - the setting, plot, characters, etc. The activity could terminate here. Alternatively, students could take things further to prepare the staging of one episode of their soap opera, perhaps as part on an end-of-term students' social evening.

A simpler version of this activity is to have students view a few episodes of a given soap opera, study the characters, and then create their own version of the following episode - faithful to the original or with some bizarre twists.

II.6. Pragmatic relevance

«Why am I learning English?» or «Why am I doing this activity?» are questions which our students can ask us at any point in a course. The answers we give can have a significant effect both on their involvement in a particular activity or with respect to their longer term motivation to learn the language. One answer to these questions is that the language will help them to be able to do something that they need or wish to do via the TL - order a meal in a restaurant, find information on the internet, use the telephone at work, or whatever. Whether students have a spontaneous motivation for language learning or not, an awareness of the pragmatic relevance of what they are doing in the language classroom can be very motivating.

II.6.i. «Selecting the right location.»

Goal

This activity would be used with a group of business people. It

allows them to use their professional knowledge to set up a scenario, to undertake an information search, and to argue a case within this scenario.

Procedure

Working together, the students develop a business task involving the selection of the location for a new production facility, subsidiary, etc., in a TL country. The students draw up a list of the desiderata of the company in question in as much detail as possible (access to air and road transport, cost of labour, etc.). They may either invent a company or imagine that an existing company wishes to set up the new facility. The students then split up into groups and each group researches via the internet the different possibilities which exist with respect to the various locations which are available - geographical position, transport facilities, offers made by local enterprise councils, etc. Once the research has been completed, each group presents its chosen destination to the other groups and argues the benefits of their choice. The class as a whole then selects the best option.

II.6.ii. «Planning a holiday / an initial visit / a business trip.»

Goal

To help students develop the language skills needed to plan a holiday or another type of journey to the TL country. The «holiday» option would be more relevant for students learning the language out of personal interest and who wish to spend their holidays in the TL country, the «initial visit» option for learners intending to go to a TL country for a period of study, and the «business trip» option for secretaries or personal assistants who have to arrange journeys on a regular basis for their employers.

Procedure

The class as a whole works out the basic format of a visit to the TL country within the goal orientation which is most appropriate to the learner group in question - flight and / or train times, including the possibility of cut-price flights, routing, hotels, etc. This should include the relevant constraints such as the target period of time, the available budget, and so on. The students split up into groups and work out a travel plan in accord with the goals and constraints in question. The groups then compare and evaluate the various travel plans put forward.

II.6.iii. «Dealing with clients.»

Goal

This is a role play activity relevant to students who have to deal with clients in the TL, either face-to-face or via the telephone (eg. as in a call centre).

Procedure

The students (or, at least, those who have such a job) describe the type of situations they have to deal with - the types of clients, the questions asked, the difficulties that arise, etc. Other group members then select and develop a few scenarios and the students have to role-play the situation in question with fellow students in the role of the client. On the basis of the role-plays, the teacher and / or other groups provide feedback to the students who enact the role-plays.

NB. In addition to its motivational potential, this type of activity

is an excellent form of ongoing needs analysis in that it allows the teacher and students to spot areas which require attention in remedial terms, and thus set the agenda for subsequent language and skill development activities.

II.7. An intellectual game

One only needs to look at the number of people who do crosswords on the commuter train or be attentive to how much word play is involved in humour to realise that many people enjoy playing with language. In addition, the vast games industry shows just how popular games and puzzles of various sorts are. There are thus substantial numbers of people who enjoy playing games or resolving puzzles of various sorts. In part at least, learning a language involves cracking a code and can, in this way, be an entertaining and enjoyable intellectual game. This applies in particular to the study of grammar, vocabulary patterns, collocations, idiomatic expressions, etc., in other words, what is often seen as being «basics» of language learning. Indeed, this part of language learning is too often presented as a matter of Grammar, Red Ink, and Mistakes (in other words, as GRIM), whereas it can in fact be an intriguing and enjoyable activity. Introducing a game-type element into language study can therefore open up scope for a wide range of valuable learning activities and can enhance students' motivation, especially with respect to their study of the language system itself.

II.7.i. «Phrasal verb building.»

Goal

To help students to extend their knowledge of phrasal verbs and to explore this aspect of the English language.

Procedure

The teacher presents students with two lists, one of verbs (try - run - point, etc.) and another of prepositions (in - out - down, etc.). Working from their intuition or with the help of a dictionary, students match up words from the two lists to produce acceptable phrasal verbs. They then create a sentence using each phrasal verb. This can be used as a team activity, with the winning team being the one who creates the greatest number of correct sentences.

NB. A variation of this activity is «Word families». Here, students focus on building up their vocabulary range by working on the use of prefixes and suffixes. The core word is provided (eg. divide) and students have the task of building as many words as they can from the core word (eg. division, sub-divide, etc.).

II.7.ii. «Story telling.»

Goal

To provide students with the possibility of using a certain structure (tenses, modal verbs, etc.) within the framework of a story development task.

Procedure

The teacher (or the students) selects an aspect of the language system which has been studied fairly recently or which has emerged as relevant from the observation of students' performance on other activities. The students then work in groups to prepare a story which has to include the target structure, either

a given number of times or as many times as they can. One or more students from each group read out their story to the rest of the class, with the teacher and possibly a neutral student «umpire» monitoring for the correct use of the target structure. The class may then vote for the story they feel to be the best in creative terms.

II.7.iii. «Correct my mistake.»

Goal

To focus students' attention on the correct use of a given structure or area of vocabulary. This activity is probably best used as a revision exercise.

Procedure

The students work in groups to prepare five sentences, four of which are correct and one of which contains a deliberate mistake. (At this stage, the teacher circulates among the groups to check that the «correct» sentences are in fact correct.) Each group then presents its five sentences to the other groups on the OHP or blackboard; the other groups have two tries each to spot the sentence containing the deliberate error.

NB. A variant of this activity is for students to produce five sentences, four of which are complete, and one of which has a missing word or two. The activity is organised as above, but in this case the task is for the students to spot the sentence with the missing element(s). (One point for spotting the gap; two points for finding an appropriate filler.)

II.8. In conclusion

With the global village becoming an ever more present reality, increasing numbers of people are learning languages. When they opt to learn a language out of spontaneous personal motivation, the teacher's task is generally a fairly easy one. When, however, language learning is imposed within the framework of formal education, teachers are frequently faced with the challenge of motivating their students to learn. In the second part of this article, I have suggested six paths to motivation which may help teachers approach this task around a manageable number of perspectives on motivation. Different students are of course likely to respond positively to different approaches. Some may be most motivated by activities which are related to their practical needs in the TL (Pragmatic relevance); others may find activities which allow them to use their creativity to be the most motivating (Creativity and communication), and others may respond best to an approach

When, however, language learning is imposed within the framework of formal education, teachers are frequently faced with the challenge of motivating their students to learn

which varies the focus and content of activities. This is a consequence of the learner-centred and thus diverse nature of motivation. A methodology of motivation will inevitably be a varied and multifaceted phenomenon. For this very reason it is not always easy to realise amid the constraints of formal education, with set syllabi and imposed coursebooks - and yet it is precisely in such contexts that it is probably the most relevant. I hope that the suggestions made in this article will provide teachers with some useful guidelines in the fundamental task of helping their students to discover just how varied and enriching learning a language can be - in one or more of the many different forms which language learning can assume.

For reasons of space, I have been able to outline only a few of the many activities which arise out of each of the six paths to motivation put forward. To conclude, I would therefore like to mention a few resource books which I have found to be particularly helpful, and which readers may wish to consult to extend the limited number of activities which I have presented in this article.

Recommended reading

Campbell, C. and H. Kryszevska. 1992. *Learner-based Teaching*. Oxford: Oxford University Press.
 Deller, S. 1990. *Lessons from the Learner*. Harlow: Longman.
 Griffiths, G. and K. Keohane. 2000. *Personalizing Language Learning*. Cambridge: Cambridge University Press.
 Rinvolucris, M. 1985. *Grammar Games*. Cambridge: Cambridge University Press.

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

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THE WAYS OF KNOWING TRAIL: AN INTERACTIVE ADVENTURE

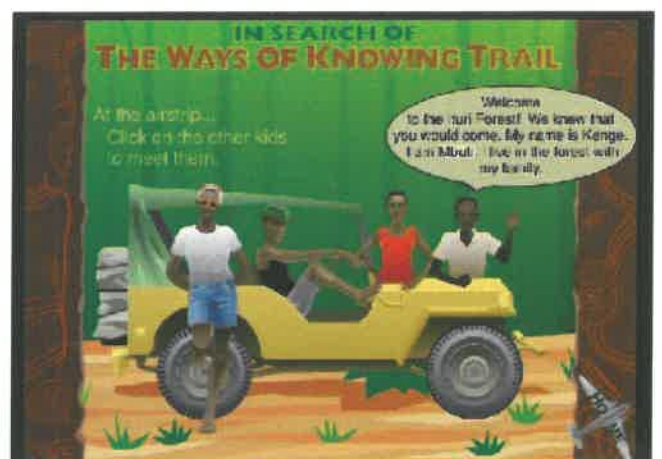
by Ana Yagüe

On this website your students can experience a journey through the African jungle. They can learn the names of animals and trees that are found there and get to know kids who feel at home in this environment.

They must take decisions and learn how to survive in the depths of the forest and, most important of all, they have to learn from others and listen to what each of the kids in the group can tell from their own experience.

This is a tale of wisdom and adventure and a reflection on nature and its ways. The final lesson that can be extracted is one of deep respect and maturity - at the end of the Knowing Trail.

Here are some activities that your students can do to work on the language and contents of this great website after - or while - following the interactive adventure.



http://www.brookfieldzoo.org/pagegen/wok/index_f4.html

Exercise 1: Complete the letter that begins the journey.

My dear daughter,

Greetings from the Ituri Forest in Central Africa. I've 1. f_____ the Ways of Knowing Trail, a wondrous path 2. t_____ this beautiful forest. You must come 3. h_____ some day, to the village of Epulu, to 4. d_____ the secrets of the Ways of Knowing Trail. If you're alert you'll find the 5. m_____ important secret of all - it's simple and obvious but 6. i_____ to see unless you know how. What is the 7. s_____? It's simply...

Exercise 2: Match the names of the kids that appear in the story and their descriptions.

1. Tausi	a. A researcher's daughter
2. Kenge	b. A Bila farmer's daughter
3. Geoff	c. A Mbuti hunter's son
4. Terese	d. A ranger's son



Exercise 3: Follow the track to the village and then answer the following questions.

- When they are 60 kms away from Epulu
 - the car breaks down.
 - they get lost in the jungle.
 - they have to cross a river.
- They start walking through the forest and they see a large
 - lion.
 - elephant.
 - crocodile.
- After climbing a tree you get stung by a
 - spider.
 - snake.
 - bee.
- They find their way by using
 - a compass.
 - a compass and a map.
 - a cell phone.
- In a strangler fig tree you can find lots of
 - tasty fruit.
 - beautiful flowers.
 - small animals.
- The kids are hungry, so they eat some crocodile eggs.
 - true
 - false
- When it gets dark, the kids sleep
 - on a tree top.
 - in a leaf shelter.
 - underground.

Exercise 4
JUNGLE CROSSWORD

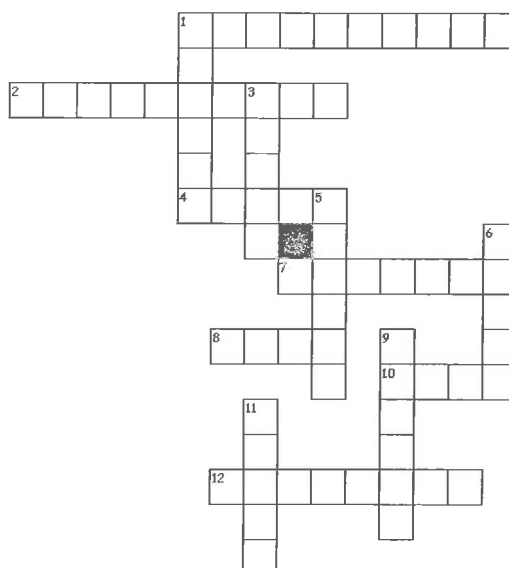
Clues:

Across

- You can see in the dark with this.
- Terese's mother is a _____.
- The strangler fig and the cannarium are _____.
- The kids travel to the _____ of Epulu.
- This part of a tree can be used as cloth or paper.
- They tried to eat crocodile _____.
- Planes land here.

Down

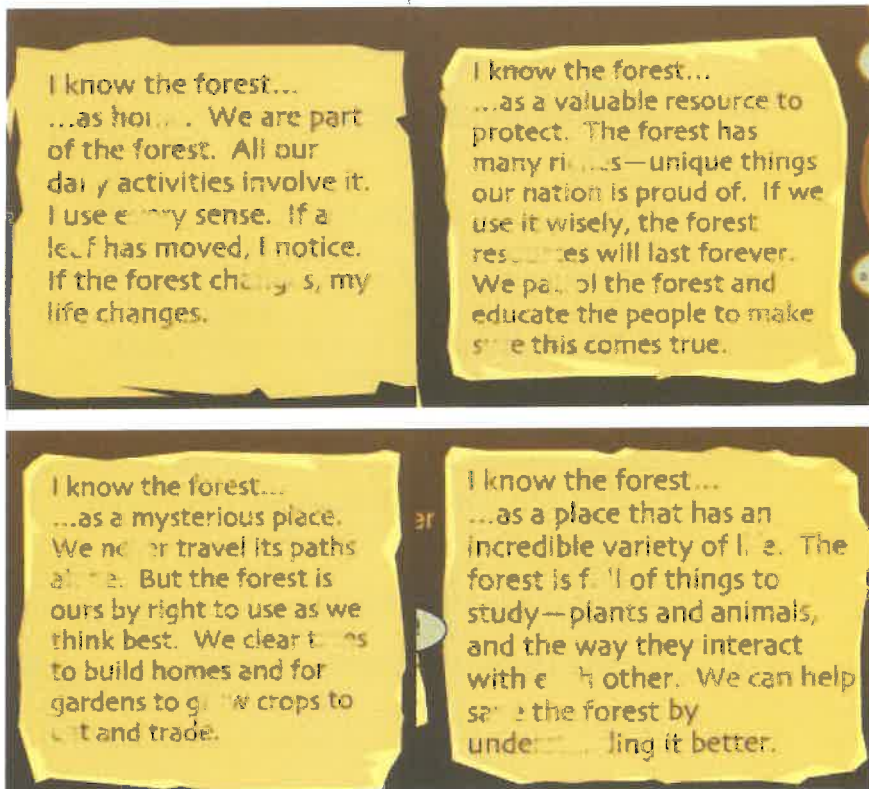
- They decided to walk through the _____.
- Kenge collects _____ from a tree.
- Little pieces of wood.
- New plants grow from these.
- Green parts of a tree.
- When they saw the elephant they had to _____ a tree.



Exercise 5: Reorder the letters to form names of animals that appear in the jungle adventure.

1. HEEPANTL
2. CEHAMNELO
3. TBA
4. EBE
5. REOCCDIL
6. UGBR
7. RTA

Exercise 6: These are the bark messages that the four kids wrote explaining their feelings about the forest. Try to complete the words that the rain erased.



Exercise 6:

Bark 1: I know the forest ... as home. We are part of the forest. All our daily activities involve it. I use every sense. If a leaf has moved, I notice. If the forest changes, my life changes.

Bark 2: I know the forest ... as a valuable resource to protect. The forest has many riches - unique things our nation is proud of. If we use it wisely, the forest resources will last forever. We patrol the forest and educate the people to make sure this comes true.

Bark 3: I know the forest ... as a mysterious place. We never travel its paths alone. But the forest is ours by right to use as we think best. We clear trees to build homes and for gardens to grow crops to eat and trade.

Bark 4: I know the forest ... as a place that has an incredible variety of life. The forest is full of things to study -plants and animals, and the way they interact with each other. We can help save the forest by understanding it better.

Answers:

Exercise 1:

1. found
2. through
3. here
4. discover
5. most
6. impossible
7. secret

Exercise 2:

- 1b, 2c, 3d, 4a

Exercise 3:

- 1a, 2b, 3c, 4b, 5c, 6b, 7b

Exercise 4:

Across

1. flashlight
2. researcher
4. trees
7. village
8. bark
10. eggs
12. airfield

Down

1. forest
3. honey
5. sticks
6. seeds
9. leaves
11. climb

Exercise 5:

1. ELEPHANT
2. CHAMELEON
3. BAT
4. BEE
5. CROCODILE
6. GRUB
7. RAT

An interview with SCOTT THORNBURY



by Ana Aguilar

Ana Aguilar: The interest group you have started, *Teaching Unplugged*, promotes a pedagogy that is unburdened of an excess of materials and technology, and instead is grounded in the local and relevant concerns of the people in the class. How many brave teachers have joined your league?

Scott Thornbury: First of all, just to give you a bit of background, this group, or league as you call it, started four years ago, when I wrote an article in *IATEFOL* magazine simply pointing out something that I have noticed in my own teacher training and it is: the more material you take into the room, the less space there is for the kind of communicative interaction that theoretically you seem to be promoting. In other words, there were no arguments for the teachers about the need of the students to be communicative. In principle, I believe there was a barrier to their achieving this because of all the kind of material and activities that they brought to the room. So I wrote this article and it seemed to strike a chord, and I got a response from a number of people in different places around the world: Poland, Korea, from teachers who in their own way had been experimenting with what we might call: a materials-light approach. So we got together. We formed a discussion group in the internet with the view of exchanging ideas and experiences. Theoretical background. And it has taken off. Now, three years down the road we have 350 people signed up on the website and it is accumulating. It is an example of how internet is a wonderful medium for teachers' development because it is a teachers' forum for exchanging ideas, talking about their practice, and it has a life of its own.

AA: But one of the contributors said «That is all very good for a native teacher of the language, but perhaps for non-native teachers it is not so easy.»

ST: That's a criticism that has been made frequently. Originally, when the group started it was primarily native speakers and actually, and oddly, primarily men. But over the years, there are many more women in the group and

also a lot of them are non-native teachers of English, teaching, for example, in Brazil, Poland, France, and dealing in their own way with this kind of approach. Really, we are not saying that the teacher has to go in and simply improvise on the basis of what the students come up with, because that would be too much of a burden on practising teachers. What we are saying is that maybe more space can be made in lessons for a kind of more spontaneous use of language but within tight guidelines and activities. And one of the things I am interested in is the kind of activities which themselves are very controlled but promote learners' generated language at all levels and in all different contexts.

AA: An example of your approach not being so drastic is that you present a class where the teacher comes backwards and forwards to the teaching material.

ST: Yes, exactly. I give you an example of a technique that seems to be working very well, at least with some teachers. One teacher I know in Italy and another in Manchester, rather than spending a lot of time in elaborate planning, spend the time in the 'act' of the lesson, making a summary of the lesson. It is what we call *class minuting* the lesson. Like the minutes of a meeting. This teacher in Manchester showed me the minutes of his class with different nationalities, predominantly Chinese. It consisted mainly of discussion with some grammar thrown in. But afterwards, to structure the lesson, the teacher makes a record of the lesson, which is distributed to the students. They get this record of the lesson with the key language. I questioned how long it took him to write the minutes and he said about three quarters of an hour. That is the time I used planning lessons, so one does it at the end of the lesson and the students get this personalised document. It complements the textbook but it is much more personalised. How many students go back to the textbook after they've finished the course? Very few. You get all these different records, all the things that were said. It is like your own personal diary.

AA: One example of this approach appears on your web page: *Nerina Conte*. Could you tell us about her?

ST: Nerina is working with very young kids, small classes of six-, seven-, eight-year-olds. She decided that the textbooks that were available were inappropriate for their needs, particularly because she thought the grammar was inappropriate for their age group. And so what she decided to do with the permission of the school was to get the students make their own scrapbooks. They had blank books into which they pasted pictures, did drawings, wrote texts, around the themes they, in a sense, mutually agreed on. For example, at the start of the year they talked about dinosaurs. They invented an imaginary dinosaur. These activities that kids do are also included in course-books, but with Nerina's approach, the activities became central to their whole experience of learning the language: they would bring in photos, write about them. As this accumulated, they would have a personalised record of their own learning experience. I've seen these scrapbooks and they are lovely, each one with a unique difference, and of course, dealing with the question I know you are going to ask: dealing with mixed ability. This is an excellent way of coping with the differences in ability, even within a small class. They could write their book according to their own ability. They are writing about dinosaurs, but some are writing quite basically, some are doing more sophisticated tasks; some are copying from encyclopaedias, whatever. They can draw, too. They are achieving what they are capable of achieving, non-competitively and with a sense of success. This is so motivating! Nerina was concerned that using the book would be demotivating, because some of the books are difficult for some students and too easy for others, But when they are writing their own book, they write it according to their level.

AA: Nerina mentions somewhere that she was pressed by the institution where she worked to do some grammar eventually.

ST: This was something that came as a bit of a shock. The teacher that took over the class after her complained that they had not done the present simple. She said that they had worked with it but not talked about it. They had not called it the present simple.

AA: They were asked the wrong way by the second teacher.

ST: Exactly. So what she decided to do subsequently, when she did the same kind of approach, was to make sure that she kept a record herself, as a teacher, of the kind of grammar areas that they had technically covered, so she could show that either to the director of studies of the school or to the parents or the next teacher. «Look, we have done all this. It just has not been explicit.»

AA: One of the things I am perhaps not so sure about is when she mentions that in those scrapbooks the

learners made horrible mistakes, but who cares? What do you think? Should these scrapbooks written in very faulty English be taken home and shown to the families? Or should she have prevented the mistakes?

ST: I share your misgivings. It does worry me when I go into classes and see students' work on the walls where nothing has been done, I would not say to correct them, but improve them. Straight from the child's desk onto the wall. This is one of the things Nerina had to deal with. She realized that before it goes into the scrapbook they should present a version to her, not to get it right, but as a means of pushing themselves, trying to improve, not becoming complacent with their level of English. Obviously, this has to be done very sensitively, because if students feel that everything they do is going to be subjected to criticism and correction, this can be very inhibiting. In a way, «I love what you have written, this is how we could improve it, make it clearer, longer.» Accuracy is not the main criteria.

AA: Changing the topic slightly, you noticed that lots of books tend to be full of activities which do not produce language - colouring-in, match this with that - they tend to be time-filling more than language-producing. That is my experience also from observing primary classes in Spain. In what ways is this pernicious for language learning?

ST: This is part of what I call Activity-driven teaching. It goes with this over-dependence on material. I do not know much about primary teaching, so I do not want to prejudge. But I have seen the teaching of adults and secondary schools. A lot of time wasted doing things that are essentially not that conducive to the development of their language fluency. They produce language at the level of one word per student rather than sentences or text, even. There is no real push for them to produce more than a word here, or a word there. A million activities which look like there's lots happening in the classroom, but when you actually look, actually listen, you realise that either the students are not saying very much or they are saying it in their own language. What is the point with filling time? It is a waste.

AA: What would be the alternative?

ST: I think the alternative is making it very clear to the students that there is a linguistic objective as well as a fun objective, and to push the students to say, «that was fun; we'll do it again and this time we shall try to produce whole sentences.» Or «you had a nice discussion, let's write a summary.» That would force them to pay some attention to the language, even if they do not pay much attention when they speak. Teachers now have the resources. Now they should take seriously the need of the students to be constantly challenged linguistically.

AA: The use of the mother tongue is a very hot issue. Nerina says, «Sometimes, if they haven't got enough English to say what they want to say, I tell them to write it out in Spanish, and then they try and say it in English, and I will help them.» What do you think it is the role of the mother tongue in the ELT classroom?

ST: Again, I think it is a very different situation when you are teaching primary as opposed to teaching secondary or adults.

AA: I am referring to the whole ELT field in Spain.

ST: I do not have a clear answer. It is such a sensitive issue, and it is also going to be different when the answer is coming from a native speaker or a non-native speaker. I think there are pluses and minuses. Really, what you need to be aiming for is a monolingual classroom, but it should be something that is not imposed. Something that is mutually agreed upon. And I have seen it happen; as they move up levels, the students eventually take the initiative. «I will now only speak English in this class.» And it filters down to the others. I had the experience with learning Catalan, beginners Catalan. We were all different nationalities and spoke Catalan to each other, even at this low level, although we had Castellano in common. I realised that one of the students in class was an English speaker. When I discovered that he was an English speaker, and he discovered I was an English speaker, we both agreed mutually not to speak English to each other, even outside the classroom. This was so good for my Catalan; it forced me, while I was cheating with some of the other students speaking Spanish but not with this particular speaker, although he was English. It was his decision rather than mine. This is how you want your students to make the decision themselves.

AA: You are referring to production at pre-intermediate or intermediate level. But at the beginner's level, don't you think that to make the input comprehensible...

ST: Yes, absolutely. Totally. This is another form of scaffolding in a way. It is providing a sense of security. You give the instructions or the explanations in their own language and then they can try and produce the equivalent in the target language. There should not be any kind of draconian decision on the part of the teacher whether only to use one language. There should be something that should be negotiated essentially.

AA: This concept of comprehensible input. I've watched many classes where the teacher is sure the learners have understood a text or item and an observer realises that is not the case.

ST: This is something that is not well done. Some teachers tend to treat texts as a transition to something else: to read

about it or to talk about it. But the actual comprehension of the text is done in a very superficial way, and it seems to me it is impossible to talk about a text or write about it unless you have understood it. One of the ways of achieving understanding of a text is to say, «OK, tell me what it is all about in your own language.» It is well intended in the textbooks to include authentic texts and longer texts but they are much more difficult to process. Sometimes I would like to see shorter texts. Then there is a better chance for the students at least to understand the text and do some language-related work on it. One of the problems is those long texts, and there is no way within the time of the lesson to achieve what has been called zero uncertainty about the text.

AA: But the length of the text is not always a condition in zero uncertainty. I have heard four-year-olds reciting seemingly long fairy tales in the foreign language.

ST: Fairy stories consist of already familiar words in the first language, so they understand the story in the foreign language. And that is huge scaffolding.

AA: Teacher training. You have extensive experience in TT. What kind of training or what kind of help would you give somebody so that they can be sufficiently secure to undertake teaching unplugged?

ST: I think that, initially, the most important thing is to develop a set of limited selected activities, ten or twelve routines that they can always rely on. I think it is very important for new teachers to have these techniques. As a young teacher I was taught how to build dialogues from nothing. On the blackboard you set up a situation, for example two people meeting in the street, create the characters, elicit the language from the student, shape it. Then you have them practising in pairs, performing it, whatever. This technique was the most important I have ever learnt, because I could use it at any level, with any language, and I could set it up with minimal means. All I needed was a blackboard. It was very controlled; it gave me, as a very inexperienced teacher in classroom management, control over a very volatile situation and the chance to practise language and to do that without any materials. As a teacher trainer, I would make sure new teachers have a repertoire of particularly productive routines.

AA: Let's round this up with a word about evaluation, feedback and so on. Somewhere you mention that instead of having a fixed set of grammar, the teacher should know her learners' grammar.

ST: Yes, exactly. That is one of my hobby horses. Instead of imposing and testing a grammar that is in fact a native speaker's grammar, what we have to take into account is


that the learners have their own developing grammar, their interlanguage, which is not going to be necessarily a reflection of the target language. In other words, I use the analogy of an omelette. If you have never watched an omelette being made, it is very difficult to infer from the finished omelette the stages involved in its production. There is a difference between the process and the product. We tend to focus very much on the product, the long-term product of language learning, without noticing how this is achieved: the stages, the processes. The process of learning a language is complicated, non-linear, recursive, sometimes you get worse before you get better. Teachers, I think, need to understand and be responsive to the level or the stage that the learners are at, and accept that accuracy is actually very late achieved, something that even in your first language takes a long time to achieve. Whereas fluency, the ability to speak communicatively in the language, can be achieved with minimal means, although inaccurately. What implications does that have for testing or assessment? It is more complicated, but I think we tend to test for accuracy, because it is easy to test, rather than fluency, communicative capability. That is changing. There is much more awareness that language competence is more than being able to use the third person «s».

AA: Teachers with 30 students in a class do not consider the possibility of using different criteria for different learners. Do you see a clear way out here? How can learners become aware of progress? How would that be reflected in the marks assigned to the learners?

ST: I wish I knew the answer. I think that one has to accept that institutions require a unified exam system that would not reflect progress. Perhaps you need a more personalised evaluation system encouraging the learners themselves to set their own objectives. Then analyze if they have achieved them. I know as a second-language learner, a poor learner of Spanish, that I'll never achieve native-speaker competence in Spanish, not even basic grammar. But I can achieve a lot with my minimal means. I can cope and do the things I need to do, more or less. Sometimes I wish I were more idiomatic, more fluent. But finally, you have to accept that with language learning you are never going to reach the top of the mountain, but the view from half-way up is also quite nice.

AA: Thanks a lot for your valuable contribution to APAC ELT CONVENTION 2004.

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