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- A Quest Through the Web
- The Common European Framework of Reference for Languages
- Don Quixot a la Literatura Anglesa

ELT CONVENTION 2005

- The Book, Democracy and the European Language Portfolio
- APAC Round Table: The European Language Portfolio
- Can do Grammar Cubes
- The Six Short Films Project (Star and Powder Keg)
- Reading Aloud: An Essential Teacher Skill

OUR PICK FROM THE WEB

- ELF at the Gate: The Position of English as a Lingua Franca

INTERVIEW

- N. Serra interviews Paul Seligson

BOOK REVIEW

- The Internet Reviewed
by Fernando Romeu



Welcome back to our Apac News after your very well-deserved summer holidays. We hope you will find the contents of this issue useful for a good start.

As we said in our last issue, the large section devoted to the contents of presentations given during the ELT Convention comes with our habitual practical sections like "Working on the Web" and "Our Pick of the Web", coordinated by Anna Yagüe, which unfortunately had to be excluded from the last issue due to lack of space.

Our point of view affects the way we understand our role as teachers of English and the way we teach language. If you are interested in this topic, don't miss the article, "The Position of English as a Lingua Franca", by Jennifer Jenkins, in "Our Pick of the Web".

APAC is currently preparing the 2006 ELT Convention, but we continue to offer you important articles from the previous one, thus maintaining the link between one convention and the next. You may enjoy seeing David Little's point of view in his reflections on language learning and assessment in "The Book, Democracy and the European Portfolio," the topic discussed in the round table on "The European Language Portfolio", co-ordinated by Dolors Solé.

The article on the "Six Short Films Project" offers two new approaches to working on films, based on "Star", by Catalina Pallàs and Eliseo Picó, and "Power-Keg". Núria Vidal continues exploring the fascinating world of cinema in this paper stemming from a presentation given during the conference. Films are great, but "[r]eading is to the mind what exercise is to the body," said Sir Richard Steele in 1710, and Anne Dwyer cites this current sentence in her indispensable article "Reading Aloud: An Essential Teacher Skill". If we want to raise the reading levels in our schools and universities, we have to encourage "audience reading", an important skill that you can discover in her paper. Grammar is also part and parcel of what we do, and Tim Gilroy challenges the idea that grammar is "boring" with "Can Do Grammar Cubes", and the article on "Visualising Grammar" aims to provide solutions to prevent grammar from being forgotten so quickly.

We have also made a section based on all the articles sent in to us, but due to page limitations, we have focused on two different topics: the Common European Framework, in regards to which Neus Figueras tries to simplify the many wide-ranging contributions this document has made to foreign-language teaching and assessment, explaining why the CEF is a common reference in the field of ELT; and "A Quest through the Web", in which Neus Lorenzo seeks to make us lose our apprehensions about using the internet in our classes. These two articles come with interesting links that have been placed on the APAC web page for your convenience. And, in another section, Fernando Romeu reviews a book called *The Internet*, which contains 50 activities covering all levels and skills. This technological world is highly attractive for our students. On another topic, and for some relaxing reading exceptionally in Catalan, we give you an article by José Luis Bartolomé, in which he shows us how, despite not having internet at the time, Don Quixote also crossed borders. Finally, in light of his great presentations at the last convention, Neus Serra has interviewed Paul Seligson for this issue of the journal (and you can see the previous one for one of his articles).

We encourage all of our readers to send in articles or reports on classroom experiences and practices that they would like to share with other English and foreign-language teachers. Ours is a tough world, but exchanging ideas can make our jobs a little more manageable and enjoyable. Despite the inevitable problems that arise, teaching still has certain charms, and together we can help each other (re)discover them. We hope that you have a good time reading the different articles. Enjoy your teaching!

The editorial team

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The Internet by **Fernando Romeu Esquerré**

Dear colleagues,

Years go by, but the general standard of English use in Catalonia is not exactly increasing. "What's wrong?" people ask. "Are we not living in a growing multicultural society with many languages in contact and in dire need for a *lingua franca*? Don't we Catalans have a public administration especially sensitive on language issues? Are we not supposed to be the most cosmopolitan guys in the whole of Spain? ..." Whatever the assumptions, findings suggest that in the European Babel we are at the back of the queue in terms of linguistic competence in English. This, at least, is what a report of the European Network of Policy Makers for the Evaluation of Education Systems seems to suggest. And the situation has been consistently insufficient in the past. It is intriguing to realize the large number of qualified people in the public or private sectors who occupy posts of great influence and whose level of English is, according to their own downhearted admissions, very poor. What is to be done? Well, as the medieval poet put it, *nothing was ever easy in the kingdoms of the earth*. And yet... According to a report commissioned by our own Department of Education, "La situació de la llengua anglesa al batxillerat a Catalunya 2000-2004", published by the "Consell superior d'avaluació del sistema educatiu", the answers might be found beyond the school system. School pedagogies in ELT should, of course, keep improving, and better resources are always needed, but the report points out, implicitly, the need of global policies and strategic action if the country really wants citizens with communication skills in English. The heart of the matter seems to be, according to the report, that, out of the eight European countries surveyed, Spain is the one with the least amount of input available outside the school system. The obvious conclusion is that input outside school should increase dramatically through, the report suggests, exposure to the target language in a natural context (general access to non-dubbed media products, stays abroad, access to newspapers and magazines in English in our schools, among other initiatives mentioned). We APAC members would welcome this kind of complementary support for our endeavours for obvious reasons, but we should be adamant in publicising the need and calling for a clear and ambitious global policy for the improvement of English language competence in our society. There is room between Babel and Anglo-Saxon imperialism for an all-Government policy that secures competence of our two official languages with an increasing degree of competence in the *lingua franca*.

With my best wishes,

Miquel Berga
Apac President

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The Book, Democracy and the European Language Portfolio: some reflections on language learning, teaching and assessment



BASED ON THE TALK I GAVE AT THE 2005 APAC CONVENTION, THIS ARTICLE IS IN FOUR PARTS. BECAUSE BARCELONA'S CITY COUNCIL DECLARED 2005 THE YEAR OF THE BOOK AND READING, BUT NOT ONLY FOR THAT REASON, I BEGIN BY EXPLORING THE IDEA THAT THE BOOK IS INDISPENSABLE TO DEMOCRACY. I THEN CONSIDER THE RELATION BETWEEN DEMOCRACY, AUTONOMY AND LEARNING. AFTER THAT I EXPLAIN HOW THE EUROPEAN LANGUAGE PORTFOLIO CAN TRANSFORM LANGUAGE LEARNING INTO LEARNING FOR DEMOCRATIC CITIZENSHIP. FINALLY I BRIEFLY ADDRESS THE ASSESSMENT OF LANGUAGE PROFICIENCY BY PUBLIC EXAMINATIONS, WHICH IS ONE OF THE BIGGEST OBSTACLES TO THE SUCCESSFUL IMPLEMENTATION OF THE ELP IN EDUCATIONAL SYSTEMS ACROSS EUROPE.

by David Little
Trinity College Dublin

The book, reading and democracy

The novelist Philip Pullman has recently argued that reading literature is an essentially democratic activity: we can pick up a book whenever and wherever we like, we are free to read it in whatever way we choose, and we can agree or disagree with the view of the world the author proposes (Pullman 2004, p.5). This argument presupposes the ready availability of books – Pullman's use of the phrase "pick up a book" appears to carry an implication of free choice. It also presupposes the practice of silent reading, for reasons that Cavallo and Chartier (1999, p.24) make plain in their summary account of the history of reading:

[T]he opposition between a necessarily oralized reading and a possibly silent reading marks a break of capital importance. Silent reading initiated a commerce with writing that was potentially freer, more

secretive and wholly internal. It permitted a rapid, skilled reading that could not be baffled by either the organizational complexity of the page or the multiple relationships set up between the discourse and its glosses, references and commentaries, texts and indexes. It also permitted variety in the uses of any given book, which might be read aloud for others or with others when sociability or ritual so demanded or read in silence for oneself alone in the privacy of the study, the library or the oratory.

Pullman is concerned with the opposition between democracy and what he calls "theocracy", which is not necessarily based on belief in God but is fundamentalist in the sense that it has "a holy book, a scripture whose word is inerrant, whose authority is above dispute: as it might be the works of Karl Marx". Other accoutrements of Pullman's theocracy include: "prophets and doctors of the church, who interpret the holy book and pronounce on its mean-

DAVID LITTLE IS A FOUNDING DIRECTOR (1978) OF THE CENTRE FOR LANGUAGE AND COMMUNICATION STUDIES AND ASSOCIATE PROFESSOR OF APPLIED LINGUISTICS AT TRINITY COLLEGE DUBLIN. HE IS AUTHOR, CO-AUTHOR AND EDITOR OF NUMEROUS BOOKS AND ARTICLES ON THE THEORY AND PRACTICE OF LEARNER AUTONOMY AND THE USE OF AUTHENTIC TEXTS AND NEW TECHNOLOGIES IN SECOND LANGUAGE LEARNING. HE IS CURRENTLY A CONSULTANT TO THE COUNCIL OF EUROPE'S EUROPEAN LANGUAGE PORTFOLIO PROJECT AND DIRECTOR OF INTEGRATE IRELAND LANGUAGE AND TRAINING, GOVERNMENT-FUNDED UNIT THAT PROVIDES ENGLISH LANGUAGE TRAINING FOR NEWCOMERS TO IRELAND AND SUPPORTS THE TEACHING OF ENGLISH AS A SECOND LANGUAGE IN PRIMARY AND POST-PRIMARY SCHOOLS.

ing”; “a priesthood with special powers”; “the concept of heresy and its punishment”; “an inquisition with the powers of a secret police force”; “a complex procedural apparatus of betrayal, denunciation, confession, trial and execution”; “a teleological view of human history”; “a fear and hatred of external unbelievers”; and “a fear and hatred of internal demons and witches” (Pullman 2004, p.4). The practical example that Pullman adduces to illustrate the link between reading and democracy is the private reading circle of young Iranian women described in *Reading Lolita in Tehran* (Nafasi 2003). Living in the midst of an oppressive and fundamentalist regime, they achieve intellectual and emotional freedom and deepen their consciousness through their encounters with classics of English and American literature: *Lolita*, as the book’s title suggests, but also *The Great Gatsby*, *Pride and Prejudice*, *Washington Square* and *Daisy Miller*.

In his recent book *Why read?* the American critic Mark Edmundson reminds us of the connection between the rise of the novel and the development of democracy:

The rise of the novel coincides with a realization expressed, or perhaps created, by the development of democracy. That realization is of the great span of individuals to be found in the world, of the sheer proliferation of divergent beings. The commonplace that we each have a novel within us actually touches a consequential truth. It suggests that there are as many mysteries, as many ways of being, as there are lives. (Edmundson 2004, p.69)

Edmundson’s declared creed is humanism, defined as “the belief that it is possible for some of us, and maybe more than some, to use secular writing as the preeminent means for shaping our lives” (ibid., p.86). What Edmundson means by this is evidently close to what Pullman means when he describes reading as democratic. For Pullman democracy presupposes individual freedom of thought and consciousness; for Edmundson democracy is founded on plurality of interpretation: “The turn to literature for multiple truths is a democratic turn. The conviction that each of us has a particular genius to unfold is a democratic conviction” (ibid., p.140). These are considerations to which I shall return.

In his fictionalized memoir, *Teacher: the one who*

made the difference (2002), Edmundson launches a powerful attack on American high school teaching and culture. The instrument of his attack is a young philosophy teacher, Franklin Lears, who confronts the alienation and aggression of his students, including Edmundson’s younger self, replaces the philosophy textbook with works by Freud, Camus, Hesse and Kesey, raises questions about authority, conformity, civil rights and the Vietnam war, and challenges his students to think for themselves. A key turning point comes when Lears talks to the class about the psychological poverty of groups:

Groups are poor, Lears averred, because those who join them, or who get forced into them without knowing what it is they’re doing, surrender a major part of themselves as the price of admission. Every group, you see, has a leader, or a small circle of leaders, and in order to join the group, you’ve got to recognize the leader and perform a little internal operation. To put it bluntly, you set the leader up as an agent of authority, a miniature internal monarch, a little king or queen, and at the same time you depose the element of yourself that up till now has been calling the shots. What the leader values, you value. Effectively, you stop thinking. (Edmundson 2002, pp.138f.)

This leads to the question: “Why does it feel good to deliver your autonomy, your freedom [...], over to someone else?” (ibid., p.139), which neatly captures the challenge but also the necessity of education for democratic citizenship.

The rise of the novel coincides with a realization expressed, or perhaps created, by the development of democracy.

Democracy, autonomy and learning

By associating education in general with the idea of democracy, we

invite the question whether democracy is a universal value or merely an ideology by which the West seeks to dominate non-Western societies and cultures. Amartya Sen (1999) is firmly on the side of democracy as a universal value. He points out that although the general idea of democracy has a long history, the specific idea of democracy as a universal commitment is a product of the twentieth century; that historically notions of individual freedom and plurality of value are by no means confined to the West; and that there is no evidence to support the claim that authoritarian forms of government facilitate economic progress – on the contrary: there is no record of famine occurring in a democracy. For Sen, democracy enriches the lives of citizens in three ways. First, it has intrinsic value: “political

freedom is a part of human freedom in general, and exercising civil and political rights is a crucial part of good lives of individuals as social beings" (ibid., p.9). Secondly, democracy has "an important instrumental value in enhancing the hearing that people get in expressing and supporting their claims to political attention" (ibid.). And thirdly, democracy has "constructive importance" in the sense that "the practice of democracy gives citizens an opportunity to learn from one another, and helps society to form its values and priorities" (ibid.).

Note that Sen's argument starts from the idea that freedom is a precondition for human self-fulfilment. In Mark Edmundson's *Teacher*, this is how Franklin Lears answers his own question about handing over one's autonomy to someone else:

"We've all already experienced this sensation," Lears says. "We had it as children. When you're a child, before you reach the age of reason, or some approximation thereof [...] you're completely protected. Others tend you, watch out for you, put you in a position of dependence." (Edmundson 2002, p.141)

These words imply that it is the task of education to help adolescents and young adults to break out of the protection in which they have hitherto been cocooned, to seize their autonomy for themselves. However, such a view runs counter to what we know about human nature in early child development. The work of Colwyn Trevarthen, for example, has shown that from birth we are programmed for the exercise of autonomy through reciprocity (for an accessible summary, see Trevarthen 2004). Children are born with "motives to find and use the motives of other persons in 'conversational' negotiation of purposes, emotions, experiences and meaning" (Trevarthen 1998, p.16); that is, they enter the world primed to take the initiative in establishing reciprocal relationships with their caregivers. One remark of Trevarthen's has particular resonance for education and pedagogy since it suggests an inevitable and necessary link between motivation, autonomy, development, reflectivity and communication:

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This inborn intersubjective faculty of the infant must be seen as a direct effect of pure, unthinking motivation.

Nevertheless, it has a rudimentary reflectivity and an autonomy that presage thoughtful message-making in the head, and communication of interest in a shared world. (Trevarthen 1992, p.105)

The concept of intersubjectivity as elaborated by Trevarthen provides a basis for exploring the mechanics of first language acquisition (e.g., Akhtar and Tomasello 1998) and the development of our capacity for reflective thinking (e.g., Hobson 1998). It also implies that to be culturally embedded is to be dialogically constituted (Rommetveit 1998, p.371), and that language itself is essentially dialogic in nature (ibid.).

According to this view, we are born into a personal autonomy that is exercised and developed in the reciprocal relationships that define us as social beings. Thus the task of education is not to show us how to break the fetters of dependence, but to make us explicitly aware of our capacity for autonomous thought and behaviour and to help us to exploit and develop it in relation to the different subjects of the curriculum. The natural and inevitable goal of child language acquisition is a fully developed capacity for autonomous language use, in interaction with others and alone, in discursive thinking. Educational systems generally commit themselves to the same kind of goal. After all, what we learn at school or college brings us little benefit if we cannot use it autonomously,

to serve whatever purposes we may have in the world outside the classroom. Yet educational history is littered with failures to achieve this goal – failures that have their origin in the pedagogical failure to recognize, make explicit and further develop the natural autonomy of pupils and students. As John Dewey implied in *Democracy and education* (first published in 1916), this pedagogical failure is a failure of democracy.

Dewey insisted that "education is not an affair of 'telling' and being told" (1997 reprint, p.38): "The development within the young of the attitudes and

dispositions necessary to the continuous and progressive life of a society cannot take place by direct conveyance of beliefs, emotions, and knowledge" (ibid., p.22). Education depends on the "intermediary of the environment" (ibid.); it is a matter of participating and sharing – Dewey defines "normal communication" as "that in which there is a joint interest, a common interest, so that one is eager to give and the other to take" (ibid., p.217). In other words, the proper medium of education is reciprocal communication comprising modes of discourse that are open, exploratory, interpretative and contingent (van Lier 2001). For Dewey such communication is inseparable from reflective thinking – "mind and intelligent or purposeful engagement in a course of action into which things enter are identical" (1997, p.137); and thinking is "the accurate and deliberate instituting of connections between what is done and its consequences" (ibid., p.151). Thus the essentials of educational method are the same as the essentials of reflective thinking, and they include the requirement that "the pupil have a genuine situation of experience – that there be a continuous activity in which he is interested for its own sake" (ibid., p.163).

Before I move on to the European Language Portfolio, let me sum up the argument of this section. Because we are autonomous by nature, freedom is a precondition for human self-fulfilment; that is why democracy is a universal human value. We exercise and develop our capacity for autonomous behaviour in interaction with others; this is made possible by our intersubjective faculty. Educational systems generally aim to give pupils and students autonomous mastery of the knowledge and skills that are the goals of the curriculum. Their frequent failure to do so arises from pedagogy's failure to respond adequately to the reality of human nature – its failure, that is, to uncover, exploit and further develop the autonomy that learners bring with them to the classroom. A pedagogy that is responsive to human nature is democratic in the sense that it employs modes of discourse that are open, exploratory, interpretative and contingent rather than fixed, closed and authoritarian. Recall the terms in which Philip Pullman contrasts democracy with theocracy.

The European Language Portfolio and language

learning for democratic citizenship

The Council of Europe conceived the European Language Portfolio (ELP) in parallel with the Common European Framework of Reference for Languages (CEF). In 1997 the second draft of the CEF (Council for Cultural Cooperation 1996) was launched together with a collection of studies that set out to explore what ELPs might look like when designed for different domains of language learning (Council for Cultural Cooperation 1997). From 1998 to 2000 ELP pilot projects were carried out in 15 Council of Europe member states and by three INGOs. Each project designed and implemented its own ELP, though by bringing the project leaders together every six months or so the Council of Europe facilitated cross-fertilization of ideas and exchange of design features. Between them the pilot projects covered all domains of formal language learning: primary, lower secondary, upper secondary, vocational, university, and adult education. In 2001, the European Year of Languages, the Council of Europe officially launched the ELP and established a Validation Committee to validate and accredit ELP models. To date 65 ELPs have been validated, including four from Spain and two transnational models for university students that are available for use in Spain.

In order to be validated, ELPs must conform to a set of *Principles and guidelines* (Council of Europe 2004), which declare that the ELP "reflects the Council of Europe's concern with:

- the deepening of mutual understanding among citizens in Europe;
- respect for diversity of cultures and ways of life;
- the protection and promotion of linguistic and cultural diversity;
- the development of plurilingualism as a life-long process;
- the development of the language learner;
- the development of the capacity for independent language learning;
- transparency and coherence in language learning programmes;
- the clear description of language competence and qualifications in order to facilitate mobility."

These are democratic concerns: they presuppose (among other things) freedom of thought, expression and movement, and plurality of values. The

After all, what we learn at school or college brings us little benefit if we cannot use it autonomously, to serve whatever purposes we may have in the world outside the classroom. Yet educational history is littered with failures to achieve this goal

Principles and guidelines further declare that “the ELP:

- is a tool to promote plurilingualism and pluriculturalism;
- is the property of the learner; values the full range of the learner’s language and intercultural competence and experience regardless of whether acquired within or outside formal education;
- is a tool to promote learner autonomy;
- has both a pedagogic function to guide and support the learner in the process of language learning and a reporting function to record proficiency in languages;
- is based on the Common European Framework of Reference with explicit reference to the common levels of competence; encourages learner self-assessment [...] [...]”

These defining characteristics are also democratic: they respect, and are calculated to enhance, individual autonomy. Education

for democratic citizenship is education that directly and indirectly develops the skills of reflective self-management on which full participation in a democratic society depends. In terms of my earlier argument, such education uncovers, exploits and further develops the autonomy that learners bring with them to the classroom. Already in the pilot phase the ELP was reported to be an effective tool for developing learner autonomy (Schärer 2000). The reason for this is obvious enough: effective ELP use depends on modes of discourse that are open, exploratory, interpretative and contingent, rather than fixed, closed and authoritarian. Let me elaborate.

In formal educational contexts learners fulfil their natural autonomy to the extent that they develop and exercise the capacity to plan, monitor and evaluate their own learning. In the case of L2s, learner autonomy also embraces target language use because of the central role that language use plays in the development of communicative proficiency. There are various things that a Spanish teenager can do to support her learning of

English. For example, she can memorize those chunks of language that occur in almost every interaction, like greetings, leave-takings and conversational fillers; she can learn basic vocabulary – numbers, colours, days of the week, months and seasons of the year – and the vocabulary related to areas of special interest; she can make efforts to identify, analyse and master those features of English phonology and grammar that give her problems; and so on. But she will become proficient in understanding English only by listening to English, and proficient in speaking English only by speaking English. The same is true of reading and writing. We *become* autonomous users of a language by *being* autonomous users of the same language.

Language teachers who want to promote the development of their learners’ conscious autonomy must do three things. First, they must involve them in their own learning, empowering them to share in the setting of learning objectives and giving them owner-

ship of the learning process. Secondly, they must get their learners to reflect about learning and about the target language, for without reflection they cannot become aware of

their autonomy. Self-assessment plays a central role here, for unless we can make reasonably accurate judgements about our knowledge and capacities against clearly defined criteria, our planning, monitoring and evaluation are bound to be haphazard and uncertain. Note that reflection is made much easier when we write things down – learning plans, lists of vocabulary, drafts of work in progress, reminders of things we need to look into; for in this way we make our thoughts and our learning available for inspection and analysis. Thirdly, teachers must engage their learners in appropriate target language use, which includes the language of reflection and self-assessment. This entails that they model and scaffold the different kinds of discourse in which their learners need to become proficient. These three things that teachers must do can be

summarized as the pedagogical principles of *learner involvement*, *learner reflection* and *appropriate target language use*. The order in which I have listed them should not be taken to imply a hierarchy. On

the contrary, the three principles encapsulate three perspectives on the same complex phenomenon, and each principle implies the other two. For exam-

Because we are autonomous by nature, freedom is a precondition for human self-fulfilment; that is why democracy is a universal human value

A pedagogy that is responsive to human nature is democratic in the sense that it employs modes of discourse that are open, exploratory, interpretative and contingent rather than fixed, closed and authoritarian.

ple, we cannot engage learners in reflection unless we also involve them in their own learning and draw them into particular modes of target language use – reflection is, after all, a kind of discourse (for further discussion of the three principles and their relation to one another, see Little 1999, 2001).

The ELP can help teachers to implement these three principles. As we have seen, the *Principles and guidelines* state that the ELP “is based on the Common European Framework of Reference with explicit reference to the common levels of competence” and that it “encourages self-assessment”. The CEF’s common levels of competence occur twice over in the ELP. They are present in the language passport in the form of the self-assessment grid (Council of Europe 2001, pp.26–27), which summarizes proficiency at six levels (A1–C2) in relation to five communicative activities (listening, reading, spoken interaction, spoken production, writing). The language passport is designed to capture the owner’s linguistic identity and is updated at regular intervals to reflect his or her developing L2 proficiency and record new experiences of L2 use and new intercultural encounters. But while the self-assessment grid provides a useful general summary of L2 proficiency, and thus can be used to interpret the ELP owner’s summative self-assessment, it is not specific enough to support the detailed processes of planning, monitoring and evaluating learning. For this reason the ELP also contains checklists that expand the summary descriptors of the self-assessment grid into series of communicative tasks. It is on the basis of the checklists rather than the self-assessment grid that learners identify learning targets, monitor progress and evaluate outcomes. In other words, the checklists provide a foundation for reflective learning. When they reflect the demands of the official curriculum, they furnish teachers and learners with an inventory of tasks that they can use very precisely to plan, monitor and evaluate learning over a school year, a term, a month or a week. The language biography is designed to associate goal setting and self-assessment with reflection on learning styles and strategies and the cultural dimension of language learning and use. This general reflective tendency is reinforced by the fact that using the ELP is a matter of writing things down. And when the ELP is presented (partly) in the learners’ target language, it can help to promote the use of the target language as medium of reflection as well as learning. This is especially true when the

Teachers must engage their learners in appropriate target language use, which includes the language of reflection and self-assessment.

checklists are available in the target language.

Empirical studies of the ELP in use confirm that it supports language teaching and learning in the ways that I have just described (see, e.g., Ushioda and Ridley 2002, Little and Lazenby Simpson 2004a). But I believe the ELP can come to have a significance for the individual learner that far transcends its capacity to support reflective language learning through reflective language use. In order to explain what I mean it is necessary to return to Philip Pullman’s argument that reading literature is a democratic activity. According to Pullman (2004, p.5), reading a book is like taking part in a conversation: “There’s a back-and-forthness about it. The book proposes, the reader questions, the book responds, the reader considers.” Much the same might be said about long-term use of the ELP – the book of my language learning – except that now the conversation I have is with myself, because I am the author as well as the reader: I propose *and* question, respond *and* consider. This never-ending dialogue with myself, driven forward by the cycle of goal setting, monitoring and self-assessment, is not straightforwardly linear. My language passport, however recently updated, always refers to the past; the dossier in which I keep samples of what I can do in my L2s is an eternal present; and, mediating between passport and dossier, my language biography is the present in which every moment of reflection immediately becomes the past. If I learn to write but also read my ELP as the novel of my language learning, I may come to share Mark Edmundson’s “conviction that each of us has a particular genius to unfold” (Edmundson 2004, p.140); and if I and my classmates share our developing

knowledge of ourselves as language learners and users, we may begin to understand that “there are as many mysteries, as many ways of

being, as there are lives” (ibid., p.69). That is how the ELP can contribute to education for democratic citizenship.

The European Language Portfolio and the assessment of language proficiency

There is no doubt that the ELP could revolutionize language teaching and learning throughout Europe and beyond. It has already shown itself to be a highly effective means of developing learner autonomy, even in the hands of teachers for whom this is a novel concept. In some contexts it has also shown

itself to be an effective tool for whole-school development, giving teachers a focus for sharing the planning of their courses and the solution of their pedagogical problems (for an account of the impact of the ELP on the pedagogical culture of Integrate Ireland Language and Training, which is funded by the Irish government to provide English language courses for adult immigrants with refugee status, see Little, to appear). But even when an ELP has been designed to reflect the scope and demands of the official curriculum, its impact on language teaching and learning will be seriously blunted if official examinations are not shaped by the same definitions and criteria as shape the self-assessment that is fundamental to successful ELP use. In most educational systems exams are traditionally written rather than oral. This easily encourages the belief that written exams are the "real thing", whereas oral exams are an "extra"; and this in turn may easily cause reading and writing to be given greater importance than listening and speaking. Also, we learn and use languages interactively, thereby exploiting and further developing our capacity for intersubjectivity, yet most exams focus exclusively on the individual learner. This does justice neither to communicative reality as described in the CEF nor to the modes of L2 learning and use encouraged by the ELP.

The CEF's primary orientation is, of course, behavioural. It describes communicative proficiency in terms of the activities learners can perform, and its "can do" statements imply the task-based approach to learning and teaching that is embodied in the ELP. This orientation is perhaps the CEF's most important innovation; for the same descriptions can be used to define a curriculum, plan a programme of teaching/learning, and guide the assessment of learning outcomes. In other words, the CEF makes possible a much closer relation than has traditionally been the case between the curriculum and teaching/learning on the one hand and assessment on the other. What is more, when curriculum goals and assessment criteria are expressed in behavioural terms, they are in principle as accessible to learners as they are to teachers and educational planners. When we have developed curricula of this kind and their necessary corollary, an assessment culture that accommodates and values self-assessment as well as official exams, we shall be able to claim that our L2 teaching is fully learner-centred and apt to meet the demands of education for democratic citizenship.

In Ireland we have made some progress towards

this goal. We have a primary curriculum for English as a second language that takes the form of English Language Proficiency Benchmarks: age-appropriate and domain-specific "can do" descriptors for CEF levels A1, A2 and B1 elaborated in relation to thirteen recurrent curriculum themes. The Benchmarks (downloadable from www.iilt.ie) were developed by drawing on the CEF, the Irish primary curriculum, and classroom observation (Little and Lazenby Simpson 2004b). We have also designed an ELP with a self-assessment grid and checklists based on the Benchmarks; more than 5,000 copies were distributed in the school year 2004–05. Currently we are using the Benchmarks to develop an assessment framework that will comprise (i) a manual of test content, (ii) an inventory of test tasks for listening, speaking, reading and writing, (iii) rating scales and scoring procedures, (iv) sample tests, and (v) the cumulative self-assessment contained in each pupil's ELP (for further discussion, see Little 2005). The consequences of adopting this approach are clear: each language skill is given appropriate emphasis in the classroom and is assessed in an appropriate way; the relation between curriculum, teaching/learning and assessment is clearly articulated; pupils, teachers, principals, school inspectors and parents can share a common understanding of learning goals and outcomes; and assessment, including self-assessment, becomes a fully integrated part of the teaching/learning process.

Conclusion

Let me conclude by briefly recapitulating my argument. Democracy is a universal human value because we are autonomous by nature, which means that freedom is a precondition for our self-fulfilment. Thanks to our intersubjective faculty, we exercise and develop our capacity for autonomous behaviour in interaction with others. Although educational systems aim to give pupils and students autonomous mastery of curriculum goals, they frequently fail to do so. This is because traditional pedagogy fails to uncover, exploit and further develop the autonomy that learners bring with them to the classroom. A pedagogy that is responsive to human nature is democratic in the sense that it employs modes of discourse that are open, exploratory, interpretative and contingent, rather than fixed, closed and authoritarian. The ELP supports such a pedagogy, which in L2 teaching/learning is governed by the principles of learner involvement, learner reflection, and appropriate target language use. And the ELP contributes to education for de-

mocratic citizenship by helping to make language learning more transparent: the ongoing process of writing and reading an ELP can engage learners in processes of interactive reflection that are closely similar to those stimulated by reading works of literature. However, the ELP will fulfil its potential to make L2 education a part of education for democratic citizenship only when we have an assessment culture that accommodates and values self-assessment as well as official exams. In such a culture language teaching and testing will truly reflect Mark Edmundson's conviction that each of us has a particular genius to unfold, and in this sense they will be truly democratic.

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THE EUROPEAN LANGUAGE PORTFOLIO (ELP): A Pedagogical Tool

by **Dolors Solé Vilanova**
Co-ordinator of the roundtable

The members of the panel:

Cristina Escobar, has taught English in Primary primary and Secondary schools and is now working full time at the Universitat Autònoma de Barcelona. In her Ph.D. thesis she discussed the various advantages of using oral portfolios in the secondary classroom, and she has been involved in the pilot phase of the implementation of the Portfolio ELP for learners aged 12-18 designed by the MEC. She has participated in numerous congresses and has written articles and book chapters on language teaching and testing. She is also deputy director of the Curs de Qualificació Pedagògica at the Universitat Pompeu Fabra.

Professor David Little, founding director (1978) of the Centre for Language and Communication Studies and Associate Professor of Applied Linguistics at Trinity College Dublin. He is the author, co-author and editor of numerous books and articles on the theory and practice of learner autonomy and the use of authentic texts and new technologies in second language learning. He is currently a consultant to the Council of Europe's European Language Portfolio (ELP) project and director of Integrate Ireland Language and Training, a government-funded unit that provides English language training for newcomers to Ireland and supports the teaching of English as a second language in primary and post-primary schools.

Dolors Solé, is founding director (1976) of the Centre de Recursos de Llengües Estrangeres del Departament d'Educació and as such, is involved in developing and monitoring innovation projects at schools at different educational levels and in providing advice and advisory services for teachers of foreign languages. She is the co-author of published material for learning and teaching English in classroom settings and for self-study, and she co-ordinated the ECML Council of Europe workshop on "Good practice in setting up, running and expanding Language Resource Centres" held in Graz in June 2003.

Pepita Subirà, has been a teacher and teacher trainer for many years. She has written articles on teaching English to children. She is co-author of Big Red Bus and Super Bus. She has taught English in primary and secondary schools and she is now working at the Centre de Recursos de Llengües Estrangeres as an educational advisor for primary level. Among other responsibilities, she is at present coordinating a group of primary teachers who are presently piloting the ELP in their schools.

All members of the panel had been involved in the design and/or implementation of Portfolios ELPs at different levels and for different purposes – from Portfolios for foreign language learning at school, to second language learning at school for (migrant children at schoolchildren and adolescents), and adult language learning.

The roundtable had three main distinctive parts, in the first one, a description of the PEL ELP, and its functions and components; then the panel members presented brief case studies of ELP implementation projects that were provided, and this was followed by a discussion of the challenges that the ELP poses whereas the second part was based on case studies of different PEL implementations through direct experience or through having observed its use, followed by a third part on the challenges it poses to both practitioner-teachers and learners.

The European Language Portfolio (concept of the ELP), is a document that was developed and piloted by the Language Policy Division of the Council of Europe, piloted from 1998 until to 2000, and launched on a pan-European level during the European Year of Languages (2001) as a tool to support the development of plurilingualism and pluriculturalism.

When developing the ELP, its developers had in mind the overarching principles and aims of the Council of Europe's projects in the field of modern languages in mind, namely:

- respect for diversity of cultures and ways of life,
- transparency and coherence in language learning programmes,
- the deepening of mutual understanding among citizens in Europe,
- the protection and promotion of linguistic and cultural diversity,
- the development of plurilingualism as a life-long process,
- the development of the language learner, and his/her capacity for independent language learning.

The ELP was described designed as a tool for mediatingpartly to mediate the CEF (Common European Framework of Reference for Languages1) levels to language learners, and as a personal document for learners designed to assist them in recordingto help them record their competences in an internationally transparent manner and to help them manage their language learning on a lifelong basis.

The CEF ELP has two main aims:

- To motivate the learners by acknowledging their efforts to extend and diversify their language skills at all levels, and
- To provide a record of the linguistic and cultural skills the learners have acquired (to be consulted, for example, when they are moving to a higher learning level or seeking employment at home or abroad).

and withAnd it has two main functions:

- a pedagogical function – (it aims at enhancing to enhance the learners' motivation of the learners to improve their ability to communicate in different languages, to learn additional ones languages and to seek new intercultural experiences; it helps learners to reflect on their objectives, ways of learning and success in language learning as well asand to plan their learning and to become autonomous learners; and it encourages learners to enhance reflect on their plurilingual and intercultural experience) and
- a documentation and reporting function in the sense that– it is a record of the student's learner's achievements in foreign languages in both academic and non-academic settings.

Components and roles of the ELP:

- The Passport
- The Biography
- The Dossier

The Language Passport provides an overview of the learner's proficiency in different languages at a given point in time, in terms of the skills and levels of the CEF levels. It records formal qualifications, describes language competences and significant language and intercultural learning experiences. It includes information on partial and specific competences, allows for self-assessment as well as, teacher assessment by teachers, educational institutions and examination boards, and requires that information entered in the Passport states on what basis, when and by whom the assessment was carried out.

The Language Biography is the journal of the learner's progress in language learning and language use. It is a tool that facilitates the learner's involvement in planning, reflecting upon and assessing his or /her learning process and progress, thus developing learner autonomy. It encourages the learner to state what she/he can do in each language, and to include information on linguistic and cultural experiences gained in and outside formal educational contexts. and it is organised to promote plurilinguismplurilingualism.

The Dossier is like a treasure box of the materials that the learner collects as evidence of the best sthe learnerhe/he can produce at a given moment in time that illustrateand an illustration of the achievements or and experiences recorded in the Language Biography and used later on to fill in the relevant information into the Passport. The Dossier also includes a list of descriptors of language learning strategies, which help the learner reflect on his/her language learning and effective learning skills.

Since it was launched in 2001, different PELs ELPs have been designed and validated for the different educational levels, being the (though most are for learners in mainstream education); levels the ones that have more validated PortfoliosThe. The reason being that the ELP is turns out to be a very powerful pedagogical tool when used appropriately, and its reporting function has been strengthened by the fact that a on the one hand and the fact that the language passport summary version of the language passport has been formally adopted as a component of is included in the European Union's

Europass on the other according to the members of the roundtable.

Spain has followed many other European countries and has validated Portfolios ELPs for:

- 3 to 7 year-olds
- 8 to 12 year-olds
- 12 to 18 year-olds
- 16+ year-olds

In Ireland, ELPs have been developed and validated for foreign language learners in secondary schools, learners of English as a second language in primary schools, learners of English as a second language in secondary schools, and adult migrants learning English as a second language.

In the second part of the roundtable the members of the panel described their experience with implementing the Portfolio of implementing the ELP in different contexts and discussed the issue raised by the coordinator: "In a the context of mainstream education, which of the components of the ELP has more potential as a pedagogical tool for both teachers and learners? Why? What are the implications? Can you illustrate your point of view with a case study?"

The members of the panel shared the view that all the components are very powerful when used in relation to each other one another in a coherent way. Awareness raising activities lead to self-assessment tasks, which in its turn lead to language learning outcomes, which can be kept in the dossier. All the steps imply classroom discussion and self-reflection that help students to complete the passport.

The members of the panel agreed that the Language Biography seemed to offer the biggest potential for teacher intervention and learner's growth, mainly especially in cases of primary and lower secondary education, whereas the passport and the dossier become more important when changing moving from one educational institution to another, moving to a higher education level or geographically another country or to a higher education level, or seeking a job.

The members of the panel referred to described their experiences when piloting or implementing the different portfolios in their contexts.

One of the experiences presented was the implementation of the ELP with baccalaureate students.

In general students who implemented the Portfolio ELP 12 to 18 in Catalonia claimed that the ELP sessions carried out in their classrooms promoted authentic discussion in and about the foreign language, and about the foreign language whereas "trendy" topics failed to do this. In other words, the ELP promoted and that it became real "content teaching", where the content was linguistic phenomena.

In short, the experience of implementing the ELP permeated all other English language sessions. The following examples were given as topics raised by students:

- issues concerning plurilingualism (language identity, linguistic diversity as a value, the usefulness of being plurilingual, contexts of use for the different languages, partial competences, the choice of language regarding preconceptions of usefulness versus equal footing for the different options, dialectal varieties and their social prestige etc.).
- issues concerning language and linguistics
- the names of languages: Catalan — Valencian; Chinese – Cantonese; Swiss, Brazilian, Jewish
- same or different languages: Spanish-Argentinean; Catalan-Valencian
- language families: Romance languages...
- language register
- pragmatic competence in a foreign language
- politics and languages (European policy towards minority and minoritised languages; English as a lingua franca versus as an imperialistic language)

While carrying out self-assessment activities, the students raised the following topics:

a) Metacognitive issues:

personal learning paths / definition of competence learner preferences and required competence levels / teaching methods and required competence levels / learner's attitudes that promote language learning

b) Descriptors used:

made visible and valuable the skills that students possessed, of which they had been ignorant or

which they had underestimated / showed the value of activities that students tended to categorise as “play”, “having fun” or “teacher’s mania”, / became the backbone of language course content, / the feeling of uncertainty due to lack of clarity of some descriptors led to empowering group discussions in class.

The piloting of the ELP for 8 to 12 year olds in Catalonia had not started with students yet, as the teachers and schools involved were studying the “Portfolio provided”, its descriptors and how best to integrate its use in the planning of the classroom activities as part of a training framework.

The schools and the teachers taking part in the project were selected through public announcement., and They were offered tailor-made teacher training sessions, an earmarked budget and institutional recognition from the Department of Education for their contribution by the Department of Education.

The final expected outcome foreseen is a guide for teachers with examples of implementation and ways of integrating the ELP into their own classroom planning to ensure that the ELP does not become an “extra” activity to carry be carried out at school occasionally, but a component of the day -to-day learning and teaching process.

Teachers taking part in the project claim report that cooperative work and reflection within the group during the training sessions led them to organise their lesson planning from a different perspective. They acknowledge the need to organise curriculum planning through didactic sequences that link learning tasks of the learning process to the different parts of the ELP components.

The various ELP implementation projects in Ireland had experienced similar effects to those reported for the Spanish projects. Among foreign language learners at the secondary level, the use of checklists in the target language had helped to promote the use of the target language in the classroom; and at all levels the ELP had helped to involve learners in setting their own goals and developing a critical awareness of their own language learning.

Finally In the last part of the roundtable, the members of the panel discussed some of the challenges for a widespread use of the Portfolios ELP, such as:

- whether the PEL ELP was to be incorporated into school pedagogical practices and culture in the educational systems culture of the different countries or was it to be left to voluntary adoptions by individual schools,

- whether there should be one Portfolio ELP for all the whole cohort at each educational stage or different ones models to cater for student’s specific needs,

- how best to disseminate the principles, content and use of Portfolios ELPs (through informative information sessions or embedded in initial and in-service teacher training plans both initial and in-service),

- adoption or adaptation of descriptors, mainly in the case of primary and lower secondary education, to suit learner’s’ communicative needs to communicate in the foreign languages,

- Lack of suitability of descriptors for bilingual contexts, such as Catalonia, where we strive to plan and organise the teaching and learning of all languages in an integrated way. (CEF & Portfolio and ELP descriptors do not provide suitable descriptors to describe levels of competences in a not appropriate either to the language of school instruction nor in the second language),

- The need to develop a Portfolio ELP for migrant children at schools in Catalonia following the example of the one developed for English for migrant children in Ireland.

Further information on ELP can be found at:
<http://culture2.coe.int/portfolio>
<http://aplicaciones.mec.es/programas-europeos/>
http://aplicaciones.mec.es/programas-europeos/jsp/plantilla.jsp?id=pe1_docs

**més informació a
la nostra web
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READING ALOUD: An Essential Teacher Skill

THE ABILITY TO READ ALOUD WITH EXPRESSION AND ENTHUSIASM IS A LOW-COST, HIGHLY EFFECTIVE PRACTICE WHICH CAN RESULT IN IMPROVED STUDENT PERFORMANCE IN ATTITUDE, EMOTIONAL DEVELOPMENT AND SUBJECT KNOWLEDGE. INCLUDING 'READING ALOUD SESSIONS' IN OUR SCHEDULES WILL BRING A GREAT MANY BENEFITS TO OUR STUDENTS AND TO OURSELVES AND WILL EVENTUALLY HELP RAISE STANDARDS OF EDUCATION.

READING ALOUD IN THIS ARTICLE REFERS TO ACTIVITIES IN WHICH TEACHERS (NOT STUDENTS) READ TO (NOT WITH) THE CLASS. ALL TEACHERS NEED TO BE PROFICIENT AT THIS SKILL, WHICH WE WILL CALL 'AUDIENCE READING' TO AVOID CONFUSION: PRIMARY, SECONDARY, UNIVERSITY-TEACHERS OF LANGUAGE, SCIENCE, ART, MUSIC AND SO ON; MANY ARE NOT. READING TO CLASSES IS A PRACTICE OFTEN ABANDONED AT FIRST OR SECOND GRADE, YET THERE IS A WEALTH OF EVIDENCE TO SUGGEST THAT IT IS A PRACTICE THAT SHOULD BE CARRIED OUT WELL INTO SECONDARY LEVELS OF EDUCATION. THIS ARTICLE SUGGESTS THAT THE BENEFITS OF AUDIENCE READING BE TAKEN VERY SERIOUSLY AND THAT ALL TEACHERS BRUSH UP THEIR SKILLS IN THIS AREA.

by Ann Dwyer

"Reading is to the mind what exercise is to the body." Sir Richard Steele, 1710.

Encouraging reading and instilling a love for it is one of the most wonderful gifts we can give to children. "Reading aloud" or "Audience Reading" is a remarkably cheap, low-stress, high-return teacher tool that produces pleasure, positive teacher-student relationships and improved learning. Audience reading is an effective way to give this gift, a gift that can contribute in a very special way to furthering children's education and to raising standards. Audience reading is not, however, as simple and straightforward as it might appear to be; it is not merely a matter of picking up a book and reading it out loud – in fact, this is where we so often go wrong. Reading aloud for maximum effectiveness is a skill: it requires preparation and practice. We can

all check and polish what we are doing by following and improving on a few simple guidelines described below.

This year, the year of books, it seems appropriate to talk about the role 'audience reading' can play in raising education standards. It also seems to me to be appropriate to plead to teachers at all levels and in all disciplines to take time out to read aloud to their students and to do this with skill and style.

Spain is a country (and Catalonia is no exception) where few teachers appear to read aloud to their students and those that do, teach mostly in the first cycle of primary or even before that.¹ In this article I draw on ideas presented by Jim Trelease in *The Read Aloud Handbook* (2001 and on-line version) and others taken from my experience, my research

ANN DWYER HAS BEEN INVOLVED IN TEFL FOR MORE THAN 20 YEARS. HER MAIN INTEREST LIES IN HOW TO ENHANCE EFFECTIVE LANGUAGE ACQUISITION AND COMMUNICATIVE COMPETENCE. ANN HAS RUN MANY IN-SERVICE TEACHER TRAINING COURSES FOR PRIMARY AND SECONDARY SCHOOL TEACHERS IN AND AROUND BARCELONA. SHE TEACHES COMMUNICATION SKILLS AND BUSINESS ENGLISH IN A FOREIGN UNIVERSITY. ANNE HAS WRITTEN SKILLS FOR BUSINESS ENGLISH AND IS NOW WORKING ON "READING ALOUD" MATERIALS WITH LOCAL TEACHERS.

and my reading. I hope that reading it will convince those of you who do read to your students to persuade your colleagues to do the same and those who do not yet read to your students to try out the idea.

FACT: The countries with the highest PISA report scores also have the highest reading scores.

When the OECD published the **2003 PISA report**, concern was expressed in this country about the reading and maths levels in our schools. The situation had not improved since the previous report (2000) and Spain only ranks 30 among OECD nations. Why are reading figures in Spain so low? What can be done to raise levels?

Spain is a country with a strong oral tradition, stories are told, not read. Having stories told to you is a positive, bonding experience but it does not produce readers.²

Books are considered by many to be 'precious items' to be handled with extreme care. In this country, books are thought of as 'dirty' as they collect dust; they are therefore often kept (out of sight) in cupboards rather than on shelves. Take a look at published photos of the homes of the 'famous' and you will see few or no books on the shelves; when there are books they often resemble sets of encyclopaedias or other collections. Have a look at the sets of locally made soap operas ... there are no books to be seen anywhere in 'El Cor de la Ciutat', and when one of the characters, Mari, gets out a book to 'read' to her 4-year-old child, she does not read the words at all, she 'explains the story'. There are books in 'Ventdelpla', but then the characters with books are a lawyer and a doctor; besides they're in a village, not a city.

Investing in reading gives a better return than any other investment around, better than investment in new technology, better even than the property market!

FACT : "The single most important activity for building the knowledge required for eventual success in reading is reading aloud to children."
Becoming a Nation of Readers: The Report of the Commission on Reading (1985).

In 1983, the US Department of Education set up a Commission on Reading to investigate the role of

reading in the learning process. The commission was made up of experts on child development, language learning and reading acquisition. The assumption was that since the content of school curricula rested largely upon reading, being more or less proficient in that skill may well be key to raising educational standards.

The commission concluded in its report published in 1985 that reading aloud was what made the difference. The commission found conclusive evidence that reading aloud to children should take place not only in the home, but also in the classroom

"It is a practice that should continue throughout the grades."²

FACT: The more children are read to, the more they read; the better they are read to the better they read.

Several credible studies bear out the above assumption. Reading aloud is the foundation for literacy development. It is the single most important activity for reading success (Bredenkamp, Copple, & Neuman, 2000). Proficient reading aloud to children provides them with a demonstration of phrased, fluent reading (Fountas & Pinnell, 1996). It also reveals the rewards of reading, and develops the listener's interest in books and desire to be a reader (Mooney, 1990).

FACT: A print-friendly environment is of utmost importance in raising education standards: the more children read, the more they know; and the more they know, the smarter they grow.

The PISA report indicates the connection between reading ability and general academic performance. Plentiful research published over the years and all over the globe indicates the same. To many the above affirmation is pure 'common sense'. Reading (or rather the lack of it) has even been linked to criminality, to poverty, to psychological disorders – 70% of the prison population in Australia, for example, fall into the lowest reading levels (1998 National Institute for Literacy Fact Sheet) and 43% of those in the lowest reading level end up in poverty (against the national 'poverty' statistic of 22%) (1998 National Institute for Literacy Fact Sheet)

"A house without books is like a room without windows."

—Heinreich Mann, (1871-1950)

Dr Stephen Krashen and his team at the University

of Southern California discovered that the following were determining factors when aiming to raise education levels:

- 1.- The frequency of teachers reading aloud to students.
- 2.- The frequency of SSR (sustained silent reading/pleasure reading in school). Children who had daily SSR scored much higher than those who had it only once a week.
- 3.- A print-rich environment in the home and at school.
- 4.- The quality of libraries in a town and at school.
- 5.- The number of bookstores in a town.³

THE BIG QUESTION: What is happening in our schools? Why are our PISA levels not improving?

It is my experience as a teacher, teacher trainer and parent that the concept of 'audience reading' is not in the mindset of most teachers. In addition, I and my children have witnessed many counterproductive, "pseudo-reading" activities currently taking up valuable classroom time. Many teachers I have spoken to seem to understand the notion of 'reading aloud' to mean having students sight read (or rather sight-stumble) their way through texts, the meaning of which they do not fully understand. These activities are widespread and all they are doing is to encourage children not to read.

The Wrong Track ...Pseudo Reading activities that are commonplace in our classrooms

1. Barking at print. Students reading aloud in class with no preparation.

Reading aloud seems to mean to many, many people, a student-performed task in phonics and pronunciation. To understand the concept in this way means 'reading aloud' is not an exercise in reading at all – it is what we call 'barking at print'.

This is what, unfortunately, happens in many of the classrooms in our schools (and even universities). The children/students are being asked not to read, but to "bark at print". They are asked to read sections of books by sight, often with minimal comprehension (or none at all). Students are given little or no time to prepare the text, to understand the text and decide how to convey meaning. In other words, they are not reading; they are getting practice in

phonics. It is a counterproductive exercise which causes much embarrassment, lowers self esteem and increases learning disorders. Furthermore, children who find this exercise embarrassing and humiliating often end up really 'hating' books. Allan Ahlberg depicts the feelings and the results of this kind of activity in his poem "Slow Reader" which begins:

I - am - in - the - slow
 read - ers - group - my - broth
 er - is - in - the - foot ...

If this is happening in your schools, please help to put a stop to it.

Phonics can be taught, but with exercise and task sheets, not books that should be sources of pleasure and/or knowledge.

2. The neutral model

This year, the year of "El Quijote", we have witnessed people from all walks of life reading short excerpts from Cervantes' memorable novel on television. The reading styles are many and varied: there are some excellent models, read with emotion, easy to follow, a pleasure to listen to; and there are also some extremely poor models, with people reading to the book and not the audience, people reading words not meaning. It is as if we the audience, upon hearing the words, are supposed to conjure up the scene, the meaning in an instant. Of course, that does not happen. Such readers are anything but a pleasure to listen to, they are not easy to follow and there is no communication.

Some teachers I have worked with believed that by 'reading meaning into the texts', by 'illustrating content' and 'showing pictures', they were encouraging laziness in the young learners; these teachers deliberately read in a flat monotone 'expecting' their students to 'imagine' what was going on. What really happens is that the children are not attracted by the activity and are therefore not motivated at all, so they do not really pay much attention to the text. When children are bored or over-challenged, they become restless, lose their focus and misbehave. Teachers who believe in depriving their reading of all emotion in the belief that this will stimulate the individual student's creative processes, are in fact achieving 100% the opposite of what they are aiming for: instead of encouraging imagination, they are blocking it; instead of making reading interesting, they are making it boring; instead of having the stu-

dents focussed and quiet, they have boredom and uproar... In addition, they are providing their students with a very poor model of how to read. This poor model is handed down to the next generation.

3. The fully decodable input model

Other teachers I have worked with felt uncomfortable about reading texts with unfamiliar vocabulary and grammatical structures. They would adapt the texts and convert them into 100% comprehensible input. Research shows that listening and reading levels do not converge until around 2nd year of secondary school. Up until then, listening levels are higher than reading levels: at 1st grade, children can understand a story written for 4th graders, and 5th graders can understand a text written for their peers in secondary school. As such, it is fair to assume that reading to students 'beyond' their level is a very normal, productive practice. What we must remember, however, is that they may understand the text, the story, but not get the fullest meaning, simply because of the difference in maturity. For this very reason alone we have to consider our choice of books for audience reading very carefully – input that is comprehensible, but not belittling. We must also remember that to oversimplify texts is not always necessary or advisable.

4. The “read along with me” model

This is the activity in which all the students, plus the teacher, have the same book and the teacher reads the text to the class. The students are normally neither listening nor reading, they are merely following the text. As soon as the class becomes a little restless, the teacher sometimes invites the students to ‘bark at the print’ in front of them. Once again, this is not reading; it is not generally productive.

The Right Track ... Reading to encourage reading

Audience Reading: a leap in the right direction.

*“Astounding things can be accomplished by **reading aloud to children** from birth to adolescence. It improves verbal and reasoning skills, diminishes attention deficit disorder, helps overcome dyslexia, and strengthens learning abilities for children with Down syndrome.” — JIM TRELEASE, The Read Aloud Handbook.*

Real “reading aloud” is a task in communicat-

ing meaning. It stimulates the development of students’ listening skills and many other skills besides. It is usually performed by an adult and/or someone who is proficient in reading and is familiar with the text. The audience has no text, the audience ‘simply listens and decodes’. In performing the task, the reader is interested in the effect the message being encoded is having on the audience decoding the text. It is, as I say, real reading, it is communication. In New Zealand we call it ‘**Audience Reading**’.

What I advocate is the regular practice, in the classroom (and at home), of ‘Audience Reading’ by someone who is a proficient reader, someone who knows how to inject energy into texts, somebody who transmits meaning, enthusiasm and delight when s/he reads a story, a poem, a descriptive non-fiction text or whatever and can convert their ‘audience’ into a focussed, captive one.

There is significant published research to back up the affirmation that this is an essential teacher and parent skill and is an enormously beneficial classroom practice.

Audience reading is a valuable asset of instruction, a capital of which the teacher should make the most profitable use. The teacher is reading aloud to the class, the class is listening to the teacher. Only the teacher has the book and she is sharing the book’s messages with her audience. The purpose of this kind of reading is ...

“... to reassure, to entertain, to inform or explain, to arouse curiosity, and to inspire – create or strengthen a positive attitude about reading...”

*regular **reading aloud** strengthens children’s writing, and speaking skills - and thus the entire civilizing process.”*
Jim Trelease, The Read Aloud Handbook.

Reachoutandread.org have demonstrated that “when pediatricians promote literacy, provide anticipatory guidance about the importance of reading to young children, and give an age-appropriate book for the child to take home, there is a significant effect on parental behavior, beliefs, and attitudes toward reading aloud”. Good, interesting reading to children creates a bond and **builds a close relationship**, both between students and teacher and between students. **Emotional intelligence** is thus developed and this continues through later years.

Jim Trelease also explores the effects 'bonding' has on the development of children who are read to.

The number of books in a home has been related to the standard of **health^{iv}** of children. "The more books there are, the less often I visit," said the late Dublin physician, Dr Tom Daly, to me some 30 years ago. Several reports also explain how reading aloud to adult patients has improved their medical condition.

"The most curious and successful students have happy memories of being read to throughout their childhood. There is no better way to demonstrate your respect for reading and learning than by this bonding time with your children through the world of books."^v (Howard and Matthew Greene, 2002).

Reading quality literature and non-fiction books to children **engenders a love of reading**, a life-long interest in reading, and a respect for books. A teacher who knows how to communicate meaning when audience reading creates a memorable, pleasurable activity. She not only communicates the content of the text she is reading, she also tells her audience that this pleasure, this memory is coming from a book, and that will motivate the audience to go to that or other books later on. Children who are read to are more attracted to reading for themselves.

"The teacher who can do justice to a story approaches in power the rhapsodist. The pupils will not only listen to her, but will hang breathlessly upon her every word as upon a rhapsodist's. In this way, the teacher will not only win their interest, but infuse into their soul sympathy with what is great and noble, and enthusiastic devotion to high ideals," said Dr. Otto Willman, a German writer and authority on education, in 1886.^{vi}

A competent 'audience reader' will, as Dr Willman says, have the audience hanging on every word. This audience will be transported into an imaginary setting, as if in a theatre, and the rhythm, varied pace and connection between teacher and audience will transform the act of listening into a pleasurable one and convey the notion that reading is **an activity that gives pleasure**, not one that takes it away.

Role Modelling ...if you read aloud well, so will they, and they will be able to pass this on to their children in the future. I believe that every student has the right to be read to by proficient readers and that every teacher has the obligation to acquire the skills of a charming audience reader and to pass these skills on to their students. The effects on future generations can only be positive.

"Whole-language teachers affirm that reading aloud teaches children about literature in a way that silent or independent reading never can," says Judy Freeman in a 1992 *Teacher Magazine* article, "Read Aloud Books: The Best Of The Bunch". In other words, this is your golden opportunity to foster a **love of literature**.

In *The Read-Aloud Handbook*, Jim Trelease provides explanations of how reading aloud awakens children's imaginations and improves language and other **important life skills**. Trelease also explains how reading aloud can compete with influences of television and video games, and the children's reading and television viewing.

Books are full of information, different points of view, different experiences. When a teacher is there reading to the students, they can ask for feedback, for elaboration, and, provided the teacher has prepared the text, this audience reading activity becomes a source of valuable knowledge. By choosing the books, articles and texts we read to them, we **help our students understand the world around them**.

There is much **more vocabulary** in books than in oral interpretations and conversations: "Since children listen on a higher level than they read, listening to other readers stimulates growth and understanding of vocabulary and language patterns." (Trelease). Most conversation is plain and simple, whether it's between two adults or with children. It consists of the 5,000 words we use all the time, called the **Basic Lexicon**. (Indeed, 83 percent of the words in normal conversation with a child come from the most commonly used 1000 words and it doesn't change much as the child ages. Beyond that 10,000 mark are the "rare words" and these play a critical role in reading. The eventual strength of our vocabulary is determined not by the common 10,000 words but by how many "rare words" we understand.

Hayes & Ahrens (*Journal of Child Language*), researched the number of rare words/per thousand in different media. They found that whereas an adult only uses 9 rare words (per thousand) when talking with a three-year-old, you'll find three times as many in a children's book, and more than seven times as many in a newspaper. As you can see, oral communication (including a TV script) is decidedly inferior to print when building vocabulary. With printed material (children's books), the number of rare words increases significantly.

In addition, several studies have shown improvements in the language scores of young children receiving the intervention. **Writing skills** also improve: the more you read to them, the more they read; and the more they read, the better they write. Readers receive models of writing, more exposure to vocabulary. They learn unconsciously how best to piece things together and create a text of their own. They also make fewer spelling mistakes.

Many reports support reading aloud to students in ALL classes (not just language classes). I know teachers working in Barcelona and in the province, who do 'Audience Reading' on a regular basis; I know teachers who have used 'Audience Reading' deliberately in an attempt to **raise standards** – and with considerable success. I have reports **of low-performing students** improving dramatically after a couple of months of being read to on a regular basis (20 minutes a day, usually) – better concentration, better attention levels, better use of language, more vocabulary, easier to control, more cooperation, more motivation and so on.

For all of us, such arguments should be powerful enough for all of us to program 'audience reading' into our schedules in the coming year, at least as a pilot project. In the meantime we may have to 'brush up' our own skills in this area.

Remember, reading is a skill, and like any skill, practice makes perfect. There are several facets to the skill. When we read aloud to children we **provide them with a model** – if the model we give them is good and they are hanging on our every word, completely absorbed by what we are reading, they will find it easier to get into the meaning of the texts, and when they go off and read on their own they will subconsciously apply the same techniques to their own reading.

I sincerely hope to receive positive feedback from teachers who try out and experience the positive energy that reading aloud to children and others generates. If you can make it work for you and

those you teach, you may well have a greater impact on the future of those you are teaching than a computer, television and the Playstation put together. Good Luck! And Happy Reading

Figure 1. Positive effects of Regular Audience Reading

How do children and adolescents react?
If the children you and your colleagues are teaching are read to 20 minutes a day, the following effects should become noticeable within a month or two:

self-esteem rises

imagination grows

emotional intelligence develops

active listening skills get better

communication skills improve

concentration is acquired

motivation is enhanced

study skills are stimulated

classroom behaviour becomes positive
and classes become easier to manage as
the children and adolescents become
more focussed

teacher stress levels fall

Figure 2

“Doing justice to a story”. A brief guide for teachers, parents and others to improve ‘audience reading skills’ and be able to enthuse, captivate and mesmerise students.

Recommendations: How to improve audience reading skills at school and at home.

- 1.- Ask all your colleagues whether or not they ‘read texts aloud’ to students (recommended minimum = total of 20 – 30’ a day in one subject or another).
- 2.- If your colleagues are not audience reading, then you have two positive options:
 - a) encourage them to do so.
 - b) do it yourself in your English classes.
- 3.- Read aloud to students in your English classes at least once a week (regardless of what your colleagues are doing).
- 4.- Choose texts that are 1 – 2 years ABOVE the students’ productive level unless you are aiming for intensive decoding (understanding everything).
- 5.- Choose texts YOU like and that you feel will appeal to your students.
- 6.- **Prepare and rehearse the text** (read it as you would like to hear it).
- 7.- **Prepare the students** for the experience – ask questions, pre-teach vocabulary, build up expectation. (If the text is going to take several days, ask flashback questions.) When you are reading to the students, set the scene, take things slowly and ‘read’ their responses. Repeat sections if necessary – remember, ‘audience reading’ is an exercise in communication. The students need to follow and be motivated by the text.
- 8.- Begin with 5 minutes and build up to longer spells of around 20 minutes.
- 9.- Encourage your colleagues to build SSR into the school schedule.
- 10.- Introduce ‘shared reading’ in language classes.^{vii}
- 11.- At primary school set up ‘reading pairs’ of 1st graders with 5th graders and of 2nd graders with 6th graders.
- 12.- Build up your school library – request donations from ex-students, local bodies, local commerce, etc.
- 13.- Organise workshops for teachers and collectively work on your audience reading skills.
- 14.- Organise workshops for parents and teach them to read aloud.
- 15.- Encourage parents to read aloud to their children regularly throughout their primary years.

General Guidelines for RAR (Regular Audience Reading)

- 1.- Aim to generate and to share pleasure in audience reading sessions.
- 2.- Challenge but do not overwhelm.
- 3.- Hold the book at an angle of around 45° for better voice projection.
- 4.- If a book has illustrations, refer to them if they help understanding.
- 5.- Interpret the story or text for the audience when faces look puzzled.
- 6.- Keep to a fairly strict time plan.
- 7.- Read a variety of texts (both fiction and non-fiction).
- 8.- Read only when you have prepared the text; do not sight read.
- 9.- Read stories you enjoy.
- 10.- Read ‘Chapter Stories’ once the class has become used to being read to.
- 11.- Set up your class and classroom for audience reading sessions.
- 12.- Stop when asked a question.

Guidelines for Preparing Texts before RAR sessions

- 1.- Read the text to yourself (make sure you feel something when you think about the text).
- 2.- Decide whether or not you are going to 'characterise' the voices.
- 3.- If the text has an audio version, you may decide to use this version as a model (this will build your own confidence and later on – a year or so later- you will be able to 'surprise students' by letting them hear the tape!).
- 4.- Look up the pronunciation of any 'unfamiliar' words.
- 5.- Look up the meaning of and synonyms for such words – build in 'paraphrasing' into your rendition of the text.
- 6.- Take a pencil and mark in pauses (every 3 – 5 – 8 words approximately), stress (especially descriptors: adjectives, numbers, etc), paraphrasing, similes and so on.
- 7.- Read the text through to yourself (out loud and preferably in the corner of a room, so that you can 'hear yourself'). Read for **dramatic effect, read more slowly in some parts and at a normal speed in other parts.**
- 8.- Practise with a friend/colleague, etc,

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Websites: There are many websites full of research, tips and experiences. Here are just a few:

www.littleonesreadingresource.com/childrens-stories.html

FRED: Fathers Reading Every Day project article at <http://www.joe.org/joe/2002october/iw4.shtml>

Stephen Krashen's website: www.sdkrashen.com/articles/childrens_lit/childrens_lit.pdf

Jim Trelease on line www.trelease-on-reading.com. You can download excerpts of his book, *The Read-Aloud Handbook*.

Reachoutandread.org - a site full of research, much of which has been conducted in hospitals or with the aid of pediatricians

¹ Of the teachers who came to the APAC session, (50/50 primary/secondary) only 10% had read aloud to their students in the past week. I have run numerous workshops with primary and secondary teachers over the years and I have rarely received a response of higher than 20%, so this figure comes as no surprise. My own children (11, 14) report a similar experience – well actually the younger child is lucky as his tutor and teacher for Castilian and English is a great believer in reading aloud. Children in a 5th grade class were asked recently how many of them had been read to the day before – 36%; at the age of 6/7 approximately 1/3 of the children say their parents NEVER read to them.

² In an interview with SUSANA PÉREZ DE PABLOS, Alejandro Tiana (Madrid, 1952), the Secretary-General of Education and main person in charge of and the co-ordinator of the LOCE reform, said about the results of the PISA report that "Different factors exert an influence, but the main one is that we do not stress reading as a first-order cultural instrument. It has to do with the fact that families read little, and the attention given to this in schools should be greater beginning with elementary school." "Un sistema que hace agua", *El País*, December 13, 2004. [Translation by the APAC News editors].

An investigation carried out by the **ASOCIACIÓN DE EDITORES DE ANDALUCÍA** indicates the low level and frequency of reading in Spain: 21% read daily, 23% never read. <http://www.aea.es/2000.htm>

³ www.sdkrashen.com/articles/childrens_lit/childrens_lit.pdf

⁴ Reading aloud to young children helps children develop oral language skills and learn to read, which is important to success in school and life (Wells 1985; Bus et al. 1995; Mendelsohn 2002). Nationally, 6 percent to 16 percent of parents of young children report that they never read to their child and another 15 percent to 23 percent read only infrequently; half of low-income families with young children do not regularly read aloud (Young et al. 1998; Halfon et al. 2002). The American Academy of Pediatrics encourages physicians to promote early literacy development (AAP 1999), which can be especially beneficial among young children from disadvantaged backgrounds (High et al. 2000).

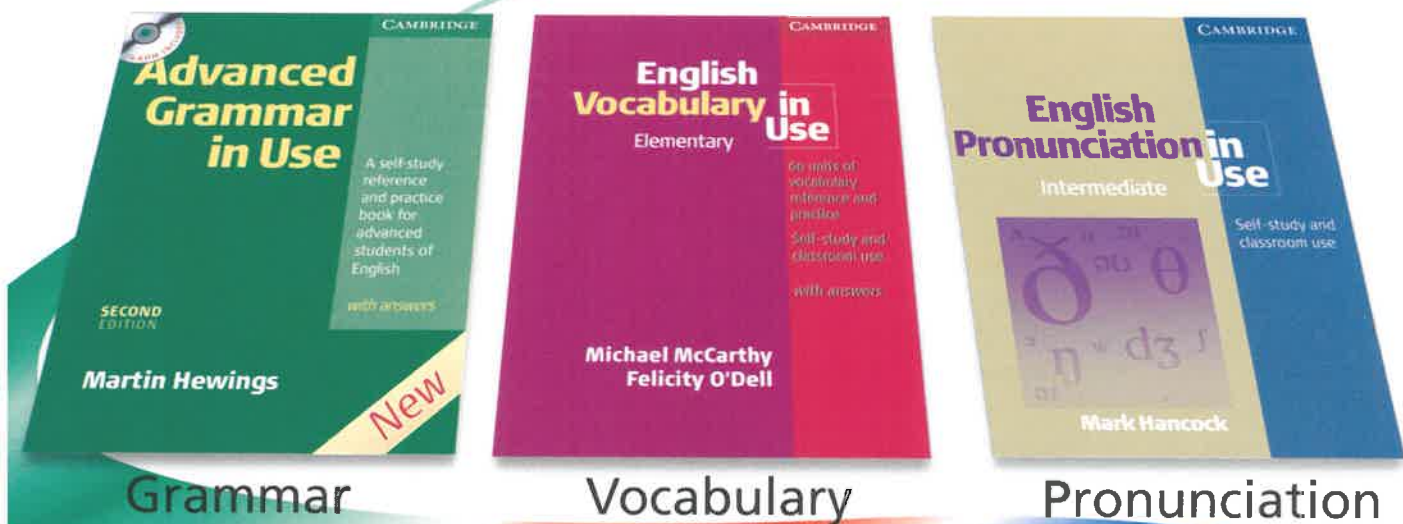
⁵ *Helping Your Children Become Successful Learners*, by Howard and Matthew Greene. Knight Ridder / Tribune News Service, August 16, 2002 http://www.greenesguides.com/cgi-bin/content/display_article.cgi?id=29

⁶ Dr. Otto Willman, German writer, author of *The Science of Education* (translated by Fr. Kirsch). Original title, *Pädagogische Vorträge über die Hebung der geistigen Thatigkeit durch den Unterricht* / O. Willman. — 2. Aufl. — Leipzig : G. Gräbner, 1886.

⁷ Dr Janet Allen (<http://www.janetallen.org/>) uses and promotes the strategy of "shared reading" (a read-aloud experience) for her middle and high school students to produce more engaged learners and better readers. In "shared reading" students read to one another and this means they have to listen to be able to share. That very listening leads to fluency and understanding, among other virtues. To be able to do this without 'barking at print' the students need to have been exposed to good models and to have had time to prepare the texts. We all need to understand what we are reading in order to be able to convey meaning

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THE SIX SHORT FILMS PROJECT: STAR, a Short Film

Catalina Pallàs, IES Emperador Carles (Barcelona)
Eliseo Picó. EOI Santa Coloma

by Guy Ritchie

This activity was developed within a co-operative project called "The Six Short Films Project" presented at the APAC-Elt Convention 2005. Project members who produced other activities include: Margarita Hernández, Rodrigo Alonso Páramo, Teresa Navés, Cristina Alsina, Margarita Ravera and Núria Vidal. This film can be legally downloaded from:

<http://intl.bmwfilms.com/clap.asp?template=delivery&country=eurorussia&film=star>

Target Group: Second Cycle of ESO

Timing : 4 Sessions

Exercise 1. Brainstorming

Students will brainstorm names of famous singers they know. They are most likely to say names such as Avril Lavigne, Michael Jackson, Britney Spears, Madonna, Shakira ... etc. Teacher will demand from the students to say common characteristics such characters share: rich, famous, beautiful, fortunate, strange, vicious, glamorous, they do not have many friends, journalists follow them all the time, they believe they are on top of the world. Students will classify those characteristics into positive and negative.

| POSITIVE | NEGATIVE |
|---|---|
| Rich Famous Beautiful Fortunate glamorous | Strange Vicious Do not have many friends Journalists follow them They are on top of the world |

Exercise 2. The Effects of Fame

2a. Pre-reading activity - Some vocabulary (students may use the dictionaries)

| EXPRESSIONS | | | | | MEANING | | | | | | |
|---------------|---------------|--------------------------|-------------------------|-------|---------|-------|-------|------|-------|-------|----|
| 1. Lithe | 11. involved | a. Nicely dressed | j. low voice talk | | | | | | | | |
| 2. Hiding out | 12. dedicated | b. Strange, odd | k. devoted | | | | | | | | |
| 3. Muse | 13. wielding | c. Inspire | l. holding | | | | | | | | |
| 4. Dressed up | 14. aspiring | d. Hazardous | m. brand new | | | | | | | | |
| 5. Flatter | 15. newly | e. That bothers | n. frontier | | | | | | | | |
| 6. Chubby | 16. random | f. Really into something | o. agile | | | | | | | | |
| 7. Shed | 17. cattiness | g. Malicious | p. gratify | | | | | | | | |
| 8. Whispers | 18. awkward | h. Fat | q. lost | | | | | | | | |
| 9. Splurged | 19. Weird | i. Show-off | r. keep from being seen | | | | | | | | |
| 10. Boundary | 20. glare | s. ambitious | t. radiance | | | | | | | | |
| 1- o | 2- r | 3- c | 4- a | 5- p | 6- h | 7- q | 8- j | 9- I | 10- n | 11- f | 12 |
| - k | 13- l | 14- s | 15- m | 16- d | 17- g | 18- e | 19- b | | | | |
| 20- t | | | | | | | | | | | |

2b - Read the text - Yoanna House talks about her "fame" experience

2c. - Read the text again and try to find the words from exercise 2a and underline them.

2d. - Say whether these statements are true or false.

1. Yoanna House has won a reality TV competition called America's Next Top Model (T)
2. She always wanted to be a nanny (F)
3. People always recognize her, even when she is not wearing makeup (T)
4. People see her as a goddess. (T)
5. She gets really upset when people stops her in the street or wears T-shirts with her face on them (F)
6. She really would like to go back to her previous life (F)

2e. - In pairs discuss what are the main ideas that summarize the text above. Write down at least five ideas. (possible answers)

1. Yoanna House won a tv competition and became very famous
2. She does not know what to do with fame
3. People recognizes her in the street, in restaurants... etc
4. The bad side is that people think they know you, they talk about you.
5. the good side is that people love you and that you have money.

Exercise 3. Diva's behaviour - Play the clip "Star"

Activity 1: Matching words and pictures.

Match the sentences with the pictures.

- R: Picture 1 c Picture 2 f Picture 3 d
 Picture 4 b Picture 5 e Picture 6 a

Activity 2: Main elements in the film.

In pairs, discuss the following elements in relation to the film.

| On "Star", by Guy Ritchie | |
|---|--|
| Plot What are the main things that happen in the story? | A star has to go to a venue to have a performance. She mistreats everyone. She has a black car waiting for her, but she refuses to take it. She takes another car and asks the driver to leave the place. She is rude to the driver. The driver obeys her and speeds so much that when she gets to the venue entrance she has peed on herself. |
| Main characters How many are they? | 2 main characters (the star & the driver) 2 supporting actors (the manager & the bodyguard) |
| Setting Where does the story take place? | A star is taken to a venue by car in a small town |
| Point of view Who narrates the story? | the driver |
| Mood What is the general mood of the film? | comedy farce |

Activity 4: Describe what the star looks like and what she is wearing.

| | | | | | |
|--------------|--------------------|----------|----------------------|--|-----------------|
| dark glasses | blond hair | red lips | black leather jacket | black t-shirt | a gold necklace |
| red trousers | black leather belt | | black gloves | she's carrying a black leather handbag | |

Activity 5: Choose the best descriptors for the characters.

| | | | | | |
|---------------|-------------------------|------------|-------------------|----------|-------|
| The star | temperamental | capricious | hired | diva | bitch |
| The driver | taught someone a lesson | tough guy | well-organized | | |
| The manager | superstar | rude | insolent customer | arrogant | |
| The bodyguard | | | | | |

| The Star | The driver | The manager | The body guard |
|--|----------------------------------|----------------|----------------|
| Temperamental Capricious Diva, arrogant Bitch, insolent customer Superstar, rude | Taught someone a lesson hired | Well-organised | Tough guy |

Activity 6: Film moral

Is there anything to be learned from this film? Is there any moral or message in the plot?

R: You should always wear your seatbelt when in a car.
 Always treat human beings with some dignity.
 Show respect for others.
 Stars sometimes behave like divas, but sometimes they have to learn a lesson the hard way.
 Don't treat people in a despotic way
 Don't let fame go to your head.

Follow-up: Students can create posters to share with their classmates and to be put up on the classroom wall or they can create the cover for the CD/DVD of the short film.

Students' handouts

Exercise 1. Brainstorming

| POSITIVE | NEGATIVE |
|----------|----------|
| | |

Exercise 2. Reading - The Effects of Fame -

2a. Pre-reading activity - Some vocabulary (students may use the dictionaries)

| EXPRESSIONS | | MEANING | |
|---------------|---------------|--------------------------|-------------------------|
| 1. Lithe | 11. involved | a. Nicely dressed | j. low voice talk |
| 2. Hiding out | 12. dedicated | b. Strange, odd | k. devoted |
| 3. Muse | 13. wielding | c. Inspire | l. holding |
| 4. Dressed up | 14. aspiring | d. Hazardous | m. brand new |
| 5. Flatter | 15. newly | e. That bothers | n. frontier |
| 6. Chubby | 16. random | f. Really into something | o. agile |
| 7. Shed | 17. cattiness | g. Malicious | p. gratify |
| 8. Whispers | 18. awkward | h. Fat | q. lost |
| 9. Splurged | 19. Weird | i. Show-off | r. keep from being seen |
| 10. Boundary | 20. glare | s. ambitious | t. radiance |

2b - Read the text - Yoanna House talks about her "fame" experience

Fast track to fame

Psychology Today, July-August, 2004 by Carlin Flora

A few months ago, Yoanna House, a lithe and animated 24-year-old was hiding out in her hometown of Jacksonville, Florida, guarding a delicious secret: She had won the reality TV competition *America's Next Top Model*, and she was about to become a star. With Holly Golightly for a muse, she has moved to New York City to launch her modelling career, wielding one advantage over other aspiring cover girls--she's already wild famous. Psychology Today talks to the newly star about celebrity culture and the glare of the spotlight.

You were working as a nanny just a few months ago. How do you react now when strangers on the street scream your name? I don't know what to do. Should I smile and wave? Or if they ask me [if I'm that girl] should I say yes or no? People will just say, "Congratulations"--and I have to remember what it's for!

As a little girl, did you fantasize about being a star? I don't think I ever had a dream of being famous. There's not as much attention put on models as on, say, Charlize Theron. So, I thought that fashion people would know me, but it wouldn't be like the average kid across the street would recognize me.

Do you consistently get recognized now? Sometimes when I don't get dressed up and wear makeup, I hear people say, "That's totally not her, don't flatter her." Yesterday a girl came up to me and asked, "Are you the girl from the show?" I had no makeup on. I said, "No." She said, "I didn't think so." And then she said to her friend, "I told you so--that's not the girl!" I laughed. People really examine you. They check your waist, your eyes--to see what colour they are. They've seen you on TV, and so they wonder what you're like in person. I saw Drew Barrymore and I did the same thing.

And some people cry? Yeah, in L.A., I ordered coffee from a teenage girl, and she started to cry. She said that I gave her hope, because she was a little chubby. Yoanna shed about 40 pounds two years ago. Another girl on the subway last week started crying, and she said her brother was a priest and they were praying for me--like, "That girl better win, Jesus." I was laughing, and she said, "It's the truth." She said, "You just don't know what you meant to me." The whispers make it seem like high school. I hear people whisper: "That's the girl from the show," or "She's a lot taller in person."

So, have you been spending like a top model yet? Does it count if it's on a credit card, and I haven't paid for it yet? Sure, that counts. When we were in L.A., I splurged on a Messenger Chanel sports bag. It was real sleek, but I thought it was more of an investment. It's a great handbag, for presentation, you know? I'm pretty simple in my tastes; I want to watch my money.

Do you miss the kids you were a nanny for? I miss the kids, my relationship with them. They don't really get what I'm doing. They think, "why isn't she here?"

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NOTE: Charlize Theron, actress in films like *Monster* (2003) & *The Cider House Rules* (1999) among others

Do you have dedicated fans? I've met some pretty big fans. In L.A., some guy was wearing my face on his shirt. Oh, my goodness. It took me a minute to realize it. I love hearing people say, "I would rush home to see the show." And it would be the most random people, like a schoolteacher, or a Wall Street guy who said, "I wouldn't want anyone to know, but ..." The guys really like the cattiness of the show; they like watching the girls suffer!

Is there a bad side to the attention? There have been times where it's really awkward. Sometimes, someone wants to touch you and feel your hair. It's just so weird. I don't want to be negative, but creating a boundary is hard. Or people ask questions, like "Where are you living now?" or "How much are you making?" They think that since they've seen you in their living rooms, they have the right. That's what it is. And people got really involved in the show, so they feel they know me.



2c. - Read the text again and try to find the words from exercise 2a and underline them.

2d. - Say whether these statements are true or false.

1. Yoanna House has won a reality TV competition called America's Next Top Model
2. She always wanted to be a nanny
3. People always recognize her, even when she is not wearing makeup
4. People see her as a goddess.
5. She gets really upset when people stops her in the street or wears T-shirts with her face on them
6. She really would like to go back to her previous life

2e. - In pairs discuss what are the main ideas that summarize the text above. Write down at least five ideas.

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

Exercise 3. Diva's behaviour - Play the clip "Star"

Activity 1: Match the pictures with the corresponding sentences.

| | |
|---|--|
|  |  |
| <p>Picture 1</p> | <p>Picture 2</p> |
|  |  |
| <p>Picture 3</p> | <p>Picture 4</p> |
|  |  |
| <p>Picture 5</p> | <p>Picture 6</p> |
| <p>a) Let me see what I can do, sir.</p> | <p>d) Her billion-dollar voice.</p> |
| <p>b) And she's a complete cow</p> | <p>e) Don't lose them</p> |
| <p>c) The first thing you notice about this lady is her eyes.</p> | <p>f) Strong, powerful, yet feminine hands.</p> |

Activity 2: Main elements in the film.

In pairs, discuss the following elements in relation to the film.

| On "Star", by Guy Ritchie | |
|---|--|
| Plot What are the main things that happen in the story? | |
| Main characters How many are they? | |
| Setting Where does the story take place? | |
| Point of view Who narrates the story? | |
| Mood What is the general mood of the film? | |

Activity 3: Describe what the star looks like and what she is wearing.

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

Activity 4: Choose the best descriptors for the characters.

| | | | | | |
|---------------|-------------------------|------------|-------------------|----------|-------|
| The star | temperamental | capricious | hired | diva | bitch |
| The driver | taught someone a lesson | tough guy | well-organized | | |
| The manager | superstar | rude | insolent customer | arrogant | |
| The bodyguard | | | | | |

| The Star | The driver | The manager | The body guard |
|----------|------------|-------------|----------------|
| | | | |

Activity 5: Film moral

Is there anything to be learned from this film? Is there any moral or message in the plot?

| |
|----|
| R: |
|----|

Follow-up: Students can create posters to share with their classmates and to be put up on the classroom wall or they can create the cover for the CD/DVD of the short film.

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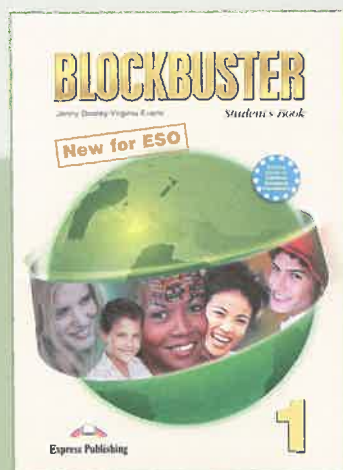
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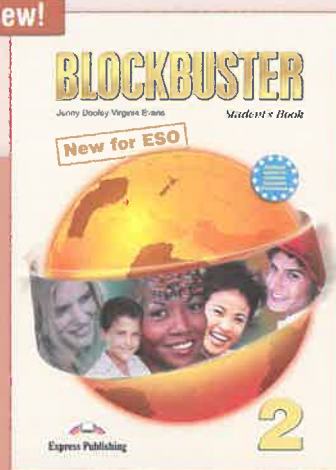
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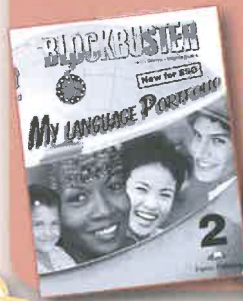
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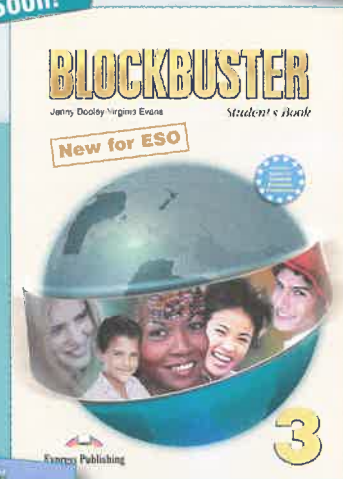
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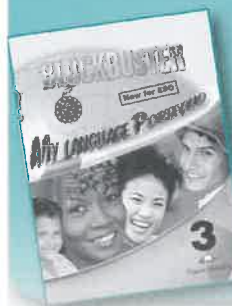
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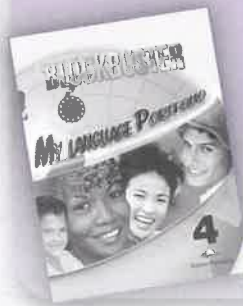
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THE SIX SHORT FILMS PROJECT: Powder-keg

by Núria Vidal Llorens
EOI del Prat

Powder-keg is one of the *The Six Short Film Project* materials that was presented during the 2005 APAC-ELT Convention.

The following tasks within a little project deal with the new trends in *critical pedagogy*. We want our students to think, we want our students to get committed and lead actions that hopefully will help change the world to a better place.

Objectives

Analyze a short film critically.
Find the symbols and messages behind images.
Help students carry out a little research.
Guide students towards independent learning.
Make students aware of their role in society.

Level

Pre-intermediate and up

The film

<http://intl.bmwfilms.com/clap.asp?template=delivery&country=eurorussia&film=powderkeg&bypass-reg=Y>

You will have to choose in this address the program that suits your computer most. Then you will be able to watch the film after registering.

The students' materials

The students' materials are self explanatory so as to know what is to be done in class from the activities themselves. Read the instructions clearly and allow students develop their chosen research at the end of the project.

We hope this little project will contribute to make our students critical and responsible towards the fact we seem to have been convinced that we have no power to change the world, but indeed we do! It's in our hands!

1. Images

1.1. Bring one picture that has been taken by you, a close friend or someone in your family to our next class. A picture that is meaningful to you for some reason.

| | | |
|-----------|-------------------|------------------|
| | Family gatherings | |
| People | | Weddings |
| Trips | Buildings | |
| Landscape | | Special Occasion |

1.2. Browse through newspapers and magazines. Look at the pictures. Think of present days news and select one picture that, for some reason, it is shocking and makes you think further.

| | | |
|--------|----------|----------|
| War | Politics | Disaster |
| People | | Finances |

What is the meaning of your personal pictures to you?

What is the purpose of pictures in newspapers and magazines?

NÚRIA VIDAL HAS BEEN TEACHER TRAINER AND EDUCATION ADVISOR FOR THE EMBASSY OF SPAIN IN WASHINGTON DC. AT THE MOMENT TEACHES ENGLISH AT EOI EL PRAT

Brainstorm yourself and write a few ideas below before you come to our next class.

2. On Photography

Groups of four. Read these sentences in two different groups A and B.

Group A

- a) In teaching us a new visual code, photographs alter and enlarge our notion of what is worth looking at and what we have a right to observe.
- b) ...the most grandiose of the photographic enterprise is to give us the sense that we can hold the whole world in our heads.
- c) To collect photographs is to collect the world.
- d) Photographs... are experience captured, and the camera is the ideal arm of consciousness in the acquisitive mood.
- e) To photograph is to appropriate the thing photographed.
- f) Photographed images do not seem to be statements about the world so much as pieces of it, miniatures of reality that anyone can make or acquire.
- g) Photographs furnish evidence.
- h) A photograph passes for incontrovertible proof that a given thing happened.
- i) ...the act of photographing is more than passive observing.
- j) Photography is an act of non intervention.
- k) In [photojournalism] the photographer has the choice between a photograph and a life... The person who intervenes cannot record; the person who is recording cannot intervene.

Sontag, Susan: (1977) *On Photography*. London: Penguin

Group B

- a) We only see what we look at. To look is an act of choice.
- b) ...what we see is brought within our reach –though not necessarily within arm's reach.

- c) To touch something is to situate oneself in relation to it.
- d) The reciprocal nature of vision is more fundamental than that of spoken dialogue.
- e) Every image embodies a way of seeing.
- f) Photographs are not mechanical records.
- g) When we look at a photograph, we are aware, of the photographer selecting that sight from an infinity of other possible sights.
- h) The photographer's way of seeing is reflected in his choice of subject.
- i) If the new language of images were used differently, it would, through its use, confer a new kind of power. Within it we could begin to define our experiences more precisely in areas where words are inadequate. (Seeing comes before words.)

Berger, John: (1972) *Ways of Seeing*. London: Penguin

Both groups:

2.1. Spread the pictures gathered in the group on the table. Match the previous sentences with the most suitable pictures. You may use more than one sentence.

2.2. In groups of four discuss these sentences, express your views, develop the sentences further, and classify them under the following headings:

I agree

It makes me move

I strongly disagree

I share the same opinion

I have a very similar feeling

Never thought about it but I like the idea

Never thought about it but I don't like the idea

Etc...

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3. Every image embodies a way of seeing

1. Look at the pictures circle the topics you think they are dealing with and write the options you relate them with under every picture.

- journalism
- drug war
- first world
- third world
- life of a man
- mother
- sight
- photography
- cars
- poverty
- political oppression



4. Pre-viewing

1.- What story is there behind the previous pictures?

In groups of 4 discuss possible stories and consider the following:

- Where does the story take place?
- When does it happen?
- Who are the characters?
- What is the plot of the story?

Also consider the title: **Powder keg**. See some meanings...

Powder keg

"a situation or a place that could easily become extremely dangerous:"

- *The build-up of forces in the region is creating a powder keg.*
- *The new tax is a **political** powder keg which could result in widespread violence.*

Powder keg

a situation that is dangerous and may become violent

Sitting on a powder keg

In imminent danger, in an explosive situation,

as in *Our office is sitting on a powder keg while management decides whether or not to close us down*. This metaphoric term alludes to sitting on a keg of gunpowder that could go off at any moment. [First half of 1900s]

(Definitions taken from *The Macmillan English Dictionary* and other dictionaries on the web.)

Can you find any other meaning?

What's your story?

In your group, prepare an outline below and get ready to tell your story to other people in the class.

5. Watching the film

Watch the film. After the first viewing discuss the following in your group:

Did the previous images help you to understand the film?

Did the discussion on the topic of images help you to understand the film?

Now discuss the same questions again, thinking about the film you have just watched:

- Where does the story take place?
- When does it happen?
- Who are the characters?
- What is the plot of the story?
- What is the impact the pictures make on you?
- How do you feel after watching the film?
- Is there any thing you would like to do after watching the film?

Circle the topics you think are dealt in the film.

Click **V** next to the topics you would like to expand.

- | | | |
|-----------------|------------------------|--------------|
| • thriller | • mother | • love |
| • cars | • mystery | • adventure |
| • drug war | • photography | • ethics |
| • first world | • political oppression | • driver |
| • horror | • poverty | • profession |
| • journalism | • sight | • job |
| • Latin America | • third world | • corruption |
| • life of a man | • war | |

6. Understanding the script

Read the following sets of sentences from the film:

a.

Jacobs: What are we doing to this country? All this so our yuppies can have their weekly lines of coke. Every night a line of blood.

b.

Jacobs: You know what really gets me about being a war photographer?

Driver: What?

Jacobs: I never have time to play with my kids.

Driver: So how many have you got?

Jacobs: None.

c.

Jacobs: Fifteen wars, man. Fifteen wars. I've seen the shit holes I've been there, seen the slaughtering, taking my pictures click, click, click. And I've had people wounded on their knees in front of me... Begging me to help them.

You know what I do? Snap. Take the picture. I've never saved anybody. Fifteen wars.

d.

Driver: Yeah! But come on!. Your photographs have helped a lot Mr. Jacobs.

Jacobs: Yeah! Sure, to sell them more newspapers.

Jacobs: You have no idea what I would give just so that one, one of my pictures would make a difference, change something here.

e.

Driver: So tell me, why are you a photographer?

Jacobs: I don't know. I don't know; because my mother taught me to see.

f.

Driver: He asked me to give you this.

Song: ... porque en tus ojos están mis alas, y esta la orilla donde me ahogo.

Mother: Oh... Oh.

Song: ...porque en tus ojos están mis alas, y está la orilla donde me ahogo.

Choose one or more of the following headings for each set of sentences. More than one answer is possible.

- 1.- the ethics of documentary journalism
- 2.- the myopia and hypocrisy of the First World's drug war on the Third
- 3.- the life sacrifices required by a man's dedication to his art
- 4.- the bond between mother and son
- 5.- the gift of sight
- 6.- political oppression



7. Expanding the topics

Watch the film again with the previous mentioned topics in your mind. Think about how much or how little you know about the topic. Think about other topics related to the film. Talk about other ideas suggested to you by the film.

Brainstorm in groups of four. List all your ideas. When you finish share your ideas with the class and expand your list with the ideas from other students in the class.

Have these fields of interest related to the film, been mentioned? Add them to your previous list if they are not there.

- The director, Alejandro González Iñárritu and his work, (*Amores Perros* has been a relevant film in recent years.
- Ways of getting engaged in global problems.
- Poverty
- Cars: Car races, BMW versus other makes, Consumerism, Are cars absolutely necessary in our present day lives? ...
- Helping the Third World: hypocrisy vs. real commitment.
- Civil Activism
- Music and commitment (Queensryche, Black Eyed Peas, Rage Against the Machine...)
- The media
- Etc.

List all the topics on the blackboard.

Individually. Take time to read all the topics on the board. Choose three you would like to expand. Write them on three different pieces of paper together with your name. Put them in a bag.

Open the bag and group the papers according to interests. Allow yourselves time to decide on one topic to expand. Do it alone or cooperatively in a group.

Carry out a web research and list the pages you find relevant and interesting and copy and paste quotes or paragraphs.

When you finish your research, write an outline for your discoveries, take notes for each of the points. Take care of the presentation. Prepare a power point document to share your ideas with the members of your class. Try to involve your partners in the topic and ask them for their contribution to give solutions to better the world.

Can Do Grammar Cubes: Teaching grammar from the bottom up

"CAN DO GRAMMAR CUBES" HAVE RAPIDLY BECOME ESTABLISHED AS AN ELT TEACHING TOOL THAT CHALLENGES THE NOTION OF GRAMMAR AS "BORING". TACTILE, FRIENDLY AND FUN TO USE, THEY ALSO ENCOURAGE STUDENTS TO PLAY WITH WORDS AND EXPLORE THE COMBINATIONS THEY CAN MAKE, DRAWING ON ALL THEIR EXPERIENCE OF ENGLISH, BOTH IN AND OUTSIDE THE CLASSROOM. TIM GILROY, WHO HAS BEEN WORKING WITH THE CUBES FOR YEARS, PRESENTED THEM TO MANY TEACHERS AT THE APAC 2005 CONFERENCE IN THE EXHIBITION HALL. HE ALSO GAVE A DEMONSTRATION, IN ONE OF OUR PROGRAMMED TALKS, OF ONE OF THE ACTIVITIES DESCRIBED BELOW. THIS ARTICLE PRESENTS MORE PRACTICAL USES OF THE CUBES, AND THE PEDAGOGICAL ISSUES THAT CAME UP IN HIS CONVERSATIONS WITH APAC TEACHERS.

by Tim Gilroy

Presentation

"Can Do Grammar Cubes" are 125 one-inch (25mm) beech-wood cubes, each engraved with words on their six faces. The words on any given cube have a grammatical relation: for example, they might be six nouns, six verbs, six prepositions, adverbs, modal auxiliaries, and so on. Verbs might be divided by category; all gerunds, all past participles, for example; or a single cube might bear all the forms of one common verb such as "have" or "make".

The whole set of cubes serves as a sort of basic "toolkit" of English grammar and can be used in many activities and games as well as simple presentations of the structures and collocations of the English language.

The teacher can make use of one or two pre-selected cubes to demonstrate or revise a certain grammar point, or the entire set of 125 can be used to

explore language patterns in activities that invite more student freedom. This means that the cubes do not have any implicit "level" to which they are more or less suited. They can be used with beginners (of reading age) and all levels up to advanced and even fluent English-speakers. Everything from the verb "to be" up to highly complex sentence structures can be modelled and manipulated using the 750 words available.

Teachers of English in all areas of education are familiar with sentence-building, sentence recycling, gap-filling, and jig-saw activities to reinforce correct word ordering, collocations, structures and word clusters (or "chunks").

What, then, is so special about using cubes to do these things?

- First of all, cubes are **obviously associated with building**. Every student instantly makes this connection. Building blocks don't like to be

TIM HAS BEEN TEACHING ENGLISH AS A FOREIGN LANGUAGE IN THE SOUTH WEST OF FRANCE FOR 13 YEARS. CURRENTLY RESPONSIBLE FOR THE ENGLISH TEACHING PROGRAMME (INCLUDING DISTANCE LEARNING) AT THE ECOLE DES MINES OF ALBI, AN ENGINEERING SCHOOL FOR UNDERGRADUATE STUDENTS, HE HAS HAD EXTENSIVE EXPERIENCE IN THE FIELDS OF YOUNG LEARNERS, ADULTS, BUSINESS ENGLISH, AND STILL TAKES A VERY ACTIVE ROLE IN SYLLABUS CREATION AND TEACHER TRAINING.

THOUGH AN ADVOCATE OF THE IMPORTANCE OF ALL COMMUNICATION SKILLS, ONE OF TIM'S MAJOR TEACHING CONCERNS HAS ALWAYS BEEN THE PRESENTATION OF ENGLISH GRAMMAR IN WAYS THAT APPEAL DIRECTLY TO THE LEARNER. CAN DO CUBES WERE CREATED TO MEET THIS NEED, AND DEVELOPED OVER SEVERAL YEARS' COLLABORATION WITH COLLEAGUES IN THE INTERNATIONAL ELT COMMUNITY.

alone: they want to be built with. And, if you put a pile of blocks in front of a student or group of students, whatever their age, they will not resist the urge to build with them.

- Secondly, cubes are nice. They are **tactile, friendly, and invite handling and play** in ways that other media (paper, board, computer-screen) cannot. This is not an insignificant consideration. In the classroom, the crucial moment of any activity is the start. However experienced the teacher, s/he will ask "are they going to get into this?" and a medium that is both instantly obvious and attractive is sure to smooth over this moment.

- And what a great medium! Cubes are **both fluid and solid at once**, allowing a huge range of choice of individual words, but then establishing themselves into written structures once those choices have been made.

- Their fluidity, cascading out of the bag or being passed around the group **encourages discovery and sharing**. Individual students will react in different ways to this word or that. Some will know that "to" never follows "can", others may not, but do know that "tell" and "say" are used in a different ways. The "non-lexical" verbs like "have" and "get" and "go" can generate all sorts of associations depending on different students' knowledge.

- So a bag of cubes can act as a sort of **upwardly-levelling** force of their own in the classroom, as they encourage the spilling of knowledge around from one student to another.

- Finally, look at each individual cube itself. It's really a little **capsule of inherent grammar**. What is the relationship between these six words? What makes them similar and what makes them different? Where shall I look to find partners and homes for them?

- The **words carefully chosen** for Can Do Grammar Cubes are mainly the little words, the ones that can get overlooked in the classroom and often misplaced outside it. These are also the words now known, through Corpus Linguistics, to be the most frequently used words in the language, and therefore the most practically useful to learn first. Can Do cubes put these words in the place they deserve to be, in the hands of the students.

What about speaking?

This is all very well for manipulating *form*, you may think. But what about oral communication? Isn't that what the language classroom should really be about? I agree entirely and over 13 years of teaching I have always made effective communication the principle objective of my classes. However, there is nothing wrong, in my opinion, with students talking about grammar, and that is something the cubes will encourage better than any other method. Even if the students don't use expressions like "modal auxiliary" or "relative clause", they will be discussing word choices, pairings, and the compatibility of such and such a word for another or others.

And it doesn't stop there. Once we have settled on our chunks or phrases or sentences, there are plenty of things we can do with them. Work them into stories or dialogues. Discuss their meanings and their possible contexts. How could they be changed or even combined? How many variations can we find using this structure? If the words are spoken, *how* should they be spoken: can intonation change the meaning of a given collection of words? Who would be saying them? And why?

The difference made by having such classic prompts emerge from the cubes is that the students have created them on their own, fuelled by their own creativity, curiosity and pushing their level to meet that of their classmates. Language itself, the language of the students, is the focus of the lesson, allowing the teacher a very precise measure of students' progress.

The teacher's role, then, is not only to arbitrate but to provoke, to cajole the students into doing their best rather than delivering "correction" from on high – "I'm not so sure about the word after 'can' – do you see a problem?" The cubes are out front, on the table, where the students are the users but the teacher can see everything and hear their deliberations. So the teacher's intervention is of maximum efficiency – only deployed exactly where needed – leaving, where possible, the students to discover how this toolbox called English works.

Why is English better presented this way?

English grammar, if presented as a toolbox of cubes, actually appears to have an advantage over other languages and might make your students start to appreciate it! Did you know that the average English verb has only four forms? For example, look

at that very useful verb, "make". The word guises it can appear in are: "make", "makes", "made", and "making". The equivalent verb in French has five forms to conjugate the present tense alone!

Ah yes, you say, but the complexities of English grammar lie in the moods, modalities and subtle differences of tense use. "Make" may only have four forms, but they can be used in countless ways!

Actually that's not true. And you can demonstrate this quite effectively with Can Do cubes. If we choose "make" itself as a word, what can we do with it? Here are the possibilities in no particular order of priority:

- It can follow "to" in expressions like "want to make...", "have to make...", "need to make...", "used to make..." etc.
- It can follow modal auxiliaries in statements: "I *can* make...", he *should* make..." or in questions "would you make"..., "will they make..."
- It can follow "do" and "did" in questions "do you make...?", "did he make..."
- It can follow "don't", "doesn't" and "didn't": "*don't* make a noise!", "he *didn't* make that meeting", "John *doesn't* make a lot of money in his job"
- It can precede nouns, pronouns, and noun phrases: "make *dinner*", "make *him*...", "make a *mess*", "make a *phone call*", "make *love*"
- It can be combined with certain prepositions to create compound nouns and phrasal verbs: "make *out*", "make *over*", make *up*"
- It can also follow the pronouns, I, you, we, and they.

And that's it really. That's all you can do with "make".

Really? So why is "make" so useful then?

Well actually, you can use "make" in lots of interesting and useful structures, but they all combine those basic ones above:

"I *can't* make *him out*", I'd like to make an *apology*", "*Don't* make me get mad!", "You make a nice cup of tea".

That's not too much to assimilate is it? Give students enough practice, messing around with the possibilities of "make" (or any other bare infinitive) and a pile of Can Do cubes and they will soon see that English grammar is just tidy brickwork. Then they can worry about the moods and modalities and impossible nuances of tense that concern us teachers so much.

Is this just true for English?

This "buildability" is a peculiar feature of English. Other languages rely more on conjugation, myriad verb-endings, and agreements between nouns and adjectives in terms of gender or number. The ideas expressed in English phrasal verbs ("go out", "go around", "go in", etc.) usually have a verb each ascribed to them in other languages.

The English construction of modality using auxiliaries is at once very simple and uniform and at the same time very liberating in the possibilities of expression:

I should have gone.....
I would have gone.....
He would have gone.....
We would have been.....
They might have been.....

Do students really need to be of a high level to learn these structures? I'm sure most kids of 12 can express these ideas perfectly in their own languages. Why let course books decide when they are ready to use them in English?

And, after all, English is everywhere.

Something I noticed walking around Barcelona was the publicity campaign for the musical based on the story of "Queen", the rock group. The musical is called "We Will Rock You", and the posters for it were plastered on every available surface in Barcelona's streets. Now, I reckon that anyone between the age of 6 and 46, and a lot of people outside those parameters, will read those words and hear Freddy Mercury's voice singing them (with his beautiful BBC accent).

So, here are all these people who maybe don't know any other English running around with an example of "the simple future used to express a promise or prediction". Is it so hard for them to jump to:

- I will phone you
- I will tell him

Or even:

- Will you phone me?

Knowing that English can be so easily manipulated with accuracy can only be a positive motivator for any student. And with Can Do cubes, they can do it to their hearts' content.

So what do we do with them in class tomorrow?

Here are some sample lesson plans that have been tried and tested by the creators, and have been developed by other users around the world...

1. "Gramarama"

This is one of the early favourites, which has become a classic classroom game in its own right. It has a certain resemblance to "Scrabble", which again is universally known and an easy activity to set up due to its simple rules. It can be done with any level from lower-intermediate upwards, once students have acquired a few structures and tenses to play around with. It also allows students to bring out those structures that may not have been "taught" to them, but that they have picked up in their daily lives.

Method:

Put all the cubes in the cloth bag provided with them.

Divide your class into teams of two, three, four, five – up to 6 teams, depending on your class size.

Let each team draw 6 random cubes from the bag.

Set a time (say five minutes for the first go) for each team to produce the best structure they can (from a 2-word phrase to a 6-word sentence).

At the end of the time-period, ask the students to declare the number of words in their structure. The team with the greatest number of words can play first, if:

- their sentence is grammatically correct
- they can explain what it means - by putting it in the context of a story or dialogue.

If the teacher (and the rest of the class) is satisfied by these two criteria, the structure is "played" on a central table, i.e., laid out from left to right, or from top to bottom.

Now explain that the next team (playing clockwise round the table from now on) can play any structure that either extends the original one or intersects it, using one of the words already in play (as with the letters in "Scrabble").

Also explain that if the students choose to intersect in this way, they also have the opportunity to *twist* the cube at the intersection, if:

- *Both* new sentences produced are correct
- They can justify *both* sentences by explaining them as above.

They will get extra points if they do this.

Scoring:

Each team gets one point per cube used in their play. If they twist an intersection cube to produce two or more new sentences, they get all the points scored by all the words in each sentence (so a twisted intersection cube will be counted twice).

Teaching points:

This game is so simple but at the same time so wide-reaching, it can be exploited in many ways. Firstly, it is a revision of structures assimilated. Then, it allows students to practice manipulating these structures as they search for ways to twist cubes and maximise points. The stories generated in "justifying" the structures played give plenty of opportunity for oral practice. As these stories will often be far-fetched (students tend to go for very unlikely sentences to cram in as many words as possible) a lot of fun can be had by cross-examining the teams on the details of their crazy scenarios – or, better, by getting the other teams to do it!

The game is a lot of fun, very competitive, and extremely absorbing. It can be played for anything between 45 minutes and 3 hours.

2. "Sexy Words"

The word "sexy" might not be appropriate for all ages of student, so you can use "attractive" or

“friendly” if you want, but “sexy” always grabs the attention. The idea is in fact to find out which words are the most “useful” in English, in terms of their capacity to attract “partners”. The scenario of walking around at a party trying to make contacts is one that most people of any age can relate to. This is another activity suited to all group sizes and most levels above beginners. You may want to pre-select cubes for lower levels, or to concentrate on structures you have taught, but often students can surprise you with their knowledge and at least some of the words on any cube will be known.

Method:

Warm up: discuss the difference between “words” and “language”. I have done this by asking “what is language?” and when I got the response “Words!”, I asked, “Can one word be language?” The response to that was “No!” which I, and then the class, found funny. Then we explained how “no” *can* function as language – in answer to a question, in other words, in a pre-conditioned context. We then looked for other situations where one word could be language on its own. The conclusion was that words usually need other words in order to “work”.

Now give every student a cube. They will thus have six words of their own. Depending on the “theme” of the cube, these words might be very similar or very different. They might “go” with different sorts of words or they might be very selective in the kind of word they can accompany.

Give them a little time to look at their words and perhaps elicit a few ideas for “partnerships”. Focus on the idea of “pairs” rather than full sentences. What words might be found to the left or to the right of the words on your cube? Elicit a few examples of such pairings and put them, (just the “pairs” - don’t go any further for the moment) on the board.

For example: the word “go” could produce:

- Go to
- Go out
- Go for
- Go crazy
- Go look
- Let go
- My go
- Then go
- You go
- Why go....?
- Go now

Now let the students get up and mingle, and compare their cubes with their colleagues’. Their individual mission is to find and memorise as many partners as they can at the language party.

Once they have performed this task, the class mission is to find the most partner-friendly word or words in English. This can be done first by eliciting the number of partners each student found, then by writing up the “winners” on the board as we did above with “go”. At this point you might ask for supplementary words to give context e.g.

*You go that way and I’ll go this way.
Then go now go, walk out the door...
Let go of my hand, you’re hurting me.*

Where pairings fall into categories (e.g. “go” + “preposition”), classify them together, and perhaps add to these with other pairings not found on the cubes but already in the students’ acquisition (again their passive “everyday experience” of English will play a part).

Pedagogical interest:

This alerts students to a number of things. Firstly, it revises the class’s knowledge of what words can and can’t be put side by side. This is not exactly rocket science, but it is often surprising how many misapprehensions there are about the simplest words. Doing this as a group activity means that “silly mistakes” are exposed without too much “shame”. And these silly mistakes are the ones that tend to get overlooked and fossilised in many students’ vocabulary. (My audience in the APAC auditorium agreed strongly on *this* point.)

Secondly, it introduces students to the idea of “chunks” of language; that words should not be learned in a vacuum, but as a function of the company they keep – and the contexts in which they are used. (This in turn makes your students better users of dictionaries.)

Thirdly, it exposes the limits of the class’s grammar to a very fine degree. How many of them knew that “go” can be paired with another verb immediately to the right - “go see if he’s arrived” – as well as with “and + verb” - “go and see...”, and “to + verb” - “go to see”.

Fourthly..... it’s fun! This is very concentrated grammar work, done in a way that’s both engaging and non-threatening.

3. Grammar Dice

As well as the concept of “building”, which both of the above activities exploit, cubes also suggest dice and the games of chance associated with them.

Two cubes rolled onto a surface will give a random pair with 36 possibilities. Three cubes give 216 possibilities! What have you just been teaching? A certain tense? Phrasal verbs? Modal auxiliaries? Question forms? Simply pre-select two or three relevant cubes (verbs, pronouns, prepositions, “wh” words) and you are ready to play. Below, we take the example of modal auxiliaries.

Method:

Pre-select 3 cubes containing respectively: subject pronouns, modal auxiliaries, and bare infinitives. There are several of each category, so you can divide the class into smaller groups if you wish.

The students can sit around a table, or if appropriate to the age-group, in a circle (or circles) on the floor.

Model the structure by rolling the “dice” yourself. Say you roll “can”, “you” and “see”. Let the students volunteer the possibilities of construction: “you can see” or “can you see”. Then ask how these might be continued to give context. For example:

You can see my house from here.
You can see she is tired (because she is sleeping).
You can see that film on TV tonight.
Can you see if John is at home?
Can you see better with these glasses?

Now let the students take control. They take turns rolling the cubes and producing their own sentences. No repetitions are allowed: the idea is to maximise the possibilities (and practise the structure to death!)

Rules:

There are several possibilities. This can be a game of “sudden death” where if a student makes a mistake, a repetition, or simply can’t think of a sentence, they drop out.

It can also be played as a team game: the cubes are passed from team to team, player to player, with a point for each sentence until the students start to “dry up”.



It can be a speed-game, where two teams are competing to produce as many sentences within a given time limit.

Or it can be a combination or variation of all the above.

If the teacher sees further potential, other cubes might be added, substituted, or swapped between teams at certain moments to complicate matters.

Pedagogical interest:

Maximum controlled practice with a competitive element: the students are exhausting the grammatical form without getting bored. What more do you want?

Conclusion

These are just three basic ideas for using “Can Do Grammar Cubes” in the classroom. With small groups or individual students you can use the same or other, more contemplative, activities. Students with special or different needs often respond well to focussed attention using the cubes. Teachers of all kinds from all around the world have contributed their own ideas to our handbook and web-site.

But I hope this presentation has opened up a new way of presenting grammar for you. You can do it; or you can do it better with cubes!



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

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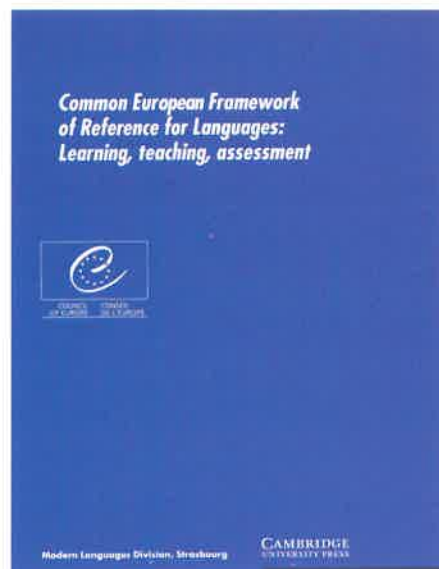


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The Common European Framework of Reference for Languages: Learning, teaching, assessment (CEF). Worth the fuss?



by **Neus Figueras**

In the 2002 APAC ELT Convention, we had a first account of what the CEF was and the implications it would have for all those involved in language teaching. Professor Hanna Komorowska visited us and explained how the document had been used in Poland to design the new English curricula and how it had helped change teacher training. At that time, the final version of the CEF had just been published as the main event of the European Year of Languages, held in 2001, and only few people in Europe had an idea of the importance and possible implications of the document.

From then on, the CEF and CEF-related projects, such as the European Language Portfolio or CEF-TRAIN, have been present at each APAC ELT

Convention. In the 2005 Convention, all the new textbooks shared two main trends: their clear linkage to the CEF and their caution in relation to what the new law(s) of education in Spain would demand.

This article, written five years after the publication of the CEF, aims at explaining why the CEF is a common reference in the field ELT. It describes the document in brief and focuses on its main characteristics, highlighting those aspects with which practitioners need to be familiar with. The article concludes with a discussion on the possible implications of the use of the CEF and a list of references for those who want to learn more about the CEF itself and the projects related to it.

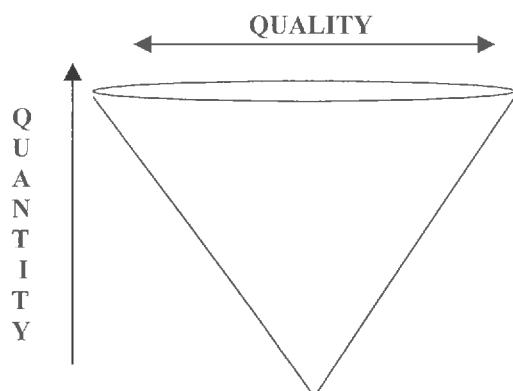
NEUS FIGUERAS HOLDS A PHD IN LANGUAGE TESTING FROM THE UNIVERSITY OF BARCELONA, AND WORKS IN THE DEPARTAMENT D'EDUCACIÓ DE LA GENERALITAT DE CATALUNYA, WHERE SHE IS IN CHARGE OF FOREIGN LANGUAGE CERTIFICATE EXAMS FOR THE ESCOLES OFICIALS D'IDIOMES. SHE HAS BEEN INVOLVED IN A NUMBER OF INTERNATIONAL RESEARCH AND DEVELOPMENT PROJECTS (SPEAKEASY, DIALANG, CEFTRAIN) AND COLLABORATES REGULARLY WITH THE COUNCIL OF EUROPE IN THE DISSEMINATION OF THE COMMON EUROPEAN FRAMEWORK OF REFERENCE IN RELATION WITH TESTING AND ASSESSMENT. SHE IS THE PRESIDENT OF EALTA (EUROPEAN ASSOCIATION FOR LANGUAGE TESTING AND ASSESSMENT)

1. What is the CEF?

The CEF is a document that includes a detailed description of what it means to learn a language and to be able to use it as a means of communication. Moreover, and this is precisely what makes the document so unique, the CEF defines levels of linguistic competence which identify different learning stages. The authors of the document state its aims very clearly:

“The Common European Framework provides a common basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks, etc. across Europe. It describes in a comprehensive way what language learners have to learn to do to use a language for communication and what knowledge and skills they have to develop so as to be able to act effectively. The description also covers the cultural context in which language is set. The Framework also defines levels of proficiency which allow learners' progress to be measured at each stage of learning and on a life-long basis.” (Council of Europe, 2001:1)

The intended comprehensiveness of the CEFR is reflected in two dimensions, which, following a characterization by De Jong (2004), may be indicated as a qualitative and a quantitative dimension or also in a horizontal and a vertical way. The qualitative dimension refers to the CEFR as a taxonomy or a descriptive system of language activities, which is reflected in the wide variety of descriptor scales which the document presents, while the quantitative dimension refers more specifically to the use of different reference levels in the CEFR, now commonly used across Europe, ranging from the lowest identifiable level of competence A1 to the highest level C2. Language proficiency grows along these two dimensions; learners gradually learn to do more things with the language, and gradually do them better. De Jong refers to this growth by using the ice-cream cone graphical metaphor:



When discussing the descriptive dimension of the CEF, one needs to remember that the CEF looks at language use comprehensively, encompassing all those aspects which have been characteristic of the communicative approach in the recent past, and put together in the most quoted paragraph from the CEF:

Language use, embracing language learning, comprises the actions performed by persons who as individuals and as social agents develop a range of **competences**, both **general** and in particular **communicative language competences**. They draw on the competences at their disposal in various contexts under various conditions and under various **constraints** to engage in **language activities** involving **language processes** to produce and/or receive **texts** in relation to **themes** in specific **domains**, activating those strategies which seem most appropriate for carrying out the **tasks** to be accomplished. The monitoring of these actions by the participants leads to the reinforcement or modification of their competences (2001:9)

This quote deserves full attention, and its bolded words (in the original document) are in fact the parameters, which have been present in so-called “communicative curricula” for some years now. These parameters are described in more detail in chapters 3-5 in the CEF and constitute the backbone of the numerous descriptor scales presented in the document.

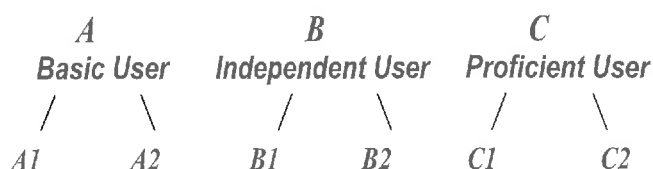
When reading and using the descriptor scales in the CEF, one must bear in mind that the differences between a learner at level A1 and a learner at level C2 need to be seen from both the qualitative and the quantitative perspectives. Both learners may be able to ask for a drink using the language they are learning or have learnt, but the learner at C2 will be capable of asking for any type of drink, in any possible real life context or situation, with almost no constraints or conditions such as background noise in a disco or waiters with a strong regional accent. .

Level descriptors for A1 and C2 in the descriptor scale for Overall Spoken Interaction (2001: 74) are quoted below as an illustration of the progression within the CEF levels:

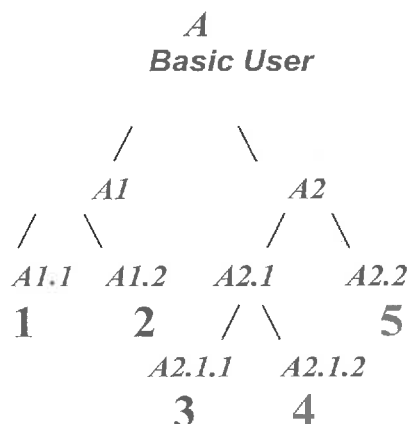
A1 Can interact in a simple way but communication is totally dependent on repetition at a slower rate of speech, rephrasing and repair. Can ask and answer simple questions, initiate and respond to simple statements in areas of immediate need or on very familiar topics.

C2 Has a good command of idiomatic expressions and colloquialisms with awareness of connotative levels of meaning. Can convey finer shades of meaning precisely by using, with reasonable accuracy, a wide range of modification devices. Can backtrack and restructure around a difficulty so smoothly the interlocutor is hardly aware of it.

The structure of the CEF reference levels is presented below in its more simplistic way, including the six levels (A1 to C2) most often referred to, although it needs to be recalled that the CEF insists on the possibility of subdividing these six levels according to the needs and characteristics of the different educational systems.



It should be possible, for some systems, to divide the Basic User level A into five levels, as follows:



2. Why is everybody talking about the CEF?

The success of the CEF was greater than expected. It was supposed to receive attention, as it was understood as a culmination of the work of the Council of Europe since the 1970s, and there was a perceived need for a document that tackled language learning in the European context. But nobody expected that only one year after its publication it would have been translated into more than 20 languages, and that four years later both the philosophy of the document plus the levels it describes would be common reference in institutions and governments across Europe and beyond.

Comprehensive but not compulsory

One of the reasons for the success of the CEF is that the document's main aim is to help without asking for compensation. That is, it is comprehensive and may be considered useful and acceptable in different contexts, it provides a road map and not only one route. One example of this helping nature, which is very useful for awareness raising -for teachers, curriculum designers, policy makers...- are the framed reminders (2001:50), which are one of the most positive features of the document, especially thinking of situations where lesson plans need to include activities for very different types of students:

Users of the Framework may wish to consider and where appropriate state:

- How the physical conditions under which the learner will have to communicate will affect what she/he is required to do;
- How the number and nature of interlocutors will affect what the learner is required to do;
- Under what time pressure the learner will have to operate.

Open and flexible

Another important reason for the success of the CEF is that it is flexible within its comprehensiveness. Because it is a dense document, one can (and has to) pick and choose, as it were, from the sections which are most relevant for the reader/user. Those teachers approaching the CEF for the first time may not have to focus on curricu-

lum diversification (Chapter 8), but may want to start with Chapter 6, which focuses on learning objectives and how to achieve them.

Common reference levels

In spite of the above considerations, one has to bear in mind, nevertheless, that the CEF was a success in the Europe of the common currency because it provided a common currency for language levels as well. And this common currency, presented and disseminated by an institution like the Council of Europe had an empirical basis (see Annex A in the CEF). The descriptors were not the result of the work of some experts working around a table and deciding on how to describe a beginner or an advanced learner. They had been developed and validated with real learners and real teachers. Up to that moment, descriptions of levels were as good and as respectable as the institution which had developed them was believed to be,

“The acceptability of these levels, scales and frameworks seems to rely primarily on the authority of the scholars involved in their definition, or on the political status of the bodies that control and promote them” (De Jong, 1990)

The way level descriptors have been traditionally formulated has also been rather unhelpful for users (teachers, testers, employers...). The different level descriptors are usually labelled in a way which is not immediately recognisable across schools, institutions, or countries (How different and how similar is a *beginner* level and an *elementary* level? Is an *upper-intermediate* level the same in Norway as in Italy? Do these levels stand for A1 and B2 in the CEF? A1, A2 and B1?). Moreover, the way the level descriptors were worded was related to the learner's communicative language ability in a very impressionistic way, as North (2004) points out

“- Wording tended to be relative. The descriptors were seldom stand-alone criteria one could rate “Yes” or “No”

- Situation of descriptors at a particular level was arbitrary - following convention/cliché
- Wording often created semantic appearance of a scale, without actually describing anything.
- Lower levels tended to be worded negatively”

A careful reading of the two descriptors (A1, C2) quoted in the preceding section will show the difference between any existing language descriptor

which the reader may have access to and the CEF descriptors.

3. CEF-related projects and initiatives

It is not possible to present a completed list of all the projects and initiatives which are or claim to be CEF-related. The list which follows includes the most important pan-European projects to date:

The European Language Portfolio

(www.coe.int/portfolio)

The ELP was developed by the Council of Europe in parallel to the CEF to disseminate the contents of the CEF, that is, its levels and its approach to teaching and learning. Little by little the different countries have developed context-relevant portfolios and have had them validated. The Spanish portfolios can be accessed at

www.mec.es/programas-europeos

Dialang (www.dialang.org)

This project, funded by the European Commission, developed diagnostic tests for 14 European languages at the six CEF levels. Dialang does not only relate levels to the CEF levels, it also illustrates the CEF approach in that it fosters self-assessment and learner training.

CEFtrain (www.ceftrain.net)

This project, also funded by the European Commission, has developed teacher training packages for CEF familiarisation. It includes activities with the CEF level descriptors and also learning tasks aimed at the different CEF levels for primary, secondary and adult learners.

European Item bank and the Barcelona indicator: EBAFLS

(http://www.cito.nl/i_project/ebafls/eind_fr.htm)

This project aims at developing a European item bank linked to the CEF which will allow different countries in Europe to develop tests of foreign languages for 16-year-old students, using context-relevant items together with anchor items.

The Dutch Construct project

(www.ling.lancs.ac.uk/dutchgrid)

The Dutch government commissioned and funded a group of experts, led by professor Charles Alderson, to study the possibility of using the CEF to develop test specifications for tests of reading and listening. The relevance of the work carried out by this group can be seen in the use of the grid they developed to analyse reading and listening items by the Council

of Europe itself in its CD with illustrative items and tasks, by the EBAFLS project, and by institutions such as ALTE (Association of Language Testers in Europe, www.alte.org).

For information on other initiatives in different countries, Alderson (2002) and Morrow (2004) provide a very good overview of CEF-related developments since its publication.

Because of the high stakes nature of many of the language tests in Europe, and following demands from the testing profession, the Council of Europe itself has also developed projects to facilitate linkage of exam levels to the CEF levels. Information on this specific topic can be found at http://www.coe.int/T/E/Cultural_Co-operation/education/Languages/Language_Policy/default.asp#ToPOfPage

For those interested in testing, EALTA (European Association for Language Testing and Assessment) has discussed CEF - related testing and assessment in its two first conferences (www.ealta.eu.org)

4. Looking ahead: What the CEF can do for teachers.... and what it cannot do

The CEF is going to stay; it is not a document which will be superseded by new fashions or methods, or approaches. And this is so because of its comprehensive and flexible nature. Little by little it will permeate into government regulations, curricula and materials. So teachers should become familiar with it not only because of its intrinsic interest, but also in order to be able to cast an informed look on what they will be asked to do and to be able to have a thorough understanding of the context in which they will be working in the coming years.

As has been described in the first two sections, the most well known asset in the CEF is its descriptive system with reference levels that had never been available before with such an empirical basis. And this is what most professionals are attracted to when approaching the document for the first time. But reading the different chapters in the CEF can also provide interested teachers with insights into the nature of teaching and learning foreign languages, and useful guidelines for teaching and assessment; the CEF provides, more than anything, food for thought. What the CEF does not provide, because it was never meant to do so, is answers or recipes, and in this respect, its main fea-

tures have become its main flaw for those who have tried to put it into practice as if it were a manual. Curriculum planners, materials developers, testers and teachers are finding out when trying to implement the suggestions and guidelines in the document that there are many open lists that need to be completed, proposals which need to be developed, and questions which need to be answered in relation to each particular context.

However, and although so many professionals in Europe keep constantly referring to the CEF, there are currently more questions than answers, in Catalonia, in Spain, and also across Europe which teachers cannot answer themselves:

- How can the CEF help
 - improve foreign language learning?
 - the daily life of teachers?
 - work in school seminars?
 - real exchange of learners across Europe?
- What real, observable impact will the CEF have in classroom methodologies and approaches?
- Will the CEF become one of the main levers for change in the teaching of English?

On a less general dimension, the above questions need to be asked as well in relation to the development of the new Law of Education in Spain, which will have to be developed in the Catalan curricula at the different educational levels. The CEF and its levels were mentioned in the introduction to the language curricula of the LOCE, although unfortunately the objectives and content which followed the preamble to the law did not match the CEF-related approach presented.

5. A final reflection

It is to be hoped that the interest raised and the challenges provided by the CEF will result in the improvement of language learning, teaching and assessment processes in the future. But we still have to wait for documented uses of the CEF to fully be able to assess the real impact of the document. Meanwhile, those willing to learn more about the CEF should read the document and study the references and web pages provided in this article.

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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 ACCESSIT

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 ACCESSIT

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.

ADVANCED ENGLISH COURSES

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



Information can be obtained from:

Amigó, 83 • 08021 Barcelona
T 93 241 99 77/97 00 • F 93 202 36 95

Vendrell, 1 • 08022 Barcelona
T 93 253 19 00 • F 93 418 86 01

www.britishcouncil.es
regisbcn@britishcouncil.es



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**Visit our web for a direct
link to CEF-related programmes
http://www.apac.es/teachers_links.html**

VI JORNADES DE LENGÜES ESTRANGERES DE TARRAGONA

**10,11 i 12 de novembre de 2005
Informació i inscripció del 10-10-05 al 24-10-05
a la següent adreça:
<http://www.xtec.net/crp-tarragones>**

OCTUBRE 05

| | |
|--|--------------------|
| <u>tot és perfecte</u> dramaturgia ignasi duarte direcció roger bernat | 29/09 a 2/10 |
| <u>medeamaterial</u> de heiner müller direcció anatoli vassiliev | 6 a 8/10 |
| assaigs oberts <u>MAMET: veritat-mentida</u> | 15,22,29/10 i 5/11 |
| <u>isabella's room</u> coreografia i direcció jan lauwers needcompany | 18 i 19/10 |
| <u>ricard III</u> de william shakespeare direcció àlex rigola | 27/10 a 4/12 |

NOVEMBRE 05

| | |
|---|--------------------|
| <u>ricard III</u> de william shakespeare direcció àlex rigola | 27/10 a 4/12 |
| assaigs oberts <u>MAMET: veritat-mentida</u> | 15,22,29/10 i 5/11 |
| assaigs oberts <u>SHAKESPEARE: looking for us</u> | 12,19 i 26/11 |
| programació musical <u>dave douglas keystone 6tet</u> | 14/11 |
| <u>12 llegeixen ferrater</u> idea i coordinació joan ollé | 18 i 19/11 |
| <u>borges + goya</u> dramaturgia i direcció rodrigo garcía la carniceria teatro | 24/11 a 4/12 |

DESEMBRE 05

| | |
|---|------------------|
| <u>ricard III</u> de william shakespeare direcció àlex rigola | 27/10 a 4/12 |
| <u>borges + goya</u> dramaturgia i direcció rodrigo garcía la carniceria teatro | 24/11 a 4/12 |
| <u>foi</u> coreografia i direcció sisi larbi cherkaoui les ballets c.de b. i capilla flamenca | 12 i 13/12 |
| <u>p.p.p.</u> un espectacle de lluisa cunillé i xavier albertí sobre pier paolo pasolini | 15/12 a 15/01 |
| <u>tragedia endogonidia b.#3 berlin</u> dramaturgia i direcció romeo castellucci | 16 i 17/12 |
| <u>psitt!! psitt!! / caravan</u> coreografia cesc gelabert gelabert-azopardi cia. de dansa | 23 a 29/12 |
| assaigs oberts <u>PASOLINI: who is p?</u> | 30/12, 7 i 14/01 |

GENER 06

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| <u>p.p.p.</u> un espectacle de lluisa cunillé i xavier albertí sobre pier paolo pasolini | 15/12 a 15/01 |
| <u>en un lloc de manhattan</u> dramaturgia i direcció albert boadella els joglars | 12/01 a 5/03 |
| assaigs oberts <u>PASOLINI: who is p?</u> | 30/12, 7 i 14/01 |
| assaigs oberts <u>CERVANTES: entre meses variados</u> | 21,28/01 i 4,11/02 |
| programació musical <u>bobo stenson trio (ecm rec.)</u> | 25/01 |
| <u>bales i ombres (un western contemporani)</u> dramaturgia i direcció pau miró | 26/01 a 12/02 |

FEBRER 06

| | |
|---|--------------------|
| assaigs oberts <u>CERVANTES: entre meses variados</u> | 21,28/01 i 4,11/02 |
| programació musical <u>miroslav vitous / franco ambrossetti (ecm rec.)</u> | 9/02 |
| <u>en un lloc de manhattan</u> dramaturgia i direcció albert boadella els joglars | 12/01 a 5/03 |
| <u>bales i ombres (un western contemporani)</u> dramaturgia i direcció pau miró | 26/01 a 12/02 |
| <u>la finestra tancada</u> d'agustí vila direcció carne portaceli | 23/02 a 19/03 |

MARÇ 06

| | |
|---|---------------|
| <u>en un lloc de manhattan</u> dramaturgia i direcció albert boadella els joglars | 12/01 a 5/03 |
| <u>la finestra tancada</u> d'agustí vila direcció carne portaceli | 23/02 a 19/03 |
| <u>el malentès</u> d'albert camus direcció joan ollé | 23/03 a 23/04 |
| <u>erase-e(x)</u> coreografia johanne saunier | 24 i 25/03 |
| <u>f.r.a.n.z.p.e.t.e.r.</u> dramaturgia i direcció sergi faustino | 30/03 a 2/04 |

ABRIL 06

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|---|---------------|
| <u>el malentès</u> d'albert camus direcció joan ollé | 23/03 a 23/04 |
| <u>f.r.a.n.z.p.e.t.e.r.</u> dramaturgia i direcció sergi faustino | 30/03 a 2/04 |
| <u>despacito</u> coreografia i direcció andrés corchero | 6 a 9/04 |
| <u>última oportunitat</u> dramaturgia i direcció carol lópez | 20/04 a 14/05 |
| programació musical <u>tristano / khalifé / agoria</u> | 26/04 |
| <u>els estiuejants</u> de màxim gorki direcció carlota subirós | 27/04 a 21/05 |

MAIG 06

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| <u>última oportunitat</u> dramaturgia i direcció carol lópez | 20/04 a 14/05 |
| <u>els estiuejants</u> de màxim gorki direcció carlota subirós | 27/04 a 21/05 |
| programació musical <u>jamie lidell and quests (warp / uk)</u> | 4/05 |
| assaigs oberts <u>GORKI: construint l'heroi positiu</u> | 6,13 i 20/05 |
| programació musical <u>william parker quartet</u> | 18/05 |
| <u>p.a.</u> coreografia i direcció àngels margarit | 25 a 28/05 |

JUNY 06

| | |
|---|---------------|
| <u>hamlet / la tempesta</u> de william shakespeare direcció lluis pasqual | 29/06 a 16/07 |
|---|---------------|

JULIOL 06

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|---|---------------|
| <u>hamlet / la tempesta</u> de william shakespeare direcció lluis pasqual | 29/06 a 16/07 |
|---|---------------|

| | |
|---|------------|
| <u>arbusht</u> de paco zarzoso direcció àlex rigola | 5 al 30/07 |
|---|------------|

A partir de la nova temporada 2005-06, es modifica el sistema de descomptes per tots els membres d'entitats col·laboradores. Els nous descomptes seran:
25% de descompte fins al segon diumenge a partir de la data d'estrena
de cada espectacle - 10% de descompte a partir d'aquesta data

A QUEST THROUGH THE WEB

"A WEBQUEST IS AN INQUIRY-ORIENTED ACTIVITY IN WHICH MOST OR ALL OF THE INFORMATION USED BY LEARNERS IS DRAWN FROM THE WEB. MOREOVER, IT IS A PROBLEM-SOLVING LESSON ORIENTED TO DECISION-TAKING, TO EXTEND AND REFINE KNOWLEDGE AND TO SUPPORT LEARNERS' THINKING AT THE LEVELS OF ANALYSIS, SYNTHESIS AND EVALUATION."

By Neus Lorenzo Galés & Ray Gallon

Introduction

One of my teacher friends always says "it's not teaching that's tiring, but convincing the students to learn". In a way, we all have had that feeling: it is somehow frustrating to find topics, activities and tasks to motivate, even to push our pupils onto the path of discovering and learning, if they are more interested in what's going on outside of the school than in what we are suggesting inside...

It's easy to say "ask them about their needs, their interests, their expectations...", but it is not always easy to do: my teenage son seems to have no greater interest than staring at the TV screen until after midnight, playing role-games at the computer for hours on end, and hanging around with his teenage friends. How can we compete in class with such a menu?

One answer lies in a teaching technique developed in 1995 by Bernie Dodge and Tom March, from San Diego State University: the WebQuest. This learning sequence has started to awaken our students



through research activities that offer long screen-hours, problem-solving projects on the computer, and student interaction in a context of cooperative and collaborative production.

Dodge explained, during a presentation in Callús (2004), that the technique came to him in one night as a lesson to guide his education students through a research project on the Internet, in which they had to develop tools for schools in economically disadvantaged areas. The session turned out to be so successful that he began to refine and develop the sequence to arrive at the five steps we know today: Introduction

NEUS LORENZO HAS EXPERIENCE IN LANGUAGE TEACHING AT PRIMARY AND SECONDARY SCHOOL AND IN TEACHER TRAINING. SHE IS NOW AN INSPECTOR OF EDUCATION AND ON-LINE TUTOR OF THE WEBQUEST COURSE AT XTEC

RAY GALLON IS A TEACHER OF MULTIMEDIA AND NEW TECHNOLOGIES AT THE UNIVERSITY PAUL VALÉRY IN MONTPELLIER (FRANCE)

- Task
- Process
- Resources
- Conclusion and evaluation.

In the last ten years, more than three million WebQuests have been put on line to educate, motivate and stimulate learners around the world. We, teachers of additional languages, use the WebQuest in class to elicit high-level thinking processes that improve our students' language acquisition, in an engaging manner.

What's more entertaining (and motivating) from the student's point of view?...

- to ask for "a list of vocabulary about food" or to act out a theatre play named "What we have on the menu if we are eating with...?" (Cleopatra, King Arthur, Robinson Crusoe...)

- to copy several sentences to describe the weather or to play a role-game called "What's the weather like when we take a trip to... ?" (the Sahara, the Amazon, Antarctica...)

- to study "the three conditionals" or to have group discussions exploring the question: "World trade: is it fair?"

The object of all this is to create a playful context, an inquiring situation to excite curiosity and intellectual challenge without excessive tension. It is not about what we want our students to know... it is about what they are impelled to discover, and what they choose to investigate.

Definitions

Someone has defined the WebQuest simply as "a Question through the Web", but it is a much richer concept than that. Bernie Dodge and Tom March put the emphasis on the research:

- A WebQuest is an inquiry-oriented activity in which most or all of the information used by learners is drawn from the Web.

According to other authors (Watson 1999, Rodríguez García 2000, Carme Barba 2002, Elena Noguera 2004) a WebQuest is also:

- A teaching/learning sequence for using ICT in

knowledge acquisition.

- A guided-research process on the web, to extend and refine knowledge.
- A problem-solving lesson, oriented to decision-taking.
- A cooperative task based on web-exploration.
- An activity for "mental scaffolding", to support learners' thinking at the levels of analysis, synthesis and evaluation.

A WebQuest is not the solution to every single aim at school, or the proper design for developing competencies that require direct experience. It is not to:

- learn how to dance, swim, sing.
- use Internet instead of a book.
- surf the net without an aim.
- follow instructions without a challenging task.
- ...but...
- To work at high level thinking process in collaborative real context.

Whatever the definition, the added value for us comes from its guided research process, its collaborative approach and its goal-oriented design, with a final product that can be evaluated, assessed and developed.

An Enriched Learning Process

Pursuit of WebQuest research projects can also enhance learning in a variety of ways:

- From a linguistic point of view, our students develop the four skills (reading, writing, listening and speaking) plus the fifth – creative thinking and emotional intelligence. Moreover, these skills are integrated not only in relation to language learning, but also to content and knowledge themselves.
- From a psychological point of view, our students follow paths into meaningful learning and comprehensive cognition, developing competencies in low-anxiety contexts. Planning, researching, decision-making and following instructions help the students to codify and decode reality through language.
- From a sociological point of view, our students

interact and communicate at different levels: working with classmates in teams, in time-deferred communication on the Internet, in relation to the teacher and the audience for their final tasks, etc. They must learn to negotiate, to adjust to other classmates' rhythms, to accept contributions from students with different abilities and to deal with conflict and diversity.

If we follow Bloom's pyramid of high level thinking processes, doing the research provides knowledge that would progress from *recognition* to *decision making*:



Bloom's Taxonomy

Essential Parts of a WebQuest

The main parts of a WebQuest follow, to a large extent, the paradigm of the scientific method (hypothesis, experimental design, information gathering, data processing, conclusion, publishing the results, feedback and evaluation). It reinforces sequences that we use in project work, task-oriented approaches and many other techniques we use at school.

In the language class, the WebQuest design can concentrate on the steps that help us to create a setting for the task, focus on a clear aim, provide specific information sources (Internet) and consolidate learning. Step by step, according to Bernie Dodge, a WebQuest must have:

Introduction: background information to set a context.

Task: individual or cooperative project, usually with roles, options...

Process: description of the project, broken out into clearly described steps (searching, identifying, analysing, comparing, classifying, selecting, editing...)

Resources: different information sources (web documents, experts' e-mails, real-time conferencing, databases, books, images, maps).

Evaluation: criteria, charts, tools and guiding for self-assessment, collective evaluation, and further implementation.

Conclusion: Synthesis, summary or final production that shows the result of the process. It brings closure to the quest, reminds the learners about what they've learned, and encourages them to extend into other domains.

Other steps can be added to help the teacher and the student throughout the experience:

Tips + Guidance (for teachers and students): how to organize the information acquired... guiding questions... organizational frameworks... time-lines... concept maps... cause-and-effect diagrams...

How to start

The best way to get started is to look at what others have done. If you go to a search engine such as Google and type "Web quest" you will receive 15,500,000 responses, but only a few will be really good WebQuests.

1. To start with, check the title. Is it challenging? Is it attractive? Is it a suggesting question? Which of the following examples would you choose for your class?

Examples.

- Hire me... Please!
- Let's get dressed for a trip to...
- Our favourite garden... Bring it to school.
- What's the best town to live in?
- How do you cook a Neolithic meal?

2. To design your WebQuest, choose an aim from the most common tasks. What do you want your students to do in class?

Bernie Dodge suggests the following types of task:

- Compilation (collecting, classifying, organizing)
- Retelling (narrating, reporting, explaining)
- Mystery (discovering, investigating, guessing)
- Journalism (reporting, interpreting, publishing)
- Design (planning, drawing, illustrating)
- Creative production (painting, sculpting, composing)
- Consensus building (negotiation, mediation, conciliation)
- Persuasion (debate, discussion, dialogue)
- Self knowledge (introspection, reflection, consciousness raising)
- Analytical (decoding, describing, relating)
- Judgement (deciding, evaluating, criticising)
- Scientific (inferring, deducting, decision making)

3. To develop the steps of the WebQuest, be simple, clear, motivating and flexible.

-Keep in mind the diversity of students you have in class, and allow teamwork with different assignments that the students can negotiate amongst themselves.

-Let the students suggest variations that don't change what is essential to the project, and make sure they get through all the steps necessary to succeed.

-Enjoy designing the tasks. Language learning will happen anyway, if your students enjoy doing them.

Pay a visit to...

Some Classical WebQuest references will help you to see what's going on...

•Bernie Dodge Portal:

<http://webquest.org>

•Webquest de la XTEC:

<http://www.xtec.es/recursos/webquests/>

•Comunitat Catalana de Webquest:

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

•Training Materials for Webquests:

<http://webquest.sdsu.edu/materials.htm>



www.apac.es

Don Quixot a la literatura anglesa

by José Luis Bartolomé

“In some village in La Mancha, whose name I do not care to recall, there dwelt not so long ago a gentleman of the type wont to keep an unused lance, an old shield, a greyhound for racing, and a skinny old horse”. Així comença en anglès una de les tres obres més llegides pels britànics al llarg dels temps, publicada com les altres dues (la *Bíblia* del rei James I, les obres de Shakespeare) a inicis del segle XVII. La col·lecció cervantina de la biblioteca del Museu Britànic és testimoni de l'enorme empremta d'aquesta obra en la història de la literatura anglesa, que ha viscut un nombre gairebé semblant de transformacions, en forma d'edicions, tant en castellà com en anglès.

La primera part del *Don Quijote* ja va ser traduïda el 1612 per Thomas Shelton. Aquesta traducció serviria d'inspiració a Shakespeare per escriure (probablement en col·laboració amb John Fletcher) la peça *Cardenio*, representada el 1613 i de la qual només es conserva una cançó. El text –que es podria haver perdut en l'incendi del Globe Theatre el mateix any– s'hauria basat en els incidents que va viure aquest personatge de Cervantes a Sierra Morena (capítols XXVII i següents, amb resolució al

XXXVI).

El llibre de Cervantes va arrelar amb rapidesa a l'escena literària anglesa del segle XVII. Els dramaturgs més importants del període jacobí (Ben Johnson, Beaumont, Fletcher...) feien al·lusions a l'heroi o algunes de les seves aventures, com la dels molins de vent, amb la certesa que el públic les entendria. Francis Beaumont i John Fletcher varen imitar El Quixot en una comèdia londinenca anomenada *The Knight of the Burning Pestle* (“El caballero de la ardiente mano de mortero”) que, també el 1613, satiritzava el gust de la classe mitja pels llibres de cavalleria errant. L'obra de Philip Massinger *The Second Maiden's Tragedy* (1611) emprava una de les històries interpolades a la primera part de la novel·la com a base argumental. El mateix Massinger i Fletcher varen modelar *The Double Marriage* (1620) en l'episodi del càrrec de governador de Sancho Panza a la segona part de la novel·la.

Poc després de la segona impressió, Edmund Gayton va publicar el 1652 les seves *Pleasant Notes upon Don Quixot*, seleccionant un florilegi de passatges de Shelton per comentar i remarcar l'art

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còmic de Cervantes. Després de la Guerra Civil i el Protectorat de Cromwell es va publicar *Hudibras* (1663), un llarg poema satíric en què Samuel Butler presenta les aventures dels seus protagonistes com a paròdia dels cavallers errants en l'era del fanatisme religiós: Hudibras és el cavaller presbiterià, més aristotèlic que el neoplatònic i teosòfic Ralpho, el seu escuder, que es mostra com a protestant de vegades independent, de vegades radical.

L'interès de la novel·la de Cervantes fins a les acaballes del segle XVII va ser primordialment de nou com a font de trames teatrals. El dramaturg, escriptor satíric i compositor de cançons Thomas d'Urfey, protegit dels reis Charles II i James II, va dramatitzar-la amb el títol *Comic History of Don Quijote*, una peça que només és digna de record perquè Henry Purcell va compondre la música per a algunes cançons. El conte "El curioso impertinente" de la primera part va ser l'origen principal de tres obres que no figuren a les millors antologies literàries: *The Amorous Prince* (1671, també anomenada *The Curious Husband*) d'Aphra Behn, la primera escriptora anglesa que es va guanyar la vida amb la literatura; *The Disappointment* (1684) de Sotheby; *The Married Beau; or the Curious Husband* (1694) de John Crowne. S'ha de dir que les 'novelas ejemplares' (Exemplary Tales) també varen esdevenir motiu popular d'inspiració per aquests i d'altres autors després de la traducció de sis de les dotze peces a càrrec de Mabbe el 1640.

Diverses traduccions varen mantenir despert l'interès per l'obra cervantina fins al boom del segle XVIII. Aquestes noves versions competien per actualitzar la llengua i l'estil alhora que volien omplir les mancances de les anteriors: John Philips (nebot del poeta John Milton, 1687), John Stevens (1700) i, sobretot, l'exiliat francès Peter Motteaux (1700), la popularitat del qual ha estat vigent fins a temps recents.

La novel·la anglesa, que es va desenvolupar al llarg del segle XVIII, té un deute molt gran amb la millor de les novel·les modernes, que ja no es va veure com una farsa absurda sinó com a model de sàtira seriosa a imitar. Si la finalitat de la sàtira és corregir i reformar la figura del Quixot era la més adient. La seva obsessió per reparar les justícies socials el varen convertir en una víctima de la seva pròpia empresa. Don Quixot es va deixar d'interpretar com un llunàtic i va guanyar la consideració d'un

Everyman. En paraules de Motteaux "tothom té quelcom de Don Quixot en el seu humor, alguna estimada Dulcinea en els seus pensaments, que li fan córrer aventures desbaratades". Més genèricament, el crític Lionel Trilling (*The Liberal Imagination*) va sentenciar que "tota la ficció en prosa és una variació del tema de Don Quixot, el problema de l'aparença i la realitat". Un altre crític eminent, Walter Allen (*The English Novel*), va escriure que cap altre llibre com el Quixot ha bastit amb tanta profunditat la novel·la en llengua anglesa; en formar part de Fielding, Cervantes va formar part de la novel·la anglesa.

Abans d'escriure *Joseph Andrews* (1742) Henry Fielding ja havia manifestat el seu interès per l'obra de Cervantes com a potencial per relacionar la bogeria del cavaller amb la de la societat en general a la seva obra de teatre *Don Quixote in England*, escrita el 1727 i estrenada el 1734. La peça acaba amb una interpel·lació al públic

"Since your madness is so plain / Each spectator / Of good nature / with applause will entertain / His brother of La Mancha"

[Com que la vostra follia és tan palesa / cada espectador / de bon caràcter / complimentarà amb el seu aplaudiment / el seu germà de La Mancha]

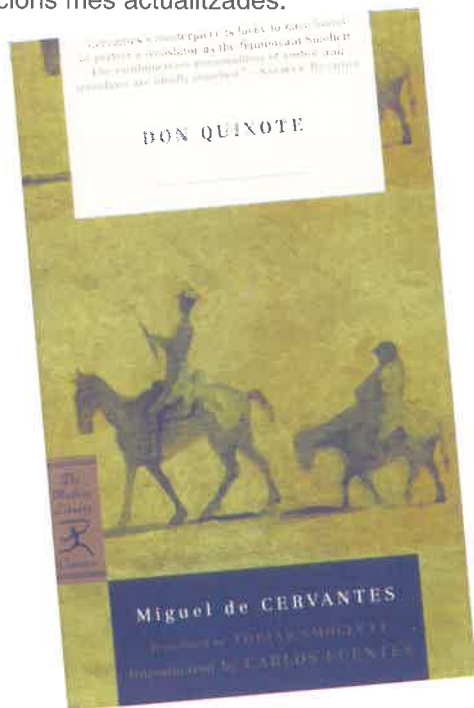
Joseph Andrews va ser una paròdia de la novel·la epistolària *Pamela o la virtut recompensada* de Samuel Richardson (1741). El propi autor cita que la va escriure "a imitació de la manera de Cervantes". El sòsia de Don Quixot va ser l'inoblidable Parson Adams, una de les grans figures còmiques de la literatura anglesa. També ell volia reformar el món però mogut per la seva obsessió per la caritat apostòlica, no com a resultat de les seves lectures de romanços de cavalleria. La celebèrrima *Tom Jones* (1748) també deu bona part de la seva concepció com a novel·la a l'escriptor castellà.

Fielding va ser un entre els nombrosos autors que varen empeltar la figura del Quixot a la ficció prosaica de l'Anglaterra del XVIII. Referències a la novel·la cervantina apareixen a les obres de Richard Steele, Joseph Addison, Jonathan Swift (hi ha força evocacions a *Un conte d'una bóta*, 1704, com ara al gegant Laurcalco o a "l'art espanyol del

bram de l'ase") i Laurence Sterne. Aquest darrer escriptor va ser un gran admirador de Cervantes, i la seva influència s'observa a *The Life and Opinions of Tristram Shandy* (1759-67).

Cal remarcar una obra femenina i en part feminista: *The Female Quixote* (1752) de la novel·lista d'origen nord-americà Charlotte Lennox, molt admirada per les figures literàries capdavanteres del seu temps. Aquí el personatge central, que s'enganya per la lectura de ficció, és una dona (Arabella).

El segle XVIII va ser també l'època de les dues traduccions més populars i duradores: la del retratista Charles Jervas (1742), que tot i no reeixir en la transmissió de l'estil col·loquial de Cervantes va aconseguir que s'arribessin a imprimir 100 edicions, acompanyades de gravats, a Anglaterra i els Estats Units. La segona és la de l'escriptor Tobias Smollett, de la qual hauríem de commemorar el seu 250è aniversari (1755). En una època en la qual el mercat literari estava farcit de traduccions de Don Quixots Smollett va esmerçar set anys de la seva vida a interpretar l'obra mestra de Cervantes. El seu esforç ha estat recompensat, i la seva versió continua editant-se (ç) amb comentaris elogiosos (Salman Rushdie) i introduccions erudites com la de Carlos Fuentes any rere any, al costat de les traduccions més actualitzades.



Les pròpies novel·les picaresques de Smollett —que anticipaven l'estil caricaturesc dels personatges de Dickens— estan influïdes per

Cervantes: *Humphry Clinker* (1771), la més fina, explica les aventures d'una família que viatja per tota la Gran Bretanya. *Les aventures de Sir Launcelot Greaves* (1762), motivada per la seva traducció del Quixot, guarda el paral·lelisme d'haver-la esbossat mentre estava empresonat al King's Bench Prison.

Al segle XIX la línia d'imitació del Quixot es pot observar a les novel·les *The Newcomers* (1853-55) de William Makepeace Thackeray, un estudi minuciós de la classe mitja pròspera, i sobretot a *The Pickwick Papers* (1837, *Picwick* en traducció de Josep Carner), la primera obra de ficció de Charles Dickens en què el binomi Quixot-Panza es veu representat per Don (Samuel) Pickwick i el seu criat Sancho (Sam) Weller, un enllustrador Cockney que ha encunyat les seves dites (wellerisms) a la llengua anglesa. Aquesta extensa novel·la ha estat anomenada "el Quixot de la cultura anglo-saxona". També hi trobem rastres de la petja cervantina a les plomes d'escriptors britànics com els historiadors Thomas Macaulay i Thomas Carlyle, el poeta Alfred Tennyson o el poeta i novel·lista George Meredith.

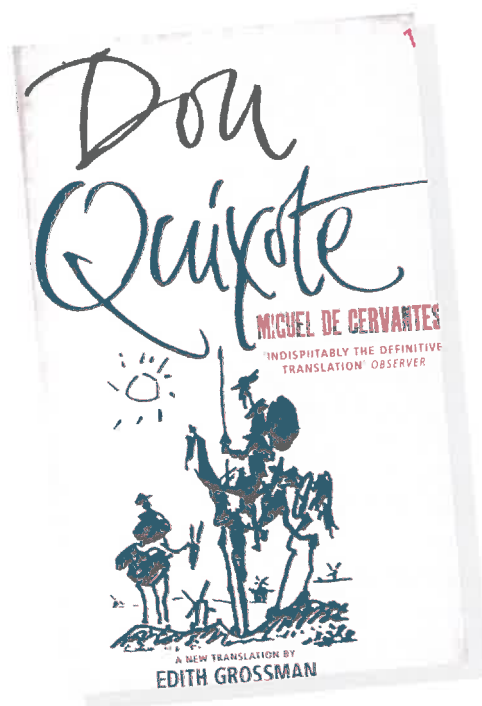
Alguns estudiosos han cregut trobar semblances entre l'estructura realista de les aventures quixotesques i les dels herois arquetípics de la novel·la nord-americana: *Les aventures de Tom Sawyer* (1876) i *Les aventures de Huckleberry Finn* (1884). En les dues obres de Mark Twain es poden traçar simbolismes dels seus periples al voltant del Missouri rural i riu Mississipi avall en termes d'aventura, humor, i retrats del caràcter i del llenguatge de les gents del país. Com a l'obra de Cervantes, s'ha indicat que són textos per ser rellegits al llarg de la vida. Tres vegades en el cas del Quixot (joventut, maduresa i vellesa), dues en el cas dels pícars ianquis: per als adults recreen els somnis esfumats de la joventut; per als lectors joves es revelen els límits dels horitzons temptadors que els han d'arribar.

Hi ha un gènere literari genuí dels Estats Units, el western, on es pot apreciar sovint una morfologia narrativa i de contingut comparables a la novel·la de cavalleria: el cowboy solitari, o amb el seu ajudant, que cavalca errant sense pàtria amb els ideals quixotescos de justícia social, emparant els desprotegits contra la tirania dels opressors. Aquest ideal es conjuga amb la galanteria envers la dona, donzella o casada. Un dels clàssics de l'oest, *Shane* (1949) de Jack Schaeffer, permet aquesta lectura de visió quixotesca, augmentada per la

ressonància romàntica del nom de la dama: Marian.

Noves traduccions es varen afegir a finals del segle XIX al enorme contingent que ja existia aleshores: Duffield (1881), Ormsby (1885), Watt (1888). El prefaci de la traducció de John Ormsby és molt instructiva, fent un repàs crític de les versions des de l'època de Shelton de vegades amb tons de vilipendi o de gelosia professional, però reconeixent que no s'havia aconseguit mai cap traducció prou satisfactòria: no perquè els modismes de l'espanyol foren difícils de manejar, sinó perquè la concisió sentenciosa a la qual l'humor del llibre deu el seu gust és peculiar a aquesta llengua.

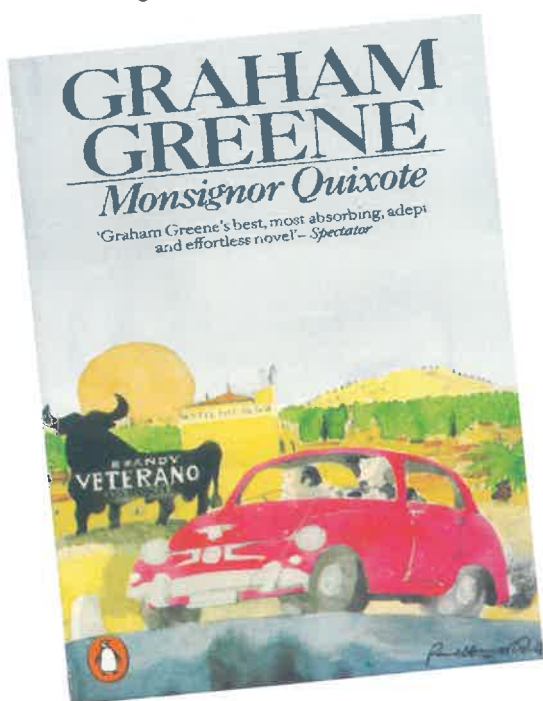
El segle XX va permetre que la figura del Quixot resultés més familiar –sobretot als Estats Units– gràcies a la indústria cinematogràfica, i també a l'iconogràfica, que no a través dels llibres. És memorable el paper de Sancho Panza del gran actor còmic anglès del cinema mut Sir George Robey. Entre les peces selectes de "talking movies" caldria destacar l'inacabat *Don Quixote* d'Orson Welles (completat el 1992 per Jesús Franco), *Man of La Mancha* (1972), dirigit per Arthur Hiller a la pantalla i per Dale Wasserman al musical de Broadway; *Don Quixote* (2000) en versió de Peter Yates. Més recentment ens trobem amb la pel·lícula documental *Lost in La Mancha* (2002), resultat de l'intent frustrat de Terry Gilliam de fer una adaptació amb guió cinematogràfic convincent.



Per altra banda també el Quixot s'ha difós per mitjans dels dibuixos animats. Hanna-Barbera va projectar *Don Coyote and Sancho Panda*. Aquests canvis en la onomàstica dels personatges animals-antropomòrfics fan palesa la dificultat per als anglesos de pronunciar els sons castellans de la "j" i la "z". Per facilitar la seva pronunciació existeix un joc anglicitzat de paraules en el cas de Don Quijote (Donkey Hotey), amb el resultat divertit que el cavaller passa a genet d'ase.

En el camp de la literatura del segle XX trobem tres mostres d'influència cervantina notables. *Travels With Charley in Search of America* (1961) és un llibre d'aventures al llarg dels Estats Units que John Steinbeck va viure i escriure en complir els seixanta anys en companyia del seu gos falder Charley i embarcat en la seva camioneta anomenada Rocinante. També Graham Greene va batejar Rocinante al Seat 600 en què fa revifar les aventures, els personatges i els ambients de l'Espanya cervantina al melic de l'Espanya moderna. La lectura de *Monsignor Quixote* (1982) és divertida i entranyable alhora que mostra una fauna dels nostres temps. Aquí el cavaller-conductor és un capellà catòlic, Sancho Panza un alcalde comunista destituït, els molins de vent la guàrdia civil...

La tercera mostra és el personatge de ficció Ignatius J. Reilly de la novel·la guanyadora del premi Pulitzer *A Confederacy of Dunces* (1980, *Una conxorxa d'enzes*) de John Kennedy Toole, publicada onze anys després del seu suïcidi. La follia o ceguesa d'aquell medievalista que viu amb la seva mare a



Nova Orleans, conjuntament amb un encadenament d'esdeveniments, el transporten a una desconexió amb la realitat i a desitjar poder abandonar el món modern i retornar a l'època medieval. El realisme dels diàlegs i els retrats dels personatges converteixen l'humorisme d'aquest conte en un modern *Don Quixot*, o "en un Oliver Hardy foll, un don Quixot gras, i un Tomàs d'Aquino pervers, tot mesclat en un sol personatge", com explica el descobridor del talent dissortat d'aquest escriptor, Walker Percy. El títol manlleua un aforisme satíric de Jonathan Swift: "Quan al món apareix un geni veritable, el podreu reconèixer per aquest senyal: tots els enzes faran conxorxa contra seu".

No cal dir que les traduccions contemporànies del Quixot han estat prolífiques. Per destacar només les de la segona meitat del segle XX citarem les de Samuel Putnam (1949), Walter Starkie (1964), la de referència habitual per als lectors britànics de J.M. Cohen a Penguin Classics, la de John Rutherford el 2000. Edith Grossman, la traductora dels gegants de la literatura hispano-americana actual (García Márquez, Vargas Llosa) també va afegir la seva aportació a la causa cervantina el 2003 amb una magnífica traducció per al públic nord-americà, amb una introducció del guru de la crítica literària Harold Bloom.

Hom podria preguntar per què han de veure la llum tants de rebrols de noves traduccions. La resposta pot ser simple: cada generació ha de traslladar i adaptar en certa manera els canvis de registres lingüístics. L'exemple més clar és el nom del cavall del Quixot, derivat de "rocin", que ja Ormsby va derivar a "hack", i que avui dia cal renovar-lo, si més no per als lectors nord-americans: Edith Grossman ha proposat "nag". Quelcom semblant passa amb el "jumento" de Sancho Panza batejat amb nom propi de l'època (Dapple) per Smollett, que s'avenia amb el color del "rucio". I parlant de l'evolució de les llengües cal desitjar que mai no haguem de recórrer a la versió Spanglish d'aquest monument de la literatura universal:

In un placete de La Mancha of which nombre no quiero remembrearme,
vivía, not so long ago, uno de esos gentlemen who always tienen una lanza in the rack, una buckler antigua, a skinny caballo y un grayhound para el chase. (traducció d'Illán Stavans, 2003)

O més ben pensat: **Nihil obstat**, com dirien en temps de censures. Si Cervantes aixequés el cap, ben segur que es faria un bon tip de riure.

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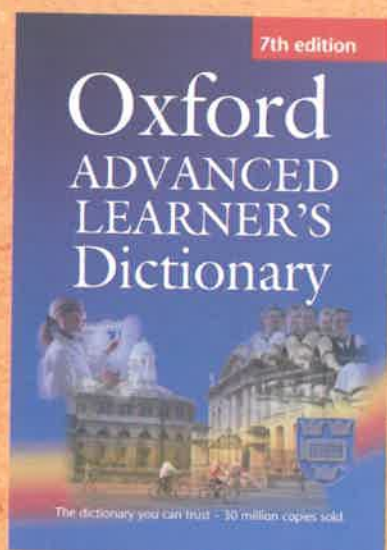
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An Interview with PAUL SELIGSON ON CLASSROOM OBSERVATION

by Neus Serra

N.S. Your expertise in the field of teacher observation together with the wide knowledge you have of the EFL teaching situation in Catalonia and Spain leads us to give a high value to your suggestions and contributions. In the article that appeared in our last issue you encourage teachers to rely on both intuition and spontaneity in language teaching. Isn't this a bit risky for non-trained teachers?

P.S. In theory, yes, and obviously, the more experience you have the easier it gets. The inevitable worry is that newer teachers will get into a mess, freeze or make so many wrong 'guesses' by teaching in this way. I've made all these mistakes myself, as have most teachers I imagine. However,

1.- How do we improve or learn anything as teachers except through trial, error, experiment and experience? Only by guessing wrongly and then learning from the experience will we, in time, learn to 'guess' and react more appropriately. So, the sooner the better and I believe a session on '[When not to stick to your lesson plan](#)' should be an integral part of *any* teacher training course.

2.- Spontaneous decision-making is an inevitable part of our work because we are dealing with (so many) unpredictable, individually unique, highly emotional human-beings to whom we have to react live and instantaneously at any moment of every class. Use of intuition is fundamental to teaching. We take hundred and hundreds of decisions per class and the sooner we become aware of and are able to reflect on and

talk about our intuitive decision-making, the sooner we can begin to both learn from and polish it. Besides, isn't this how most of us get through life itself – by relying on our feelings and reacting to the people, situations and moments we encounter as best we can?

In Jim Scrivener's excellent [Learning Teaching](#) (Macmillan, 2005), he defines intuition as "The skill of spontaneously understanding something, bypassing the supposedly conventional route of thinking carefully and reaching a considered decision." For Jim, teacher's intuition is "The ability to smoothly access the quantity of experience you have stored inside you to help you interpret what is happening in the present." He argues that this is something all teachers exercise to a greater or lesser degree and that it is both learnable and improvable. Who am I to disagree?

To further paraphrase Jim: "Intuitive responses are vital in teaching because things happen so fast during lessons and there's so much to notice as so many things fly at us simultaneously; how the activity is working, how each student is reacting, whether the group is staying together or disintegrating, etc. In class, on-the-spot, you have so little time to think. Fluent teaching

depends on our ability to quickly read the classroom situation moment by moment and respond (or choose not to respond) appropriately. So, we need to constantly challenge and consciously upgrade our intuition – through deliberate reflection about how it has been serving us." In my ideal world, teachers would be paid an extra 5-10 minutes after each class and be locked in a room alone to give them time to think back on their last lesson, what really did or didn't happen, the decisions they made

To acquire knowledge,
one must study. To acquire
wisdom, one must observe

and why. This would help us to become more aware of our intuition, to notice how often it kicks in, when and why, and to become more aware of when it does and doesn't work, in order thus to begin to train ourselves to become more spontaneously and accurately intuitive in class.

N.S: Surely teachers need some kind of training to reach a balance between planning and spontaneity. Which is the best way to acquire this intuitive behaviour?

P.S. I always suggest to new teachers that they consciously leave a 5-10 minute gap in their lesson plan (with a spare activity in their back pocket just in case something goes wrong or they dry up, so they don't feel unprepared, but not to expect to use it). Then they should just teach the lesson as naturally as they can, working with what comes up and 'going with the flow' as seems most appropriate at the time. Surely it is better to try this when you are on a course or being observed and so have a trainer/colleague to help and advise you rather than just do this 'alone' with your own classes? As a general rule, if you make an effort to notice and remember what you do or don't do, what happens and is said during the time when you are 'off plan' you will begin to see how your own teaching intuition works.

N.S. You've spent many years of your professional life observing teachers. Don't you think that observation is the best way to learn what should or shouldn't be done in a classroom?

P.S. Absolutely. Interestingly, watching from the back of a class you learn more 'shouldn'ts' than 'shoulds'. You sit in class, for once under no pressure to decide what to do or say and with the luxury of time to reflect, and see so many things that you have been doing 'wrongly' yourself for years. It's incredibly enlightening. Perhaps the biggest 'sin' of observation is that so many 'inspectors' or observers fail to share what they themselves have learnt about their own bad habits both with the individual teachers they observe and with the teaching community at large. They often simply 'watch and go', which is a tragedy.

N.S. If one can learn so much about teaching through teachers' observation, why isn't classroom observation a compulsory part of any training programme?

P.S. I believe sessions on both Observing / Being Observed and Ways to give feedback should be part of every training programme. It is often there implicitly but we should be making it a tool for all teachers, from the beginning, not just the prerogative of the privileged few.

N.S. Teachers are usually a bit reluctant to let other teachers observe them. Why do you think we are so afraid to let others see what works or doesn't work in our classes?

P.S. Many reasons; the historical association with inspection, hiring and firing, unpleasant/fruitless previous experience of being observed and getting nervous but then not really getting any proper feedback, etc. Besides, this is an entirely natural reluctance/fear as we all get nervous, observation is always intrusive, will always add pressure, and nerves, and will always flavour the lesson to some extent. My parents came to watch me give a talk for the first time at TESOL Seville this year and I was terrified! Observation is never neutral

and always judgemental however much we try. That said, it has the same impact in any profession and how else can you get concrete, professional feedback on your classes and teaching? It's just something we should expect to live with and it's much easier to live with once it becomes a regular event, when it involves prior negotiation between observee and observer, and when it is done well.

N.S. If we are to use classroom observation as a tool for teacher training, how should we organize it? Which steps ought to be followed?

P.S. Ideally, any teacher in any school could be observed or observing at any time. Not just EFL teachers but any teacher. And regular paid opportunities to observe and be observed should be built into all our timetables. One day, once good teaching is finally both recognised and rewarded as one of society's most essential commodities this will happen, but not just yet of course, sadly! However, what we need to do is to move towards changing the character and flavour of observation. Below is a 10-point checklist to determine the nature of observation in your schools. Within each choice, I believe we should be trying to achieve the underlined options whenever possible.

1.- Is the observation purely an evaluative appraisal or is it developmental?

"What you can do, or dream you can do, begin it; boldness has genius, power and magic in it". Goethe

2.- Is it a one-off or part of on-going, regular process?

3.- Is it forced on you or elective / negotiated, ie you have some choice of when, which class, how long for, etc.

4.- Is it a 'superior' observing or a peer/friend (while a colleague, substitute teacher or your DOS is covering their class?)

5.- Are the observation criteria for both observer and observee 'unspoken' or discussed, negotiated and then agreed pre-lesson?

6.- Will you be giving a specially-prepared/untypical lesson or one which is fairly 'natural/normal'?

7.- Is the post-lesson feedback brief/shallow or sympathetic/generous?

8.- Does feedback focus on 'judging' you or is the tone mutually beneficial?

9.- Is observation reciprocal or non-reciprocal? In other words, can you observe the observer, eg a video of them teaching a class or them teaching part of the class with you or while you observe them?

10.- Is the lesson entirely ephemeral or is there a video/audio recording to accompany the observation so you are able to reflect on both the lesson and any feedback yourself afterwards, perhaps watching parts of it again before any post-lesson discussion or feedback takes place?

I believe this latter idea – using recordings to allow teachers to reflect on their lesson later, once the emotions have calmed – can be a major step forward in helping to take at least some of the judgement out of observation, as the teacher herself will be able to pick up many of the key aspects of the lesson. This works particularly well with video, where the teacher has the remote control and can fast forward to talk the observer through a few moments that they themselves select, rather than necessarily focusing on the whole lesson.

"Teachers open the door
but you must open it
by yourself"
Chinese Proverb

A final tip: don't forget students' observations of you too. We are all observed every day by scores of pairs of eyes and currently really waste this resource. We should be systematically asking for their opinions and comments and exploring their feelings about our teaching. For example, try stopping the lesson 5 minutes before the end and ask (using the mother tongue where necessary) eg *What did I try to teach you today? Did I succeed? Did I speak too fast? Were my instructions clear? Did you get enough practice? Would you prefer to go faster or more slowly? Which aspects of my teaching do you like most/least? How do you think that I think you learn English best?*, etc. Once we show students we are open to honest feedback and want to improve, our teaching will move from monologue to dialogue, a dialogue with extremely rich potential.

Enjoy your teaching, being observed and observing – if you don't who will?

Email: seligson04@yahoo.co.uk

SOME SUGGESTIONS

Find excuses to walk into other teacher's classes, see what's going on, then comment on it positively to start a dialogue.

Sometimes teach with the door open yourself?

Try both to observe a colleague and be observed yourself at least one a year. It can improve your teaching more quickly than anything else.

Team teach, eg do a "live" listening with another teacher or share a class.

Teaching is a very public job and we're observed everyday by our learners. Why not make better use of it?.

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- Living in the United Kingdom
- Living in Spain and Spanish-speaking America and an appendix with:
 - English irregular verbs
 - Spanish verbs

WORKING ON THE WEB – PETS

by Ana Yagüe

Introduction

In this issue we are going to work on a BBC page which provides thorough information on pet care and animals in general. This activity is addressed to ESO students and can be done at different levels of difficulty. To make the most of this page you need Real Player and a fast connection but there are no audio features.



<http://www.bbc.co.uk/cbbc/wild/pets/>

Exploitation 1 – Higher levels

Students choose a pet and sit in groups accordingly. Then they have to prepare a short presentation for the rest of the class.

The structure of their presentation could be:

Some facts about this type of pet. They can take those from the **Interactive Presentation** – history, fun, trivia...

Interactive Presentation



Some true / false statements about how to take care of the pet. These could be based on the **Quick Check** and the **Fact Sheet**. The rest of the class have to listen to the sentences and decide whether they are true or false.

An alternative activity – if seating arrangements allow for it – is to have a GUESS THE PET presentation. Each group starts giving facts about the animal in question until the rest of the class know for sure which pet they are talking about.

Exploitation 2 – Average levels

Students connect to the **Pet Profiles** page and check out the following statements in the **Interactive Guides** of the different pets. You could organize it as a competition: the first group to finish is the winner.

Worksheet 1 : Check it out

Say if the following are true or false and correct the false information.

- 1 Ponies often live into their 30s.
- 2 Some budgies can speak.
- 3 Rats often stand on two legs.
- 4 Rabbits don't have a good sense of smell.
- 5 The biggest member of the cat family is the Siberian Tiger.
- 6 There are more than 1000 breeds of dogs.
- 7 Goldfish sleep with their eyes open.
- 8 Guinea pigs don't have a tail.
- 9 Pet mice come in about 700 different colours.
- 10 Gerbils' tails are about the same length as their bodies.
- 11 Hamsters have very good eyesight.

Working with animals

In this section you can read about different jobs that involve working with animals. There is a nice interactive game **Kit 'Em Out** where the students have to decide the tools that the different professionals need by dragging them on the picture.



The following worksheet is based on the Fact sheets for the different jobs and involves classifying the duties that correspond to each of the professionals.

| |
|---|
| <p>Worksheet 2 : Jobs and Duties</p> <p>Match the jobs and the duties.</p> |
| <p>ZOO KEEPER:</p> |
| <p>VET:</p> |
| <p>COUNTRYSIDE WARDEN:</p> |
| <p>DOG TRAINER:</p> |

feeding the animals / giving vaccinations / finding the right dog for an owner / cleaning enclosures / maintaining and managing habitats / teaching the dogs simple commands and rules / prescribing medicine / dealing with the public / giving advice to other organisations about wildlife or land management / diagnosing and treating sick and injured animals / walking dogs and getting them used to different environments / making sure that the public have safe access to the area and that paths are clear and well signposted

Games

After you have done the activities, I recommend you let your students play the games in this section, they are all educational and fun and they are sure to enjoy them.



Teachers':

Answers to Worksheet 1 : Check it out

- 1 Some budgies can speak. – TRUE
- 2 Rats often stand on two legs. – TRUE
- 3 Rabbits don't have a good sense of smell. –FALSE – they have a very good sense of smell
- 4 The biggest member of the cat family is the Siberian Tiger. – TRUE
- 5 There are more than 1000 breeds of dogs. – FALSE – 400 breeds
- 6 Goldfish sleep with their eyes open. – TRUE – they rest at night but they can't close their eyes because
- 7 they don't have eyelids
- 8 Guinea pigs don't have a tail. – FALSE – they do have a tiny tail but it doesn't stick out from their bodies
- 9 Pet mice come in about 700 different colours. – TRUE – from black and white to champagne
Gerbils' tails are about the same length as their bodies. – TRUE
- 10 Hamsters have very good eyesight. – FALSE – their eyesight is poor so they use their whiskers and sense of smell to find their way around
- 11 Ponies often live into their 30s. – FALSE – their 20s

Answers to Worksheet 2 : Jobs and Duties

ZOO KEEPER:

feeding the animals / cleaning enclosures / dealing with the public

VET:

giving vaccinations / prescribing medicine / diagnosing and treating sick and injured animals

COUNTRYSIDE WARDEN:

maintaining and managing habitats / giving advice to other organisations about wildlife or land management / making sure that the public have safe access to the area and that paths are clear and well signposted

DOG TRAINER:

finding the right dog for an owner / teaching the dogs simple commands and rules / walking dogs and getting them used to different environments

APAC *needs your collaboration.
Share your teaching activities with us*

ELF AT THE GATE: THE POSITION OF ENGLISH AS A LINGUA FRANCA

IN OUR MULTICULTURAL WORLD THE POSITION OF ENGLISH AS A TOOL FOR COMMUNICATION BETWEEN THE DIFFERENT CULTURES AND GROUPS IS MORE IMPORTANT EVERYDAY. THIS POINT OF VIEW MAY HAVE SOME EFFECTS ON THE WAY WE UNDERSTAND OUR ROLE AS TEACHERS OF ENGLISH AND EVEN ON THE WAY THAT THE LANGUAGE IS TAUGHT.

by Jennifer Jenkins

Introduction

The term English as a Lingua Franca, or ELF, is not yet widely-known in the ELT profession. Eight years ago I argued in an IATEFL publication (Jenkins 1996) that it should replace the traditional English as a Foreign Language (EFL), the main reason being that it emphasises the principal role of English today as a lingua franca among its non-native speakers rather than a tool for communication between native and non-native speakers. Further reasons given were that it suggests the idea of community rather than alienness; it focuses on what people have in common rather than their differences; it implies that language hybridity is acceptable (as was the case with the original lingua franca's); and its Latin name symbolically transfers ownership from Anglo speakers to all who use English. However, apart from a small number of scholars in mainland Europe, who began using the term ELF independently during the 1990s, the majority of those researching English among its

non-native speakers (NNSs) in the Expanding Circle, have tended to refer to it as English as an International Language (EIL). For the purposes of this paper, then, ELF and EIL can be considered equivalent, although for reasons which will emerge later, ELF is the preferred term.

Two further points need clarifying from the start. The first concerns the difference between a lingua franca and a foreign language. A lingua franca in its original sense was "a variety that was spoken along the South-Eastern coast of the Mediterranean between appr. the 15th and the 19th century.....probably based on some Italian dialects in its earliest history, and included elements from Spanish, French, Portuguese, Arabic, Turkish, Greek and Persian" (Knapp & Meierkord 2002:9). Since then, 'lingua franca' has come to mean a language variety used between people who speak different first languages and for none of whom it is the mother tongue. In other words, according to this interpretation, a lingua franca has no native speak-

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SHE HAS BEEN CONDUCTING RESEARCH INTO ENGLISH AS A LINGUA FRANCA FOR OVER FIFTEEN YEARS AND PUBLISHED WIDELY ON THE SUBJECT. SHE IS THE AUTHOR OF 'THE PHONOLOGY OF ENGLISH AS AN INTERNATIONAL LANGUAGE' (OXFORD UNIVERSITY PRESS, 2000) AND 'WORLD ENGLISHES' (ROUTLEDGE, 2003), AND IS CURRENTLY WRITING HER THIRD BOOK, 'ENGLISH AS A LINGUA FRANCA: ATTITUDES AND IDENTITY' (ALSO FOR OXFORD UNIVERSITY PRESS).

ers (NSs), and by extension no NS targets for its learners to aspire to. This is in direct contrast to a 'foreign language' which does have native speakers - those who learn it as their mother tongue - and, by extension, whose educated version is the widely-recognised target for non-native learners. The second point concerns ELF's position vis-à-vis NSs. A few ELF researchers adhere to the 'pure' interpretation of a lingua franca, reserving the concept of ELF interaction exclusively for NNSs of English. Most, however, consider that ELF interactions can be said to include NSs, although only as a small minority within the totality of the world's ELF users.

Regardless of these differences, the essential distinction between speakers of EFL and speakers of ELF is a very simple and basic one: speakers of EFL use their English chiefly to communicate with NSs of English, often in NS settings. They need at the very least to be intelligible to NSs, to understand them, and often to blend in with them. Their learning goal is therefore to approximate as closely as possible a NS variety of English, generally Standard British or American English. The norms of EFL, then, are NS norms. Speakers of ELF, on the other hand, use their English primarily (or entirely if one takes the 'purist' interpretation of ELF) to communicate with other non-native speakers (NNSs) of English, usually from first languages other than their own and typically in non-native speakers (NNS) settings. They need therefore to be intelligible to, and to understand, other NNSs rather than to blend in with NSs and approximate a NS variety of English. Instead, ELF speakers have their own emerging norms. And if NSs participate in ELF communication it is for them to adjust the way they speak and listen in order to accommodate to NNSs rather than vice versa. The acronym ELF, in reversing the F and L of EFL, thus symbolises the conceptual and practical contrasts between EFL and ELF.

Speakers of ELF, use their English primarily to communicate with other non-native speakers (NNSs) of English, usually from first languages other than their own and typically in non-native speakers (NNS) settings.

Context, appropriateness and creativity

ELF is developing into a vibrant research area in applied linguistics, with much of the work being carried out in the Expanding Circle itself, especially in mainland Europe and East Asia. Instead of accepting the designation of their Englishes as 'norm-dependent', a growing number of researchers in the Expanding Circle are collecting corpora of NNS Englishes in order to describe ELF varieties and

identify systematic differences between these and NS varieties, e.g. Seidlhofer's Vienna Oxford International Corpus of English, or VOICE (see Seidlhofer 2001), Mauranen's Corpus of English as a Lingua Franca in Academic Settings (see Mauranen 2003), and James's Alpine-Adriatic Corpus (see James 2000).

The existence of ELF varieties such as Euro-English and East Asian English is for the first time being acknowledged, along with their sub-varieties such as German English, Korean English, China English and the like. And codification will no doubt follow description, so that these varieties will eventually appear in grammars, dictionaries and other reference works. My own research into pronunciation in ELF interactions has already yielded a core of phonological and phonetic items - collectively the Lingua Franca Core (see Jenkins 2000, 2002) - which, though not yet definitive, seem to be important

in ensuring the intelligibility of pronunciation between ELF speakers, along with a number of non-core features which NSs like to produce and hear, but which appear to be at best inconsequential in ELF communication.

Appropriateness for use involves appropriation by the user, with speech communities appropriating English in order to make it appropriate to their own needs. Linguistic creativity plays a critical role in all this, and the processes involved in ELF creativity such as regularisation are, in many respects, no different from the processes involved in NS creativity (see Lowenberg 2002). The only real difference is that when NSs innovate with the language we accept it - eventually if not immediately, whereas when NNSs innovate, the result is labelled 'L1 transfer error' or 'L1 interference'. For example, it has become acceptable in most NS Englishes to use of certain uncountable nouns in countable ways (e.g. 'two teas', 'three coffees', instead of 'two cups of tea', 'three cups of coffee'), whereas NNS creativity of this type ('staffs', 'informations' and the like) is not considered acceptable.

This double standard is due, it would seem, to the part played by language contact in NNS creativity - both the contact NNSs have with each other's Englishes (leading to accommodation) and the contact between their own L1 and English (leading to transfer). And yet because they have at least two

language systems at their disposal, NNSs have greater resources than the majority of NSs, and therefore a greater potential to innovate. In addition, as Ammon (2003) points out, in acquiring English, its NNSs pay greater attention to the language than do its NSs, which enables them to shape it into a form more appropriate for a practicable lingua franca than the form created by its NSs.

One lexical area where ELF creativity is occurring with increasing frequency, especially among young Europeans and East Asians, is the creation of hybrid words through codemixing. Young German-English speakers, for example, have created a number of half-German, half-English hybrid compounds such as 'Drogenfreak' and 'Telefonjunkie' (see Cheshire 2002). Similar to these is the Italian compound 'antistress' for which there is no exact equivalent in NS English. Were an Italian-English speaker to use this word in communication with a NS, however, the latter's assumption would be that the speaker had intended to say 'stress-free' but had made an error.

Research into ELF's lexicogrammatical features is nevertheless at an early stage and as Seidlhofer (2004a) points out, we are not yet in a position to report reliable findings based on quantitative investigations. Nevertheless, a number of features have already been identified by the VOICE team indicating systematic differences between NS English and ELF Englishes. These features often involve "typical errors which most English teachers would consider in urgent need of correction and remediation, and which consequently get allotted a great deal of time and effort in English lessons" but which "appear to be generally unproblematic and no obstacle to communicative success" in ELF (op.cit.). Seidlhofer singles out the following:

- 'dropping' the third person present tense -s (as in "She look very sad")
- 'confusing' the relative pronouns *who* and *which* ("a book who", "a person which")
- 'omitting definite and indefinite articles where they are obligatory in NS English, and inserting them where they do not occur in NS English
- failing to use 'correct' forms in tag questions e.g. *isn't it?* or *no* instead of *shouldn't they?* (as in "They

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should arrive soon, isn't it?")

- inserting 'redundant' prepositions (as in "We have to study about..." and "can we discuss about...?")

- 'overusing' certain verbs of high semantic general-

ity, such as *do*, *have*, *make*, *put*, *take* - 'replacing' infinitive constructions with that-clauses, as in *I want that....* (e.g. "I want that we discuss my dissertation")

- 'overdoing' explicitness (e.g. "black colour" rather than 'black' and "How long time?" instead of 'How long?')

In many ways, these items are the lexico-grammatical equivalent of the non-core phonological features that emerged from my research into ELF pronunciation, in which I found that a number of items common to most NS varieties of English were not necessary in successful ELF interactions, e.g. the absence of weak forms in words like 'from' and 'for'; and the substitution of voiceless and voiced 'th' with /t/ or /s/ and /d/ or /z/ (so that e.g. 'think' became 'sink' or 'tink', and 'this' became 'dis' or 'zis'). Such

features did not cause intelligibility problems for an ELF interlocutor and - like the lexico-grammatical regularities above - occur regularly in ELF interactions. Indeed, their *non*-use may even be counterproductive. In

Aviation English, for example, the word 'three' must be pronounced 'tree' because the latter is known to be more intelligible internationally (see Intemann in press).

Misconceptions of ELF

As is the case with any radical new idea, ELF is proving to be controversial and is subject to a large number of misinterpretations. Space allows me only to consider four of these, but see Seidlhofer (2004b) for others. The first is the claim that ELF researchers advocate teaching ELF varieties to *all* learners of English. This is not so. As my earlier discussion of the differences between EFL and ELF made clear, it all depends on the individual learner's needs and wants. ELF is only being proposed where the target interaction community is an international i.e. largely NNS community. Although ELF researchers believe that this is the most likely situ-

ation for the majority of learners in the 21st century, they are well aware that some learners will interact primarily with NSs, and accept that for them EFL is the appropriate goal. ELF researchers also believe that the choice of goal is entirely the learner's, and accept that even a learner whose target community is an ELF one may prefer a native rather than an ELF variety as their goal. All that is asked is that learners are able to make their choice in full possession of the socio-linguistic facts.

One lexical area where ELF creativity is occurring with increasing frequency, especially among young Europeans and East Asians, is the creation of hybrid words through codemixing.

The second misinterpretation concerns the data itself. An assumption is often made that ELF data (e.g. the lexico-grammatical features described above) exemplifies the low proficiency of the speakers who provided it, with their language being labelled 'learner language', 'inter-language', 'incomplete L2 acquisition' and the like, rather than alternative, but legitimate ELF varieties. This problem seems to have arisen from a misconception about language contact - a mistaken belief that contact makes the dominant language impure by 'infecting' it with transfer 'errors'. But as Mufwene (2001) points out, contact is a normal and natural part of language evolution. The misconception about the proficiency of the speakers providing the ELF data indicates, then, a failure to understand a major effect of contact on language; the fact that in the presence of certain conditions such as those currently prevailing in the Expanding Circle, it leads to the emergence of new language forms and ultimately to whole new varieties of a language rather than to 'errors' in its native varieties.

The third misconception is that ELF researchers are anti-diversity and want to see a single monolithic version of English in use for international communication the whole world over. This is absolutely untrue. ELF researchers are in principle against any approach which promotes some kind of single English for the world. One of the main advantages, diversity-wise, of my Lingua Franca Core is that outside a small core of items (those which emerged from the ELF data as necessary to safeguard phonological and phonetic intelligibility in ELF interactions), ELF speakers can preserve as much as they wish of their L1 regional accents - and hence of their L1 regional identity, without the risk that their accent will be rendered unintelligible to another NNS. In ELF, any Expanding Circle accent (e.g. Spanish-English, China-English, German-English, Japanese-English) is at least as acceptable as an NS accent - and probably a good deal more so (see

Jenkins 2004 for further details, and Walker 2001 on Spanish-English accents).

At the other extreme, it is a number of non-ELF scholars who are promoting the idea of a single world standard for international communication.

Ayako Suzuki, a doctoral student at King's College London, refers to the kind of English they promote as 'sugarcoated EIL'. By this, she means to convey that while these scholars appear to support the concept of NNS-led developments in

the Expanding Circle, beneath the surface they are in fact supporting a monolithic English which turns out to be largely based on Standard American or Standard British English. In effect, then, it is English as a Native Language in disguise, despite having such titles as: 'World Standard English', 'International English', 'Literate English', 'World Standard Spoken English', 'World Standard Printed English' and so on. Even 'English as an International Language' is used in this monolithic way by some scholars. Not surprisingly, one result, as Matsuda (2002) points out, is that in Japan (where English is taught as 'English for International Understanding') the word 'international' equates in the minds of Japanese-English learners with 'western', and 'English' with American-English and British-English. Hence the preference among ELF researchers for the term 'English as a Lingua Franca' that I mentioned in the introduction.

The fourth misconception is that ELF researchers are prescribing and imposing ELF forms on learners of English. Again, this is absolutely untrue. On the contrary, it is the Received Pronunciation accent and Standard British English grammar, or the General American accent and Standard American grammar that are being imposed as the default models throughout the Expanding Circle, in classrooms, coursebooks, dictionaries, grammar references and the like. Those involved in collecting corpora of ELF lexico-grammar are the first to argue against the automatic transfer of their corpus findings to ELT classrooms and materials, whereas some of those collecting NS corpora have been rather less careful to avoid the swift leap from corpus to coursebook.

Gatekeeping issues

Not only is ELF being misinterpreted in various ways, but it is also the subject of a number of gate-

keeping practices by certain groups who - whether consciously or subconsciously - would prefer that it did not succeed.

One of these groups comprises a number of NSs who see themselves as custodians of the English language. These people delight in the fact that English now functions as the world's primary lingua franca. As Widdowson (1993) says: "[It] is a matter of considerable pride and satisfaction for native speakers of English that their language is the international means of communication". However, somewhat paradoxically, these NS custodians consider the only correct English to be that of their own educated varieties, essentially Standard British or American English, and do not accept that the world's lingua franca has the right to develop its own lingua franca forms. They endeavour, therefore, to protect the language from non-native 'infiltration' by the regular undermining and denigrating of NNS Englishes.

Another type of gate-keeping is carried out by ELT publishers, the majority of whom marginalise ELF speakers in their ELT materials. Although most learners would benefit from far more exposure to other NNS Englishes and far less exposure to NS standard varieties and dialects, what happens in practice is often precisely the opposite: learners are provided with recordings of a standard NS variety, a host of NS dialects, and a token recording or two of other NNS Englishes.

The same is true of books for teachers. Publishers who are keen to publish books discussing radical developments in ELF at the theoretical level seem reluctant to publish anything that would enable teachers to put the theory into practice. Admittedly, more research is needed, but enough is known for publishers at least to put teachers in a position where they could offer their learners an informed and principled choice between ELF and EFL. And for those whose learners chose ELF, publishers could provide teachers with guidelines drawn from the research findings already available. For example, they could provide materials showing teachers how to use the intelligibility criterion in order to base pronunciation teaching on local but internationally intelligible accents, rather than on traditional NS models. They could provide guidelines for the teaching of lexicogrammar which avoided NS idioms, as these have already been shown in the research to be a major

Another type of gate-keeping is carried out by ELT publishers, the majority of whom marginalise ELF speakers in their ELT materials.

cause of lexicogrammatical intelligibility problems.

Another instance of gate-keeping is the marginalising of NNSs' contributions to academic journals by means of insisting

on NS norms of academic English. The effect is that NNSs' voices are not heard to the extent that they should be relative to their proportion of the world's English speakers. As Seidlhofer (2004a) points out: "questions have arisen about the legitimacy of these norms, and the extent to which written English....should be subjected to correction to conform to native speaker conventions of use, thus allowing journals to exert a gate-keeping function based not on academic expertise but purely on linguistic criteria whose relevance for international intelligibility has not actually been demonstrated". A Chinese academic, Hu Xiao Qiong (2004), takes up the issue by asking in an article in the international journal *English Today* why she, who has never entered a native English-speaking country, had to adjust her China English so that it conformed to one of the two main NS varieties of English, in order for her article to be accepted for publication.

Linguistic insecurity and linguistic 'schizophrenia' provide gate-keeping from the other side of the fence, i.e. from NNSs themselves. The emphasis on NS versions of correctness, whatever its source, seems to have the effect of arousing feelings of linguistic insecurity among NNSs. The term was coined by the sociolinguist Labov to describe how people feel about their language variety when it is constantly denigrated. For NNSs of English, it means their acceptance of the negative stereotyping of their English by the NS community, regardless of the fact the kind of English spoken between its NSs is not appropriate to most NNS communication.

A number of researchers have explored this issue among non-native teachers and learners, e.g. Murray (2003) in Switzerland, both Decke-Cornill (2003) and Grau (in press) in Germany, Suzuki in Japan, and Timmis (2002) with respondents from 45 countries. Their findings are telling. For example, Suzuki's Japanese student-teacher subjects were asked to indicate their level of agreement with 18 statements about English. When their responses

Enough is known for publishers at least to put teachers in a position where they could offer their learners an informed and principled choice between ELF and EFL.

were ranked, the statement they agreed with most strongly was "I need English for international communication". This was followed very closely by "I want to acquire a native speaker accent". Grau's German student-teachers demonstrated similar insecurity about their accents. 65% responded to a question on pronunciation by agreeing that the objective in German schools should be international intelligibility and that it does not matter if an accent is identifiably German. But in a question asking specifically about the inter-dental fricatives, 59% said that it was not acceptable to substitute 'th' with /s/ and /d/, even though these are regular features of German English, as well as being internationally intelligible - more so than the 'correct' NS variants according to aviation English and my own research.

'Schizophrenia' is Seidlhofer's term for the ambivalence revealed by NNSs who argue strongly in favour of ELF varieties of English which do not defer to NS norms, but then contradict themselves by implying that this is exactly what they should do. So, for example, Ammon (2003) argues in favour of ELF speakers' rights to determine their own lingua franca norms then describes himself as linguistically disadvantaged because he speaks German English. Similarly van Els (2000) contends that ownership of a lingua franca passes to its NNSs, but shortly afterwards warns his fellow speakers of Dutch English not to be complacent because their "proficiency in English is not good enough...only very few are able to achieve a level of proficiency that approximates the native or native-like level".

"The teaching and learning of an international language must be based on an entirely different set of assumptions than the teaching and learning of any other second or foreign language"

ELF in practice

On the first page of her 2002 handbook - the closest thing available yet to a book on ELF for teachers - McKay argues that "the teaching and learning of an international language must be based on an entirely different set of assumptions than the teaching and learning of any other second or foreign language". This is a fine sentiment, but as I pointed out earlier, little has changed in practice so far. While ELF is becoming an important focus of research, with a growing number of scholars writing and speaking about its norms and targets (see Seidlhofer 2004a for a state-of-the-art survey of ELF research), most of the discussion operates at the meta level, with few linking it to practical outcomes.

So what can be done? I believe it all starts with teacher education. The more that teachers and publishers learn about ELF on their diploma and masters programmes, the more likely they will be to put its ideas into practice. Although more research is needed before we have definitive pedagogic solutions, teacher education for ELF could focus far more on intercultural communication and far less on what NSs do. It could also introduce the concept of accommodation, and educate teachers in ways of helping their learners productively and receptively adjust their pronunciation, lexico-grammar, and even pragmatics (see Grundy forthcoming), in ways that make them more easily understood by and able to understand their NNS interlocutors - regardless of whether the outcome is an error in the native language.

There remains the problem of English language testing, so critical because of its wash-back effect. Students all round the world need to pass their English exams, and so long as these are heavily oriented towards NS norms, there is little hope that classroom practice will seriously embrace ELF, for to do so would be to jeopardise students' exam results. Some exam boards are beginning to grapple with the problem, and in the absence of definitive ELF data, it would be unfair to suggest that they should be establishing ELF criteria at this stage. But like the publishers, they could at least make a start. This would involve moving towards a position where they

stop penalising the use of forms simply because they diverge from NS norms - especially those forms which are emerging through frequent and systematic use as potential variants of ELF varieties (e.g. substitutions of 'th', dropping of 3rd person -s in the present simple, using an all-purpose question tag such as 'isn't it?'). They could even start rewarding attempts to accommodate, regardless of whether or not the outcome is correct in NS English. For example, in the ELF data of Martin Dewey, another doctoral student at King's College London, one subject, knowing it to be wrong, used the verb "tease off" instead of "tease" because this is what her interlocutor had said, and she thought he would understand it more easily.

So where does this leave us in practice? Until we reach the stage of being able to describe ELF varieties fully and from there to making pedagogic decisions in the light of these descriptions, I have a few interim suggestions for ELF (but **not** EFL) class-

rooms (and see Matsuda 2003 for further ideas):

- Do not correct items that are emerging as systematic and frequent in ELF communication (but at this stage do not actually teach them)
- Encourage and reward accommodation skills
- Use action research and your own judgement to replace traditional NS targets with the NNS-NNS intelligibility criterion (Jennifer Bassett, personal communication)
- Expose learners to a wide range of NNS varieties of English
- In lexis teaching, avoid idiomatic language
- In pronunciation teaching, focus on the core items and leave the non-core to learner choice
- In teacher education, look at ELF within a framework of sociolinguistic variation (which means treating variation as the norm and conformity as the exception) and take into consideration social-psychological factors relating to identity, both by not denying ELF speakers their L1 linguacultural roots and by giving them space to develop their ELF shoots, i.e. their ELF group membership. This includes recognising that many ELF speakers desire the ability to express their identity in their lingua franca. They do not necessarily want either to assume the identity of some NS or, at the other extreme, have to use English in some "single monochrome standard form" (as Quirk 1985 puts it) and be restricted to expressing their identity only in their L1.
- Finally, raise NSs' awareness of the existence of ELF and its differences from ENL, preferably during secondary school education (see Kubota 2001 for a suggested modus operandi) alongside the learning of other languages.

Teacher education for ELF could focus far more on intercultural communication and far less on what NSs

The future of ELF

In his seminal book, *Defining Issues in English Language Teaching* (2003), Widdowson presents two quotations which, he says, can be read as representing two positions on language change. The first is from Yeats's *The Second Coming*:

Things fall apart: the centre cannot hold
Mere anarchy is loosed upon the world

The second is from Tennyson's *Idylls of the King*:

The old order changeth, yielding place to new,
And God fulfills himself in many ways,
Lest one good custom should corrupt the world.

In the first case, Widdowson says, "the centre can be taken as the Inner Circle and the assumption is that if it cannot hold the language in place, linguistic anarchy will be loosed upon the English-speaking world". In the second case, he continues, "whether you attribute it to some kind of divine intervention or not, the old established order of

Inner Circle English changes and yields place to new varieties of English" (p.58). Personally, I am with Tennyson. I believe that over the next decade or two, we will see a major shift in attitudes towards the Englishes of the Expanding Circle, as has already occurred in respect of many of the Outer Circle Englishes. If this proves to be the case, the gate will truly have opened and ELF's position will be assured for some time to come.

This article was first published in the Proceedings of the 2004 IATEFL Conference edited by Alan Pulverness

**Let us Know if you read interesting articles "in the web"
We will contact the authors and publish them in this section.**

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



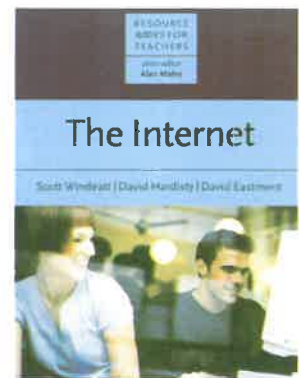
"I'd never been interested in the Robin Hood character but when I saw IPA's show I changed my mind. Excellent performance and adaptation of the story. Highly recommended. The students had a great time and me too!"

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

93.321.93.46
www.ipaproductions.com

THE INTERNET

By Scott Windeatt, David Hardisty and David Eastment. 2003.
Oxford University Press, ISBN 0-19-4372235. 136 pages.



Reviewed by Fernando Romeu Esquerré

The Internet is a useful book for teachers who want to use the Net as a classroom tool. Written by three experienced teachers, it contains 50 activities which cover all levels and skills. There are also 6 appendices with both theoretical and practical information to complement the chapters.

The book is divided into three main chapters: Core Internet Skills, Focus on Language, and Focus on Language Skills. For each activity, the following information is provided: level, time, aims, technical requirements, knowledge, preparation, procedure, follow-up, variations and notes.

The first chapter, Core Internet Skills, aims at showing how students can make the most of the Net to learn English. The main focus, though, is on learning how to use the different possibilities of the Internet, such as searching for information, storing search results, evaluating information or using the Internet to communicate. Most of the activities in this chapter can be carried out as preliminary practice for the exercises in the other two sections.

The second chapter, Focus on Language, contains 11 activities that target several aspects of English. Many of these exercises are similar to the ones you can find in textbooks. However, using the Net in the way the book suggests has several advantages: you can access authentic material which usually displays a good range of cultural features, and students can choose from different texts, audio excerpts and grammar exercises. Also, the fact that students work in pairs or groups fosters communication between them. One of the activities in this section, "Just the Job", compares websites from different countries specializing in job recruitment. Students have to fill in a questionnaire to compare different aspects of the websites. The activity, like many others in the book, can be continued in class in several ways which are explained in the follow-up section.

The third chapter is probably the most interesting. The exercises are classified according to the

skill they deal with. Apart from the four classical skills (writing, reading, listening and speaking) there are two more sections: one for integrated skills and one for translation. Even multiple intelligences have been taken into account when planning the contents of the book. One example of this is the activity "Listen and Look", which is perfect for those students with musical intelligence. The authors have also prepared worksheets to deal with multiculturalism and with different aspects of British culture.

The appendices offer a glossary of Internet terms, some explanations about web services and communication tools and an address list.

Many of the ideas in the book are quite well-known among teachers nowadays. What makes the book a useful tool is the fact that the activities are not just good ideas, but carefully graded, timed and prepared exercises to help the teacher make an effective use of the Internet. As the authors point out, one of the main objectives is to present a pedagogical use of the Internet, since "teachers' reactions to the Internet are typically emotion-driven. A fascination with technology at the expense of sound pedagogy can only be harmful for all its superficial attractions."

Teachers should know that all activities require quite a lot of preparation, because website addresses have to be checked in advance and potential vocabulary and technical problems should be considered. The authors try to make the teaching task easier by maintaining a website devoted to the book, where you can find worksheets, interesting sites, updated contents and new theoretical articles. The address is: <http://www.oup.com/elt/catalogue/teachersites/rbt/?cc=global> and you need to register (for free) in order to access the contents.

For those teachers who want to use the Net as one of their tools in the classroom and not just as a bit of fun after some tiring lessons, *The Internet* is a good starting point