



Associació
de Professors
i Professores
d'Anglès
de Catalunya



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CONTRIBUTIONS

CLIL Online: From Theory to Practice

ELT CONVENTION 2005

- Trust your instincts:
The Virtues of Spontaneity and Personalisation
- Bridging the Gap between Monolingual and Bilingual Dictionaries
- The Six Short Film Project
- Classroom Management

MATERIALS

Exploring Multiculturalism through the Movies

INTERVIEW

A. Aguilar interviews Tom Maguire

BOOK REVIEW

Vocabulary activities by Mary Slatter



eTwinning



books
books
books
books

apac - elt convention
_ Books, CDs & DVDs

February 24th, 25th and 26th, 2005

Date
Date
Date

venue
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venue

Universitat Pompeu Fabra
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08005 Barcelona



This journal arrives in your hands right when you're all ready for your very well-deserved summer holidays. Whether it be in some nostalgic moment of the dog days, when you miss the coolness of your classroom in the mild spring mornings, or whether you save the articles we offer you here until the next school year, we hope you will find the contents of this issue useful and interesting.

The large section devoted to the contents of presentations given during the ELT Convention comes at the expense of some habitual sections, like "Working on the Web" and "Our Pick from the Web," which we will re-incorporate into the September issue. The world of cinema seems to offer many possibilities for awakening the interest of our students and going beyond purely linguistic skills, and this is supported by the presentations of the Six Short Films Project given during the conference and the Materials for the Intercultural Classroom project.

The article by Paul Seligson, "Trust Your Instincts," encourages us to develop our intuition, while the article stemming from a convention presentation, "Bridging the Gap between Monolingual and Bilingual Dictionaries," provides valuable insights into the use of dictionaries for primary as well as secondary school students. In the Contributions section, you will find an article on CLIL presented by professors from the University of La Rioja, which offers an extensive selection of websites dealing with theoretical and practical aspects of Content-Language Integrated Learning. This section would be of great use to all of teachers who are involved in these kinds of projects.

Also, you should not miss the section in which our treasurer, Miquel Breton, tells us about our new relations with the Portuguese Association of English Teachers, APPI, as well as the e-Twinning section on School Partnerships in Europe.

We hope that you have a good time reading the different articles. We'll be back in September with new, interesting material for you. Enjoy your summer!

The Editorial Team

EDITORIAL

APAC-APPLI-BRITLIT 2

ELT CONVENTION 2005

Opening Session 6
Assessment 8
Trust your Instincts, *Paul Seligson* 11

Bridging the Gap Between Monolingual and Bilingual dictionaries by *D.Pujol, M.Corrius and J.Masnou* 17

The Six Short Films Project, by *R. Alonso and M.Ravera* 33

Classroom Management, by *M.Galan and T.Maguire* 42

e.Twinning: School Partnerships in Europe by *N.Salvador* 46

CONTRIBUTIONS TO APAC

CLIL Online: From Theory to Practice by *A. Fernández, M.P. Agustin and S.Moreno* 50

MATERIALS FOR THE INTERCULTURAL CLASSROOM

Exploring Multiculturalism through the Movies by *J.L. Bartolomé* 58

INTERVIEW

An interview with Tom Maguire, by *Ana Aguilar* 70

BOOK REVIEW

Vocabulary Activities by Mary Slatter. Reviewed by *M.Parisi* 72

APAC-JOHN MCDOWELL AWARD 2005

Acta lliurament Premi Apac 73

American Culture Portrayed by Americans Themselves by *G. Llenas* 75



Last November the British Council invited all the associations of English Language Teachers in Spain and Portugal to a meeting in Madrid to share common interests and worries, get to know each other, establish common objectives and last but not least, to try to embark on some sort of joint venture. So off we went... and in Madrid we met.

No doubt, from the very first moment we met our colleagues from APPI (Associação Portuguesa de Professores de Inglês (the Portuguese Association of Teachers of English)), we realised that there would be a before and an after in the lives of both associations. From among all the others, APPI was the association that, despite all its own singularities, had the most things in common with APAC, such as the number of members, the main characteristics of its annual convention and the contents of its journals.

So let me tell you about APPI, in a nutshell. It was established as a non-profit association in 1985, and its main goal is to promote the quality of the teaching and learning of English and the culture of English-speaking communities. With the foundation of APPI, a new area was created for the promotion and study of the English language and the cultures of English-speaking countries in Portugal. This includes pedagogical activities, training, research and consultancy in the area of educational policy where it is linked to the teaching of English.

APPI organises an annual Conference held in the northern part and in the southern part of the country on an alternating basis. It also organises regional Seminars in towns other than Lisbon and Porto every year; thematic conferences have also been organised whenever possible.

One of APPI's most recent and amazing projects (undertaken jointly with the British Council in Portugal) has been BRITLIT (Brit for British / Lit for Literature) or *Using Short Stories in the Classroom*. Both Alberto Gaspar (President) and Isabel Brites (Vice President) filled us in on this project at our meeting in Madrid and we thought their project had to be presented to Catalan teachers, taking for granted that some of them would feel tempted to embark on this joint venture. Two of the teachers who are responsible for BritLit (Carmo Leitao of APPI and Fitch O'Connell of the British Council in Portugal) were invited to present their project in APAC's 2005 convention. And so they did...

And then, last April, APPI was so kind as to invite APAC to attend their annual conference in Lisbon, enjoy our stay with them and.... and learn more about BritLit. The experience was fabulous and we managed to gather all the essential information about BritLit from the horse's mouth. We attended two talks given by teachers involved in this project and were amazed at all the different projects carried out by their students.

'BritLit' is designed to work with primary and secondary school teachers using British literature in the classroom. The project was started in 2002, and its aim is to make literature come alive and provide teachers of English with some resource materials for working on some of the short stories on the prescribed reading list for students in 9th, 10th and 11th grade (aged 14-17).

Portuguese students as well as teachers have met poets and writers who have visited their schools. Last year APPI applied to the Socrates fund and sent a group of 15 teachers to the NILE course in Norwich. This course was run by top ELT literature experts Alan Pulverness and Claudia Moi. The eleventh BritLit pack, based on the story 'Visiting Time' by Emma Brockes was produced and later launched with all the participants at the APPI Conference in Lisbon. APPI is sending another group of teachers to Norwich in August 2005.

If you would like to have more detailed information about APPI and / or Britlit you can check the following websites: www.appi.pt www.teachingenglish.org.uk/download/britlit/britlit.shtml

We almost forgot to tell you that APPI and APAC have signed an agreement by which members of both associations can attend each other's annual convention without having to pay registration fees! So try not to miss APPI's next conference in Porto in 2006. You won't regret it!

Miquel Bretón Martínez

We use this section to reproduce the address given by our president to participants in the recent APAC-ELT Convention-2005

Magnífica Rectora, Senyor Subdirector general, Friends

It is a privilege to address this audience and it is my pride to be part of the team that makes this event happen. It is good to be back at APAC-ELT Convention. And it is good –and shocking!- to realise that next year's convention will be our twentieth. We have definitely come of age. This convention has established itself as a Tradition and tradition is a very dear word in a country marked by "continuous discontinuities". The paradox, of course, is that this traditional gathering is devoted to innovation in our pedagogical practices. This apparent paradox –being devoted to innovation by tradition- is at the heart of APAC's reason for being. Our meeting in Barcelona at the end of February has become a long-established custom that it's only possible thanks to the loyal support of APAC members. Let me thank you for that. And let me extend my gratitude to the different boards that have been running our association with generous efforts yesterday and today. And let me tell you that I believe there's enough energy in store amongst members to secure that things will continue to run tomorrow.

But I was saying it was good to be back here and I wanted to suggest a number of reasons that justify such state of wellbeing:

This is the greatest event of its kind in Spain. It includes a comprehensive display of teaching resources with the presence of the leading publishers in the field and various organizations with related interests. All in all, we've got 24 stands displaying the results of current research in our field.

We've got contributions from more than 70 speakers coming from the US and many countries in Europe: Finland, Germany, Austria, the United Kingdom, the Irish Republic, Poland, Italy and of course, Catalonia, the Basque country and other parts of Spain. We also welcome this year colleagues from the Portuguese Association of Teachers of English. And we've got hundreds of participants. Interesting to note that many of them do not come here for the first time. They come because they have come before and –unless they suffer from some sort of masochistic dysfunction- I should infer that they do so because they like it here and find the convention relevant to their professional interests.

The program offers a wide range of presentations covering all educational levels. And this, in my view, is probably what makes APAC's efforts more significant: we bring together people with clear professional focus working in primary schools, in secondary schools, in language schools and in universities, private or public. And this creates a very special flavour: this convention is about Teaching English as a Foreign Language. Yes, indeed. But our being together from different educational levels stimulates discussion about the big issue: education. Teaching English is, ultimately, about education, that is, about helping people to be better equipped to read the world critically.

I would like to mention a couple of panel discussions devoted to what are, in our view, hot issues with important educational and political implications. I am referring to one on the European Language Portfolio and another on Content and Language Integrated Learning. And last but not least, I want to remark the fact that our convention hosts the dissemination conference of a major European project on training, the so called Common European Framework of Reference (CEFTRAIN).

So, my dear friends and colleagues, a lot to pick and choose from, a lot to make your three days at Universitat Pompeu Fabra a profitable and happy experience and a good chance –if you are not still a member- to join APAC and experience the Feel Good Factor. Thank you very much for coming. And let me finish addressing a few words in my mother tongue to the chancellor of the university and to the representative of the Catalan Ministry of Education.

Magnífica i benvolguda Rectora, us vull agrair molt especialment la deferència de fer-nos companyia en aquesta sessió d'obertura. És el segon any que la Universitat Pompeu Fabra acull aquest congrés i és opinió generalitzada que tothom s'hi troba molt bé i als organitzadors ens consta la generosa actitud que té la vostra universitat a l'hora de cedir-nos les seves instal·lacions. Més enllà de les cortesies de rigor, però, vull manifestar la magnífica impressió que em fa veure la rectora d'una universitat catalana presidint un acte on la majoria de participants estan –permeteu-me l'expressió– lluitant a les trinxeres de l'ensenyament secundari preparant els nostres futurs estudiants. Moltíssimes gràcies.

Unes paraules, també, per agrair la presència del senyor Joan Badia en aquest acte i unes breus reflexions que voldria que traslladés als màxims responsables de la Conselleria d'Educació. Em consta fins a quin punt la senyora Consellera havia fet els possibles per ser avui aquí i sé que no ha pogut venir per imponderables d'ordre major. Això passa a les millors famílies: el president Zapatero també va haver d'anul·lar la seva visita al camp del Barça ahir al vespre. Vull que sàpiga, el senyor Sudirector General, que valorem el gest –ni que hagi estat fallit– de la Consellera i que la convidem des d'ara mateix a venir l'any que vé. Seria, naturalment, un honor però també, de molts punts de vista, un acte polític molt sensat i raonable. Aquí té el departament la flor i nata, la vanguardia, de l'ensenyament de la llengua anglesa a Catalunya. No se m'acut millor forum per compartir, anunciar i explicar les iniciatives del seu departament sobre aquesta qüestió. I aquesta qüestió, el nivell de coneixements de l'anglès a Catalunya, vostè ho sap molt bé, no és pas un problema sectorial. Afecta directament al projecte estratègic de país. N'hi ha que es pensen que amb una llengua ja en tenen prou. Nosaltres sabem que dues no són suficients. Aquest país té pendent una autèntica revolució de polítiques integrals que defineixin d'una manera clara, valenta, ordenada i rotunda el seu mapa lingüístic. I el primer senyal s'ha de donar en el sistema escolar, de la primària a la universitat. I això està per fer. Aquest país necessita saber quin portfoli lingüístic vol tenir quan sigui gran. Ens cal un gran pacte nacional per establir un model educatiu que garanteixi plenament l'ús funcional, social i acadèmic de les tres llengües que reclamen la societat i el sentit comú: el català, el castellà i l'anglès.

En aquest camp, sàpiga senyor Subdirector General, que els gairebé mil socis d'APAC són els seus millors aliats potencials. APAC, ho repeteixo sovint, no és un sindicat, ni un col·legi professional, ni un grup de pressió. APAC no rep ajudes significatives de l'administració ni té sponsors amagats. Som, si de cas, una ONG dedicada a l'innovació docent en el camp de l'ensenyament de la llengua anglesa a Catalunya. Potser hi ha causes més elevades però aquesta no s'hauria pas de desaprofitar o menystenir. Som una mostra, en el món de l'ensenyament, d'allò que a vegades se'n diu la societat civil catalana. Li agraeixo moltíssim la seva presència avui aquí i el convido cordialment a imaginar plegats maneres de treure el màxim rendiment possible de les nostres respectives potencialitats i de sumar esforços perquè com més aviat millor a Catalunya sigui un fet allò que els militars espanyols deien de la valentia: "se le supone". Seria fantàstic que el nou govern de Catalunya aconseguís, ben aviat, que l'anglès –com el català i el castellà–, als ciutadans de Catalunya se'ls doni per fet.

Gràcies.

APAC
ELT Convention 2006
 Barcelona, March 2, 3 i 4

Salutació

**de la Molt Honorable Consellera
d'Educació, a la inauguració
de l'APAC -ELT CONVENTION 2005
Sra. Marta Cid, en les Jornades**



Dear teachers and convention participants. I feel very honoured to have been invited to open this year's Jornades. (*)

Intervenció

Vull agrair a l'Associació de Professors i Professores d'Anglès de Catalunya que m'hagi convidat a inaugurar aquestes Jornades per reflexionar sobre la vostra professió i per intercanviar experiències innovadores que esteu posant a la pràctica arreu.

Catalunya ha estat sempre un país obert al món, que ha entès la importància de saber diverses llengües i de relacionar-se amb els països del seu entorn. Vosaltres, com a professors i professores d'anglès, sabeu molt bé que, actualment, l'aprenentatge de l'anglès, no és només un valor afegit, un instrument que ens pot permetre obrir-nos horitzons, personals i laborals, i relacionar-nos amb persones d'altres cultures.

L'anglès, avui en dia, és molt més que tot això. És una de les llengües universals més importants que existeixen i, en un món globalitzat com en el que vivim, L'anglès, cada vegada més, és present a les nostres vides, des de les noves tecnologies de la informació, les tecnologies de la comunicació, etc. Hem de veure l'anglès, doncs, no com un valor afegit, sinó, també, com a llengua pròpia.

Hem de ser capaços, com a país, d'imposar-nos un repte important: aconseguir una societat trilingüe, capaç d'entendre, parlar, escriure i comunicar-se amb normalitat, com a mínim, amb català, castellà i anglès. L'anglès ha estat vist sovint, en relació a l'escola, com una cosa de més que s'havia d'aprendre. Vosaltres sabeu molt bé, perquè us hi trobeu cada dia, que a una mateixa aula hi ha nivells molt diferents de coneixement i que, en la majoria de casos, aquells alumnes que acaben dominant-lo és

gràcies a classes de reforç o cursos d'anglès que s'imparteixen fora de l'escola.

Nosaltres volem aconseguir que l'escola sigui un lloc que faci que el nostre alumnat tingui les màximes capacitats i domini de l'anglès. Amb aquesta finalitat, el Departament d'Educació està fent passos importants per fomentar la presència de l'anglès en la vida curricular i escolar de l'alumnat i ho volem anar estenent a les edats més joves.

Com sabeu molts dels que sou avui aquí, aquest curs ja hem aconseguit avançar la introducció de la llengua estrangera al cicle inicial. Entenem que la llengua, per poder aconseguir les màximes competències, ha de ser present en l'educació dels nostres infants i joves des de les seves edats més tendres perquè sigui vista i apresada amb naturalitat.

Aquest ha estat un primer avenç important, però no ens volem quedar només aquí. Ja per al curs vinent volem emprendre una sèrie de mesures d'innovació educativa, mitjançant un pla experimental de llengües estrangeres, en què l'anglès serà una prioritat. Aquest pla tindrà caràcter experimental perquè volem comprovar que les innovacions, amb la dotació de recursos corresponent, produeixen els efectes desitjats en la millora de l'ensenyament i aprenentatge de la llengua estrangera. Però també tindrà caràcter d'innovació i en demanarem un projecte als centres, perquè creiem que cal comprometre tot el centre (i no solament alguns mestres o el professorat d'anglès) en la implementació de la llengua estrangera en tot el currículum. El pla inclourà accions a diferents nivells:

En primer lloc, volem introduir la llengua estrangera a P4 i reforçar-la al parvulari. Al cicle inicial de

Primària, volem reforçar la comprensió i l'expressió oral de l'anglès augmentant el nombre d'hores que s'hi dediquen. Igualment per als cicles mitjà i superior, en què, a més de prioritzar activitats per a la millora de la competència de la recepció, producció i interacció oral, volem avançar en la impartició de blocs de continguts d'àrees no lingüístiques o d'eixos transversals dins l'horari d'àrees no lingüístiques. S'han previst també altres mesures que reforçaran les actuacions a primària: impuls de projectes TIC, organització de tallers, organització d'itineraris de treball integrats que fomentin l'aprenentatge autònom...

I un aspecte que voldria subratllar és la introducció d'una segona llengua estrangera en el cicle superior de Primària. Creiem que aquest punt ens pot ajudar a tots a donar una educació realment plurilingüe.

A Secundària, a més de reforçar mitjançant el doblament dels grups classe de manera sistemàtica per afavorir la millora de la competència comunicativa general de l'alumnat, el programa experimental va decididament a afavorir la impartició de continguts en llengua estrangera d'àrees no lingüístiques, com alguns centres ja han començat a fer. També volem abonar l'ús significatiu de les TIC integrant al currículum de llengua estrangera recursos tecnològics que afavoreixin l'ús d'estratègies per al tractament de la informació, com és ara el treball per projectes col·laboratius.

Algunes experiències que han portat a terme diversos centres, em consta que s'explicaran en els grups de treball d'aquestes jornades. D'altres necessitaran d'accions complementàries de formació, de seguiment i d'avaluació.

Per últim, una de les altres actuacions que volem portar a terme des del Departament d'Educació és fomentar l'ús de la llengua estrangera en activitats complementàries i singulars, com puguin ser representacions teatrals, tallers, jocs, publicacions, intercanvis i molts d'altres.

En aquest horitzó de futur de l'educació catalana, també volem aconseguir, per altra banda, introduir l'aprenentatge d'anglès en tots els cicles formatius de formació professional a partir del curs 2007/2008.

Com veieu, doncs, des del Departament d'Educació volem fer un esforç important per aconseguir que l'anglès sigui present a tot el sistema educatiu, des dels nostres infants fins a l'educació postobligatòria.

Estic convençuda que compartiu amb mi l'objectiu de fer, de l'anglès, una llengua de més utilitat i

difusió, una llengua que esdevingui "lingua franca" per poder anar arreu del món. Per això us demano la màxima complicitat per fer-ho possible. Sé molt bé que no es pot fer la truita sense trencar els ous i per això el Departament d'Educació posarà els recursos necessaris per aconseguir aquests objectius.

En primer lloc en formació adreçada al professorat especialista que imparteix llengua estrangera al cicle inicial. Aquest curs escolar es realitzaran un total de 16 cursos i tenim previst seguir-ho fent el curs següent. D'altra banda, hem iniciat un programa de formació de formadors per a la llengua estrangera a l'ESO. I continuarem l'any vinent amb el de Primària i Educació Infantil.

Però caldrà també pensar en l'elaboració de materials (de continguts) per ser utilitzats a les aules de tots els centres i especialment dels que participin en el pla experimental d'anglès. Comptem, per a això, amb el seguiment i la bona feina que durant anys han fet les persones que estan al Centre de Recursos de Llengües Estrangeres, dins de les accions del Programa Orator, que tan bona acollida i resultats ha tingut.

Però la nostra acció procurarà d'estendre's més enllà i arribar, si podem, a reclamar ajut als mitjans de comunicació. Vull anunciar-vos que estem en converses amb TVC per dur a terme accions a favor d'una millor difusió de l'anglès en sèries infantils i juvenils. Esperem poder-vos-en donar notícies positives ben aviat.

És evident que tot plegat no seria possible sense comptar amb el professorat. D'una banda, com ha quedat palès augmentarem les accions de formació i capacitació en llengües estrangeres i específicament en anglès. Però de l'altra, preveiem incrementar la dotació de professorat de llengua anglesa amb 250 noves places per al 2006 i unes altres 250 per al 2007.

Per tot això i comptant amb la bona feina que des de fòrums com aquest heu fet, feu i continuareu fent, voldria agrair-vos personalment i en nom del Departament d'Educació l'impuls que heu donat a l'ensenyament de l'anglès a Catalunya.

Cloenda

I hope these three days provide useful ideas and materials for your teaching practice, as well as fruitful reflection. Enjoy the convention!

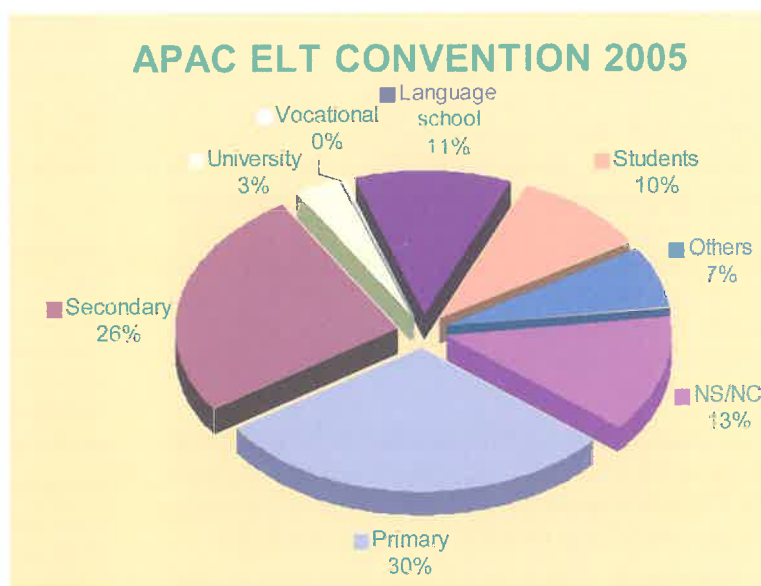
(*) El text fou llegit pel Sr. Joan Badia, Subdirector General de la Formació del Professorat.



Professional Field

ELT CONVENTION 2005

412 ATTENDING
76 SPEAKERS



Primary	Secondary	University	Vocational	Language school	Students	Others	NS/NC	TOTAL
121	107	14	1	46	41	28	54	412

ASSESSMENT

Dear friends,

Here are some comments on the latest edition of the annual ELT Convention held on February 24-26...it does seem long ago! First of all we would like to thank the staff at the UPF once again for their efficiency although, again, we have spotted room for improvement: we missed a bit of heating in the exhibition hall, some extra posting for making our way to the rooms easier and a bit of speed when solving a couple of technical problems. We hope to have these matters improved by February 2006!!!!

Thanks to the publishers and exhibitors who help us year after year and do their best to assist teachers and organisers. There is a whole year's work behind a frantic three-day marathon!

We would like to thank all the speakers for their contributions as well. Most of them were very well rated by our attendees though the selecting committee failed to cancel on time two of the talks on Saturday afternoon and to label a presentation (from MacGraw-Hill) as commercial, all of which made the final sprint of the Convention a bit disappointing for some. Our apologies!

But let's have a look at the other 60 contributions. The Opening session by Dr David Little gave way to a series of three sessions on Common European Framework, which included the launch of a European funded project – CEFTRAIN which will facilitate teacher training in the CEF levels (www.ceftrain.net). Andrew Littlejohn's plenaries on reading were also well attended and highly rated. Dr Jim Purpura, who came from Columbia University across the Atlantic provided loads of food for thought on grammar-related assessment and Paul Seligson, one of the regulars at APAC revisited classroom observation with great success. On a more theoretical level, Dr Peter Stockwell brought poetry into the Auditorium and Dr M.Teresa Turell gave a "forensic" counterpart on Friday afternoon.

As for Panels and Roundtables, CLIL and CEF - the latest in acronyms – were discussed, together with the European Language Portfolio. What about workshops and lectures? *The Six Short Films Project* led by Eliseu Picó and an EOI team, Kathryn Escribano's workshop for the youngest, David Gray's *Learning Tools*, Vaughan Jones's *Grammar* had great success. From Greece, both George Kokolas' workshops and George Koutroulis *Reading Skills* presented interesting material for our teachers. Evjaristó!

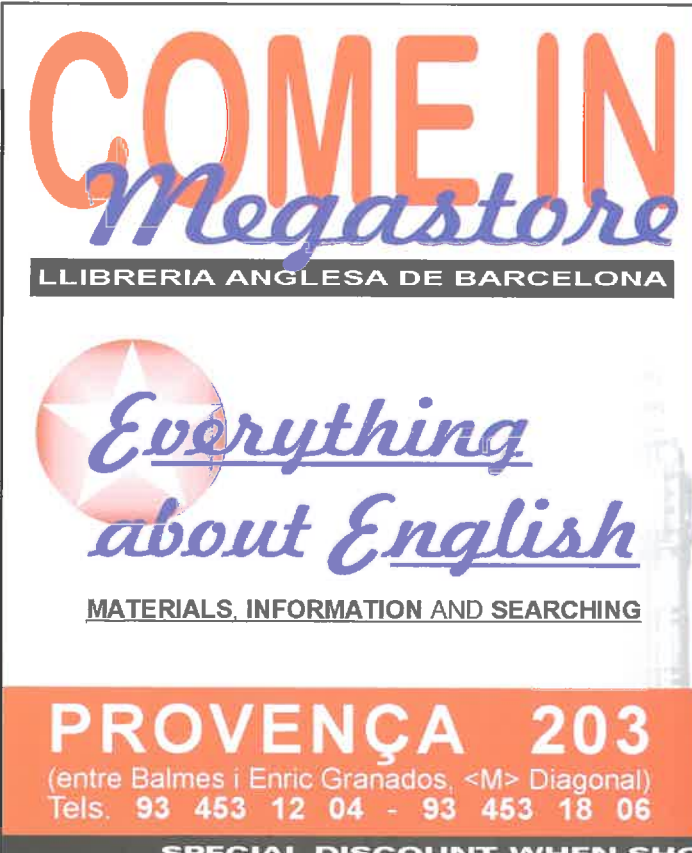
Tom Maguire on *Classroom management* and Paul McConochie also had the favour of the audience. The 3 tandems Morris-Ramsden on music, Novau-Villarroya on a CLIL project and Levy-Salvador-McIntosh encouraged attendees to approach teaching in a different way. And well-known Sam Pickard and new-at-APAC Paloma Sarbadhikari provided some really interesting methodological insights.

As always, we cannot miss comedy and music. At the Auditorium, Emma Reynold's Bluemango amused and convinced the audience once again and Ludotori Folk visited us for the first time with Celt music. We hope some of you found these offers attractive on a Friday afternoon to put an end to a busy week.

Some might be wondering what comes next. Well, we will keep you posted. We are now preparing the 2006 Convention at the same time that we aim at reaching new teachers. And we invite you to participate in the shaping of the future of APAC, please write to us and volunteer to help!!!! New ideas will be most welcome.

We look forward to your suggestions and look forward to seeing you all there again next year!

The organising committee



- > PRIMARY AND SECONDARY COURSES
- > ADULTS AND PROFESSIONAL COURSES
- > GRAMMAR AND VOCABULARY
- > SKILLS
- > READERS
- > DICTIONARIES
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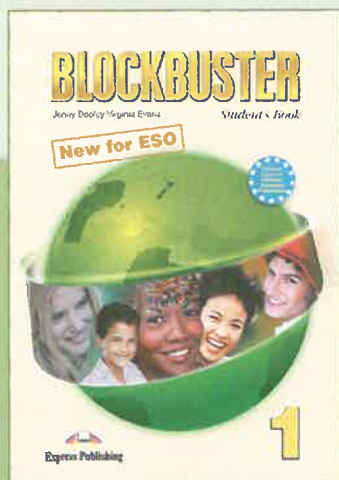
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ESO 1

For the student's

The student's pack contains:

- Student's book
- My language portfolio
- CD-ROM
- reader "Oliver Twist"



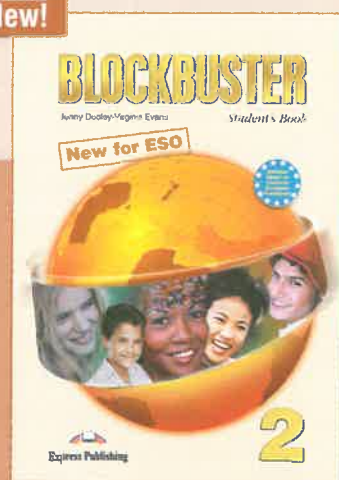
ESO 2

New!

For the student's

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- Student's book
- My language portfolio
- CD-ROM
- reader "The Hound of the Baskervilles"



Blockbuster Student's book comes with:

- Free language portfolio
- Free illustrated reader
- Free CD-ROM

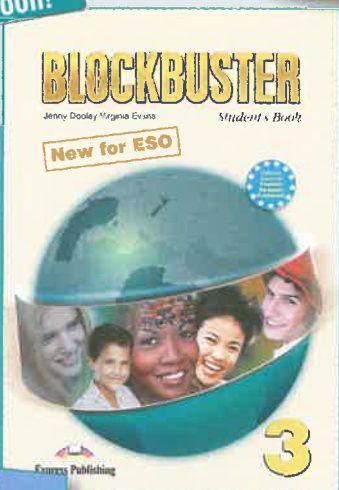
ESO 3

Available Soon!

For the student's

The student's pack contains:

- Student's book
- My language portfolio
- CD-ROM
- reader "Huckleberry Finn"



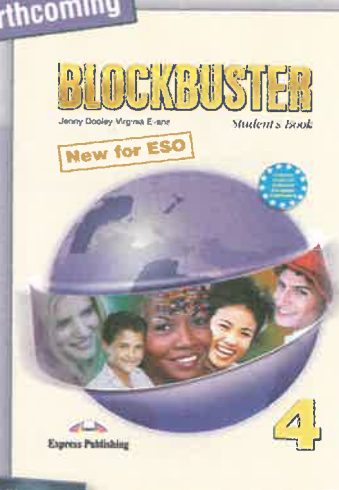
ESO 4

Forthcoming

For the student's

The student's pack contains:

- Student's book
- My language portfolio
- CD-ROM
- reader "Kidnapped"



Components:

- Student's book
- Teacher's book
- Test Booklet
- Board Games
- Student's audio CDs
- Workbook & Grammar book
- My language portfolio
- Posters
- Class audio CDs
- CD-ROM

Trust your instincts: THE VIRTUES OF SPONTANEITY AND PERSONALISATION



THIS PRACTICAL ARTICLE AIMS TO ENCOURAGE YOU TO TRUST YOUR INSTINCTS AND BE MORE SPONTANEOUS IN CLASS. IN IT, I WILL ARGUE - THE CASE FOR GREATER RECOGNITION OF THE ROLE OF BOTH INTUITION AND SPONTANEITY IN ELT.

- THAT WE SHOULD BE TRYING TO TRAIN TEACHERS BOTH TO RECOGNISE, LEARN FROM, CHERISH AND BE PROUD OF THEIR OWN INTUITIVE DECISIONS. INDEED, I BELIEVE THAT CULTIVATING INTUITION IS AN IMPORTANT PART OF BECOMING A MORE EFFECTIVE TEACHER AND THAT IT BOTH CAN AND SHOULD BE TRAINED.

by Paul Seligson

Why is that the best lessons are so often the ones you would least expect to go well? For example, the days when things 'go wrong', you have to improvise because you've lost (or didn't make!) a plan, you couldn't find a tape or somebody else is using the DVD, there's a power cut, you run out of chalk or just fall over and split your trousers! And why is that the best moments in class are so often those where you abandon your lesson plan (potentially at the risk of losing your job sometimes!) and follow your 'teacher's nose' to try to make what's really happening - or going wrong - work?

I believe that this type of teaching 'works' because on these occasions we are really alert, thinking and responding naturally to what is happening, working intuitively as much as drawing from experience, rather than following a rigid prescription or formula.

Raw, reactive teaching like this, is in many ways, teaching at its best.

Intuition is hard to define. It's a bundle of uncertain competencies but its existence is undeniable. Here are 3 definitions which together combine the range of attributes generally ascribed to intuition:

- 1 A feeling, a kind of inner auto pilot. You're in control but no deliberate decision-making process, eg when a driver brakes, accelerates or changes gear. This is tacit or implicit knowledge which we draw on for much of our lives. A useful handle for this is 'compressed knowledge'.
- 2 A brainwave, eg from the subconscious or a dream. For example, the day you wake up, look over at your partner and say to yourself 'Enough is enough, I'm off!'

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- 3 An impulse that you should or shouldn't do something. For example, a feeling that a certain strategy is ill-advised, or that someone can't be trusted, or you should avoid a certain journey. Or, conversely, when you feel enthusiastic but don't know why. This feeling often starts in the throat or stomach.

I don't believe this is coincidental – it's a real, physical phenomenon. Did you know that you have 100 million nerve endings in your digestive tract, which is more than you have in your entire spine? It's a genuine natural physiological response as illustrated by the following expressions from English: *I have ... a hunch / a gut feeling / a feeling in my bones* ...

I'm thinking on my feet / playing it by ear ... My gut reaction is ...

It's interesting how in Spanish, most of these don't exist and we ascribe these feelings to our hearts!

More often than not these sudden discernments are accurate and seem to pop into our consciousnesses from nowhere. Yet, on many occasions, expressions such as these are used negatively and we're trained to be suspicious of them, or to minimise the experience as being just a "good guess". Actually, we're casually dismissing a remarkable mental faculty, one that often apprehends truth directly, without deduction or reasoning. Thomas Aquinas defines instinct as "immediate knowledge". According to Frank Capra "a hunch is creativity trying to tell something." Or, as an American friend of mine says, 'In your guts doesn't mean it's nuts!'

We all rely on intuition to some extent. We don't question it in our private lives but in professional contexts like business or teaching it is often frowned upon as somehow irrational or unprofessional. I believe this is wrong: we need to both understand and cultivate it. Intuition is a core component now on management training courses. Many agencies and consultancies specialize in it. We are all ever more aware of the importance of 'noticing' in ELT. Well, I believe we need to notice, analyse and record these intuitive decisions too. So, try to notice the decisions and choices you make in class and work out where they come from? Are they conscious subjective preferences, choices made purely from experience, or examples of your intuition at work? If we begin to monitor our use of intuition, it becomes possible to develop it too.

Some questions to ask yourself:

How spontaneous are you? Do you trust your instincts?

1 Do you often decide to do things spontaneously, eg when shopping, choosing gifts, cooking, at the hairdresser's, in your social life?

2 Do you improvise a lot in class? Are these spontaneous ideas usually good, appropriate, successful?

3 How intuitive are you? eg in judging new people or foreseeing problems? Are you a good guesser?

4 Roget's Thesaurus describes intuition as 'feminine logic'. Do you think women are more intuitive than men?

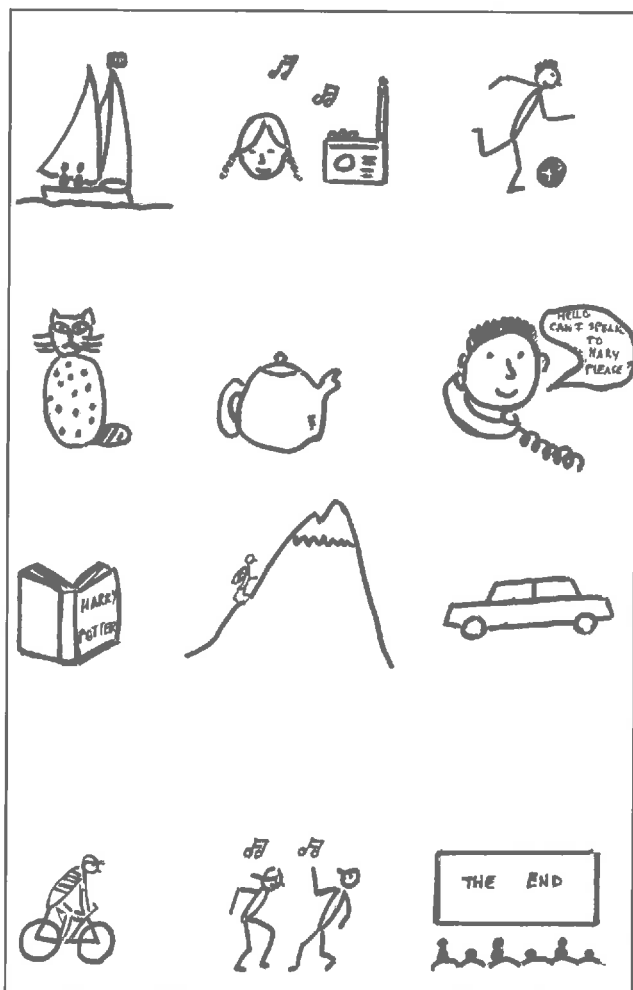
Incidentally, as a man, I find the latter description offensively sexist! Intuition is a human competence - not limited to one sex. Women may well be more observant and better planners but I both resent and reject the idea that they are more intuitive than me! However, it's interesting to note that when intuition was frowned upon and mocked (until very recently) as something irrational and trivial, it was identified as a female quality and was used too often as an easy put down of women's views. Now that intuition is seen to be of value and worth, men are, understandably, keen to identify this competence in themselves (although, hopefully, not commandeer it!).

Let me give you a practical example of being guided by intuition from my own experience. From 1985 to 1990 I was ADOS at the British Council in Valencia. Whilst that may sound glamorous, in fact I was mainly a glorified substitute, constantly having to replace colleagues who were sick or couldn't get to class on time. I regularly had to run into class, look at a new group and make up a lesson on the spot, depending on how many were there, their level, the time of day, etc. Perhaps the best lesson I came up with was the following.

1 Walk into class and write on the board:

Come up to the board and draw something you like or like (doing).

which would produce something like this:



Find a different adjective/noun/verb which collocates with each noun/item/activity
Write an alphabetical dictionary of the words you can see, etc.

The list is almost endless. You can do a complete 'repass' of most basic pre-Intermediate tenses and language without any preparation and the idea came purely from desperation to give the students something to do in class! Furthermore, because the pictures came from the students themselves they should obviously be more motivated to talk about them. **

Below I list 8 things which I've learned from teaching to encourage greater spontaneity and, I think, better teaching:

1. Begin with the students themselves whenever you can.

eg board drawing activity as above, their day, journey to school, impressions of the news, their stories, plans, etc. Rather than a pre-fabricated warmer, work with what you see and feel as that's more likely to come from them, and so be more relevant.

2. Use pairwork as much as possible

before, during and after any activity, eg during reading, checking answers to any exercise in pairs before checking as a class. Virtually any activity can be done in pairs and, when teaching speaking, it's by far the most efficient formation. At least 60% of my own classes involve pairwork. Encourage a culture of students speaking as much as possible in class. Even if a lot is in L1, students will naturally feel there is more space for them, eg to ask intelligent questions, and it then leaves you freer to monitor, help and interact more with more individuals as things come up.

Think for a minute!

Cover the list below and ask yourself : When do you depart from your lesson plan? List three occasions when you regularly move away from your plan.

2 From the pictures, put students into pairs to ask some or all of these questions:

What is this/that (on the left/next to the people singing?) to identify all the words in English and add in anything that they want to say but can't.

3 Intensive question/answer pairwork practice of, eg

Which object is (next to the teapot and above the book)?

Do you like (sailing)?

How often do you (sail)?

Have you (sailed) recently?

Did you (sail) last summer?

Are you going to (sail) soon?

Did you use to (sail) when you were younger?

Is/Was there a (car) on the board?

Where is/was it?.

Make up a story using 3 of the pictures

Find a verb phrase for each picture

Now uncover and compare with the list below

- students lose interest, are bored, or find something too hard

- things take longer than expected
- something feels like a waste of time
- a question takes you somewhere else
- an opportunity arises or something 'better' comes along
- the plan itself was clearly a fantasy (as is any 'fixed' lesson plan really because we're dealing with people)!

I'm sure you came up with many more. The key point is that we never intentionally leave our plans to make the lesson worse, do we?! Can you imagine: *This lesson plan is going far too well – we must change it to make it worse!* It's always an effort to try to improve things and accommodate students' needs and wants, even if we don't always succeed. So suggestion number 3 is:

3. Plan (to be flexible)

This does not mean don't plan! It's essential to have a basic plan of aims, imagine the lesson before it happens, familiarize yourself with language points, predict possible problems, have plenty of ideas and material and be as prepared as is realistically possible. I'm not saying that I'm against recipes but I am against sticking to recipes come what may! Of course we have to cover our syllabuses, but try to build flexibility into your plans and prioritise the class itself over any fixed lesson procedure/programme.

I used to try to rush through my plan. Now I prepare fully but plan less. Leave space in your plan for spontaneous moments. More experienced teachers teach like this naturally but we should be encouraging newer ones to make more space in their plans too. So, if you're a newer teacher, keep a 5 to 10 minute final activity in your back pocket so you feel fully prepared, but don't expect to use it. Instead, try to work with the class in a more natural way and make more windows for student questions, so teaching becomes more of a dialogue than a monologue. And, get out of the textbook and into their words and their worlds asap.

Ultimately, I believe that spontaneity turns a lesson plan into a lesson. As Peter Wilberg says "The teacher's primary responsibility is ... *'response ability'*."

4. If you're bored, you can usually bet they are too, so change something!

If the class is bored, whose fault is it? And, who can do anything about it? The answer to both questions is obvious. You can and should be changing something every 5 minutes or so, eg activity, focus, pace, skill, partner(s), volume, mood, degree of urgency, your/their physical position, voice, etc. Don't be trapped by a plan/textbook, eg Use the pause button on cassettes, stop mid-reading to reflect/give up on texts rather than always plough on to the end, move around the class so students have to look for you and so exercise their necks, make students stand up halfway through an exercise, etc. Abandon ship / change course as soon as you think something isn't worthwhile, eg a long or over-difficult listening/reading text. Set it to finish at home – and just hope they do it! The choice is theirs! Teaching is so kinaesthetic. Feel it – feel when it's time – and then do it! So often as a lesson observer you're praying for the teachers to make a change but so often they don't. Teachers are aware of this too but feel obliged to 'stick to the script'. Surely this is unwise - to teach against our instincts?

Here's a quote from a friend who teaches in-house courses (and will remain nameless for obvious reasons!): 'The company I work for insists I deliver the course pretty much word for word (even the jokes). All to do with standardization and reliability. But for several courses I felt like a robot - always making sure I was in the right place and saying the right thing. It was mindless because I was saying words that weren't mine and so I didn't have to think what I was saying. All very lifeless. Concentrating on what I had to say turned off the spontaneous/creative part of my brain. Anyway, now I've gone 'off piste' (well, no one's observing me) and feel much more comfortable and confident. The course has become mine and now, rather than seeing the students 'through a glass dimly', I'm seeing them 'face to face' – fully engaging and responding to them.'

5. Truly prioritise fluency / successful communication.

Try to help and push students to really get across what they're trying to express however broken their English – as they would in real life if using their English. Neither students nor teachers can be intuitive if solely focusing on accuracy, eg don't always wait until everyone's finished before checking answers.

For example, ask them to talk about what they did yesterday and are doing tomorrow before you teach

the past and future tenses. They will make lots of mistakes but should understand each other fine, and so begin to believe that they are learning to communicate in English, even in a mono-lingual class.

6. Teach/practise in shorter bursts.

Scatter language across classes rather than ramming it home all at once for a whole lesson. 5 minutes practice in 2 different classes is almost certainly more effective than 10 minutes in one and none in the next. Remember Oscar Wilde: 'The best time to leave a party is when you're having the most fun'. For too long teachers have planned their lessons in big blocks – a 20' listening, then 20' reading and 10' speaking. We often do the same things for too long, trying to finish a coursebook page or to avoid starting a new one. I'd prefer us to think smaller, introduce more of the changes suggested in 4 above and spread language across several lessons.

I know this runs counter to many course of our teaching material but surely we should match our teaching behaviour to our beliefs about the true nature of teaching and learning? When we teach, we try to be systematic, linear and additive whereas Learning is messy, non-linear and holistic. So, in a way we are trying to match two very different creatures. One solution of this is to drip, drip, drip language across lessons rather than doing things to death and then moving on without having sufficient time or opportunity to come back, re-cycle and extend later.

7. Make students do more/most of the work

eg. make their own tongue twisters, sometimes operate the cassette, research language for themselves, teach each other new words via dictionaries, etc. Get off stage as fast as you can. Explain/instruct less and exemplify more, use pair and small groupwork for instant practice of new language, thus taking the pressure off you to perform and allowing you to listen, observe and help more appropriately. Trains students to listen to each other too, not just to you, eg refuse to echo.

8. Share the agenda and train students to be spontaneous too

eg correct in different ways on different days and negotiate pedagogy with students, give choices of homework, etc. Seek feedback on any/everything.

Encourage prediction, guessing answers/pronunciation of new words and self-evaluation. Encourage laughter/play. Laugh at yourself to encourage others to do the same (not just laugh at you!). When you stop being just 'another teacher', students talk to you in a different way, eg when they're telling you about a new toy/web-site/place you don't know, etc.

Ever more people now recognize that "Intuition is not some magical and mysterious property that arises unbidden from the depths of our mind. It is a product of long hours and intelligent design, of meaningful work environments and particular rules and principles. For too long we have thought of intuition as a kind of black box at the very core of who we are and why we act the way we do. We can hone our instinctive ability to know in an instant, helping us to bring out the best in our thinking and become better decision-makers in our homes, offices and in everyday life." (Malcolm Gladwell, 2005)

So, make space for spontaneity in your teaching, try to notice your intuition at work and don't carry on teaching against your instincts. In short, trust your intuitive feelings, follow your 'teacher's nose', share your spontaneous successes and failures with colleagues and try to work out why you made them and why they did/didn't work. As Goethe said "What you can do or dream you can do, begin it ; boldness has genius, power and magic in it " and remember " If you say you can or if you say you can'tyou're right !" Thank you for reading this article and enjoy your teaching. After all, if you don't, who will?

•••

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**My thanks to Pam Smith of Valencia for helping to develop this board drawing idea.

RUDOLPH COMES TO CATALONIA

This November IPA, Catalonia's leading primary school theatre company, will launch its fifth and biggest production: 'Rudolph', an original story written especially for 6 to 10 year olds. In it our traditional Christmas hero with the red nose takes us on a festive adventure to the North Pole to find Father Christmas, who has for some reason disappeared.

The show is a Christmas spectacular. Bigger and brighter than the traditional productions, 'Rudolph' has more actors, more music, more songs, just the thing to brighten up the cold before the Christmas holidays.

IPA has been producing theatre for primary schools throughout Catalonia for 9 years. With almost 500 schools as regular clients, and performing over 300 shows per year to over 36,000 children, IPA are the most popular primary school TIE company.

"Our main objective" says Ian Gibbs, the company's director, "is to motivate the children in English. Teachers have told us about previous visits to other shows in 'English for primary', and how demoralized their children were not having understood a word. Although our shows are 100% in English, we only use a limited vocabulary base that the children have studied in class. We also use a lot of repetition techniques which of course also helps comprehension. The children understand and follow the shows and they can come out of the theatre saying "Hey, I've just watched a show in English and understood all of it!" If that isn't motivating for them, what is?"

The company's artistic director, Sue Flack, is already well known to teachers from her 'proves bàsiques' video. One of the original actors with IPA, Sue has had a vast experience of acting. "When we prepare the shows the thing we bear in mind is how easy it is for the children to follow what is happening. We've had to cut some great scenes simply because it's just that bit too demanding on the kids. Another point that's important is how much the show involves the audience. We try to involve the kids at every turn. You can't just expect the children to sit still and be quiet, you can lose their attention too easily. We involve the kids all the way through the show, there really isn't a fourth wall, the interaction between actors and audience is constant."

Sue Flack is also writer-director of 'ESCAPADE', IPA's sister company which, next course, will be performing 'A Christmas Carol' and 'The Phantom of the Opera' for secondary schools throughout Catalonia.

IPA tour their shows around Catalonia from October all the way to the end of third term. However 'Rudolph' will only be available before Christmas.

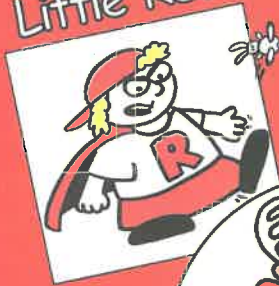
For more information you can call IPA directly from 8.30 to 16:00 on 93.321.93.46 or visit their website www.ipaproductions.com.

IAN GIBBS IS THE WRITER AND DIRECTOR OF IPA IN BARCELONA. HE HOLDS A PGCE IN EDUCATION FROM CAMBRIDGE AND AN HONOURS DEGREE FROM THE UNIVERSITY OF SAINT ANDREWS, SCOTLAND. BEFORE TIE HE TAUGHT ENGLISH FOR THE BELL COLLEGE, ENGLAND AND THE UNIVERSITY OF STIRLING, SCOTLAND.

SUE FLACK IS THE ARTISTIC DIRECTOR OF IPA. SHE STUDIED AT THE DRAMA CENTRE, LONDON. SHE WROTE, DIRECTED AND ACTED IN THE GENERALITAT'S 'PROVES BÀSIQUES D'ANGLÈS' VIDEO. SHE CURRENTLY PERFORMS WITH 'TEATRE DE GUERRILLA'.

IPA Productions

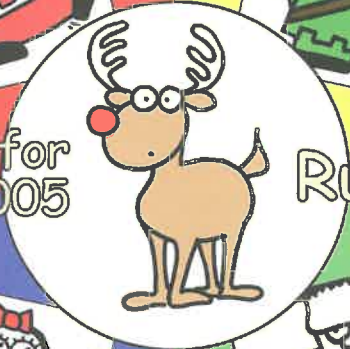
Little Red



Robin Hood



New for Xmas 2005



Rudolph



Snow White



Frankenstein

Catalunya's favourite primary English theatre company



"I'd never been interested in the Robin Hood character but when I saw IPA's show I changed my mind. Excellent performance and adaptation of the story. Highly recommended. The students had a great time and me too!"

Manel Piñeiro, CEIP Sant Julià, L'Arboç, 4-Mar-05

93.321.93.46
www.ipaproductions.com

BRIDGING THE GAP BETWEEN MONOLINGUAL AND BILINGUAL DICTIONARIES

IN VIEW OF THE BENEFITS OF BOTH MONOLINGUAL AND BILINGUAL DICTIONARIES, A NEW TYPE OF DICTIONARY WHICH COMBINES THE STRENGTHS OF A MONOLINGUAL LEARNER'S DICTIONARY WITH THOSE OF A BILINGUAL DICTIONARY HAS RECENTLY EMERGED AND BEEN PUT TO USE IN SOME CATALAN PRIMARY AND SECONDARY SCHOOLS: THE *EASY ENGLISH DICTIONARY WITH A CATALAN-ENGLISH VOCABULARY* (EUMO EDITORIAL, 2004). THIS PAPER STUDIES IN DETAIL THIS NEW KIND OF DICTIONARY: ITS PHILOSOPHY, THE WAY IT WORKS, ITS ADVANTAGES OVER OTHER KINDS OF DICTIONARY AND THE FACT THAT THE MONOLINGUAL PART IS SPECIFICALLY AIMED AT CATALAN LEARNERS OF ENGLISH. BESIDES, THE PAPER FOCUSES BOTH ON THE PEDAGOGICAL FUNCTIONS OF ILLUSTRATIONS AND ON THE ADEQUACY OF THE DICTIONARY TO THE LEXICAL NEEDS AND REQUIREMENTS OF CATALAN LEARNERS OF ENGLISH IN PRIMARY AND SECONDARY EDUCATION.

by **Dídac Pujol (Universitat Pompeu Fabra)**
Montse Corrius (Universitat de Vic)
Joan Masnou (Universitat de Vic)

I. INTRODUCTION

As has extensively been discussed in the field of foreign language learning, both monolingual and bilingual dictionaries have a series of advantages and disadvantages, which largely condition the choice of one type of dictionary over the other. On the one hand, monolingual dictionaries immerse learners in the second language, but, especially at elementary levels, they raise frustration among users, who often cannot understand the definitions.

Bilingual dictionaries, on the other hand, provide immediate access to the learner's native language and are essential when someone does not know how to say an L1 (native language) word in the L2 (foreign language); therefore, bilingual dictionaries generate confidence in the user, even though they do not immerse learners in the L2 as much as monolinguals do.

In order to overcome the drawbacks of both monolingual and bilingual dictionaries and benefit from

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the advantages of both kinds of dictionaries, a new concept of dictionary, halfway between monolingual and bilingual dictionaries, was conceived: the *Easy English Dictionary with a Catalan-English Vocabulary*. This new type of dictionary integrates and interrelates a main L2 dictionary (a monolingual English one) and two bilingual dictionaries (an English-Catalan one and a Catalan-English one).

II. THE MONOLINGUAL ENGLISH DICTIONARY

The monolingual part of the *Easy English Dictionary with a Catalan-English Vocabulary* has 4,500 entries and 6,000 subentries. Its definitions are meant to be simple and are supported by 1,000 illustrations. At the end of the book there is also a grammar appendix covering explanations of the most useful English grammar points and a selection of maps that helps users learn the names of the different countries in the world and their corresponding capitals.

The main characteristics of the monolingual English dictionary which make it innovative and easy to understand for a Catalan learner of English are: a) its glocal approach; b) the inclusion of basic cross-curricular vocabulary, which often provides encyclopedic information; and c) the pedagogical function of illustrations.

a) Glocal approach

Most monolingual learners' dictionaries are aimed at a global market: the same edition is sold in such different countries as Norway, Russia, Spain, Mexico, Nigeria or China. This implies that these dictionaries cannot take into account local linguistic and cultural particularities; consequently, they transmit cultural information but encourage cultural homogeneity. Let us take, for example, the definition of 'breakfast' provided by the *Macmillan English Dictionary for Advanced Learners*:

breakfast¹ /'brekfast/ noun [C/U] ★★★ the first meal you have in the morning: *What did you have for breakfast this morning?* ♦ *I'm never hungry enough for a full breakfast.* **a.** a meal consisting of the things people often have for breakfast, for example eggs or bacon: *Try our all-day breakfast only £3.50!* **b.** [only before noun] used

The first subentry states that people often have eggs and bacon for breakfast. The definition provides really useful cultural information, but what should be presented as a local specificity (the definition is clearly British-oriented) is in fact presented as a global characteristic (people in general, and not British people, are said to often have eggs and bacon for breakfast).

The *Easy English Dictionary with a Catalan-English Vocabulary*, on the other hand, is conceived with a glocal (global + local) approach in mind, that is to say: the dictionary often defines words by highlighting cultural specificities as such. More concretely, it is specifically aimed at Catalan learners of English. Let us consider the example of 'breakfast' as defined in the *Easy English Dictionary with a Catalan-English Vocabulary*:

breakfast n /'brɛkfst/ the meal that you eat in the morning: *Some English people have bacon and eggs for breakfast.* 2143 1374

The *Easy English Dictionary* provides a general definition of 'breakfast' and then, in the example, points towards a culturally specific element, namely the fact that some British people have bacon and eggs for breakfast. Therefore, the example draws attention to a cultural specificity while avoiding cultural homogeneity.

Apart from that, the monolingual part of the *Easy English Dictionary* tends to promote the understanding of definitions and examples through references to Catalan cultural specificities. The example under the entry 'far', for instance, reads: "Miami is very far from Barcelona; Sabadell is very near Terrassa". Indeed, well-known Catalan cities become meaningful examples to the target reader. Another entry which is also representative of the glocal approach adopted in this dictionary is 'tongue twister':

tongue twister n /'tɒŋ 'twɪstə/ a group of words difficult to pronounce when you say them quickly: *Estee julges d'im jutjat menges fèrge d'ur parròia* is a Catalan tongue twister; *She sells sea shells on the seashore* is an English tongue twister. 1873

As expected from a good monolingual learner's dictionary, the *Easy English Dictionary* provides users with an example of 'tongue twister': "She sells sea shells on the seashore". But, unlike most dictionaries aimed at an exclusively global market, the *Easy*

English Dictionary resorts to the learner's cultural background ("Setze jutges d'un jutjat mengen fetge d'un penjat") as an effective means of conveying the meaning of 'tongue twister'.

Besides references to the local culture, another local aspect which contributes to making the dictionary easier for Catalan speakers is the fact that the words used in the definitions and examples have been chosen, whenever possible, and without renouncing naturalness, for their similarity to Catalan words. Below are a couple of examples that illustrate this:

fortune-teller *n* /fo:ʃu:ntelə(r)/
a person that predicts the future by looking at cards, at the lines on your hands, etc. 1961



fortune teller

cheetah *n* /tʃi:tə/
an animal that is similar to a leopard: Cheetahs live in Africa and are the fastest animals in the world. 2010

In the definition of 'cheetah' there are some key words that, because of their similarity to Catalan, help a Catalan speaker to understand the English text. These are: 'animal', 'similar' and 'leopard'. In the case of 'fortune-teller', the words similar to Catalan are: 'person', 'predicts' and 'future'.

b) Cross-curricular vocabulary

The *Easy English Dictionary with a Catalan-English Vocabulary* includes the essential cross-curricular vocabulary used in primary and secondary school. Thus, one can find words related to:

- * Maths: 'addition', 'subtraction', 'centimetre', 'ounce', 'triangle', 'circle', etc.
- * Natural sciences: 'eclipse', 'hurricane', 'earthquake', 'rib', 'lung', etc.
- * Social sciences: the names of different countries and their capital, the names of rivers, of mountain ranges, etc.

- * Technology: materials ('plastic', 'wood', 'cardboard'), tools ('spade', 'shovel', 'rake'), etc.
- * New technologies: 'e-mail', 'at' ('@'), 'videoconference', 'cellphone', 'DVD player', etc.
- * Language and literature: 'punctuation mark', 'poem', 'play', 'writer', etc.
- * Music: 'jazz', 'note', the names of different musical instruments, etc.
- * Arts and crafts: 'drawing', 'brush', 'cut-out', 'cardboard', etc.
- * Sports: the names of different sports and related expressions ('to score a goal', 'to bounce a ball', etc.).
- * Leisure: 'jigsaw puzzle', 'to play marbles', 'disco', etc.

The above words have not only been defined, as would be expected from any dictionary; in some cases, these words also provide encyclopedic (geographical, cultural, social, etc.) information. The examples in the entries below illustrate this point:

ocean *n* /'o:ʃən/
a big sea: There are five oceans in the world: the Atlantic Ocean, the Pacific Ocean, the Indian Ocean, the Arctic Ocean and the Southern Ocean. 2010

cello *n* /'tʃeləʊ/
a musical instrument similar to a violin, but bigger: Pau Casals played the cello. 1911

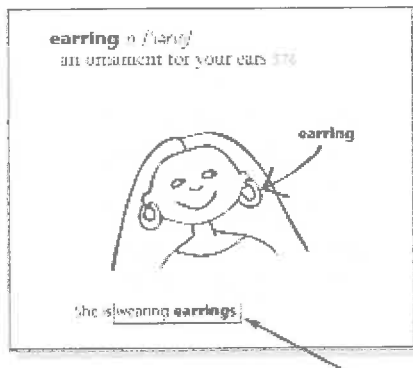
war *n* /wɔ:ə/
a fight between two or more countries: World War II started in 1939 and finished in 1945. 1917

c) Pedagogical uses of illustrations

The illustrations in the *Easy English Dictionary with a Catalan-English Vocabulary* have a clear pedagogical purpose. They may have one (or several) of the following functions: 1) to understand definitions and to focus on common lexical combinations; 2) to expand vocabulary; 3) to distinguish between related words; 4) to group related words; and 5) to indicate onomatopoeias.

1) To understand definitions and to focus on common lexical combinations

The most basic function of illustrations is to help users understand the words defined:



Although the above definition includes a basic word like 'ears' and a word identical in form to Catalan ('ornament'), which may facilitate the understanding of 'earring', the illustration reinforces comprehension and is a useful tool to learn the lexical combination 'to wear earrings'—lexical combinations are key aspects in language learning, for they reflect the way in which a given word relates to others. Learning lexical combinations, therefore, is an essential step for the learner to produce natural-sounding, idiomatic language in the target language.

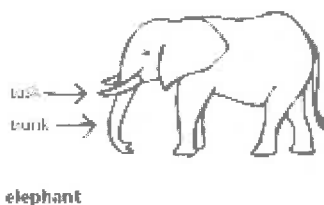
2) To expand vocabulary

Illustrations are also used to expand vocabulary, whether it be by contrast ('smile'), by segmentation ('elephant') or by contiguity ('root'):

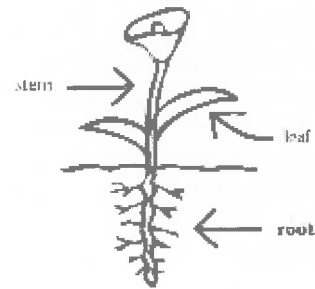
smile */smɑːl/*
V when we are happy, we smile 330
Z n an expression of happiness. Theresa is *smiling*. My always has a *smile* on her face. 3307



elephant *n /ˈɛləfənt/*
a very large animal with big ears and a long trunk. Elephants come from India and Africa. 1073



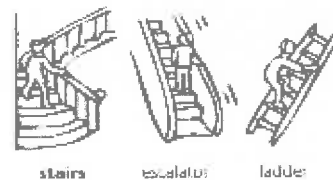
root *n /ruːt/*
the part of a plant that is under the ground: *Carrots are roots.* 4880



3) To distinguish between related words

Some illustrations help the learner realise that what in Catalan is expressed by means of a single word, in English may have several equivalents. The word *escala*, for example, has three different equivalents in English, namely 'stairs', 'escalator', and 'ladder':

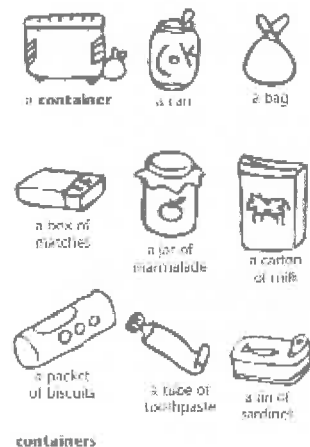
stairs *n /steəz/*
a group of steps that allow you to go from one floor to another: *to go up the stairs, to go down the stairs, to climb the stairs.* etc. 2061



4) To group related words

Some pictures group semantically related words. Thus, the entry 'insect' includes an illustration with the most common types of insect (a mosquito, an ant, a butterfly and a fly). Likewise, the entry 'container' illustrates different kinds of container:

container *n /ˈkɒnteɪnər/*
a box, a bottle, etc. to put things inside 3277



5) To indicate onomatopoeias

The illustration below shows the onomatopoeia for a cock's crow:



The above examples illustrate the use of lexical combinations as presented in the bilingual Catalan-English part. The entry *hora* provides not only the Catalan translation, but also the lexical combinations associated with that word: *a l'hora*, *d'hora*, *hora d'anar a dormir*, *hora punta* and *quina hora és?* Similarly, the entry *correu* presents the reader with the translation of the most common Catalan lexical combinations: *correu aeri*, *correu electrònic*, etc.

b) Lexical notes for subentries

The Catalan subentries in the bilingual Catalan-English dictionary provide short and concise notes so that the user can find the most suitable equivalent in each context. Let us have a look at the following examples:

- 2185 **espina**
 - d'un peix: bone 2
 - d'un roser: thorn
 - d'un cactus, d'herba: spine 2
- 4295 **pessigar**
 - amb els dits: pinch 1
 - un insecte: bite 2
 - una arribada: sting

As can be seen above, *espina* has three English equivalents: *espina (d'un peix)* is 'bone', *espina (d'un roser)* is 'thorn' and *espina (d'un cactus, d'un eriçó)* is 'spine'. In the same way, the notes for each subentry of *pessigar* make it easy for the user to choose the right meaning. It will also be noted that, for the sake of clarity, each subentry begins on a new line.

c) Grammar notes

The example below illustrates an entry that includes both lexical notes for subentries (*excessivament* and *una gran quantitat*) and grammar notes (*amb noms comptables* and *amb noms in comptables*):

- 3453 **massa**
 - excessivament: too 1
 - amb noms comptables, per exemple: "massa deures" → too many 2
 - amb noms in comptables, per exemple: "massa treball" → much 2
 - una gran quantitat: mass

The *Easy English Dictionary* illustrates the most common onomatopoeias, for example 'woof! woof!' (under the entry 'dog'), 'baa! baa!' (under the entry 'sheep'), 'achoo!' (under the entry 'sneeze'), or 'ha! ha!' (under the entry 'laugh').

III. THE BILINGUAL CATALAN-ENGLISH DICTIONARY

Like the monolingual part, the bilingual Catalan-English section of the *Easy English Dictionary with a Catalan-English Vocabulary* takes into consideration the users' language and culture. Therefore, the bilingual section includes: a) many common Catalan lexical combinations; b) lexical notes in Catalan next to each subentry; and c) some grammar notes intended to help the reader.

a) Lexical combinations

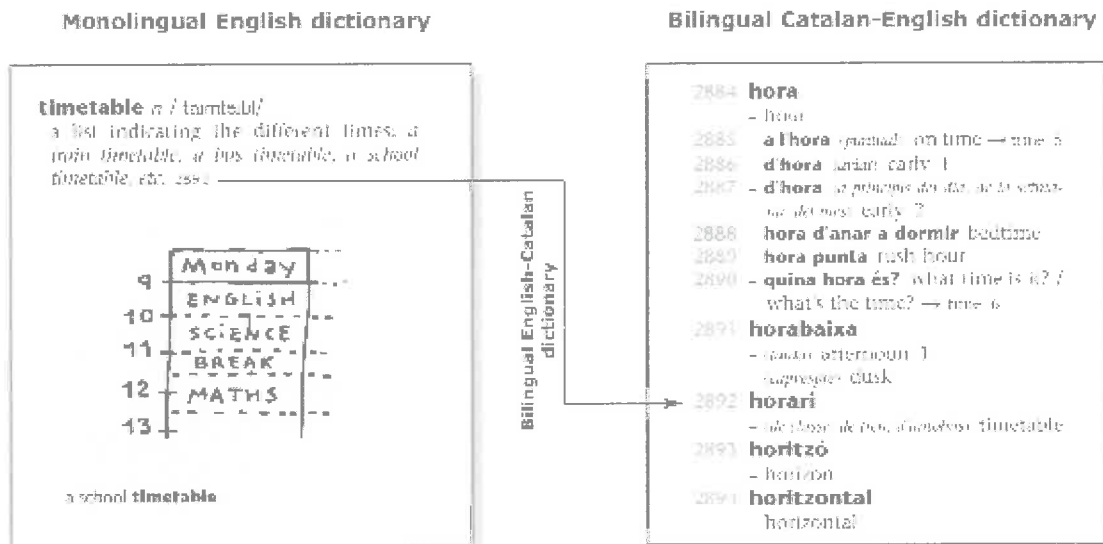
Any bilingual dictionary conceived with a modern lexicographic approach includes not only word equivalents but also common lexical combinations. Let us take a look, for instance, at the following entries:

- 2884 **hora**
 - hour
- 2885 **a l'hora** *quandà*: on time → time 5
- 2886 **d'hora** *antiga*: early 1
- 2887 **d'hora** *de principi del dia, de la nit*: early 2
- 2888 **hora d'anar a dormir**: bedtime
- 2889 **hora punta**: rush hour
- 2890 **quina hora és?** *what time is it?*: what's the time? → time 6
- 1353 **correu**
 - mail; post 1
- 1354 **correu aeri**: airmail
- 1355 **correu electrònic**: e-mail 1
- 1356 **correus**: post office
- 1357 **enviar un missatge per correu electrònic / enviar un correu electrònic**: e-mail 2
- 1358 **oficina de correus**: post office

IV. INTEGRATION AND INTERRELATION OF A MONOLINGUAL AND TWO BILINGUAL DICTIONARIES

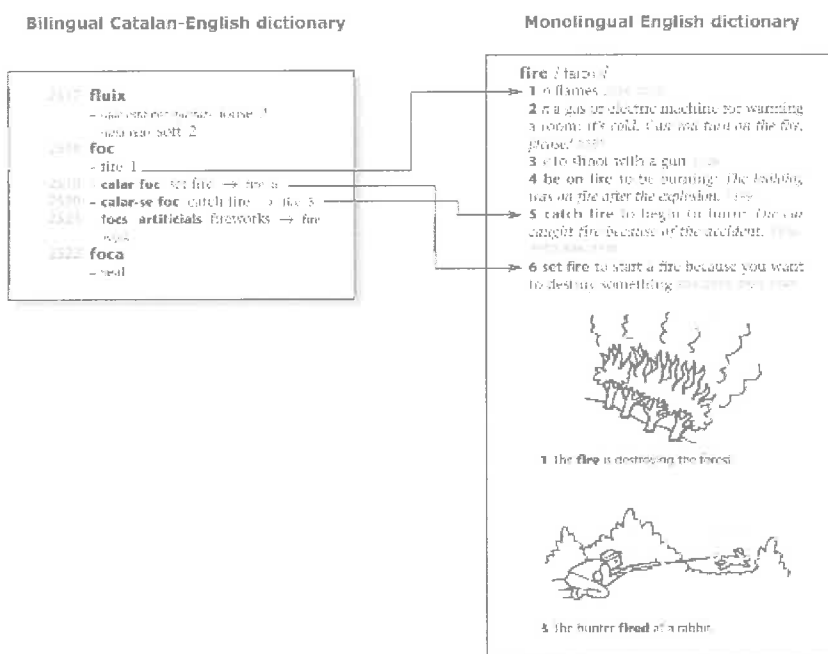
The *Easy English Dictionary with a Catalan-English Vocabulary* integrates a monolingual L2 dictionary and two bilingual dictionaries: a bilingual L2àL1 (English-Catalan) dictionary and a bilingual L1àL2 (Catalan-English) dictionary. These are not separate units simply brought together in one book, that

is: the three dictionaries are not juxtaposed, but interrelated in such a way that there is circularity. Thanks to circularity, the monolingual dictionary takes users to the bilingual (English-Catalan) section, which in turn takes them to the bilingual (Catalan-English) dictionary, which further takes them, as we will see later, to the monolingual (English) part. Here is an example that illustrates circularity:



It will be noted that at the very end of each entry or subentry in the monolingual English dictionary there is a small number (or a series of numbers) which directs the user towards the Catalan translation of the English word. Thus, in the case that users do not understand the meaning of *timetable* they can resort to the number 2892 in order to find out, in the second part of the dictionary, its corresponding translation: *horari*. The interrelation, by means of numbers, between the monolingual English part of the dictionary and the Catalan translations makes up the bilingual English-Catalan dictionary, which in turn acts as a bilingual Catalan-English dictionary.

On occasion, we can see that a Catalan lexical combination is translated as an English lexical combination:



In the example above, the lexical combination *calarse foc* is translated as 'catch fire', and the key word after the arrow ('fire 5') refers users, in the case they need further information, especially for oral or written production, to the monolingual English part. Apart from the key words, another feature that also illustrates circularity at work is the inclusion of numbers after certain Catalan into English translations. Thus, the number 1 after 'fire' indicates that this particular meaning of 'fire' corresponds to the first subentry in the monolingual English dictionary.

V. CONCLUSION

The *Easy English Dictionary with a Catalan-English Vocabulary* is a new concept of dictionary that integrates and interrelates three different types of dictionary: a monolingual L2 one, a bilingual L2àL1 one, and a bilingual L1àL2 one. The dictionary, aimed at Catalan learners of English as a foreign language, is made up of three different parts, two of them physically differentiated (the monolingual English dictionary and the bilingual Catalan-English dictionary) and one (the bilingual English-Catalan dictionary) that establishes a relation between the other two parts. The main purpose of this type of dictionary is to encourage students to use monolingual dictionaries as much as possible, without denying them the possibility of access to translations. In doing so, learners can benefit from the strengths of both monolingual and bilingual dictionaries.

The monolingual English part takes into account the special needs and requirements of learners of English in primary and secondary education, which is mainly reflected in the cross-curricular vocabulary and the pedagogical uses of illustrations. The monolingual part has also been conceived with a global approach, which helps Catalan speakers understand the definitions in the foreign language and provides both English and Catalan specific cultural information. Besides, the monolingual English dictionary directs the user towards the bilingual English-Catalan part, which contains not only translations, but also detailed linguistic notes for the entries and subentries. To conclude: the integration and interrelation of three different types of dictionary and the particular conception of both the monolingual and the bilingual parts make the *Easy English Dictionary with a Catalan-English Vocabulary* a very helpful tool for learning English as a foreign language.

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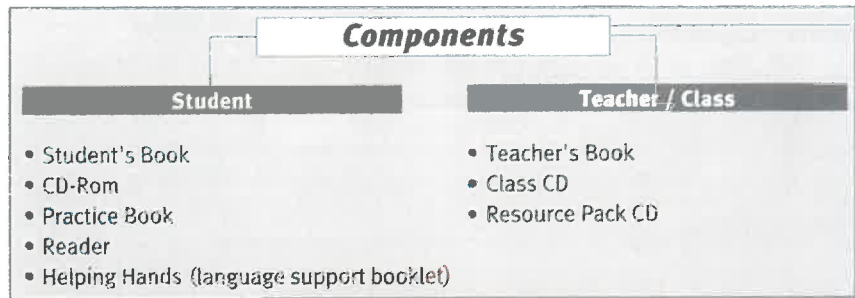
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**More than just
another textbook**

Chosen



CHOSEN IS A BMW SPONSORED SHORT FILM DIRECTED BY ANG LEE

PLOT: THE DRIVER IS CARRYING AN ASIAN CHILD WHO HAS BEEN CHOSEN TO BE A LAMA. HE MUST DRIVE HIM THROUGH A DARK NIGHT TO GET TO A MONK'S HOUSE, WHILE ELUDING SEVERAL OTHER CARS OUT TO GET THE CHILD.

LEVEL : FROM ELEMENTARY TO INTERMEDIATE.

by Margarita Ravera

For the teacher

Introduction

In *Chosen*, very few words are said to emphasize the fact that contextualization and non-verbal communication play a key role in Asian societies as compared to America, very little is said. The importance of non-verbal communication in *Chosen*, can be used to focus on the role of *contextual codes* (climate, places, lighting, colours, sounds, ...) and *touch, gesture, and eye contact* used to communicate meanings, many of which are universal.

It is also an opportunity to make students aware that certain non-verbal behaviours vary cross-culturally. In *Chosen* *greetings, gift giving, gesture, way of dressing, looks and touch* play a meaningful role, and will be crucial to understand the story.

Non verbal codes in Chosen

We can use the film to understand certain facts about non-verbal communication.

Greetings When greeting Americans tend to be informal. Both men and women shake hands on meeting and leaving and a small kiss or a hug are appropriate between women, and between men and women who have known each other for a sufficient time. Asia offers a contrasting example: All social exchanges reflect respect for seniority and status and touch is avoided. A slight bow which will vary varying in depth depending on age and social status of the person being greeted is the appropriate way to greet.

In the film, the driver shows he knows Asian etiquette, while the fake monk at the end of the film is obviously unaware of it, and that's what betrays him.

Gift giving. It is not a standard part in American protocol to exchange gifts in a social exchange, while it is important in most Asian countries. You should open a gift on your own, not in front of the donor.

In the film the Lama Child is afraid the driver will open the gift too soon. The box contains a band-aid which he does not need yet.

Clothes: In most Asian countries people do not wear shoes at home. Shoes give away the fake monk at the end of the film.

Physical distance and touch. In most Asian cultures, people do not touch or stay close to each other. The monk at the beginning of the story stays behind the Lama Child, showing respect for him, while the fake monk touches his shoulder, and treats him as if he were just a normal child.

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Gesture, eye contact, facial expressions. Asian countries use gesture instead of words in many social exchanges, as in Southern European countries. This is not that case in US society, where gesture is used mostly to emphasize or illustrate what is being said. In the film communication is mostly non-verbal and based on eye contact, facial expressions, and gesture.

HOW TO USE THE FILM

1. Before watching the film. Carry on activity 1, which is meant to introduce non-verbal communication to the students, and activity 2, which is meant to make students aware of the importance of non-verbal contextual codes in communication.

2. Watch all the film except for the end (stop just as the fake monk and the Lama Child go upstairs)

3. Watch the en.

As there are three parts, The arrival, the Pursuit and the End, you may want to watch each part again before or after you carry on the activities.

ACTIVITIES

Activity 1: You may want to give your students some of the information in the chart as it will help them to interpret the story. Point out that *contextual and codes* (climate, places, lighting, colours, sounds, ..) and non-verbal codes such as *touch, gesture, and eye contact* are used to communicate meanings in the film.

Non-verbal Communication:

1. Body Codes of non verbal Communication

Remember they are perceived as more sincere than words, although we may lie with them. They are also felt as universal, although they may not be, and are analogical not digital as verbal communication. Note that codified non-verbal gesture or signs are considered verbal communication (example: sign language)

PHYSICAL APPEARANCE OF PEOPLE:

Clothes, body adornments, age, race, stature, body type. Cultures have different perception and customs, except for facial beauty canons which are rather universal.

KINESICS:

Facial expressions: happiness, sadness, fear, anger, disgust, surprise, trust/mistrust. Some are universal and biological (baby's cry) although they may vary slightly from culture to culture.

Gesture: touch but mostly non-touch gestures we use to communicate, to illustrate what we are saying.

Body synchrony: makes people move as one when they interact (dance, church, etc.)

OCULESICS: includes eye contact, pupil dilatation, eye movement, all used in communication and in interaction with a diversity of meanings.

PROXEMICS:

Territoriality: territory markers. We use doors, lockers, keep off signs, objects such as a jacket to mark our territory.

Personal Space: is an invisible boundary around our bodies.

Crowding and density: indicates the degree of tolerance we have for crowding.

TOUCH: from handshake, to kissing, we have a variety of touch behaviours that vary from culture to culture, some are taboo for a culture and not for another. Most touch behaviour is only accepted if professional contact (e.g. hairdresser) or from very intimate friend, couple, or family.

2. Contextual Codes of non verbal Communication

MACRO ENVIRONMENT such as **landforms, temperature, sunlight, climate,**...and **MICRO ENVIRONMENTS** such as **seating arrangements, lighting, room temperature, and color** are crucial in facilitating communication. The context where communication takes place will most definitely determine the meaning of what is said.

CHRONEMICS: including waiting time, spending time, talk time, and speed.

OLFATICS: including the role body and objects odor play.

VOCALICS: including all vocal qualities like **pitch, rhythm, and accent**, but also other purely non verbal characteristics such as laughter, screaming, sighing, yawning, and crying and vocal segregates such as "um" "ah" etc.

ACTIVITY 2 At the beginning of the film the context is low trust:

a) Communication cues are indicators of a dangerous unfriendly context. From the context we can deduct it's a thriller.

- Different cultures meet (clothes, boat, racial differences)
- The harbour is a dark unfriendly place
- There is a child involved in the exchange (he is more fragile)
- The boat appears in the dark and it's very cold (ice on the boat's apparatus) They all wear winter clothes but our driver/host/body guard.
- The city lights (NY) are far away (docks of NY). Not the safest place at night.
- Music and other sounds are typical of thrillers.

In spite of the unfriendly context we also have positive feelings.

- The child feels he can trust his host. He even gives him a present.
- The appearance of the car. The only friendly cue in the unfriendly context.
- The car's eyes lit up.
- They boy meets the man's eyes. He knows he can trust him.
- The boy is a special boy, and the two men do not treat him as a child.

b) Indicate what you saw and rearrange.

- A boy wearing Tibetan clothes
- A man in Tibetan clothes
- The docks of a city
- A beautiful golden car with lights off
- A driver whose looks are trustworthy
- A beautiful car with lights on
- NY city lights in the background
- A box that cannot be opened

Activity 3 The gift

Make students reflect upon their customs in gift giving and compare with customs in different cultures. If you have people from different cultures in class, you may want to investigate their customs in gift giving. Explain that the driver should not open the box, as it is a custom in Asian societies.

Activity 4 Pursuit

- a) Reflect with your students how the qualities of the car are illustrated.
b) Reflect on communication. What is communication?

Activity 5 End of the Journey**a) Facts**

- The pursuit is over
- The car rides on a freeway in America
- The music seems to indicate we are now safe and relaxed
- The place we arrive at is a nice safe suburb

b) Communication How do the people communicate in the film? Gesture and eye contact and very few words are used.

c) Oculesis. Describe the pictures. For each picture say who/what they are looking at, and what is the purpose of their communication?

The boy :

1. Checks everything's OK / the way he looks indicates cognitive activity (before the arrival)
2. Shows trust and respect (giving the gift to the driver)
3. Eyes send an S.O.S. message (he is afraid of the fake monk)
4. He is concerned about the driver's safety (during the pursuit)

The driver :

1. Looks at the child with respect
2. Concentrates in driving and gets ready for confrontation
3. Checks the boy's all right
4. Makes efforts to understand non- verbal codes

Activity 6 End of the story

a) What is wrong about the words, the gesture and the looks of the monk?

He sounds, and looks American, not Asian. He treats the boy as a child, offers him a present, does not keep appropriate distance....

Notice that what appears like a relaxed American behavior, here in an indication that something is wrong, that the monk is fake.

b) Why did the boy not want the man to open his gift? It was meant to be used after the pursuit.

How could he possibly know about it? He is a special child a "Chosen"

Can you think of other moments in which the boy worries about the driver's safety? During the pursuit. Can you explain the title of the film now? The Boy is really special as he knew the Driver was going to need the band-aid. On the other hand, he is a child, as he has chosen a children band-aid.

MATERIALS FOR THE STUDENTS CHOSEN BY ANG LEE

Activity 1 Non-verbal communication codes

Is all communication verbal? Apart from words what else do we use to communicate? What do we need to pay attention to if we want to understand the world around us?

Make a list of non verbal communication that you can think of

Example:

 gesture

 time

 facial expressions

Activity 2 The arrival

a) Which of the following contexts makes you feel more comfortable ?

Well lit place

A dark place

The docks of NY harbour

A nice suburb neighbourhood

A cold place

A warm place

An old dark dirty car

A shiny new car

A car with no lights on in the dark

A car with lights on

WATCH THE FILM

b) Indicate what you saw and rearrange.

Tick (✓) what you saw and cross off what you didn't see (~~cross off~~). Then reorder the activities.

A beautiful stylish car with lights on

The moon and stars in the sky

A mysterious lady

NY city lights in the background

A driver who looks relaxed, friendly, and strong.

A box that should not be opened

A boy wearing Tibetan clothes

A man in Tibetan clothes

The docks of a city

A machine-gun pointing at the boy

Activity 3 The Gift



a) Do you bring presents to your hosts? What presents do you give? What do you do and say when you receive a present?

Presents you give:

What do you do when you receive a gift:

b) What's in the box? The boy says "Wait. It's for later". Why?

Is it dangerous to open the box?

Shouldn't gifts be opened in front of the donor?

Is there no time to open the gift now?

Activity 4 Pursuit

a) **What qualities does a good car possess?** Add any you think is missing. Reorder by numbering from 1-6. Do people or animals also possess those qualities?

Qualities	What I value	Describes also people
Powerful		
Strong		
Has Punch		
Agile		
Comfortable		
Safe		
Reliable		
Responsive		
Fast		
Stylish		

b) **Read the following sentence** and answer the questions.

“Communication is like a dance in which partners engage in complex actions without stepping on one another’s literal or metaphorical toes”.

Do you think there is a similarity between the fight between cars and the sentence above? Explain. How can you describe the pursuit scene?

Activity 5 End of the Journey

a) **The facts** Watch the film until when the monk and the boy go upstairs. What can you see? Tick one sentence in each pair

- The cars are still after the BMW
- The pursuit is over
- The car rides on a freeway in America
- The car is riding in country roads
- The music tells us that the intrigue is not finished
- The music seems to indicate we are now safe and relaxed
- The place the car arrives at is rather gloomy and scary
- The place we arrive at is a nice safe suburb

b) **Communication** How do the people communicate in the film? Which of the three is the most important?

- With words
- With gesture
- Through eye contact

c) **Oculesis.** Describe the pictures using the descriptors from the chart. For each picture say who/what they are looking at, and what is the purpose of their communication?



Indicate who they are looking at and when it happens: part1(arrival), part2(pursuit), part3 (safely home)

Oculusis: looks and eye contact	Boy	Man
showing respect		
welcome		
show trust		
check everything's OK		
indicating curiosity		
to point, signal		
Interruption of eye contact indicating cognitive activity		
Eyes send an S.O.S. message		
Looks indicate fear, concern.		
Efforts to understand non- verbal codes		

d) What is wrong about the words, the gesture and the looks of the monk?

“At last, come, I have a gift for you, We are very grateful, very grateful, Again many, many thanks. Come, come, you can open your gift inside”.



Activity 6 End of the story

a) What do you think the end of the story will be.

The monk has a great surprise for the Lama boy. His followers are upstairs waiting to welcome him.

The monk will try to kill the Lama boy and will finally succeed.

The monk will try to kidnap the boy, but the driver will come back and save him.

Other:

WATCH THE END OF THE FILM

b) Why did the boy not want the man to open his gift?

How could he possibly know about it?

Can you think of other moment in which the boy worries about the driver's safety?

Can you explain the title of the film now?

REFERENCES: Andersen, Peter A.(1999) Nonverbal Communication, forms and functions, Mountain View, California, Mayfield. Other authors quoted are mentioned in this book.
Lustin, M. W. and J. Koester (2003). Intercultural Competence. Interpersonal Communication across Cultures. Boston, Allyn and Bacon.

APAC

ELT Convention 2006

Barcelona, March 2, 3 i 4

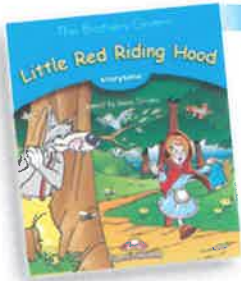
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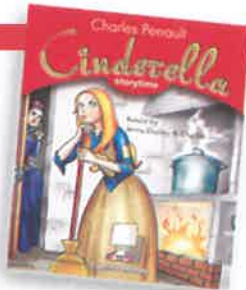
- Anna and the Dolphin
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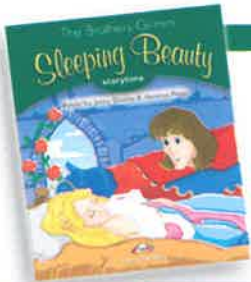
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- The Speckled Band



PRE-INTERMEDIATE

Also available in the same level:

- The Creeping Man
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- The Prisoner of Zenda



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Introduction to the Project

SHORT FILMS MAY PROVE TO BE EXCELLENT RESOURCES FOR THE TEACHING OF ENGLISH. FROM THE POINT OF VIEW OF METHODOLOGY THEY ARE AUTHENTIC MATERIALS, CENTRED ON COMMUNICATION, SHORT ENOUGH TO BE USED WITHIN A CLASS, AND NARRATIVE IN NATURE. BUT THE SIX SHORTS WE HAVE USED PRESENT POWERFUL IMAGES THAT ALLOW FOR CRITICAL VIEWING; THEY HAVE BEEN MADE BY FAMOUS FILM DIRECTORS, AND THEY HAVE BEEN DESIGNED TO BE SEEN AND DOWNLOADED LEGALLY FROM THE INTERNET.

by Rodrigo Alonso

Film director David Fincher (Seven, Fight Club) has been the executive producer of the project that has been financed by the car company BMW. Titles include: Ambush (John Frankenheimer; The Manchurian Candidate, Grand Prix), Chosen (Ang Lee; Eat Drink Man Woman, Sense & Sensibility, The Ice Storm), The Follow (Wong Kar-wai; Happy Together, In the Mood for Love, 2046), Hostage (John Woo; Hard-Boiled, Face/Off, Mission Impossible II), Powder Keg (Alejandro González Iñárritu; Amores Perros, 21 Grams), and Star (Guy Ritchie; Lock, Stock and Two Smoking Barrels, Snatch: Pigs and Diamonds).

The six short films are downloadable from the BMW films website at:
<http://www.bmwfilms.com/clap.asp?template=international&country=&film=>

The classroom materials have been developed by:

Title	Authors	Levels
Ambush	Margarita Hernández	Elementary
Chosen	Margarita Ravera	Elementary
Follow	Teresa Navés & Cristina Alsina	Secondary School (ESO)
Hostage	Rodrigo Alonso	Upper-Intermediate
Powder-keg	Nuria Vidal	Pre-Intermediate and up
Star	Catalina Pallàs & Eliseo Picó	Intermediate & ESO

The project has been coordinated by Eliseo Picó.

RODRIGO ALONSO PÁRAMO HAS A PH. D. IN LEXICAL ACQUISITION. RODRIGO STARTED HIS CAREER AS A TEACHER IN GLASGOW, SCOTLAND. HE HAS WORKED AS A HIGH SCHOOL TEACHER FOR FIVE YEARS. HE HAS ALSO ALSO TAUGHT SPANISH AS A SECOND LANGUAGE IN CALIFORNIA AND CONNECTICUT FOR FIVE YEARS AS A VISITING TEACHER. PRESENTLY HE IS WORKING AT THE EOI EL PRAT.

The Six Short Films Project: Hostage

THE RACE AGAINST TIME AND TIDE. A TOAST TO STEREOTYPES.

Rodrigo Alonso Páramo

"Movies make magic. They change things. They take the real and make it into something else right before our very eyes".

bell hooks

Objectives

- * Learn about how new lexical items are created in English.
 - * Work cooperatively and interactively.
- * Share knowledge with peers.
- * Analyze critically a short film.
- * Study meanings behind images.
- * Discuss about stereotypes.
- * Use the Internet to do some research.

Level

Upper-intermediate and up.

Materials

The short film Hostage. It can be downloaded or seen (streaming video) from:
<http://intl.bmwfilms.com/clap.asp?template=delivery&country=eurorussia&film=hostage>

A. The Film.

2. You can jumble the film as you prefer, several programmes let you do it. You can use the one you feel more comfortable with.

Clip 1: 2; Clip 2: 4; Clip 3: 3; Clip 4: 5; Clip 5: 1; Clip 6: 8; Clip 7: 7; Clip 8: 6; Clip 9: 9.

5. 1. forehand drive; 2. rear-wheel drive; 3. for a drive; 4. within ... drive; 5. recruitment drive; 6. CD-ROM drive; 7. left-foot drive; 8. competitive drive; 9. a ... drive away.

6.1. SITCOM: Single Income, Two Children, Oppressive Mortgage. The natural evolution of upwardly-mobile couples who have children and then one spouse stops working to raise the kids.

LULU: Locally unwanted land use; a real estate development construction project to which the local residents are opposed. DINS: Double Income, No Sex; the state of a couple where both partners work but they are too tired or stressed to have sex. DWY: Driving while yakking - driving a car while talking on a cell phone. MTBU: Maximum time to belly-up; the maximum number of days, weeks or months that a company is expected to survive. DUPPIE: A depressed urban professional; a person who once had a high-status or high-paying job and must work now in a menial or lower paying job. NUMBY: Not under my back yard; a person who hopes or seeks to keep some dangerous or unpleasant underground feature out of his or her neighbourhood. TEOTWAWKI: The end of the world as we know it; a catch-all phrase for the chaos and disruption that some people expect to occur at the end of a millennium. WMWM: White married working moms. PGST: Permanent global summertime; the ability to purchase at the wholesale level fruits and vegetables from all over the world at different times of the year, thus enabling retailers to offer the product year round.

1. TEOTWAWKI; 2. PGST; 3. MTBU; 4. SITCOMS; 5. DUPPIES; 6. WMWM; 7. DINS; 8. DWY; 9. NUMBY; 10. LULUs.

7. 1. e-mail fatigue; 2. girlcott; 3. makeunder; 4. glocalization; 5. opposition research; 6. chuggers; 7. Dorito syndrome; 8. corporate anorexia; 9. toxic bachelor; 10. kitchen pass.

A. The film.

1. What does the word "hostage" makes you think of? Write any impressions, feelings, thoughts, etc. that come to your mind. Get together with your partner and compare them. Share them with the rest of the class.

2. You will watch a short film *The Hire: Hostage*. The film has been split into nine clips, and these have been disorganized. In pairs, as you watch them, decide the correct order. You can use the table given to help you. Feel free to take notes in the spaces provided if you need so. A picture of the director shooting the film will let you know when a new clip begins. Letter them A to I, according to what you think.



	Clip 1	Mysterious driver, gun being loaded.
	Clip 2	Man holding gun, FBI agents surrounding a house, man burning money.
	Clip 3	Briefcase full of money, mysterious driver arrives at the house.
	Clip 4	Russian roulette.
	Clip 5	Bullets dropping, credits.
	Clip 6	Woman whispering, ICU.
	Clip 7	Driver diving into the water.
	Clip 8	Car chase, desperate phone conversation.
	Clip 9	Credits

3. Now your teacher will play the short film in the correct order. Compare your answers to the original. Discuss with the rest of the class what you had and why you thought it was correct.

4. Watch the film again and, with a partner, answer the following questions about the story.

- a) Who is the mysterious driver?
- b) What's the relationship between the kidnapped and the kidnapper?
- c) How does the kidnapper feel? Why?
- d) How does the kidnapped woman feel after being rescued? Why?
- e) Can you relate to any of the characters? Why? Why not?

5. Driving is a key element of this short film. There are lots of expressions with the word *drive* in English. See how many you already know from the table below and then complete the sentences with the most appropriate one in each case.

a forehand drive	within a drive	a recruitment drive	go for a drive
a competitive drive	a drive away	a CD-ROM drive	a left-foot drive
rear-wheel drive			

1. Hersent the ball down the line.
2. I just bought a new car with....., which makes it more comfortable at medium speed.
3. Let's go, I'll show you the spectacular scenery of New England.
4. All my family lives an hour's
5. We are going to launch a big in the autumn.
6. The technician has recommended us to replace the old with a new one.
7. Jim scored with a thunderous
8. A lacks the needed to succeed, he'll never get a promotion.
9. The lakes are only short, we'll be there in a sec.



6. CEO is an acronym. It stands for *Chief Executive Officer*. Do you know what an acronym is? Do you know what it means? What acronyms do you know in your language, and in English? In groups of four, brainstorm as many as you can and share them with the rest of the class.

6.1 Here are some other acronyms in English. Try to match each one of them with their definition and then complete the sentences with the most appropriate one.

SITCOM	Permanent global summertime; the ability to purchase at the wholesale level fruits and vegetables from all over the world at different times of the year, thus enabling retailers to offer the product year round.
LULU	The end of the world as we know it; a catch-all phrase for the chaos and disruption that some people expect to occur at the end of a millennium.
DINS	Single Income, Two Children, Oppressive Mortgage. The natural evolution of upwardly-mobile couples who have children and then one spouse stops working to raise the kids.
DWY MTBU	Driving while yakking – driving a car while talking on a cell phone. Double Income, No Sex; the state of a couple where both partners work but they are too tired or stressed to have sex.
DUPPIE	Locally unwanted land use; a real estate development construction project to which the local residents are opposed.
NUMBY	Maximum time to belly-up; the maximum number of days, weeks or months that a company is expected to survive.
TEOTWAWKI	A depressed urban professional; a person who once had a high-status or high-paying job and must work now in a menial or lower paying job.
WMWM	Not under my back yard; a person who hopes or seeks to keep some dangerous or unpleasant underground feature out of his or her neighbourhood.
PGST	White married working moms.

1. Those who believe is upon us are the incarnation of the survivalist movement of the 1970s.
2. Nowadays we can buy our fruit and veg in supermarkets, where all the idiosyncrasies of fresh produce have been ironed out to create
3. I originally thought that was used only in the context of companies that were running out of money.
4. Since corporations aren't offering quality child care, and people cash out to work at home are on the rise.
5. San Antonio has seen plenty of struggle with escalating debts and depression.
6. The key voters appear to be, they back Bush by a giant margin.
7. Researchers say it's natural for libidos to "cool off during the career". Don't worry too much if you are experiencing
8. Officers don't think it's a minor issue. They are ready to fine anyone who is found
9. As soon as the old water board started to plow over those communities they all declared themselves
10. The Southern Strategy Committee suggested we discourage unattractive projects, such as, that are disproportionately located in the southern part of the county.

7. Acronyms are only a small example of the recursiveness of English. New lexical items are created everyday. Here are some recent creations. In groups of three discuss and guess a definition for each of them. Then complete each sentence with what you think is the most suitable one.

glocalization	corporate anorexia	chugger,	makeunder
opposition research	e-mail fatigue	Dorito syndrome,	girlcott
kitchen pass	toxic bachelor		

1. After experiencing two months of Professor Pearson has decided to answer e-mail at night, due to the explosion of e-messages.
2. Because of the objectification of women at the tennis tournament some organizations are calling for a
3. It's been mooted that a simpler, refreshing look and a basic hairstyle could create a feeling of pleasure, a sort of
4. We've witnessed what you might have heard called making a global product fit the local market.
5. Scandal has become an integral part of everyday politics. is dispensed by candidates as readily as position papers.
6. Last year coaxed 700,000 donors into pledging £240 million to charities over the next five years.
7. I have been diagnosed with probably because of the numberless hours I spend going from one Web site to another without focusing on anything.
8. Some companies develop They feel that drastic cost-cutting is the answer when times are tough: they become so unhealthy, they'll be the last to get healthy again.
9. He is a, the typical sleazy, love-'em-and-leave-'em stock broker, a real ladykiller.
10. My wife's favourite hors d'oeuvre is ceviche made from triggerfish, so it's easy for me to get a for a fishing trip if I return home with some triggerfish filets in the cooler.

8. Search the Internet for other acronyms and new lexical items of English. You can visit the following web site: <http://www.wordspy.com/index/>

Acronyms	Lexical items

9. Writing. *The Hire: Hostage* is an open story; we seem to get right in the middle of it from the very beginning. What do you think happened before, and what happened after? Write an essay about it. Use all the previous information, and the opinions you have exchanged with your partners.

B. Stereotypes.

1. Think about the term *stereotype*. How would you define it? Check your definition with the one some online dictionaries offer. Here are some URLs to help you.

- Merriam-Webster Online: <http://www.m-w.com/home.htm>
- Cambridge Dictionary: <http://www.dictionary.cambridge.org>
- Dictionary.com: <http://dictionary.reference.com>

stereotype¹ /'steriə,taɪp/ noun [C] ★
 1 a very firm and simple idea about what a particular type of person or thing is like: +of *He certainly doesn't fit the stereotype of the emotional Italian.*
 2 someone who is exactly what many people expect a person of their particular class, NATIONALITY, profession etc to be like
stereotype² /'steriə,taɪp/ verb (7 usually passive) to believe that someone has a particular character only because this is what many people believe someone of their particular class, NATIONALITY etc must be like, and not because you know anything about their personality:
stereotype sb as sth Feminists are sometimes stereotyped as aggressive and unattractive. — **stereotyping** noun [U]

2. Analyzing the characters. Answer the following questions about each of the characters.

The driver	The kidnapped woman	The kidnapper
		

What does he look like? How does he act/interact with the other characters? Describe him physically. Describe him psychologically. What kind of people would relate to him?	What does she look like? How does she act/interact with the other characters? Describe her physically. Describe her psychologically. What kind of people would relate to her?	What does he look like? How does he act/interact with the other characters? Describe him physically. Describe him psychologically. What kind of people would relate to him?
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

3. Male and female stereotypes.

Different as they are, the three main characters in *The Hostage* correspond with male and female stereotypes. Which of the following features would you link each one of the characters. The same one could go with more than one.

- a. A knowing, active and desiring sexual subject.
- b. A crooked and untrustworthy person.
- c. Powerful, strong and active.
- d. Economically independent.
- e. Surrendering to love and emotion.
- f. Weak and submissive.
- g. Thin, white and blond.
- h. Cold and threatening
- i. Hegemonic and in control of the situation.
- j. Desperate, nervous and hesitant.
- k. Clean, shaven and athletic.
- j. Overweight, sweaty and unshaven.
- k. An agent of justice.
- l. Confident, strong, assertive and aggressive.
- m. Successful, with a high socio-economical status and rational.
- n. Irrational, emotional and with a low socio-economical status.



4. In groups discuss why the three characters have been stereotyped like that. Write your conclusions on a piece of paper, and share them with the rest of the class. The following sentences might help you.

- “television portrays men as being powerful and successful and acting on the basis of the rational mind”
- “attractive, economically independent women remain threatening to male audiences”
- “The very idea of an empowered female character that is domestic, submissive and emotional sounds like a contradiction.”
- “the emphasis on women’s looks becomes a crucial way in which society exercises control over women”

5. Media and stereotypes. Pair work. Think about the role of stereotypes in culture. The following sentences and URLs might help you. Present your conclusions to the class.

"The media stereotype because we stereotype."

"It is not natural to stereotype."

"To stereotype is a short-hand way to describe a person with collective, rather than unique characteristics."

"Media stereotypes are inevitable, especially in the advertising."

"Stereotypes can reduce a wide range of differences in people to simplistic categorizations"

"Stereotypes can transform assumptions about particular groups of people into "realities"."

"Stereotypes can be used to justify the position of those in power."

"Stereotypes can perpetuate social prejudice and inequality."

"Stereotypes are more simple than reality, but also often capable of being summarized in only two to three sentences."

"People acquire and absorb stereotypes from cultural mediators rather than from their own direct experience with the groups stereotyped."

"All stereotypes are false, they are a logical impossibility."

"Stereotypes are resistant to change."

<http://www.remember.org/guide/History.root.stereotypes.html>

<http://school.discovery.com/lessonplans/programs/stereotypes/>

<http://www.personality-stereotypes.com/>

<http://home.earthlink.net/~cyberresearcher/stereotypes.htm>

<http://www.serve.com/sheastereodf.htm>

<http://womenissues.about.com/od/genderstereotypes>

C. Evaluation.

Things I have learnt:

Difficulties I have found:

How I have solved the difficulties:

What I liked the most was:

What I liked the least was:

I have learnt about stereotypes in popular culture	nothing	a little	a lot
I have learnt about how new lexical items are created in English	nothing	a little	a lot
I have used the Internet to do some research	nothing	a little	a lot
I have studied a short film and the meanings behind the images	nothing	a little	a lot
I have worked with peers and shared information	nothing	a little	a lot
I have thought of ways of changing current tendencies on gender stereotypes	nothing	a little	a lot
I have worked with online dictionaries and learnt how to use them	nothing	a little	a lot

CLASSROOM MANAGEMENT

MOTHER WAS MOVING AROUND QUICKLY IN THE KITCHEN BUSILY MAKING LUNCH. HER YOUNG SON WAS IN ANOTHER ROOM OF THE HOUSE PLAYING QUIETLY ON THE FLOOR WITH HIS TOY CARS. SUDDENLY THERE WAS AN ALMIGHTY CRASH IN THE KITCHEN AS A HEAP OF PLATES TOPPLED OVER AND SHATTERED ON THE HARD FLOOR. THE LITTLE BOY IMMEDIATELY LEAPT UP AND RAN THROUGH TO THE KITCHEN SHOUTING, "IT WASN'T ME! IT WASN'T ME!"

CLASS MANAGEMENT OFTEN STARTS BY HEALING GUILTY CONSCIENCES.

by Maite Galán and Tom Maguire

In the past the teacher was often a figure of authority who controlled the class by playing on feelings of guilt or threatening pupils into submission. As a short-term discipline this sort of sentimental blackmail will work quite adequately. However, in the long run these methods will erode the very self-respect educators propose to install in their pupils. The power to impose your will by threat or shame is, in the end, not useful for educating responsible citizens. We are obliged to find and act out new patterns of discipline which will lead to self-control and not simply obedience. Instead of using the influence of power we need to use the power of influence - through positive management. The aim of positive management is to give teachers the resources they need to maintain the balance between controlling pupils' behaviour and fostering the growth of positive human values.

Many of the resources we will mention in positive management are inspired by the insights of Nlp (Neuro-linguistic programming). When applied to education we can summarise Nlp in three short sentences:

- First, know what you want in class, your outcome.
- Secondly, keep your senses open to know what you are getting.
- Thirdly, be flexible enough to change your behaviour until you get what you want.

- OUTCOME
- SENSITIVITY
- FLEXIBILITY

Following the Nlp model this article proposes: optimising classroom communication as an effective outcome for class management, suggestions as to how you can verify your outcome and recommendations of ways to change your behaviour to achieve it.

Optimising classroom communication

Steven Covey in his study of the habits of highly effective people concluded that the first most important habit was taking the initiative and the second was to start with a clear determination to understand where you are now, where you are going and what your priorities are. In other words to be effective

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tive you begin by having a clear outcome and acting on it.

At the very beginning of a class make it an outcome to get the attention of everyone in your classroom before you start your lesson. Begin explaining content only when you are satisfied that you have the class's attention. Experience shows that starting a lesson before focusing attention is a bad start. If you begin a lesson and hope for attention, pupils will not necessarily settle down. They will settle when you focus them. Beginning class before focusing will send a false message to pupils that you are willing to compete with them. You don't mind talking while they talk. Spending time on focusing at the outset of each class teaches students that speaking in this class is to be orderly and that you are leading them.

You will know when pupils are focused because there will be a general silence in the class and students' eyes will turn to you in the expectation of a lead-in.

To achieve focusing you may be inclined to use your voice. It is more recommendable to use visual cues primordially, leaving your voice for subject content. You can begin to focus students by signalling them to be seated while you get your papers in order. Then comes the roll call. During this ritual introduction to the class we find that pupils quieten down noticeably once they hear their names pronounced.

However, the class has not really begun and you will now have to sharpen pupils' focus. In his book "Envoy" Michael Grinder explains just how to do this:

- Stand at the front of the classroom with your weight equally distributed between your two feet and say your usual welcome.
- Say your greeting in a voice slightly louder than the background noise in the classroom and then stand absolutely still and keep quiet.
- When the background noise lessens start the lesson in a low voice.

This sequence can be summarised as follows:

STAND UP FRONT, IN BALANCE
|
GREET IN A TONE HIGHER THAN THE CLASS-
ROOM NOISE
|
STAND STILL
|
REMAIN SILENT
|
BEGIN THE CLASS IN A WHISPER

Note the use of visual communication in this sequence. You show what you want pupils to do – you are already leading. You say little because you want silence, you keep still because you want stillness. You then begin to use your voice for content, but in a whisper to begin with to make sure students have to strain to hear you. You will also notice that the whole situation is emotionally neutral, neither you nor they have misspent energy on confusing feelings of discipline, authoritarianism, or coercion.

You can evaluate the effectiveness of this strategic sequence by putting it into practice one day then doing the opposite the next day and noticing the differences in your pupils' reactions. You can then decide which strategy is more appropriate for your needs.

Once you have established a focusing sequence as a routine at the beginning of your classes, you will find that it is possible to turn it into an automatic reaction. This is what Nlp terms an anchor. It is an unconscious reaction to a given stimulus. One of us has the experience of noticing that one particular class we took began to start focusing when the teacher closed the classroom door. It was easy to build on this observation and reinforce this natural attention by closing the door just before starting the class. Gradually the class became anchored to a routine in which closing the door meant focusing. As human beings we make and receive anchors constantly. Focusing a class in this way was simply the result of observation coupled with a use of anchoring to strengthen the desired effect.

Once focusing is anchored those who want to go further can try inducing "flow", that wholesome feeling people have when they are totally involved in an activity. Flow may not be easy to generate in students but focusing is a first step in the right direction. (For more information see the two articles on "Flow" at: www.xtec.es/jmaguire/articles.htm)

Continuing to aim at keeping the class focused during the lesson is good teaching practice and at the same time an effective way of managing. You can maintain focusing by careful use of your communication, especially your language.

Nlp tells us that the human brain understands language primarily in the affirmative. In fact we only comprehend negative sentences by first transforming them into the affirmative then negating them. For example if I say to you, "Don't think of a pink elephant!" you must first envisage such a coloured animal then dissolve that image to stop thinking of it.

Efficient communication in a classroom also requires you to express instructions in the positive. As a replacement for saying, "Don't scribble on the desk!" say, "Write in your notebook."; to replace "no chewing gum" use "chew gum outside"; say "remember" not "don't forget"; instead of bellowing "No shouting!", whisper "lower your voice". Your outcome is to use phrasing that describes the behaviour you want instead of listing activities that students should not do.

In order to train yourself in this technique you can practise imagining, seeing and hearing yourself in class giving affirmative instructions. You then link these rehearsals with actual practise in class in order to effectively anchor the habit to your classroom. In a short time you will find this has become another unconscious routine supporting good management. You will know that you have attained your outcome when you find yourself using positive phrasing more easily than negative phrasing.

An inexperienced teacher may incorrectly only insist on telling students off in a negative fashion: "I want you to stop ...". This usually triggers confrontation and denial. The focus is on the misbehaviour and the student is quick to retort: "I wasn't doing anything!" or "It wasn't my fault ..." or "Since when is there a rule against ...". and escalation has begun. A much better way of reinforcing positive behaviour is recognising improvements or praiseworthy points as well as admonishing negative points. Acknowledge appropriate behaviour simply and clearly, without insistence. One of our classes of 15 year-olds is unusually tidy and we praise them for this at the same time as we insist that late-coming is unacceptable. By approving in this way we balance out positive remarks with reprimands - and also reinforce tidiness. Balanced use of this technique will focus the students' attention on the behaviour you want, not on the misbehaviour, yet allow room for demanding improvement. Make it an outcome to be positive, even in your language.

Clarity is another important tool which will help you keep pupils focused and managed. The opposite, uncertainty, is something which will undermine good management because it increases the level of excitement in the classroom. If pupils know what is about to happen then they will be more likely to remain calm and pay attention because you have effectively removed confusion from their minds. At the beginning of each class outline to students exactly what will be happening during the period. Talk, for example, about the aim of the class and how its content will lead them there. Coupled with

the use of a simple visual prop like the chalkboard the Mind Map format will greatly enhance this communication in your classroom. (for more on Mind Maps see www.xtec.es/~jmaguire/articles.htm)

Searching for positive intentions is a powerful way of managing. This outcome is based on the Nlp assumption which reads, "All behaviour has a positive intention behind it." This of course includes students' behaviour. Applied to class management what the quote really means is that you can find a positive intention behind all behaviours, no matter how bizarre or even hurtful they may seem. When a student is insulting, rebellious, pays no attention to you or doesn't do homework, this negative behaviour has a positive intention (for the student). In fact, as Don Blackerby (www.nlpok.com) has pointed out: "It's the positive intention which drives the behaviour." He adds that you will not be able to influence the negative behaviour until the positive intention is recognized and satisfied.

What makes the search for positive intention a powerful agent for change is the response it elicits from the other person. If you blame, act judgmental, criticize, or otherwise attach a negative intention to the behaviour, you will automatically get a defensive response, or a withdrawal, or a counter-attack. You become the *enemy*. If you are honestly and actively assuming positive intention and looking for it, there is no need for the other person to defend himself against you or to attack you. You cease to be a menace and become a COLLABORATOR. In class management looking behind the behaviour for the positive intention will put you both in positions of collaboration instead of opposition. As with all Nlp assumptions there is no need to accept this on faith - we suggest you practise finding the positive intention behind behaviour and observe how this affects your management.

Bonnie Tsai, an ESL teacher living in Toulouse, tells of a management solution she hit upon while teaching a badly behaved group of teenagers during one hot summer. The group was so exceptionally unruly that no amount of reasoning or reprimanding made an impact. So Bonnie tried another tack: she showed them a mirror image of themselves by reproducing their behaviour. This mimicry went on for an hour. Gradually the students began to see themselves in action - and they didn't like what they saw. Mirroring this disagreeable image vision back to them finally changed their behaviour.

This little story points up the importance of a technique many teachers use as a tool for management:

visual cues. Some teachers flip light switches, others use facial expressions, body posture and hand signals. You can extend this to other non-verbal cues such as pocket clickers or tapping the board with chalk for attention. One technique which works well, especially with adults, is asking people to pay attention and raise their hand when they see yours raised. This has a knock-on effect of spreading the signal silently and efficiently throughout the classroom. Cueing management visually also has the advantage of appearing less aggressive and, more importantly, allows you to reserve your voice for content. In this way you avoid contaminating your discipline with disciplining.

Another big spin-off of aiming to discipline visually and reserving your voice for lesson content is that you exclude feelings. In general to ensure that you avoid involving feelings it is wise to direct management instructions to the whole class instead of to a particular student. However in extreme cases it may be useful to include your feelings in a controlled manner. Thomas Gordon offers a technique for this purpose in his Teacher Effectiveness Training (TET). He tells us to structure messages in three parts:

- First, a description of the child's behaviour: "When you talk while I talk ..."

- Secondly, the effect of this behaviour on the teacher: "...I have to stop my teaching ..."
- Thirdly, the feeling that it generates in the teacher. "... which frustrates me."

A teacher, distracted by a student who was constantly talking while he tried to teach, once made this powerful expression of feelings: "I can not imagine what I have done to you that I do not deserve the respect from you that I get from the others in this class. If I have been rude to you or inconsiderate in any way, please let me know. I feel as though I have somehow offended you and now you are unwilling to show me respect." The student did not talk during his lectures again for many weeks.

We have detailed different practical skills for good management. However, underlying the diverse techniques there is an important general outcome: rapport. Rapport is the Nlp word for the positive relationship you have with others, in this case with your students. The power of the techniques shown lies not in their technicalities but in their ability to enhance your positive relationship with the class. It is because these procedures will strengthen your bonds with the class that you will manage better by using them. One of the secrets of good management is good rapport.

(published in *Resource*, Italy, Feb.2002.)

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eTwinning: SCHOOL PARTNERSHIPS IN EUROPE

by Nuria Salvador

What is eTwinning?

eTwinning <http://www.etwinning.net/> is an action of the European Commission within the eLearning programme that aims at having 30,000 schools twinned in Europe in three years (2004-2006).

How is eTwinning organized?

eTwinning is based on a complex structure with a **Central Support Service** in Brussels and 26 **National Support Services** in each of the 26 countries taking part in this action.

This framework wants to offer all registered schools in Europe the necessary infrastructure to allow for efficient pedagogical and technical guidance and in-service teacher training. This should result in school partnerships becoming curricular activities that are carried out on a regular basis in school all over Europe.

• The Central Support Service (CSS)

European Schoolnet is eTwinning's Central Support Service. It is responsible for the **coordination of the action**, together with the European Commission. European Schoolnet also offers the **eTwinning portal**, a team of **multilingual pedagogical advisors** and a series of **on-line services**.

• 26 National Support Services (NSSs)

eTwinning is also represented and promoted nationally in each of the 26 European countries taking part in the action. The National Support Services (NSS) provide training and support (by phone and online), organize meetings, training courses and national competitions, and run media and public relations' campaigns. They are responsible, together with the CSS, for choosing examples of good practice, and setting the criteria for the eTwinning label and the eTwinning quality label.

In Spain the National Support Service is the

• **Centro Nacional de Información y Comunicación Educativa Ministerio de Educación y Ciencia (CNICE)**



Contact: Pedro J. Martiñán

info.etwinning@cnice.mec.es

National eTwinning website:

<http://etwinning.cnice.mec.es>

CNICE, working in close cooperation with the Autonomous Communities, has created its own web page to cope with the needs of Spanish teachers. It offers an on-line training course for teachers wishing to take part in eTwinning.

The eTwinning portal

As far as **content** is concerned, the portal offers:

- content in 20 languages
- general information
- information on events at National and European level and relevant news
- interviews with experienced teachers and personalities
- forum
- examples of good practice
- ideas, models, scenarios and eTwinning kits
- helpdesk e-mails and Chats

The eTwinning portal offers a number of **tools** so that schools **register and are able to find partners**. These are:

• Registration

- Registration data
- Twinning preferences
- School data
- School profile

• TwinFinder

- Automatic
- Manual (based on refined criteria)

• List of Candidates

- **Send Message** (contact potential candidates)
- **Add to My Candidates** option

Once the partnership has been registered, schools can use the **TwinSpace** to work together. The TwinSpace is a Collaborative environment where partners will benefit from:

- File and link sharing facilities
- Bulletin board
- Messaging system
- Chat
- The downloadable eTwinning label
- The progress card, where they will be able to note down the evolution of their work together

What are the four benefits schools can get from eTwinning?

Starting an eTwinning partnership offers intercultural and innovative benefits to schools. In addition, there are four tangible ways schools can get recognition. Depending on how ambitious their partnership is, schools can earn the eTwinning Label, be featured in the eTwinning Gallery, or win the eTwinning quality Label and the eTwinning prize.

• The eTwinning Label

The eTwinning label is an official digital certificate which schools can print out and stick to the wall. It includes the signatures of the NSS and the CSS.

When two schools register a partnership and the two National Support Services involved approve this partnership, they get the eTwinning label.

• The eTwinning Gallery

The best partnerships, selected by the different National Support Services and the Central Support service will be featured for one month in the Gallery. This will give European visibility to the most active and innovative schools in eTwinning.

The eTwinning Gallery will consist of:

- One section created automatically from the selection provided by the NSSs.
- A second section written as an article where 2-3 examples are taken from previous month's gallery examples.

• The eTwinning quality label

Those schools whose partnerships have been identified by the National Support services might be eligible for the quality

label. The criteria for being granted the quality label will be related to the progress card schools have to fill in and will give high, valuable recognition.

The eTwinning Prize 2005

The prize giving ceremony will take place in January 2006. Its objective is to reward school cooperation in Europe.

There will be three categories:

- **School Collaboration** for integrating school cooperation into the curriculum with one main prize – the “Super eTwinning Collaborative Prize” and one runner up

-- **Pedagogical Innovation** for fostering pedagogical innovation in teaching based on eTwinning at both primary and secondary school levels. There will be one main prize and one runner up.

Digital resources for the development and use of quality digital resources in teaching. There will be one main prize and one runner up.

You will be able to submit entries for this competition via the eTwinning portal

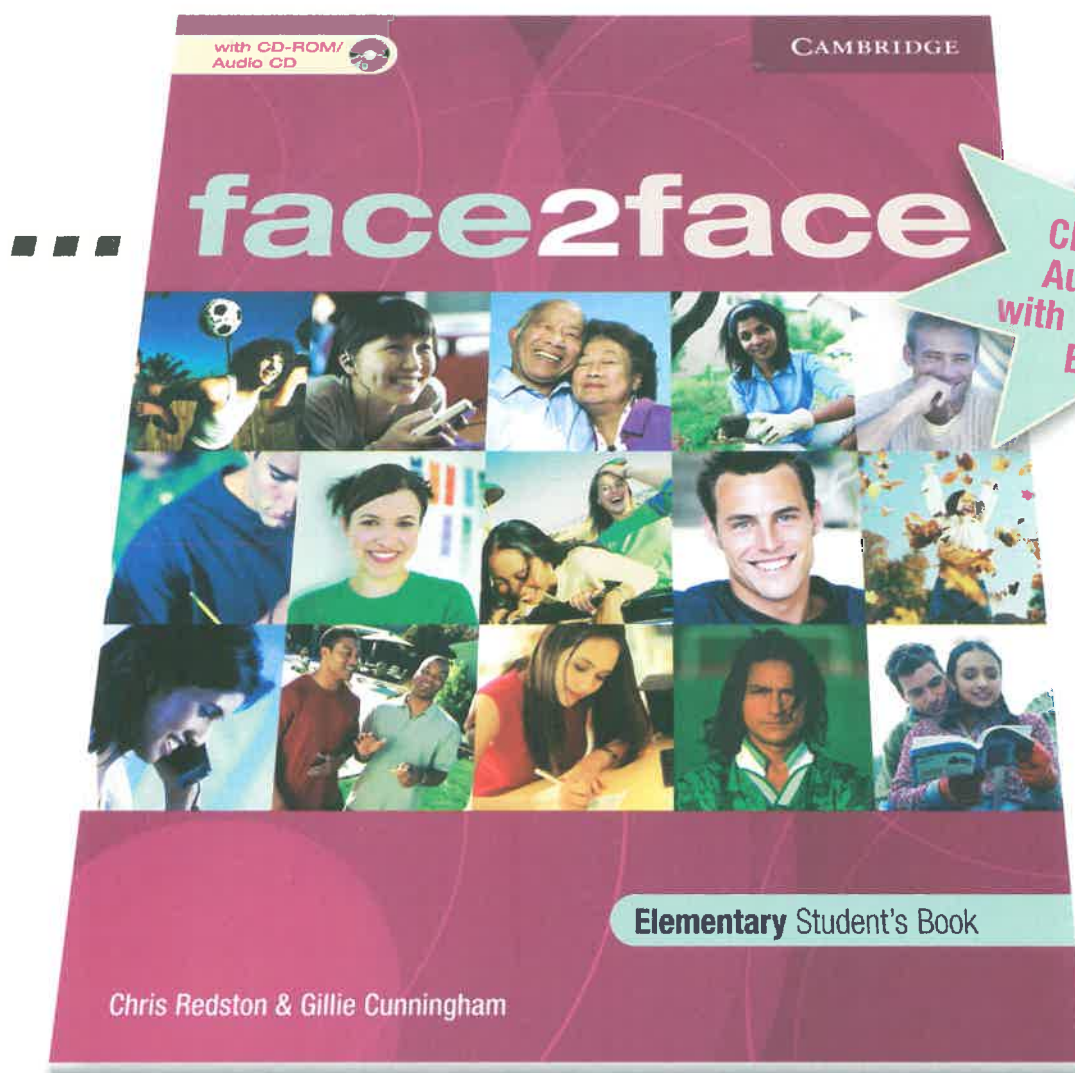
The platform for dialogue and inspiration that the eTwinning organization has set up is no doubt an extremely interesting opportunity at European level, both for participating schools and for educational authorities. Working hand in hand, anyone can participate, becoming more or less involved depending on previous experience and the needs and ambitions of each school. We are all invited to this adventure, and what we make of it will depend on the contribution of all.



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APAC – JOHN MCDOWELL AWARD 2005

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

MODALITATS

TREBALLS PRESENTATS PER PROFESSORS (o futurs professors)

(Crèdits variables d'anglès, treballs d'investigació, projectes, memòries, treballs acadèmics, etc.)

Els treballs presentats en aquesta modalitat han de ser inèdits i han d'incloure: objectius, continguts i conclusió. En el cas dels crèdits variables també s'hi ha d'incloure el material per utilitzar a classe i les activitats d'avaluació. Pel que fa als treballs d'investigació han d'estar relacionats directament amb aspectes de la llengua anglesa.

1 PREMI I 1 ACCÈSSIT

TREBALLS PRESENTATS PER ALUMNES

(Treballs de recerca, etc.)

Tots els treballs presentats en aquesta modalitat han d'incloure objectius, contingut i conclusió i han d'estar directament relacionats amb aspectes de la llengua anglesa.

1 PREMI I 1 ACCÈSSIT

TREBALLS PRESENTATS PER GRUPS CLASSE

(Vídeos, DVDs, projectes, revistes, pàgines web, etc.)

Els treballs presentats en aquesta modalitat han d'incloure una introducció del professorat de la matèria indicant els objectius de l'activitat.

2 PREMIS I 2 ACCÈSSITS

BASES GENERALS

1. És condició indispensable que tots els treballs siguin en anglès.
2. Tots els treballs s'han de presentar en un sobre o paquet tancat. La informació que hi ha de constar és:
Modalitat en la qual participa
Nom, adreça, correu electrònic i telèfon de contacte del concursant
Nivell educatiu o curs (en cas dels alumnes i grup classe)
Escola i nom del professor/a
3. El termini de presentació finalitza el dia 31 de desembre de 2005.
4. El jurat estarà format per cinc membres d'APAC.
5. Els premis consistiran:
Modalitat A: 1 curs de dues setmanes al Regne Unit, esponsoritzat per l'Institut Britànic (l'anada i la tornada al lloc de destinació serà a càrrec del professor/a premiat/ada)
Modalitat B: lot de material didàctic adequat al nivell educatiu del concursant.
Modalitat C: lot de material didàctic adequat al nivell educatiu dels concursants.
6. Els premis es lliuraran en el marc de l'APAC- ELT Convention 2006
7. APAC es reserva el dret de publicar totalment o parcialment els treballs presentats a la revista d'APAC.
8. Tots els participants al Premi APAC han de ser socis d'APAC amb l'excepció de les modalitats B i C.
9. Tots els treballs s'enviaran per correu ordinari : APAC (PREMI APAC)
Gran Via de les Corts Catalanes, 606, 4t 2aF
08007 Barcelona
10. APAC no es responsabilitza dels treballs no recollits abans del dia 30 d'abril del 2006.

Aquestes bases anul·len les bases publicades anteriorment.

CLIL Online: From Theory to Practice¹

THE ARTICLE PRESENTS A SELECTION OF WEBSITES DEALING WITH THEORETICAL AND PRACTICAL ISSUES OF CONTENT AND LANGUAGE INTEGRATED LEARNING. A DISTINCTION IS MADE BETWEEN SITES INCLUDING CLIL REFERENCES SUCH AS DOWNLOADABLE ARTICLES, BOOKS, NEWSLETTERS, AND SITES ORGANISED AROUND CONTENT/TOPICS WHICH MAY SERVE THE PURPOSE OF CLIL IMPLEMENTATION IN THE CLASSROOM.

by **Almudena Fernández Fontecha,**
María Pilar Agustín Llach
and **Soraya Moreno Espinosa**
Universidad de La Rioja

1. Introduction

We guess the acronym CLIL² is not unknown for many language teachers. Basically, CLIL (Content and Language Integrated Learning) is a broad, flexible type of L2 language teaching through non-linguistic content. Similarly, it attempts to gain learners' motivation by conferring on them a degree of autonomy and awareness in their own learning, which presumably will increase the possibilities of achieving the main goal, i.e. language learning. As Pavesi (2001:77) notes, "CLIL is a dynamic and motivating force with holistic features" in an "attempt to overcome the restraints of traditional school curricula".

To put it briefly, some of the basic premises which CLIL relies on are: an expansion of the quantity of

exposure to the L2 language; authenticity of language brought by the materials the learners work with, e.g. newspapers, brochures, films, videos, songs, websites, and many others; flexibility of implementation in different contexts and through different topics, as well as the ease with which it may complement and, as a result be enhanced by, the inclusion of other types of L2 learning, such as the Task-based Approach (Ellis, 2003; Candlin, 1990) or Computer Assisted Language Learning (Levy, 1997).

The following lines do not aim at being an exhaustive compilation of all of the CLIL sites found on the Internet. They are a representative sample of what those interested in expanding their knowledge on CLIL, both in theory and practice, may find in cyberspace. Most websites focus on European experiences.

1 This article is a result of the research project (reference: BFF 2003-04009-C02-02) funded by the Spanish Ministry of Science and Technology.

2 The umbrella or general English term CLIL finds its counterparts in the Spanish AICLE (Aprendizaje Integradado de Contenidos/Conocimientos curriculares y Lengua Extranjera) and the French EMILE (Enseignement d'une Matière par l'Integration d'une Langue Etrangère). However, there exists an array of terms stressing one or other aspect of the main concept CLIL. Thus, it is easy to come across Content-based Second Language Instruction, Content-based Instruction, Sheltered Subject Matter Teaching, Adjunt Model, or Theme-based Language Instruction

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2. CLIL Websites

Here, we include sites comprising European organisations and institutions with some relevance on modes of content and language integration, committees, CLIL projects and their results, or databases. From these websites the reader may access further sites through their links or database sections.

Gateway to the European Union:

http://europa.eu.int/index_es.htm

Website of the European Union with a specific link to language learning and teaching policy.

Key sections for teachers:

http://europa.eu.int/comm/education/policies/lang/key/studies_en.html

In this section the teacher may find some key official documents such as the White Paper on Education and Training as well as studies on language teaching and learning. Within the latter we recommend the reading of CLIL - EMILE, The European Dimension. Actions, Trends and Foresight Potential, compiled and authored by David Marsh in 2002, University of Jyväskylä, Finland.

CLIL Compendium:

<http://www.clilcompendium.com>

It received support from the Directorate-General for Education and Culture of the European Commission (Socrates/Lingua projects). The CLIL Compendium is the result of a research-based project targeted on identifying the dimensions of CLIL, e.g. Culture Dimension - CULTIX, Environmental Dimension - ENTIX, Language Dimension - LANTIX, Content Dimension -CONTIX, and Learning Dimension - LEARNTIX. The following experts are part of the compendium development team: Anne Maljers, David Marsh, Do Coyle, Aini-Kristiina Hartiala, Bruce Marsland, Carmen Pérez-Vidal, and Dieter Wolff.

Key sections:

- * CLIL Types
- * CLIL References (Films, development programs, and other reference books)

Euroclil: <http://www.euroclil.net>

Euroclil is the European Network for Plurilingual Education Content and Language Integrated Classrooms. It includes CLIL practitioners, researchers, teacher trainers, and policymakers,

among others. It focuses on the use of a modern foreign language as the language of instruction or content and language integrated learning for non-linguistic subjects. It seeks to promote the exchange of information, experience and materials among the different CLIL participants in Europe.

Key sections:

- * Country files: Section which covers relevant information on CLIL in the different European countries.
- * Members database: Useful section including links to organizations of European countries.
- * Bulletin and newsletters: Downloadable bulletins and newsletters since 1997.
- * Other sections under construction: Research, Teacher professional training, Forum and links.

Translanguage in Europe - Content and Language Integrated Learning (TIE-CLIL):

<http://www.tieclil.org/>

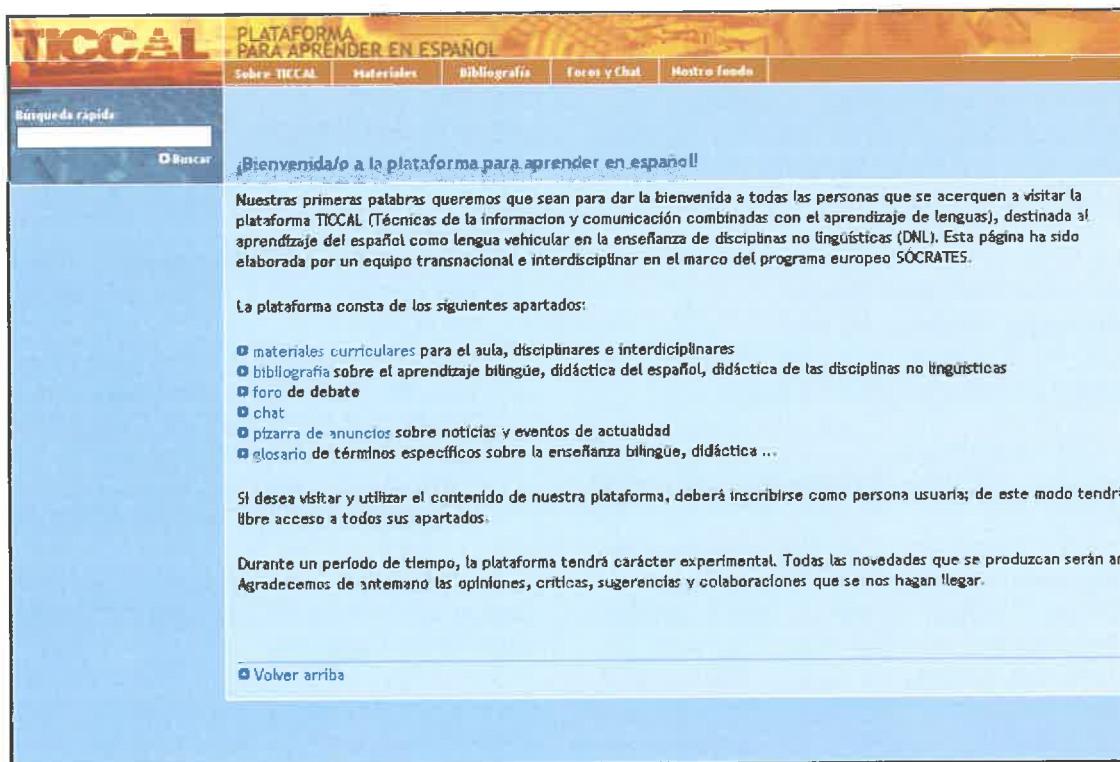
This is the website of the European Cooperation Project supported by the European Commission through Lingua A of the Socrates programme in the period of 1998 to 2002.

Key sections:

The site contains 12 sections: Products, Events, Search, Links, Forum, LiveChat, GuestBook, E-mail, and FAQ. Among the most interesting sections, we find the links section, with links to other websites such as the above-commented-on EuroCLIC, ERIC/CILL, projects such as Linguanet-Europa, Lingua Train, and other resources on the Internet. Another interesting section is the Products' section which is a description of the results of the project in terms of books, newsletters, and other types of materials. Some materials are downloadable, e.g. An Introduction to Content and Language Integrated Learning for Parents and Young People, edited by David Marsh (2000), a very suitable description of what CLIL means.

Ticcal: <http://www.ticcal.org/>

A very interesting site for teaching Spanish through content. Ticcal's goals are twofold: 1. to foster cooperation among teacher training institutions and schools of Europe in the field of CLIL, and 2. to build a virtual gateway about bilingual teaching in Europe. This gateway contains a forum for teachers, a research database and materials bank for bilingual Spanish teaching. Moreover it includes a forum for learners.

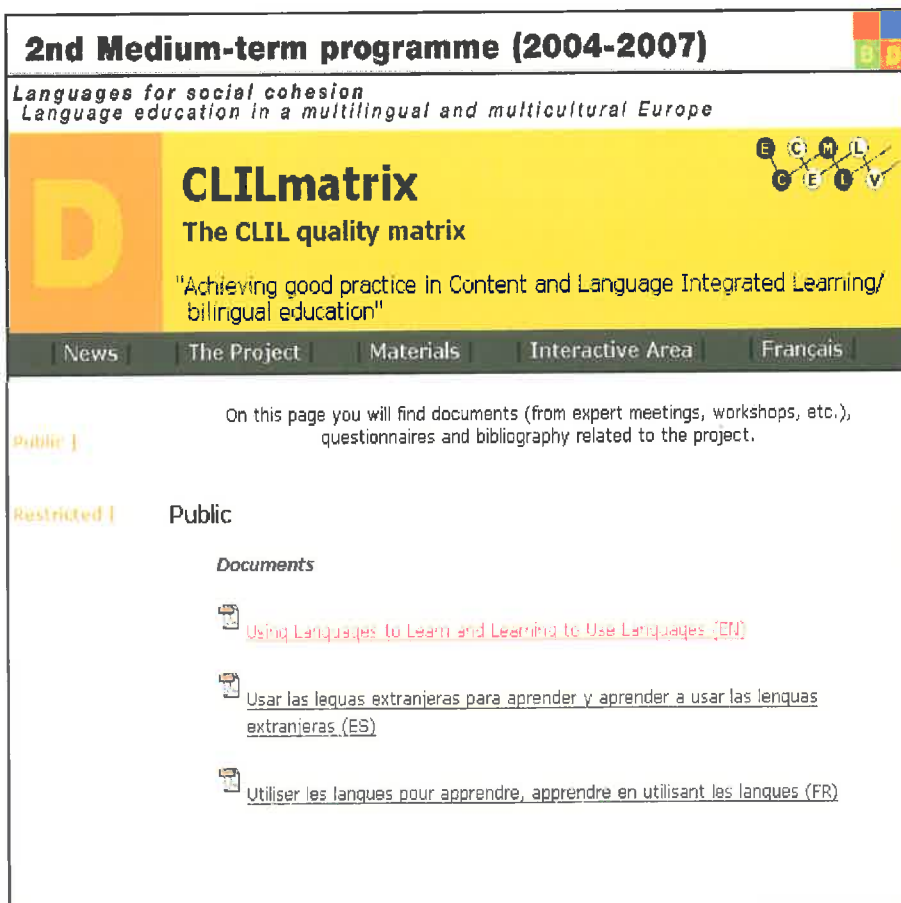


CLIL Matrix:

<http://www.ecml.at/mtp2/CCLILmatrix/>

The European Centre for Modern Languages (ECML) carries out four types of activities:

- A. Coping with linguistic and social diversity,
- B. Communication in a multi-cultural society,
- C. Professional development and reference tools, and
- D. Innovative approaches and new technologies. The CLIL Matrix project belongs to Type D. The general aims of the CLIL Matrix are the production of a web-based CLIL Quality matrix focusing on the following aspects: CLIL activities in ECML member states, reasons why CLIL is introduced, good practice case profiles, and quality factors shared by different countries and contexts.



Teresa Navés's Home Page:

<http://www.ub.es/filoan/CLIL.html>

The AICLE-CLIL BCN European Project website is a very complete source of downloadable material compiled by Teresa Navés, of the Departament de Filologia Anglesa i Alemanya, Universitat de Barcelona. On this site the reader may find a large amount of downloadable articles in html or pdf formats and some powerpoint presentations on CLIL. Among them, we recommend the following reference: Pavesi et al. (2001). Teaching Through a Foreign Language, which is a useful guide for teachers and schools to using Foreign Language in Content Teaching. The page also hosts an exhaustive bibliography on CLIL and Bilingualism compiled by the author. In addition, it includes links to other CLIL-related sites and databases.

Other CLIL-related websites:

* Lingu@net Europa Home Page:
<http://www.linguanet-europa.org>

* Website of the Nottingham University projects CLIL & BILD (Bilingual Integration of Languages and Disciplines) on CLIL:

<http://www.geocities.com/bildnott/index.htm>

* The Educator's Reference Desk (formerly Askeric database). Access to more than 2.000 lesson plans, 3.000 links to online education information, and more than 200 question archive responses. An excellent source for CLIL-related information:
<http://www.eduref.org/>

* The Voctalk site provides assistance to teachers and administrators in the planning stages of CLIL. It is supported by the European Commission:
<http://www.cec.jyu.fi/voctalk>

* Teaching and Learning in a Second Language. A Dutch Comenius project addressing teachers in teaching English as a second language:
<http://www.tl2l.nl/>. It has a CLIL Terminology Database at <http://www.tl2l.nl/ctd.htm> for learners to look up terminology uploaded by teachers.

* European Platform for Dutch Education on CLIL:
http://www.netwerktto.europeesplatform.nl/eng_index.html

The screenshot shows the Lingu@net Europa website interface. At the top, there is a navigation bar with links: Home, Recommend a resource, Feedback, About, Help, Contact. Below this is a search bar and a menu with tabs for Education, Training, and Education and Training. The main content area is titled 'Authentic materials - Target language(s) English'. On the left, there is a sidebar with various resource categories: Guided Search, Exchange ideas, Off-line resources, Teaching and Learning Materials, Reference Resources, Authentic Materials, Research, Conferences and Interaction, and Organisations and service providers. The main content area lists several authentic materials with their titles, authors, source languages, and target languages. On the right, there is a 'Target language(s)' section with a list of language options: Non specific, Dutch, English, French, German, Italian, Spanish, and Other.

Home : Recommend a resource : Feedback : About : Help : Contact

Search:

Education Training **Education and Training**

Authentic materials - Target language(s) English

Authentic materials

<i>Title:</i>	Catalogo unità audiovisive disponibili di lingue	Target language(s): <ul style="list-style-type: none"> • Non specific • Dutch • English • French • German • Italian • Spanish • Other
<i>Author:</i>	RAI Radiotelevisione italiana	
<i>Source language(s):</i>	Italian	
<i>Target Language(s):</i>	English	
<i>Title:</i>	CMO Educatiebank	
<i>Author:</i>	Centrum voor Mondiaal Onderwijs (CMO)	
<i>Source language(s):</i>	Dutch	
<i>Target Language(s):</i>	English, French, German	
<i>Title:</i>	eViews-listening activities and lesson plans for English students	
<i>Author:</i>	eViews	
<i>Source language(s):</i>	English	
<i>Target Language(s):</i>	English	
<i>Title:</i>	Learning English - Watch and Listen	
<i>Author:</i>	BBC World Service	
<i>Source language(s):</i>	English	
<i>Target Language(s):</i>	English	
<i>Title:</i>	Les Beatles	
<i>Author:</i>	Besson, Nicolas	
<i>Source language(s):</i>	English, French	
<i>Target Language(s):</i>	English, French	

3. Websites for CLIL classroom implementation

As we have observed above, one of the recommendations by CLIL researchers is the need for learners to cope with authentic language. Internet is a superb source for authentic language that can be easily accessed by everyone in the classroom. Teachers may find in the following section a sample of webs containing real-language resources. The ways that they may use and incorporate these materials are manifold. However, in order to make the most of CLIL, we suggest adding other types of language teaching, such as a task-based approach or some kind of computer-assisted language teaching. For instance, in our opinion, a webquest is an excellent means to reconcile these teaching approaches in a successful way.

The flexibility of CLIL implementation allows for teaching a language taking one specific concept as a starting point, such as Freedom, a topic such as the Egypt of the pyramids, environmental changes, human rights, travels, or even a subject such as History or Literature, among others. Thus, the teacher may develop his or her lesson plans assisted by what s/he can find on websites designed around a specific topic.

3.1 Online resources for beginners

Nursery Rhymes, jokes and riddles:

- * <http://www.zelo.com/family/nursery/>
- * <http://www.collingsm.freemove.co.uk/>
- * <http://www-personal.umich.edu/~pfa/dreamhouse/nursery/rhymes>
- * <http://www.mamalisa.com/world>
- * <http://www.mamalisa.com/house>
- * <http://www.childrenstory.com/rhymes/>
- * <http://www.jokesgalore.com/show.php?flag=2&cat=For+Kids>
- * <http://www.riddlenut.com>

Stories, tales, poems,...

- * <http://the-office.com/bedtime-story/indexmain.htm#stories>
- * <http://www.mamalisa.com/books>
- * <http://www.mamalisa.com/field>
- * <http://www.childrenstory.com/stories/>
- * <http://www.childrenstory.com/christmas/>
- * <http://www.childrenstory.com/tales/>
- * <http://www.magickeys.com/books/>
- * <http://www.magickeys.com/books/>

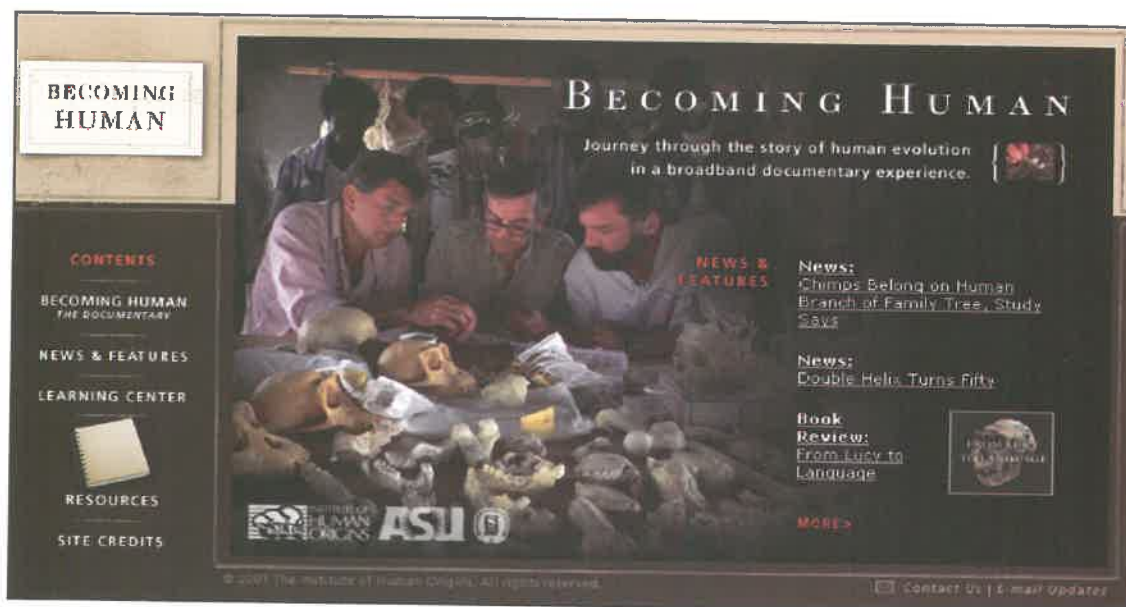
Others:

- * <http://www.theteachersguide.com/ChildrensSongs>
- * <http://www.enchantedlearning.com>
- * <http://www.englishresources.co.uk/primary.html>
- * <http://www.kids-space.org/> (Website where children may take part actively by writing their own stories)
- * <http://www.storyplace.org/> (Children's Digital Library)



2.2 Online resources for intermediate and advanced learners

- * <http://www.bbc.co.uk/> (Authentic materials. Different topics.)
- * <http://www.bbc.co.uk/teens/> (Teens)
- * <http://www.bbc.co.uk/worldservice/learningenglish/> (Learning English)
- * <http://www.teachingenglish.org.uk/> (Resources for teachers of English. Full texts)
- * <http://www.discovery.com/> (Discovery Channel website. Many links)
- * <http://dsc.discovery.com/convergence/greatpyramid/greatpyramid> (Building the Great Pyramid)
- * <http://www.unicef.org/> (UNICEF)
- * <http://www.unicef.org/magic/> (Media activities and good ideas by, with and for children)
- * <http://www.unicef.org/magic/bank/index.html> (Media bank)
- * <http://www.un.org/english/> (United Nations)
- * <http://www.un.org/Pubs/CyberSchoolBus/> (Cyber School Bus. Information about different important topics such as human rights)
- * <http://www.nationalgeographic.com/> (Adventure and exploration, animals and nature, history and culture, kids, maps and geography, news, photography, travel,...)
- * <http://www.nationalgeographic.com/egypt/> (About King Tutankhamen's Tomb)
- * <http://www.nationalgeographic.com/grimm/> (Grimm's Fairy Tales. Some stories are read aloud)
- * <http://earthobservatory.nasa.gov/> (NASA Earth Observatory)
- * <http://www.lonelyplanet.com/> (Travels. Information about different places in the world)
- * <http://www.spain.info/Portal/EN/> (Tourism in Spain)
- * <http://www.nytimes.com/learning/> (New York Times Learning Network)
- * <http://www.childrens-express.org/> (A web for children as actual journalists)
- * <http://www.biography.com/> (Biographies)
- * <http://msn.espn.go.com/> (Sports)
- * <http://www.becominghuman.org/> (Anthropology)



- * <http://www.3d-i.org/> (A place where 9-12 year olds can explore and learn about the wide world of design)
- * <http://www.bookcrossing.com/> (Doing bookcrossing. Hiding & seeking books)
- * <http://www.thebanmappingproject.com/> (Information on the Valley of the Kings and the Theban necropolis)
- * <http://www.glef.org/> (The George Lucas Educational Foundation)
- * <http://www.mnh.si.edu/africanvoices/> (Smithsonian Natural History Web: African Voices)
- * <http://www.terraincognita.com/> (Interactive documentaries)
- * <http://www.cbs.com/primetime/csi/main.shtml> (CSI Las Vegas official site)
- * <http://www.exploratorium.edu/> (The museum of science, art and human perception)

- * <http://www.100topenvironmentsites.com/> (Environmental sites)
- * <http://www.voiceyourself.com/> (Environmental site addressed to children and young people)
- * http://www.greenpeace.org/international_en/ (Greenpeace site)
- * <http://www.ology.amnh.org/> (American Museum of Natural History for young people: Astronomy, Biodiversity, Archeology, Genetics, Marine Biology, Paleontology, etc.)
- * <http://www.wri.org/> (World Resources Institute. Global topics: Agriculture and food, Biodiversity and protected areas, Business and economics, Climate change and energy, coastal and marine ecosystems, forests, grasslands and drylands, governance and institutions, population, health and human well-being, resource and materials use, water resources and freshwater ecosystems)
- * <http://www.diy.net.com/> (Do It Yourself Website)

2.3 Databases and more

- * <http://www.visualthesaurus.com> (A curious visual dictionary)
- * <http://www.repeatafterus.com/> (Copyright-free classics with audio clips, including poems, fables, essays, soliloquies, historical speeches, memorable quotes, nursery rhymes, and children's stories from around the world)
- * <http://www.archive.org/> (The Internet Archive is building a digital library of Internet sites and other cultural artefacts in digital form. Like a paper library, they provide free access to researchers, historians, scholars, and the general public.)
- * <http://www.script-o-rama.com/snazzy/dirout.html> (Film and TV scripts and transcripts)
- * <http://simplyscripts.com> (Film scripts)
- * <http://www.scifiscripts.com> (Science Fiction and Fantasy Film scripts)
- * <http://www.us.imdb.com> (Movies)
- * <http://letssingit.com> (Lyrics)
- * <http://www.isabelperez.com> (A great site for language teachers, includes information on webquests, etc.)

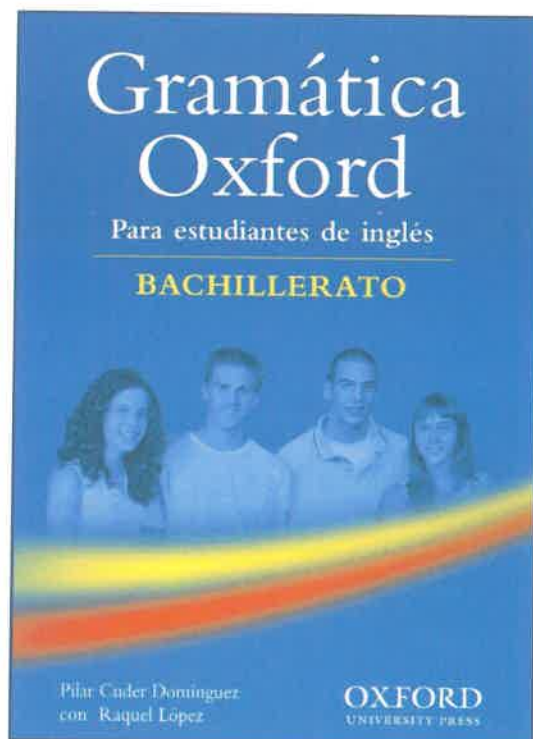
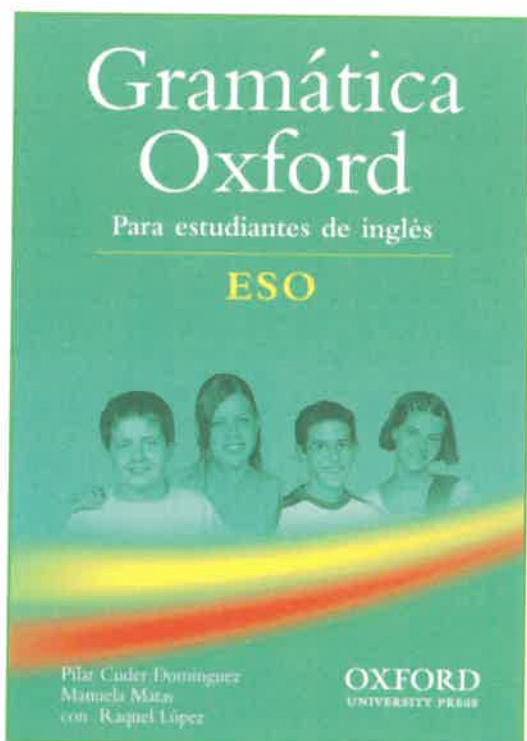
4. Conclusion

The Internet should be considered the tool of choice for L2 teachers since it is one of the most adequate means for retrieving authentic L2 materials (text, still image, audio and video). However, the main difficulty lies in knowing how and where to find the needed material within this huge web of resources. There are several possibilities for coping with this: On the one hand, teachers should be trained in finding information for their classes satisfactorily. Computer and web literacy should be main goals in teacher training. On the other hand, teachers could be provided with lists of websites addressing a specific factor of language teaching. Thus, our paper aimed to offer a selection of websites focused on the theory and practice of Content and Language Integrated Learning practices. They are multi-purpose sites which could be used in different ways by teachers interested in exploring new ways of conveying the L2 into the classroom.

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Gramáticas Oxford **NEW**



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This article is a blend of two movie samples from the project on multiculturalism in the English classroom which the author is currently developing with a "llicència d'estudis". Both screenplays focus on the clash between traditional values and the modern world of the Indian women, those of Punjab in particular. The whole project –which also looks at other backgrounds and nationalities- is intended as a resource-book including 64 tasks for cultural integration as well as 47 class readers, 25 pop songs and 10 movies for building and widening cross-curricular knowledge of our multicultural world. This article is published with permission of the Departament d'Educació. The project will be available for internet surfers throughout the next school year.

The particular pack of activities that follows is aimed at 4 ESO / 1 batxillerat students.

"EXPLORING MULTICULTURALISM THROUGH THE MOVIES. INSIDE THE PUNJABI WORLD"

by José Luis Bartolomé

MONSOON WEDDING (*La boda del monzón*)

Director: Mira Nair

Year: 2001

Languages: English / Spanish. Some characters only speak Hindi to each other

Subtitles: Spanish

Setting: New Delhi

Story: two Punjabi families (the Rai and the Verma) have arranged the marriage of their son (Hermant) and daughter (Aditi). The bride's family live in Delhi. The bridegroom's have been away for the last four years in the USA. Aditi has accepted the traditional marriage because the man she loves has not managed to get a divorce. As the five days of conventional preparation for the wedding go by, true love nests in every corner of the bride's house and garden. Also a dark family story concerning their beloved uncle Tej is disclosed.



UNDERSTANDING THE STORY

Choose the best answer while viewing the film in English

(The students are allowed the questionnaire in front of them)

1. Aditi's is a large family. Who is Ria?
 - a) her elder sister
 - b) her cousin
 - c) her aunt

2. Lalit and Pimmi are...
 - a) the bride's parents
 - b) Vikram's in-laws
 - c) two untouchable cops

3. The whole Verma family had not gathered again since...
 - a) Sashi was born
 - b) Surinder had died
 - c) Lottery had lost his fortune

4. The wedding is going to take place...
 - a) in a large tent in the bride's garden
 - b) in a huge white tent outside a Buddhist temple
 - c) in Y2K, a fashionable disco in Delhi

5. There are Punjabi communities all around the world. Which of the following does not appear in the film?
 - a) Houston (USA)
 - b) Melbourne (Australia)
 - c) Cairo (Egypt)

6. Which of the following is an Indian drink?
 - a) coolie
 - b) calendulas
 - c) salt lassi

7. Mr Verma has got cash problems because a wedding party in India is highly expensive for the bride's family. How much is the loan he asks his business partners for?
 - a) \$ 12,000
 - b) 12,000 rupees
 - c) 12,000

8. Varun –Aditi's brother- is lazy but talented. He loves dancing and watching TV all day. When he grows up he wants to be a chef and cook traditional dishes like...
 - a) go with the flow
 - b) chicken with sesame
 - c) chai

9. There must be a showman or speaker for the wedding party entertainment, which is called...
 - a) Sangeet
 - b) Shangri-la
 - c) Rocolas

10. The traditional wedding party is held in the...
 - a) morning
 - b) early afternoon
 - c) late evening ("tomorrow is the big night")

11. "You, folks from..... are too boastful" "You, folks from..... are too pretentious" What are the two ethnical nationalities talking?
 - a) Punjabi and Aussies
 - b) Punjabi and Bengali
 - c) Bihar and Gita

12. Who took care of Lalit Verma and his family when they had to leave their land and settle down in Delhi?
 - a) P.K. Dubey (Parbatlal KanhaiyalalDubey)
 - b) Tej's family
 - c) Vikram Mehta

13. When the bride tells Hermant that she is in love with a married man, the bridegroom...
 - a) gets angry but then appreciates her honesty and courage
 - b) goes crazy and hits a motorbiker and a cop
 - c) kisses her softly and says everything will be alright

14. Who has organized more than 150 wedding parties but is still single?
 - a) Dubey
 - b) Dubey's richer brother, Ramesh
 - c) Alice

15. Who tells little Aliya about 'French kissing'?
 - a) Ayesha, the lead dancer
 - b) Varun
 - c) uncle Tej

16. Ria tries to stop Tej from taking Aliya in his car because...
 - a) he had abused Ria when she was a girl
 - b) she was mad
 - c) he was drunk

17. Who says this, "If you don't come, there'll be no wedding. My hands are tied. Our debt to Tej comes from a long time ago. I can't break

up my family. My family means everything to me. Please don't leave us. If you go, Ria, it's all up"

- a) Lalit Verma
- b) Saroj Rai
- c) Aditi Verma

18. Who is to welcome the bridegroom but then asked to leave the place?

- a) Vikram Mehta
- b) Rahul
- c) Tej Puri

19. After the band has escorted the bridegroom, he and the bride meet at the wedding place. Then they...

- a) bow and say, "hi, honey"
- b) exchange garlands
- c) exchange jewels and paintings made by hand

20. The monsoon is the season in India

- a) windy
- b) rainy
- c) hot and dusty

OLD WAYS AND NEW WAYS IN INDIA

Mira Nair, the famous filmmaker from a Punjabi stock, said *Monsoon Wedding* was a 'Punjabi-India.com' wedding, meaning that things were changing fast in her country, even on-line arranged marriages.

This activity can be done as a follow-up of the previous activity to consolidate understanding of the film-story. The students will be allowed the questionnaire after watching it.

Tick (v) the statements which are true about modern and traditional India as shown by the story. There are fourteen!! Which of these features sound modern (M) or just traditional (T) to you?

Middle-class businessmen like Mr Verma only play cricket when they meet.

Indian storekeepers make deals with New York Macy's.

Computers, e-mail and mobile phones are very popular in India, even though Mr Verma does not understand these gadgets.

Only educated or career women can have an English name like Alice.

Fashionable women like Aditi shape their life following the trends of Western magazines like *Cosmopolitan*.

Women smoke secretly in the toilet or places like this.

India exports a lot of computer engineers to the States.

Wealthy people smoke cigars and drink Scotch, Bacardi, rum with Coke...

People wear their traditional costumes for the wedding's family picture.

A big problem in India's homes is that the light goes off pretty often.

Light-hearted people like the Punjabi still prefer their own music to Western classical music (Mendelssohn) for their wedding parties.

In India "a deal is a deal" today as Dubey reminds Mr Verma about making the tent impermeable.

Women in India can also show their "fuck up!" finger to rude men.



Young women never get their arms tattooed. They must keep their arms and hands clean until the *Henna* body-painting ceremony before the marriage.

Like in the United States a couple of passionate lovers can be arrested by the cops for obscenity.

Nowadays more and more "foreign Indians" drink their tea without sugar or with saccharin.

Some boys –like Varun- are no longer obedient to their bossy fathers. If they refuse to be sent to a boarding school they may spit out a “Let me alone!”

Child abuse or pederasty has never been a practice among relatives in India.

The newlywed’s car in India is not brightly decorated.

Like in England the bride must wear “something old, something new, something borrowed and something blue” as well as a white veil.

HOW CAN DAVINDER HELP YOU?

[Davinder, just like Jesminder in the next pack of activities, are the real / imaginary names of real multicultural classmates who can help ‘national’ students to do these tasks more successfully if working together. If no Punjabi classmates hang around, tasks 2,4,6,7,9, and 10 should be disregarded. The others can be done in pairs as ‘research homework’]

1. A common family name for a man in Punjab is Singh, Kaur for a woman. What do these family names mean? Draw two rings.

- Tiger (Singh)
- Lion (Singh)
- Master, King (Singh)
- Servant (Kaur)
- Flower (Kaur)
- Princess (Kaur)

2. How do people enjoy themselves at the Sangeet wedding parties? How long are they?

3. How can “lemon juice” help a bride’s skin during the Henna hand-painting?

4. Ask Davinder and other Punjabi girls and boys to teach your class how to dance bhangra?

5. Is white a colour of joy or sorrow in India? Remember Mr Verma wanted the tent made of a traditional colour (red, yellow, green, blue...)

6. “The peacocks have stopped dancing. It’s not going to rain” (Dubey)

Ask Davinder to tell you other folk superstitions about the weather in India like that of the “frogs’ wedding”, which is supposed to bring heavy rain for the fields. You can also tell her about some ‘weather proverbs’ in our country.

7. Women in India usually wear some traditional clothes. Some of them are shown (silk *Sari*) or referred to (“You took mum’s *dupatta* the other night”, Varun).

Davinder can answer all your questions about these Hindu / Indian clothes.

8. Are the signs of the Zodiac (Scorpio, Gemini...) in India different from ours? If so, make a short comparison.

9. If you enjoyed the songs in the soundtrack you can try the translation into English of the original titles. Davinder can give you a big helping hand. Choose the easiest or the funniest ones:

“Aaj jaane ki zid na karo”

“Chunari chunari”

“Chura liya”

“Aaja nachle”

“Aankhon hi aankhon mein ishara ho gaya”

“Goro gori banki chori”

“Baagaan di mehndi”

“Madhorama pencha”

“Madhaniyaan”

“Mujse pehli si muhabbat mere mehboob na maang”

“Khana khazana”

10. Ask Davinder if she has relatives living in other countries. How do they keep in touch? Are marriages among them usual or unusual?

FOLLOW-UPS

••Ria’s dream is to go to the USA and become a writer. She reads her Tagore books in bed. Her family do not believe she may become a millionaire with only one best-seller like the “Indian” writer who won the Booker Prize. Who was this writer, author of *The God of Small Things* (1997)?

- Jhumpa Lahiri
- Nuruddin Farah
- Arundhati Roy

•• Some of the songs the brides sing before leaving their families are really sad. Can you translate this one from the Spanish subtitles into plain English?

“Cuando me vaya a casa de mi suegro
me llevaré tus sueños conmigo.

El obsequio de pulseras

nos une en matrimonio.

Padre mío,

dejo el palacio de tu amor

para convertirme para siempre en una extraña”

❖ “After the Partition we came here without anything” (Lalit Verma). What was the Partition? Which country separated from India when it became independent from Great Britain in 1947? A second partition happened in 1971. What were the two fighting countries? Which new country was born after the war?

❖ Read the interview with Mira Nair in *The Unesco Courier* (November 1998, pp. 46- 49). Find more updated info about her career in the extra tracks of the DVD “Monsoon Wedding” as well as in the *Time* magazine article “A Force of Nature”(January 24, 2005, pp. 60-2).

❖ Most people in Punjab are neither Muslim nor Hindu. They are Sikh. Find about Guru Nanak, the founder of the Sikh religion around 1500. What are its most remarkable traits? Discuss your research with Davinder or with the rest of the class.

❖ The Coca-cola TV commercial (the Pita jingle) became very successful last summer (2004). Do you think this movie (*Monsoon Wedding*) was the source of inspiration for the advertiser? Take note of these clues: bhangra music and dances, Mr Verma’s instructions to the chief waiter
 “You can’t drink a drop of whiskey”
 “A waiter must keep absolutely sober”
 “Watch the bottles! Make sure the other waiters do not take them away”

❖ Borrow a CD of Malkit Singh, the king of bhangra (he took part in the International Festival of Popular and Traditional Music in Vilanova i la Geltrú, July 2004). After listening to the songs and instrumental music read this story about Bhangra music.

Bhangra Music

The influence of Indian and Pakistan cultures is everywhere in India. The latest fashions on the catwalks have an Eastern look, and Prince Charles has named chicken tikka masala as Britain’s national culinary food. Now British music fans are listening to *bhangra* –traditional dance music from the Punjab region of India and Pakistan. Musicians have combined bhangra with rap, reggae, hip-hop and pop to create a hot new sound. While this form of music has been popular with young British Asians since the early 1980s, more and more people in the general public are getting into it these days. Big-name performers like Craig David and Missy Elliot have recently recorded bhangra songs on their albums.

The main instrument in *bhangra* is the *dhol*, a kind of drum. Because of its high-energy rhythm, bhangra is very popular at dance parties and weddings. The words of bhangra songs are usually in Punjabi, though some musicians record in English as well. Many of the bhangra musicians are Britons whose parents are immigrants. Some of them do not even speak Punjabi but have learned a little in order to perform in the original language. Young British Asians are excited by the combination of bhangra and modern dance rhythms, and they are happy that the music is now attracting a wider audience. As one fan said, “Bhangra’s been at our parties and our weddings for all our lives. Now it’s great that everyone can appreciate it!”. Critics, though, say that bhangra shouldn’t be performed with electric instruments –they believe that bhangra musicians should use only the original instruments in order to preserve the Punjabi culture. But whatever the critics say, it doesn’t seem to stop the bhangra fans from buying CDs.

(from *Valid for Bachillerato 1*, Burlington Books)



Now imagine you are a reporter for *Melody Makher* talking to Malkit Singh. Write your questions for the following Q & A interview.

- Q.?
A. *It is traditional music from the Punjab region.*
- Q.?
A. *British musicians have changed it by combining it with rap, reggae, hip-hop...*
- Q.?
A. *It is a kind of drum.*
- Q.?
A. *It makes very exciting music for weddings and parties.*
- Q.?
A. *Not always, sometimes some musicians record in English as well.*
- Q.?
A. *Some of them don't, but they have to learn a bit so they can sing in our language*
- Q.?
A. *Yes, I think so. This is the only way to keep our Punjabi culture unspoilt.*

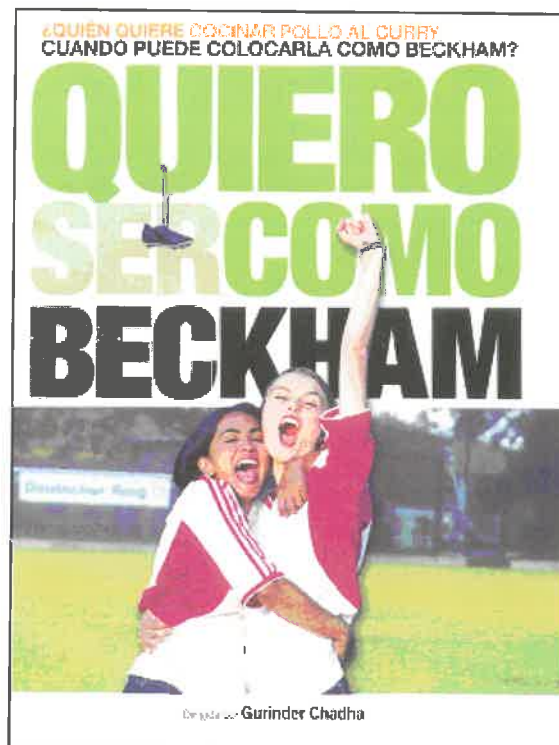
You: Thanks very much for your time and your kindness.

Malkit: *You are welcome. My pleasure.*

Bend it Like Beckham ***(Quiero ser como Beckham)***

Director: Gurinder Chadha
Year: 2002
Languages: English / Spanish
Subtitles: Spanish
Setting: Southall in West London

Story: Teenage Jess (Jesminder Kaur Bahmra) does not dream of going to university to study law and end up as a boring solicitor, which is what her parents expect her to do. She wants to play football like her hero, David Beckham. But being a girl, her chances are limited to having a kick about in the local park and, being an Asian girl, her family don't even agree with her doing that. She will have to show herself a deceiving daughter who tricks her family while she is playing with a girls' team. Her dream of becoming a football star in the USA seems to be doomed to breakdown as the final match against QPR happens to be played on the same day as her sister's wedding. But Mr Bahmra won't let his daughter make the same mistake he made when in his younger days he suffered discrimination in Nairobi (Africa) because of his Sikh turban.



A WARM-UP: THE FOOTBALL WORLD QUIZ [You can do this task before watching the movie]

- Which sport are Jess and Jules going to play when they land in Santa Clara, California, USA? Which is the American term for "association football"?

- a) American football
- b) Sockball
- c) Soccer

- QPR stands for...

- a) Queen's Palace Royal
- b) Quaker's Pole Royal
- c) Queen's Park Rangers

- You can hear these "football" words in the movie. Do some dictionary work and match them with their Catalan meanings

corner flags	àrbitre
changing rooms	vestidors
coach	escalfament
warm up	banderoles
scout	llançament directe de falta
pitch	terreny de joc
ref	botes
tracksuit	pantalons curts
(trackies)	samarreta
shoes	espia, observador
shirt	entrenador
free kick	xendall
shorts	porteria
goal	

- Manchester United plays at Old Trafford. Both the team players and the supporters are nicknamed "red devils". What are the nicknames of the following teams in the Premiere League?

- | | |
|---------------|----------------------|
| 1. blues | a. West Ham |
| 2. gunners | b. Liverpool |
| 3. hammers | c. Manchester United |
| 4. magpies | d. Arsenal |
| 5. red devils | e. Chelsea |
| 6. reds | f. Newcastle |
| 7. spurs | g. Tottenham |

1- 2- 3- 4- 5-c 6- 7-

SIKH PUNJABIS

Sikhism is a monotheistic religion founded in Punjab in the 15th century. There are over 20 million Sikhs, most of them live in Punjab (India) and in Britain (about 600,000).

- The Bahmra are a family from a large stock. They have relatives in Glasgow, Portsmouth and also in a foreign country in America

- a) Mexico
- b) Canada
- c) Cuba

- Mr Bahmra had lived in _____ before, where there is still today an important Indian (Hindu + Sikh) community

- a) Kenya
- b) Egypt
- c) Nigeria

- Sikhism combines elements of Hinduism and Islam, accepting the Hindu concepts of Karma and reincarnation but rejecting the caste system.

Is that true in the story? Tick (v) or cross (x)

___ The Teyinder are a bit snobbish, perhaps a bit more wealthy than the Bahmra, but they accept Pinks into their family as a wife for their son Teetu.

___ "What did I do wrong in my past life? Why do I have some deceiving daughters?" (Mrs Bahmra)

- The Sikhs have one sacred scripture, the *Adi Granth* (First Book). Where can we see it in the film?

- a) in the church during the wedding ceremony
- b) in the Bahmra's living room
- c) in Jesminder's bedroom

- The five distinctive outward forms of the Sikh (the so-called five Ks) are:

- long hair covered by a turban and uncut beard (KESH)
- comb (KANGHA)
- short sword (KIRPAN)
- steel bangle, a bracelet round the arm or ankle (KARA)
- short trousers for horse riding (KACCHA)

Which of these Ks can't we see in the movie? Remember Teetu, the bridegroom, did not walk to the temple.

- "Now that the exams are over, I want you to learn to cook meat and vegetarian" (Mrs Bahmra). Do the Sikhs eat all kind of meat?

- a) yes, mostly chicken and lamb
- b) no, they don't eat beef or pork
- c) (other)

- Which of the following things is probably banned for a Sikh to do as shown in the movie? Mark it with a cross (x)

- ___ to drink tea
- ___ to drink wine or whisky
- ___ to smoke
- ___ to watch TV
- ___ make-up
- ___ to use mobile phones

- "I don't want that shame [a divorced daughter] in my family" Mrs Bahmra says the mother of a divorced daughter...

- a) cannot go out into the streets without a veil to cover their face
- b) cannot step foot into a temple
- c) cannot cook Indian food anymore

- The religious temple of Sikhs is called **Gurdwara**. One of the remarkable features of this sacred place is that there can be no people walking above it. Does the gurdwara we can see in the movie (an old building around a corner in Southall) make a proper Sikh temple?

- a) Yes, it does
- b) No, it doesn't. It's a two-storey building
- c) We are not shown

- "I swear on Babayi's name" (Jess). "Baba" means 'father'. The "Father" (founder) of the Sikh religion (who probably blessed Jess in her best match ever) was...

- a) Ragu
- b) Papu
- c) Guru Nanak

RACE & SEX DISCRIMINATION

1. Mr Bahmra had played cricket with some white fellows in Nairobi, but he quitted because they made fun of his...

- a) Kesh
- b) Kangha
- c) Kirpan

2. "There are no Indian boys in the football leagues. How could there be girls?" (Mr Bahmra). This sentence shows...

- a) Indian boys are not allowed to play football in Britain.
- b) Indian boys are not keen on football so there are very few talented players that can be picked for the top leagues.

3. "Things are changing now. Hussein is the captain of the English cricket team" (Jess)

"He's a Muslim. Things are different" (Mrs Bahmra)

This dialogue shows that...

- a) the British people are warmer and more tolerant to the people who come from Pakistan.
- b) Muslims are not a minority in Britain.

4. Jess was outraged when another player called her "Paki", an insulting word. Her coach Joe said he knew how it felt, for he was Irish.

Traditionally the English people have told jokes about the Irish, whom they call...

- a) Puffin.
- b) Paddy (from Patrick).
- c) Wally (from Walter).

5. Punjabis call the white people....., which may also sound insulting and derogative

- a) Sporty spice
- b) Goreh
- c) Pickles

6. By following the Punjabi culture Jesminder (only her mother calls her Jasmindah) will probably marry a Hindu. It would be a most serious crime to fall in love and marry a...

- a) white man.
- b) black man.
- c) Muslim.

7. "Indian boys have changed now. They have good jobs, they cook and they..."

- a) respect both their father and mother.
- b) don't kick their wives just like a ball.
- c) wash up.

8- Mr and Mrs Paxton wrongly believed their daughter Jules and Jess were Lesbians (which is not a sign of the zodiac, like Pisces, as an old woman-misunderstood). They feel angry about this. However, they like and show their sympathy for a pop star and a tennis player who are homosexuals. These are...

- a) George Michael and Martina Navratilova.
- b) Wham and Anna Kournikova.
- c) Spice Girls and Dyke Williams.

9. "Indian brides never smile. You'll spend the video". This remark sounds...

- a) insulting and rude.
- b) a strong discrimination.
- c) just like a stereotype or superstition.

10. Some men make fun of women who do not understand one of the basic rules of football. This is what Mr Paxton teaches his wife by moving bottles on a table, the...

- a) offside rule.
- b) onside rule.
- c) penalty-spot rule.

INDIAN FOOD

1. Only one of the following is not an Indian / Punjabi food. Eat it up !

- Daal
- Chappati
- Sari
- Aloo Gobi
- Paneer Tikka

2. Why do you think Posh Spice (Victoria Beckham) would enjoy **curry**?

- a) Because it is a noisy kind of bhangra music
- b) Because it is a meal cooked in a hot-tasting (spicy) sauce
- c) It was Spice Girls' first hit in the late 1980s

NICKNAMES & PETNAMES

☺ Jess is a pet-name for Jesminder / Jasmindah. Beck is for Beckham. Suggest petnames for the following common girls' names in Punjab

Gurinder _____
 Parminder _____
 Anupam _____
 Kulvinder _____
 Davinder _____
 Sukneet _____

☹ “Paki” is an awful nickname for a Pakistani immigrant in Britain. There are a lot of insulting words in English for people from other nationalities. Match the following five

Yank	Italian
Kaffir	American
Spick	African
Chink	Chinese
Nip	Japanese

Try to find some more in a good dictionary.

HOW CAN JESMINDER HELP YOU?

[Do these tasks only if there are Punjabi mates in the class]

- She can tell you about the foods that appear in the movie (*daal, chappati...*) and how to cook them.
- You can ask her what is a “Massiji”. Is it a title of respect for old women only?
- She can teach you how to do the **Namaskar** (also **Namaste**) greeting to show respect by putting your hands together near your chest.
- Ask her about the **sari**. When do girls start to wear it?
- Mrs Paxton says Jules could learn “how to respect her elders” from Jess. Who do the Sikhs respect more, their father or their mother?
- Are engagement and wedding parties really so noisy and colourful as in the movie? How long do the wedding parties last?
- Ask Jesminder how to play **kabbadi** (also **kabaddi**), a sort of Punjabi baseball played by two teams of nine players each.

FOLLOW-UPS

- As we can see in the movie (when measuring a girl’s waist and her bust) the clothing sizes in Britain are still different (also in the USA) from the continental patterns.

If Ronaldinho’s shoe size is 43 in the Barça team, what size would it be if he signed for Arsenal or Manchester United?

- The translation of this movie title (*Bend it Like Beckham*) into Spanish (*Quiero ser como Beckham*) does not show the metaphor of this movie.

I decide then to make a film combining the English passion for football with the Indian passion for marriage. Beckham scores a magnificent goal and his shirt off (my oh my...). When I get my breath back it dawns on me that Beckham’s uncanny ability to ‘bend’ the ball around a wall of players into the goal is a great metaphor for what young girls go through. You see your goal, you know where you want to go, but you’ve got to twist and turn and bend the rules to get there.

(director and co-writer Gurinder Chadha)

Readying herself for a vital free-kick, Jess watches as the wall of defenders transforms into a line of sari-wearing relatives, all desperately trying to put her off.

How would you translate this movie more fairly into Spanish / Catalan? Discuss this issue with a partner.



Bend it Like Beckham • by Director/Co-writer Gurinder Chadha

- Watch Gurinder Chadha's latest film *Bride and Prejudice* (*Bodas y prejuicios* in Spanish), the story of an Indian family with five daughters. One of them does not agree to an arranged marriage.

- Read the newspaper article by Salman Masood "Amor sin límites. Un beso en la pantalla irrita a los musulmanes" (*The New York Times / El País*, jueves 21 abril, 2005), pp. 1, 4.

- The Sikh people look, and they really are, very friendly and peaceful. However they can be intolerant and go wild about religious matters. Find in a library the following news item in which the Sikh community in Birmingham condemn the play *Behzty* (Shame).

Martes 21 diciembre de 2004

EL PAIS

72

Revuelta contra un teatro

Los sijs británicos logran retirar del cartel una obra que juzgaban ofensiva

After reading it, discuss this issue with classmates from other cultural backgrounds (Sikh, Buddhist, Muslim, Catholics, non-believers...)

Try the following newspaper story now.

EL PAÍS

Domingo 9 de enero de 2005

Sociedad 37

PROTESTAS CONTRA LA BBC POR EMITIR UN MUSICAL "BLASFEMO"

Grupos cristianos formulan 7.000 quejas.

What do stories like these prove?

Key

- Monsoon Wedding. Understanding the story

1-b	2-a	3-b	4-a	5-c	6-c
7-a	8-b	9-a	10-c	11-b	12-b
13-a	14-a	15-c	16-a	17-a	18-c
19-b	20-b				

Old ways and new ways in India

Statements 2,3,5,6,7,8,9,10,11,12,13,15,16 and 17 are to be ticked off.

Follow-ups

c) Arundhati Roy
c) Pakistan. Pakistan and East Pakistan, with Indian intervention. Bangladesh.

• Bend it like Beckham.

A warm-up: the Football World Quiz

c) soccer
c) Queen's Park Rangers

1-e 2-a 3-b 4-f 5-c 6-b 7-g

Sikh Punjabis

1-b	6-b (some explanations may be necessary though)
2-a	7- to smoke (girls are not supposed to drink either)
3-both are right	8-b
4-a	9-a
5-Kaccha	10-c

Race and discrimination

1-a	2-b	3-b	4-b	5-b (also Gorah)
6-c	7-c	8-a	9-c	10-a

Indian food

Sari is a traditional garment worn by women.
b) Because it is a meal cooked in a hot-tasting (spicy) sauce

Nicknames & petnames

Yank - American
Kaffir - African
Spick - Italian
Chink - Chinese
Nip - Japanese

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Interview to TOM MAGUIRE

by Ana Aguilar

Ana Aguilar: Tom, you are a very active practitioner, researcher, teacher trainer and writer in the field of ELT. How do you find the time to carry out so many activities?

Tom Maguire: I think it all depends on what interests you. I like being a teacher, so that interest tends to spill over into my spare time. Also my wife and I are DINKS (double income no kids), so that gives me more time than many.

A.A. On your website (www.xtec.es/~jmaguire) there are links to the many articles you have published. I think our readers would be particularly interested in those dealing with the development of different skills: such as reading and speaking.

T.M. "Learn to Learn through NLP" was one of my first articles to bridge the gap between NLP and ELT. It gives practical tips and lesson plans for each skill.

"Visualisation" deals with the basic strategy underlying the reading and writing skills, demonstrating through examples how teachers can give students a unified approach to two different skills.

"Hands On" is actually a short description of activities which I do with students on computers as a credit. The full course is not online but I can mail it free to anyone interested.

The "Lesson Plans" section of the website is devoted to the basic skills and lists many examples of activities you can do in your classroom tomorrow.

"Contribute" is a section in which several teachers have provided the lessons which they found work for them.

A.A. Do you really believe that in the secondary English language classroom learners can achieve a certain degree of fluency and accuracy,

or would they never go beyond their broken utterances?

T.M. I have personal experience that a high degree of fluency and accuracy is possible in the language classroom, particularly in writing. You just have to give your students an appropriate stimulus (music, a guided visualisation, a clear and open structure...), then emphasise a little more the fluency rather than the accuracy. Most importantly, empower them by believing they can do it. You can use a similar approach for speaking activities.

Actually, my present action research project with the ELT teacher training group is to study the strategies of students who are highly competent at speaking. I'll let you know the results in June.

A.A. You assign a fundamental role to reading comprehension not only in foreign language teaching but in education in general. How much intensive and extensive reading do your learners do?

T.M. In ESO we read texts extensively to accompany every unit and then we go back over them using oral translation in a top-down approach. There are also set readers each term which students read extensively and summarise on a weekly basis. This leads to a reading comprehension test based on one section of the book. Lately, fourth year has practised extensive reading using a videogame subtitled in English and accompanied by an ELT walk-through guide.

In the *batxillerat* classes, students give an oral summary from extensive chapter readings and then we discuss interpretations of the narrative. This leads to an exam with a choice between two open-ended interpretative questions. At this level we practise intensive reading for one hour a week, but only in the last term: students prepare an article of their

choice from *Time* magazine and have an oral translation assessment on it.

At all levels we practise extensive reading by watching films spoken and subtitled in English.

A.A. Some of your lesson plans that appear in the web have funny names. What do you mean by: *future pacing, debrief, celebration*.

T.M. *Future pacing* is simply inviting pupils to imagine their own achievement before they start the activity. It is a sort of mental warm-up where they visualise success and how to get there.

Debriefing implies reflecting on how you did the exercise through practical, specific questions. This helps students discover the process as well as the content.

Celebration is the recognition that students were successful. As you know success begets success, so celebrating leads to more self-confidence.

A.A. As an expert in a new branch of psychology called Neuro-Linguistic Programming, you imply in some of your papers that any learner can overcome his limitations by the imitation (modelling) of those who are good learners. That sounds like a magical solution to our problems.

T.M. Most of us have learned by imitating others who were more competent – think of how you learned to speak your native language. Modelling, however, is a more structured investigation of how excellent practitioners do what they do. It needs time and an experienced modeller to tease out just how someone does something well. The good news is that although excellent learners do this unconsciously, they are often able to help when you are trying to consciously elicit their excellent process. During my sabbatical I did a study on excellent readers of English at the *batxillerat* level. I found that these competent readers used their normal learning strategies to cope with reading in a foreign language. Conversely, poor readers used different strategies for learning and for reading. The challenge is to align poor readers' learning and reading strategies.

A.A. You mention also that teacher development could be enhanced using modelling methods to learn how efficient teachers teach. That coincides with some research I carried out in this field.

T.M. Yes, I remember reading your study which pinpoints how we define and decide who the excellent teachers are.

Using NLP modelling tools it would be possible to elicit how these excellent teachers teach. Other teachers can then take on board those strategies of excellence and improve their own teaching practice.

A.A. You are, together with Mario Rinvolucrí, an editor of the online magazine, *Humanising Language Teaching*. What is the purpose of this magazine?

T.M. Mario invited me to edit the special edition from Catalonia. The general thrust of the online magazine is humanistic - that ELT is about people relating to people. One of the Catalan articles, on Dogme, describes this approach in appropriately basic terms: the ELT class has all its learning resources in the people who are in the class. The only other thing you need to bring is chalk.

A.A. You advise teachers on how they should reach what is called state of "uninsultability", defined as living at a level above and beyond the peevish state of taking offence easily and personalising disrespect. Do you consider it possible in our disrupted secondary school classrooms?

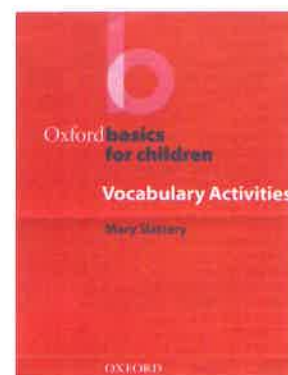
T.M. I believe that it is not only possible but necessary for teachers to strive towards this goal in our secondary schools. Given the pressures put on educators by modern society it is one of the routes to maintaining mental health. If you are upbeat and intent on leading students forward, negative feelings drop into perspective as minor issues. You concentrate on future solutions rather than past or present frustrations.

A.A. Is there anything else you want to add?

T.M. Thank you for the opportunity to add a small contribution towards encouraging teachers to pursue their very worthwhile task.



VOCABULARY ACTIVITIES



by Mary Slatter

Oxford University Press 2004 - Reviewed by Marc Parisi Baradad

Vocabulary Activities arrives on the market at a very opportune moment: it is the first publication to tackle the topic of vocabulary with activities specifically designed for young learners under 7 and children up to 12. Although we have references to teaching vocabulary in recent publications by Morgan and Rinvoluceri (2004) and Thornbury (2002), these are not as specific as the ones proposed in this resource book. This publication is full of practical activities, and there is certain to be something for everyone to try out. Primary school teachers will find it especially useful, with explicit examples of a great variety of activities to get children learning while also having fun.

The book contains 25 units which progress from activities that suit very young learners (under 7) who enjoy learning through play and movement to activities for children (between 7 and 12) who can read and write and are actively involved in their learning. The activities are explained in clear, accessible language. Each unit provides sample materials (easy-to-copy illustrations) which can be adapted or changed to suit one's particular needs.

The introduction provides methodological support for vocabulary teaching and shows how to prepare and introduce new materials in the classroom. Each of the units describes a vocabulary activity which is organized in the following sections:

- *Language*: It tells you what language is the focus of the activity, for example, parts of the body, school objects, the home, children's stories, etc.
- *Resources and preparation*: It lists what materials and resources you need for the activity. The author gives advice on how to prepare visual materials (pictures, flashcards and posters) and encourages their use

because they tie in with the world children know and provide immediate memory association and support the recall of words and chunks of language.

- *Time guide*: It gives the instructor the approximate duration of the activity. It may vary depending on the number of children, their age, their experience with a similar activity and the materials one is using.
- *Activity*: This is the most important part of each unit because it gives an outline of how each activity can be used in class. In this section there are examples of the kind of teacher talk you could use in the activity.
- *Variations*: This part makes suggestions for adapting and extending activities so that they can suit the learners' needs.
- *Pronunciation*: This section indicates the correct pronunciation and word stress of the items in the activity language in a very clear way.
- *Follow-up suggestions*: It proposes different activities one could do after each unit.

This is the first book of a new series for primary school teachers and follows the format of the *Oxford Basics* series. It may become a perfect complement to a general English coursebook and it is especially suited to situations where access to resources is limited.

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APAC – PREMI John McDowell 2004

Abans de procedir a l'entrega de premis, el jurat del Premi APAC-John McDowell 2004 vol agrair a tots els participants el seu esforç i entusiasme.

Aquest premi té com a objectiu principal valorar la feina duta a terme tant per professors com per alumnes dins l'àmbit de l'ensenyament de l'anglès com a llengua estrangera, que és un aspecte que ens toca a tots nosaltres molt de prop. Així doncs, animem a tots aquells que ja hi heu participat a seguir fent-ho i encoratgem a tota la resta a fer-nos arribar els vostres treballs o els dels vostres alumnes a la propera edició del

Premi Apac-John McDowell 2005.

A continuació procedim a l'entrega dels premis.

Pel que fa a la **Modalitat B2, treballs de recerca presentats per alumnes de Batxillerat**, el jurat ha concedit un premi i dos accèssits.

Premi: Consisteix en un curs al Regne Unit patrocinat pel British Council.

Es concedeix al treball de recerca ***American Culture portrayed by Americans themselves***, una combinació d'estudi i experiència pròpia en aquell país, presentat per la **Georgina Llanas i Tudela**, de l'IES Badalona VII i dirigida pel Fernando Cuesta.

Accèssit: Consisteix en un lot de llibres especialitzats i es concedeix al treball ***Once upon a time...Shakespeare***, un anàlisi de la vida i obra d'aquest famós escriptor, presentat per la **Laura Salmean Medina**, del IES Gaudí de Reus i dirigida per la Pilar Rosanes.

Accèssit: Consisteix en un lot de llibres especialitzats i es concedeix al treball ***Society and Songs: A travel through the lyrics of the Spanish Hit Parade***, una anàlisi de l'evolució de diferents aspectes en l'àmbit de la música, presentat per l'**Anna Fàbrega Rodríguez-Roda**, de l'Escola Les Alzines de Girona i dirigida per l'Anna Farró.

A continuació procedirem a fer l'entrega dels premis de la **Modalitat C, treballs presentats per alumnes**. El jurat ha decidit concedir dos premis en aquesta modalitat.

Premi: Consisteix en un lot de material per a l'escola.

Es concedeix a l'obra de teatre ***Daily Life: At the market***, presentada pels alumnes de **5è de primària**, del Col·legi Sant Josep de Navàs. Passen a recollir el premi un grup d'alumnes en representació de l'escola.

Premi: Consisteix en un lot de material per a l'escola.

Es concedeix a l'obra de teatre ***We cannot live here***, presentada pels alumnes de **5è de primària**, del CEIP Mil·lenari de Cardedeu. Passen a recollir el premi un grup d'alumnes en representació de l'escola.


APAC vol agrair la col·laboració del British Council, Cambridge University Press, Larousse, Macmillan Heinemann, Oxford University Press, ja que gràcies a tots ells s'ha fet possible l'entrega d'aquest premi. I per últim felicitar a tots els guanyadors i encoratjar-vos a retrobar-nos en el marc de les properes jornades. Fins l'any que ve.



JACOB


and the underworld

From 5 to 10 years

BEETLE



From 10 to 14 years or intermediate level



Basado en la obra de
William Shakespeare

The Taming of the Shrew

From 14 years upwards or high intermediate/advanced

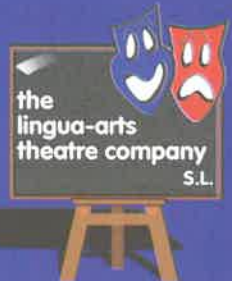



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American Culture Portrayed by Americans Themselves

Research project presented **by Georgina Llanas i Tudela**
High School: **IES Badalona VII**
Tutor: **Fernando Cuesta**

Prize: 2-week course in Great Britain, sponsored by the British Council.

Since American culture has deep influence on other societies, it is important to study it and observe the way Americans interpret it themselves. In fact, this interpretation constitutes the foreigners' conception of American culture, and therefore, it is this image - more than reality itself - that most influences other cultures. The purpose of this project was to make a comparison between the real American lifestyle and the way Americans understand and present their culture to the world. My hypothesis for this study was that the majority of films and other artistic expressions where they portray their culture are quite objective, but also, there are other interpretations that use the distortion of reality for social criticism. The methods used for this research have been based on popular manifestations of the American culture such as movies, TV series and songs, as well as my personal presence and observation in the U.S.A., and the information contributed by Americans who were asked to participate in an interview. The results obtained confirmed my initial hypothesis, and also, another thing to consider is the great diversity of people with different backgrounds and traditions. Lastly, these results led me to the conclusion that in general, Americans do reflect their culture in accurate interpretations of reality.

The aspects that I worked on in this project were: family matters, education, social gatherings, traditions, leisure time, sports, eating aspects, religion, American values and diversity. Some of the aspects that were notably more portrayed in movies, songs and TV series are presented below.

In the project, the aspect that was most obvious for me to include was education. As in any other developed society, the schooling period is a stage of life everyone goes through while growing up, and thus, the school years are a common subject movies usually portray. Probably because of everything it involves, the high school years and their usual activities are the most frequently captured ones in movies. From extracurricular activities such as athletics, cheerleading and school newspapers to proms and graduation day, all of these activities and events can be observed in American films. For instance, such movies as *Orange County* (where graduation day, cheerleaders and the school newspaper appear), *Bring It On* (a teen comedy with a cheerleading squad in the leading roles) or *Ordinary People* (the main actor plays a high school boy who's on the swimming team as well as being in the school choir), and TV series like *Gilmore Girls* (the school newspaper, a prom, the student government and graduation day are recreated) all portray the real American high school environment.

Similarly to education, the section dealing with traditions was another one I had no doubts as to whether or not I should include in the project. The United States is a very diverse country and as a result Americans celebrate many different holidays. Anyway, parallel to the dominant cultural community there are some traditions we can consider to be more popular. Namely, Christmas, Thanksgiving and the 4th of July are the biggest ones.

Christmas, despite being a Christian celebration is

nowadays also a popular secular holiday, widely celebrated by people of all religious backgrounds. In movies like *Christmas Visitor*, *Call Me Claus* or *Family Man* (which are set in winter time around Christmas dates), we can observe the typical Christmas spirit: people decorating their homes with Christmas trees, stockings and wreaths, city streets sparkling with colored lights, the Santa Claus greeting children on the streets and of course, the caroling without which the picture is incomplete. Unfortunately, as we can see in the lyrics of one of Madonna's songs, the Christmas holiday is gradually losing its religious meaning for most of the American families and turning into a materialistic frenzy: "*Santa honey, I want a yacht and really that's not a lot, I've been an angel all year, Santa cutie, and hurry down the chimney tonight.*"

However, Thanksgiving Day is seen and portrayed in movies in a very different way: as we see in *Carolina* and *Home for the Holidays*, families gather to have a grateful meal and enjoy time together, and why not, to have some punch and a huge turkey, too. The vast majority of Americans interviewed for this project coincided in describing this holiday as their favorite, since it is a party about family and friends and being thankful.

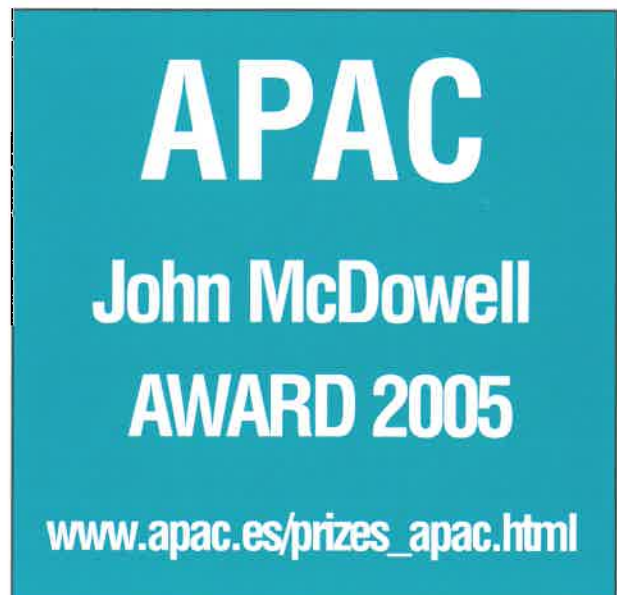
Concerning the 4th of July, Independence Day is the event where Americans exteriorize all their patriotism, get out on the streets and celebrate. My experience being in the US on the 4th was pure joy: streets decorated in red, white and blue, people dressed in the colors of the national flag, kids running around carrying flags and the Star Spangled Banner playing loud. People watching the parade cheered and applauded the ones parading, while everyone, from young to adults seemed to be having fun

Furthermore, Halloween and Easter are two other popular traditions in the United States which I comment on in the project. Kwanzaa is perhaps, along with Hanukkah, one of the American celebrations that is least represented in Hollywood films.

Another aspect which was vital for the project was American values. This section included some of the most important values in American culture (except for religious convictions, which were dealt with in the religion section.) The values included were: freedom, independence (a topic that is stated very frequently in popular music songs), equality of

opportunity, the American dream, material wealth and hard work.

In brief, as noted earlier in the introduction, my hypothesis was that, in general, Americans portray their culture objectively. Certainly, after comparing and contrasting the real American culture with Americans' interpretations of it, I have found that my hypothesis was partially correct. In fact, most basic aspects of the American culture are clearly pictured in all the research methods I have used, but its objective or distortional point of view depends on the purposes of the author or director. That means, movies usually show the real American lifestyle (with its positive and negative aspects), and singers usually sing what American culture really is. However, sometimes several aspects tend to be exaggerated for different intentions: critics exaggerate the worst aspects of American society in order to make the viewer aware of what is wrong and should be changed, while popular and commercial movies exploit aspects like violence, stupidity and obscenity for entertainment intentions such as to make the movies more interesting and amusing, comical or simply to appeal to a certain audience. Because of this and since the United States is one of the biggest movie producers in the whole world, foreigners are likely to be confused into thinking Americans are very violent people, glamorous or extremely stupid, since movies like *Terminator III*, *Chicago* or *American Pie* and other recent teen comedies picture them like that.



APAC
John McDowell
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