



Associació
de Professors
i Professores
d'Anglès
de Catalunya



Quarterly Magazine

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ELT CONVENTION 2006

- Dublin: A Tale of Two Cities by Colm Tóibín
- Videoconferencing for Learning a Modern Language in Primary Schools by Magdalena Phillips
- Much Ado about Something: ELT in Secondary Education APAC Round Table
- Videos on the Internet by Josep Suller
- Using Audiovisuals to Exploit Grammar by Yolanda Scott-Tennent

CONTRIBUTIONS

- Beehive: A Multicultural Collaborative Virtual Project between Finland and Catalonia by Sonia Jiménez
- A Didactic Walk around *The Blackwater Lightship* by Estefania Castillo

OUR PICK FROM THE WEB

- Making the Transition to Effective Self-Access Listening by Mike Cutting

BOOK REVIEW

- *Learning Teaching* by Jim Scrivener.
Reviewed by Neus Serra



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Dear Members:

The end of the school year is upon us, and we are at the door of a well-deserved rest for everyone. But, we would not want you to have to start your vacations without a new issue of the APAC journal. This one covers, in large part, the initial development of the 2006 APAC-ELT Convention, the evaluation of the organising committee and the first articles that some of the speakers have sent to us. Interestingly enough, they all deal in one way or another with how to work with the new technologies: "Video-Conferencing for Learning a Modern Language," by Magdalen Phillips; "Videos on the Internet," by J.Suller; and "Audiovisuals and Grammar," by Y. Scott-Tennent. The only exception is the summary of the round table, "Much Ado About Something: ELT in Secondary Education", which was offered by Núria Brichs, Pepita Sopeña, Marta Vidal and Clara Espelt and moderated by James McCullough.

For all of you who were not able to attend the convention, we thought you would like to have a little taste of the inaugural session with the presence of the now-former Minister of Education, Marta Cid, the presentation by our president and a brief summary of the inaugural talk by Colm Tóibín, which is complemented with the interview Estefanía Castillo had with him, and with ideas for the educational exploitation of one of his books, which is sure to interest teachers who give advanced level classes.

As you know, it is customary to award the John McDowell prizes during the convention. We hope that you will be encouraged to participate next year as you read about the contents of the winning projects and see the photos of the winning schools and the content of the article by this year's laureate, Mireia Rozas, who has gone to Canterbury as part of her prize, sponsored by the British Council.

The contents of this quarter's issue is completed with contributions by Sónia Jiménez, who, in her Beehives project, explains the work that three Finnish and two Spanish schools were able to do together thanks to internet, and by Danuta Furszpaniak, who, in her article, "How to Help a Reader to Work with a Text," helps learners to tackle reading material and get the most out of it.

And, since in the summer some people consider working on their own without the help of teachers, in the "Our Pick from the Web" section, we have incorporated an article by Miki Cutting on autonomous learning, "Making the Transition to Effective Self-Access Listening."

We hope that you enjoy reading the journal, and we encourage you to visit our web site, where we often add new materials in our endeavour to provide you with useful things.

And finally, once again, we invite you to collaborate with us, through articles and book reviews, and even more so through simply sending us your comments and suggestions for enriching the journal, the web site and the Association as a whole.

Have a good holiday!

The Editorial Team

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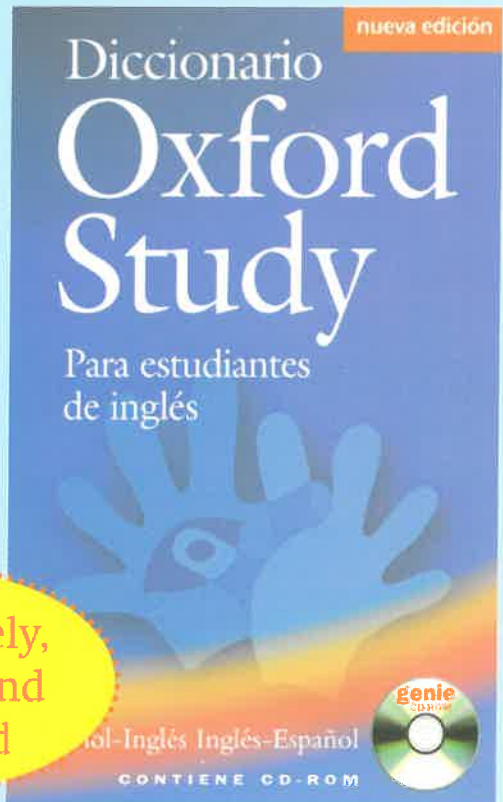
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APAC' s president, Miquel Berga addresses the audience in the opening of APAC-ELT Convention 2006

I want to use my turn to express my gratitude, first and foremost, to the organizing committee of this Convention presided over by Silvia Borrell, Neus Figueras and Miquel Breton and, of course, to all APAC members and participants in this event. Without your militant support –that is without your annual fees- nothing of that sort would happen. Thanks are also due to all speakers coming from Catalonia, Spain and abroad and to the 25 publishers whose loyal support to this big reunion we value so much. Their presence with the latest pedagogical tools and materials make an exciting complement to the academic discussions in the Convention. A warm, fraternal, greeting is also due to colleagues from our twin organization in Portugal. Very special thanks to Universitat Pompeu Fabra that host us with great generosity both, with the presence of our Chancellor here and with reasonable fares for renting space and services. Gràcies Rector.

I also want to emphasize my gratitude to Senyora Marta Cid Panyella for being here today. Her very presence is a sign of the Government's formal recognition of our endeavors in the last twenty years, but beyond that I'd like to see it as a statement of her own concerns for the improvement of standards in English teaching and learning in our school system. Ours is a society that should aim at becoming functionally trilingual. Catalans should be known everywhere as that rare species: trilingual human beings. I do believe that this should be a strategic goal shared by the country at large. We require, in this case, global policies that go well beyond a single Department's priority. It should be dealt with as a central issue in the Government's agenda. Senyora Consellera, you are most welcomed here and I can assure you that you have in this audience the very best of teachers in the field of English Language Teaching in the country.



And let me conclude briefly with some considerations about our association: As I like to repeat, we are not a Trade Union and we are not a Government body. Our story is deeply rooted in the Escola Catalana movement of the seventies and eighties. Our only concern is to provide food for thought in the field of ELT in Catalonia. We provide members with this quarterly magazine, with a series of research monographs (the latest of which, by the way, devoted to the crucial development of CLIL (Content and Language Integrated Learning) in our school system. We also keep a website of special relevance to anyone in the profession and we organize this annual Convention. That's what we are. APAC is, essentially, a professional forum concerned with the continuous challenges of pedagogical innovation. APAC is an open forum and a network of practicing teachers that is being kept alive by the enthusiasm and generosity of its hundreds of members. We are no more than that and we are no less than that.

Thank you.

Miquel Berga, president of APAC, introduces Colm Tóibín to the audience at the opening of APAC-ELT Convention 2006



Good afternoon. In the name of the “Associació de Professores i Professors d’anglès de Catalunya”, a very warm welcome to everyone to the Opening session of this year APAC-ELT Convention.

The Consellera d’Educació, Senyora Marta Cid, has been kind enough to give an address to participants in spite of her complicated schedule for today. She is now, next door, in the premises of the Catalan Parliament and will be with us at five. That has made us change the usual proceedings and our guest speaker will have the unexpected honour of talking to us before what we call in Catalan “the authorities”. He happens to be an “author”, anyway, and in that sense he is himself a source for authority.

I am proud to introduce Colm Tóibín for many reasons. The circumstances of his life and his writing make Colm an obvious choice for this event and I am deeply grateful for his generous disposition to be with us today. It is well known that in the book of his *Life and Exploits* a crucial chapter has to do with his stay in Barcelona “as Franco lay dying”. He worked –don’t miss that!– as a teacher for The Dublin School of English in Barcelona. We welcome him, therefore, as an ex-colleague of most of the people sitting here today. As you know, he’s become since one of the prominent voices in English literature. He is the author of “Homage to Barcelona” a book with the Orwellian echo he published at the time of the Olympic Games. His books of fiction –from the first, “The South”, set in Barcelona and the Catalan Pyrenees, to his latest, “The Master”,

have been widely acclaimed. Twice shortlisted for the Booker Prize of English fiction, his last novel about Henry James, “The Master” has just been awarded the prestigious Prix du Meilleur Livre Etranger published in 2005 in France, a prize which is awarded to a book chosen by the leading French editors.

Colm Tóibín is an Irishman who writes in English and speaks Catalan. His life and works are nourished by the vigorous influences of various cultural traditions and he –like so many of us here– lives and works between different languages. His work, like his surname, has many accents. Let me just quote from an interview he gave to an American Internet publication. The interviewer said: “We’ve been wondering here in the office what it’s like going through life with two accents in your name”. His answer to that, in my view, says it all: “In my first novel –replied Colm–, the Brits left it off. They had my name on the top of the left hand of every page, and they left the accents off the proof. I had to ring them and say, “Look, you know, I have these two things on my name...” And they said, “Do you really need them? In an English accent: “Do you really need them? I mean, are you sure? It costs quite a lot of money.” I said, “We fought you for seven hundred years for the right to spell our names properly. You put them back on!” The poor guy presumed I was serious. “I’m so sorry,” he said. “Yes, of course, we’ll put them back on”.

My dear friends, it is a pleasure to welcome, with accents and all, Mr. Colm Tóibín.

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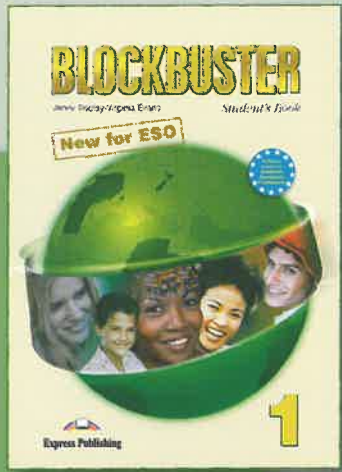
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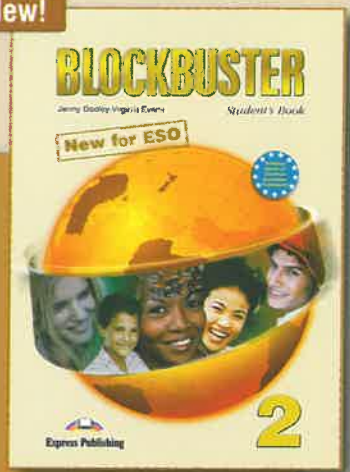
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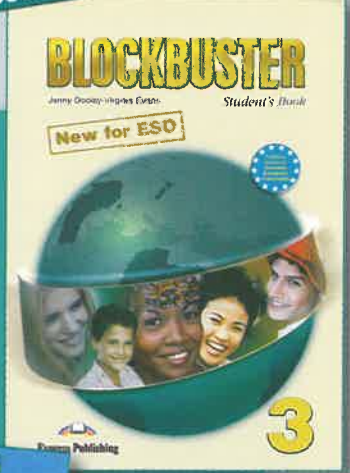


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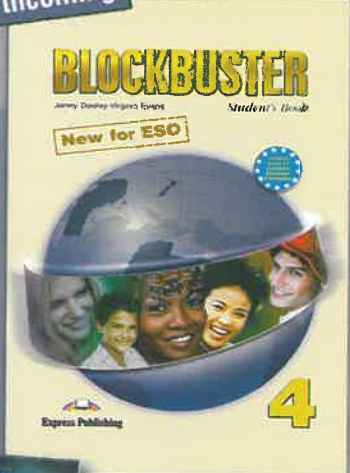
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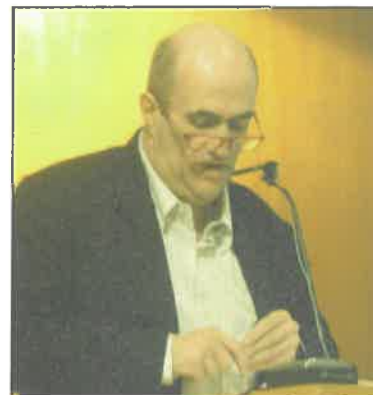


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Dublin. A take of two cities

Summary of Colm Tóibín's plenary session



COLM TOIBIN DESCRIBES HOW THE CITIES OF DUBLIN AND BARCELONA BECAME CHARACTERS IN HIS FIRST NOVEL 'THE SOUTH'; HOW HIS EXPERIENCE OF THE CATALAN COUNTRYSIDE AND THE LAST DAYS OF THE FRANCO REGIME MADE ITS WAY INTO THE FABRIC OF THE NOVEL, A BOOK WHICH NO PUBLISHER WOULD TOUCH FOR TWO YEARS AFTER IT WAS WRITTEN.

by Colm Tóibín

Slowly the city of Dublin has transformed itself. Over the past ten years the aura that James Joyce created, all damp and down-and-out, full of hard luck stories and unfulfilled longings, has been gradually disappearing. The city now belongs to the young. I live in the city centre with offices all around and can see them now from the window.

They are the first skilled generation to find easy, permanent and lucrative employment in Ireland. Instead of emigrating to look for work, they go to London for fun weekends and America for their holidays. They talk loudly into mobile phones and move brashly through public spaces.

So, too, the city of Barcelona between Gran Via and the sea has been transformed. In 1975, when I came to the city, there was no such thing as city tourism. Northern Europeans went on their holidays to Mallorca or the Costa Brava; if they came to the

city it was on a day trip, but few of them came. In those years, ordinary citizens of Barcelona would stroll up and down the Ramblas for no reason, chatting and laughing and taking in those walking towards them, when night was falling, or when the night was down. Or even during the day. That is unimaginable now.

The tourists wearing funny shorts and sporting very white legs move nervously around the old city studying maps, airing, in some cases, their varicose veins. It began in the 1980s as airlines made a Saturday night stop-over an essential part of a cheap ticket, and articles appeared in the British press saying that the night clubs of Barcelona stayed open until eight in the morning and the place was full of drugs and sex and dirty dancing. In those same years the Barcelona newspapers were full of accounts of deaths by heroin overdose, each time giving the street name where the victim was found,

COLM TÓIBÍN IS THE AUTHOR OF FIVE NOVELS, INCLUDING *THE BLACKWATER LIGHTSHIP*, SHORTLISTED FOR THE BOOKER PRIZE IN 1999, AND *THE MASTER*, SHORTLISTED FOR THE BOOKER PRIZE IN 2004, AND WINNER IN 2005 OF THE LOS ANGELES TIMES NOVEL OF THE YEAR AND THE PRIZ DU MEILLEUR LIVRE ÉTRANGER IN FRANCE. HIS WORK HAS BEEN TRANSLATED INTO TWENTY-FIVE LANGUAGES. HE IS A REGULAR CONTRIBUTOR TO THE LONDON REVIEW OF BOOKS AND THE NEW YORK REVIEW OF BOOKS. HE LIVED IN BARCELONA BETWEEN 1975 AND 1978 AND AGAIN BETWEEN 1988 AND 1990, SINCE WHEN HE HAS SPENT PART OF THE YEAR IN THE CATALAN PYRENEES. HIS FIRST NOVEL *THE SOUTH* (1990) WAS SET IN BARCELONA. HIS BOOK ABOUT THE CITY 'HOMAGE TO BARCELONA' WAS ALSO FIRST PUBLISHED IN 1990.

and each time the street name was one of the venerable streets of the old city. These streets became almost emptier at night as the 1980s wore on. Even in the 1920s or 1930s, Catalans believed that downtown Barcelona was dangerous and unhealthy. Antoni Tapies in his wonderful memories describes his mother's ambition to move the family above the Gran Via and further up again until they arrived at Tibidabo, the very gate of heaven.

In Dublin in 1978 when I came back from Barcelona, there was one coffee machine in the entire city. I spent my time yearning for proper coffee; now Dublin is awash with coffee and everyone under a certain age knows the name of every possible Italian coffee order. It is the river, Joyce's old Anne Livia Plurabelle, which has changed most.

The river Liffy has two great eighteenth century buildings facing onto it, the Four Courts and the Customs House. Both of them were covered in grime until recently, and along the quays around them was full of derelict buildings. But all down the river now there are new apartment buildings. Some of them were built too cheaply and plainly, but a few of them, especially the ones close to Capel Street Bridge, are stunning pieces of modern architecture; in tone and scale and texture, they have a great lightness and beauty. And the public buildings have been cleaned. Dublin seems cool and airy; just ten years ago such words belonged to our dreams.

The city has become a place of newness. I eat in restaurants now that are brand new; I keep finding old bars done up, all icy minimalist, or brand new bars, all shiny and international. I have to pinch myself to prove that this is all real. The Halfpenny Bridge, the great old pedestrian bridge, has been done up. For me, one of the most beautiful sights in Dublin was the view down the river on a summer's evening from the Halfpenny Bridge as the sun set

over the Phoenix Park, and you saw only the outlines of buildings, including the spires of churches and the green dome of the Four Courts.

Now this has changed as a new footbridge has been added west of the Halfpenny Bridge. This addition to the river could have ruined everything, but it is a triumph of lightness and coolness and subtlety. It seeks not to dominate or impose itself, but to gather air and light around it. Standing on this and looking west has now taken over as one of the city's principle pleasures.

And they have added a boardwalk on the north side of the river which runs west from O'Connell Bridge. I do not know what texture they have used to cover the wood, but it is soft on the feet, and the sloping railings are soft on the eye. And more important, here you can escape the noisy, smelly traffic which still plagues the quays. The boardwalk is not for busy people or those in a hurry, it is for the unserious stroller, those of us who get spiritual sustenance from being close to water.

As if that isn't enough, they have built two little coffee shops on the boardwalk with chairs and table. Even on a winter's day, if it's not raining and you don't stay too long, (and you are wearing a coat and hat), you can sit and have a coffee and watch the water.

Soon, the shabby city I knew and learned to tolerate is disappearing. You have to go to Thomas Street, or Amiens Street or Camden Street to see the Dublin that has remained untouched in its atmosphere since the time Joyce wrote Ulysses.

Thus in Dublin now I live in two cities, one which is slowly fading and will soon belong in our memory and the other slowly coming into place.

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“I only exist in books” an interview with Colm Tóibín

by Estefania Castillo

There is a poem by W.B. Yeats, 'The Choice', whose words embody the perpetual dilemma an artist is faced with:

*The intellect of man is forced to choose
Perfection of the life, or of the work,*

This axiom rings as a poignant echo all through the works and lives of writers such as Fernando Pessoa, Jorge Luis Borges, Frank Kafka, Gustav Flaubert, Henry James, and also Colm Tóibín. In this constant, painful and exacting dichotomy might in fact lie the foundations of the makings of true genius.

After having read Colm Tóibín's books and listened to him, one is left with the unmistakable certainty that he deserves a place of honour in this brotherhood of travellers and researchers of the human soul. I believe that his words in this interview will impress you in the same way.

Interview

Question: You have written five novels – *The South* (1990); *The Heather Blazing* (1992); *The Story of the Night* (1996); *The Blackwater Lightship* (1999) and *The Master* (2004). Why are each of them so different from the other?

Reply: *I think I feel guilty when I finish each book, that it wasn't better, that it wasn't different. It takes me ages to shed the book. By the time the tone and subject have left me, I wish never to write like that again. I suppose there are connections between the books, they are all, I think, quite intense and depressing, or at least I hope they are, but each one of them, I hope also, makes a different sound.*

You write non-fiction as well, travel books and essays. Are they as important for you as the novels? **No. They are written more quickly and for a deadline and a commission. It would be nice to say that they are also written for money, but that's not true. They take a long time to do and they make no money. The money I make from the novels ends up paying for them. The essays – especially for the *London Review of Books* – help me**



keep my mind sharp, they are very important work, I don't think I could write the novels now without using those essays as a way of thinking about style and biography and history and as a way of writing carefully and precisely.

Has travelling been important for you? **In the 1980s going to Africa and South America was important, but in recent years – since the**

early 1990s – I travel for work and, while it is a good way of loosening the mind so that fresh images and ideas can enter, it doesn't have the same appeal.

And Spain?

I come to Catalonia a few times a year, but always go to the same places, usually without exception. It is slightly like coming home.

Why Catalonia?

I suppose because I came to Catalonia first in 1975. It was my first taste of abroad. I like the culture – I mean I have the same interest in classical music and European painting as many Catalans. Also, I like the way Catalans think. About politics – they make pacts; and money – they work hard; and pleasure – they care about pleasure; and blood – they dislike blood. I wish I could keep as sober as they can.

Where are you now?

I am in California, on the campus of Stanford University, being paid a lot of money to teach three hours a week.

What is your next project?

I have a book of stories called Mothers and Sons just finally sent to the publishers. And I have a few unwritten novels wandering freely in my head. But I won't write any fiction this year. In the summer in the village where I go in the Catalan Pyrenees I will work on a play, maybe, and a few essays. And then in the autumn I am going to Texas to teach.

A play?

I wrote one a few years ago and enjoyed the experience, so maybe I will do another. I have something in my head. But it is not the main task – the main task is to write fiction. On 1 January 2007 I will resume the battle.

You make yourself sound like a very determined and serious individual. But, in person, you are not like that at all. Who are you?

I don't think I really exist except in the books. So I suppose I don't really exist at all.

ESTEFANIA CASTILLO

CALL FOR CONTRIBUTIONS

APAC welcomes the contributions of teachers who want to share their experience and their thoughts, both for our quarterly magazine and for our annual convention.

Articles or presentations dealing with new materials, new techniques and new methods are most welcome. We are also interested in methodological and educational issues related to the teaching profession.

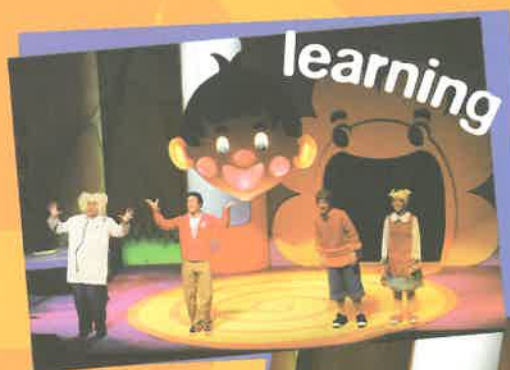
Reviews of books, interviews and other texts are also published regularly. If you have read a book you would like to recommend or if you have the opportunity to interview somebody you think may be of interest to our readers, or you have had an experience, attended a course or been to a lecture you would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

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APAC – Premi John McDowell 2005



1r Premi Modalitat C - La Salle. Berga.



1r Premi Treball de Recerca.

Acta del jurat:

En la **Modalitat C, treballs presentats per grups classe**. El jurat ha decidit concedir dos premis i un accèssit en aquesta modalitat.

Premi: Consisteix en un lot de material per a l'escola i vals descompte per a viatges lingüístic de *Easy Languages abroad* and *Wind Star*.

Es concedeix al treball ***A Trip to London: Let's make it real*** presentat pels alumnes de **4t d'ESO** de la Salle Berga. Passen a recollir el premi un grup d'alumnes en representació de l'escola.

Premi: Consisteix en un lot de material per a l'escola i vals descompte per a viatges lingüístic de *Easy Languages abroad* and *Wind Star*.

Es concedeix al treball ***Projecte: Islàndia - Catalunya***, presentat pels alumnes de **4t d'ESO**, de l'Escola Sant Gervasi de Mollet. Passen a recollir el premi un grup d'alumnes en representació de l'escola.

Accèssit: que també consisteix en un lot de material per a l'escola i vals descompte per a viatges lingüístic de *Easy Languages abroad* and *Wind Star*.

Es concedeix al treball ***Navàs News***, presentat pels alumnes de **5è i 6è de primària**, del Col·legi Sant Josep de Navàs. Passen a recollir el premi un grup d'alumnes en representació de l'escola.

Pel que fa a la **MODALITAT B, treballs de recerca presentats per alumnes de Batxillerat**, el jurat ha concedit dos premis ex-aequo.

Premi: Consisteix en un lot de llibres especialitzats i un val descompte per a un viatge lingüístic de *Easy Languages abroad* i es concedeix al

treball de recerca ***Homage to Catalonia: Memories of a war***, un estudi en profunditat del llibre *Homage to Catalonia* de l'escriptor britànic George Orwell, presentat per la **Míriam García Andrés**, de l'IES Estela Ibèrica i dirigida per la M. Carmen Díez .

Premi: Consisteix en un lot de llibres especialitzats i una traductora CASIO i es concedeix al treball ***Excuse my toilet mouth! Swearing in Catalan, Spanish, English and German***, un estudi comparatiu de les paraulotes en català, castellà, anglès i alemany que els adolescents utilitzen amb més freqüència, presentat per la **Marta Cabot Navarro**, del IES Argentona i dirigida per la Pepita Sopeña.

Pel que fa a la **MODALITAT A, treballs presentats per professors**, el jurat ha concedit un únic premi que consisteix en un curs al Regne Unit patrocinat pel British Council.

Es concedeix al treball de la Mireia Emilia Rozas Simón, ***Road Trip Across the United States. A project for Intermediate English as Second Language Students***, un viatge fictici que deu persones de diferents nacionalitats duen a terme durant quinze dies per Estats Units en una furgoneta. Passa a recollir el premi la Mireia.

El jurat vol agrair la col·laboració del British Council, Burlington, Cambridge University Press, Casio, Cultivating Minds, Easy Languages, Macmillan Heinemann, Wind Star, i felicitar a tots els guanyadors, animar a tots aquells que ja hi han participat a seguir-ho fent i encoratjar a tota la resta a fer-nos arribar nous treballs per a la propera edició dels Premis Apac-John McDowell 2006.

What's New in Language Teaching? Lessons from Canterbury

Mireia Rozas was awarded a first prize in the John McDowell 2005 contest.



Recently, I had the opportunity, through an award given by APAC and the British Council, to participate in a one-week teacher training course at the Pilgrims Center in Canterbury, UK. From April 9th to April 15th, 2006, 15 English-as-a-Foreign-Language and English-as-a-Second-Language teachers from seven different European countries—Switzerland, Poland, Spain, France, Italy, Germany, and Holland—received intensive instruction about new methodology related to the teaching of English.

Our instructor, Sheelagh Deller, a teacher-trainer of fifteen years and author of various books¹, provided a wide range of practical activities to use in our classrooms with our students using the latest approaches in the language-learning field, including Neurological Linguistic Programming, the Lexical Approach, the theory of Multiple Intelligences, and how to teach students taking into account their different learning styles, as well as the latest methodologies related to cultural awareness in the classroom, student's self-esteem, learner independence, and self-evaluation.

Lessons Learned

Given my professional background teaching ESL in multilingual classes in Massachusetts (USA), I was most interested in learning about Howard Gardner's theory of Multiple Intelligences. The course provided three valuable lessons for teaching students of multiple intelligences.

First, self assessment is critical. Students bring different sorts of intelligences to the classroom: bodily kinesthetic, interpersonal, intrapersonal, linguistic, logical, mathematical, auditory, natural, or spatial. In order to address the different intelligences students bring to a single classroom, you must first examine what kind of a learner you, as a teacher, are. You can then see what kinds of teaching activities are within your own "comfort zone," that is, the

cognitive area through which you as a teacher prefer to learn.

Second, activities must then be designed to reach students of different intelligences, not only those in your own comfort zone. Though few teachers are kinesthetic or auditory learners, their students may very well be. By thinking about how you can vary the same lesson in order to incorporate various learning styles, you can reach students who otherwise might miss your lesson.

Third, by incorporating new techniques such as drama, storytelling or small group speaking activities in your daily lessons you can motivate and engage students. Not only does this variety help you reach students of different learning styles, but it can also push students who are already successful in school to experiment and expand beyond their own comfort zone.

Additional Benefits

One of the most valuable outcomes of this course was the opportunity to share resources, activities, and ideas with talented teachers of different professional backgrounds and experiences. Talking to other teachers about their experiences, sharing knowledge and suggestions were an invaluable professional development experience.

Three special afternoon sessions also provided special techniques and ideas. One, on storytelling taught by Tony Cooper, on how using folk tales from cultures around the world can inspire second-language learning. A drama workshop with Mark Almond, taught us ways in which drama can improve group dynamics and creativity through physical and vocal warm-ups, as well as acting poetry and stories. Finally, a session with Mario Rinvolucrí, focused on the latest book by Carter and McArthur "Cambridge Grammar of English" on spoken grammar.

¹Sheelagh Deller. *Using the Mother Tongue: Making the most of the learner's language*. Professional Perspectives with Mario Rinvolucrí. Delta Books. 2002, and *Lessons from the Learner*. Pilgrims-Logman, 1990.

A Road Map for the New Immigrant: A Project for Newcomers to Simultaneously Learn About their New Home and Its Language

by Mireia Rozas

ROAD TRIP AROUND THE UNITED STATES is a project for intermediate English as a Second Language students to develop their writing, reading, speaking, and listening skills while simultaneously learning key content relevant to understanding American culture. I designed this project during the 2004-05 school year while I was teaching English Language Learners in Chelsea Public High School (Massachusetts, USA).

Chelsea is a working-class city near Boston with a large Spanish-speaking population made up of recent low-income immigrants from countries of Central and South America. As I am writing this article, political demonstrations involving more than 2 million people are taking place across the United States to demand the regularization of immigrant workers¹, especially those who come from bordering Spanish-speaking countries. Most of my former students at Chelsea High School are members of such immigrant families, whose illegal entry into the

United States may, at any time, subject them to a process of deportation. For these students, attending an American public school allows them to avoid deportation. Perhaps of even greater importance, being successful in school is one of the factors that can facilitate their integration into American society.

In Chelsea High School, English learners from different countries are placed in Sheltered Immersion classes². Students in these classes are grouped depending on the amount of time they have been in the United States and they stay in the Sheltered Immersion program for a specific period of time (typically one to three years) before they are mainstreamed into the regular classes with native English speakers.

Sheltered Immersion instruction differs from typical ESL classes because the aim of the program is not only to build students' English-language skills, but also to provide the curriculum's content knowledge

MIREIA ROZAS I SIMON CURRENTLY LIVES IN BARCELONA, WHERE SHE HAS BEEN TEACHING ENGLISH AS A FOREIGN LANGUAGE AT THE SECONDARY SCHOOL AND ADULT LEVELS FOR TWO YEARS. PRIOR TO THAT, SHE LIVED IN THE UNITED STATES FOR THREE YEARS, TEACHING ENGLISH AS A SECOND LANGUAGE TO HIGH SCHOOL STUDENTS FROM 14 DIFFERENT COUNTRIES. MOST OF HER STUDENTS CAME FROM THIRD-WORLD COUNTRIES WHERE THEY HAD RECEIVED LITTLE FORMAL EDUCATION. AFTER TAKING HER CLASS, THREE OF EVERY FOUR OF HER STUDENTS PASSED THE GOVERNMENT'S ENGLISH EXAM, AN EXAM WHICH ALL OF THEM HAD PREVIOUSLY FAILED. SHE HAS TWICE RECEIVED THE APAC PRIZE FOR INNOVATIVE CLASSROOM TEACHING. THIS JUNE, MIREIA IS RETURNING TO THE UNITED STATES, WHERE SHE PLANS TO CONTINUE TEACHING LOW-INCOME IMMIGRANTS FROM SPANISH-SPEAKING COUNTRIES.

¹ "Nosotros Somos Estados Unidos: Cientos de miles de hispanos toman las calles de Washington para defender la integración de los inmigrantes". Yolanda Monge. El País. April 12, 2006.

² Sheltered English or Sheltered Content Instruction "has curriculum content knowledge, understanding and skills as the goals". (Baker, 2001). Echevarría et al.(2000), present a model of Sheltered Instruction with the Sheltered Instruction Observation Protocol (SIOP) which provides a tool for observing a teacher's implementation of quality sheltered instruction that teaches content material to English language Learners.

(i.e., math, science, social studies). Students learn the content of the curriculum from instructional materials designed to simultaneously develop their English language acquisition. Teachers are required to provide content instruction at the same time as they develop the English language skills of their students. For this reason, although the acquisition of English is one of the goals of Sheltered Immersion programs, instruction focuses on content rather than language³.

Sheltered Immersion teachers have an ESL teaching certification and they seek to make academic instruction in English comprehensible to English Language Learners. Although they need to have strong reception skills in the students' first language (in this case, Spanish), their use of Spanish is limited to clarification purposes only. Teachers who are integrating content and language in this way have to plan carefully for students to attain the desirable level of language proficiency to master the content area. It is for this reason that in these models the content teacher and the language teacher are one and the same person, who may thereby take into account the benefits of content-based instruction techniques to teach the language (Snow, Met and Genesee, 1989).

Integration of Content in Second and Foreign Language Instruction

The shift from teaching language alone to teaching language using content-based approaches has occurred primarily because of the growing number of immigrant students in public schools in the United States who need to develop the necessary language skills to communicate, but also need to learn the academic content of each subject.

Sheltered Immersion and similar models of content-based instruction reject the notion that language courses should focus exclusively on teaching a language (Eskey, 1992). They do so based on the assumption that students learn language by using it. If language is to be used for communication in meaningful contexts, it is learned more effectively when the learners' second language is both the object and the medium of instruction

(Cantoni-Harvey, 1987 in Snow, Met and Genesee, 1989). In content-based instruction, since English is the medium for instruction, students are continually exposed to English and have more opportunities to improve their proficiency using it.

Schools in the United States nowadays need to be prepared to meet the challenge of addressing the linguistic needs of the diverse non-native English speaking population. A variety of programs have been designed to meet this need⁴. This situation, which once may have seemed to be a challenge exclusive to the United States with its traditionally large, poor immigrant population, is becoming an important educational issue for school systems in an increasing number of countries in Europe where there are growing numbers of poor immigrant students who do not speak the dominant language⁵. Recent statistics from the United Nations show that Spain, along with Germany and the United States, experienced the largest growth in immigration rates in the world between 1990 and 2005, and many of Spain's new immigrants end up in Catalonia.

As a high school history teacher of English Language Learners, I faced the challenge every day of teaching social studies to students in a language that was not their mother tongue. For many of my students who had had little if any formal education before coming to United States, the academic terms used in a history class impeded their acquisition of the basic concepts of each lesson. For example, to explain the United States Constitution is difficult when a student speaks little English, but even more difficult when the student does not know what a "constitution" is!. Furthermore, as a language teacher I was aware of the fact that if classroom materials were not responsive to the specific language needs of my students, their learning of the subject could be hindered.

The **ROAD TRIP AROUND THE UNITED STATES** project was a useful tool to effectively integrate content and language instruction and thereby facilitate the students' understanding of the subject matter. The structure of this project, which incorporates activities for students to creatively build their vocabulary and grammar while simultaneously developing their knowledge of the social studies curriculum, was designed to

³ Sheltered Immersion is different from CLIL (Content and Language Integrated learning) because CLIL involves teaching a language through a foreign language where "the language and the non-language content are placed without specifying the importance of one area or another" (Coyle, 2006).

⁴ The most common educational programs for English Language Learners in the United States are Transitional Bilingual Education and Sheltered content English which aim to mainstream the minority language students in an English-Only Program. Two Way Bilingual programs -also called "two-way schools, two-immersion, developmental bilingual immersion, double immersion and interlocking education" (Baker, 2001), foster the minority student's language who share a classroom with language majority students, and both groups will develop the literacy skills of the minority language as well as English.

⁵ "Aumenta el flujo de Inmigrantes a los Países Ricos. Estados Unidos, España y Alemania registran los mayores incrementos" Sandro Pozzi. El País, April 13th, 2006.

allow me to teach different aspects of American society, culture and history, while taking into account the different English proficiency levels of students in my classroom. It helped me not only to teach my students, but to help them better understand the country and culture that they had become part of (whether they wanted to or not) the moment they arrived on its soil.

A Project that Uses Activities to Integrate Language and Content and to Develop Academic Skills.

ROAD TRIP AROUND THE UNITED STATES is a project that contains between 10 and 12 hours of instructional materials for intermediate ESL students. This project revolves around a fictional road trip that 10 people from different nationalities take during 15 days of the summer across the United States driving in a van.

Content

The lessons of this project are designed to prepare immigrants to deal with their new environment by giving them a *general portrayal of present-day American society*. To accomplish this goal, the project contains three types of content: background information about *American culture*, descriptions of some of the most remarkable *geographical features* of the continental US, and information about some *social and political* features of the present day US.

Activities

Through the lessons included in the project, students have the opportunity to practice three types of activities: *reading* and *listening* to segments about different aspects of the US, *speaking* and *writing* about other countries and cultures in English, and *comparing* what they learn with features of their own country by *interacting* with classroom peers.

Each unit contains: *pre-reading* activities to activate previous background knowledge and thereby motivate students to relate to personal experiences, *readings* to present basic information about the topic of each lesson, *reading comprehension* activities to acquire new vocabulary and to practice *skimming* and *scanning* reading strategies and grammar exercises to review basic *grammar* features like verb tenses, comparatives and superlatives, and word order.

Skills

The activities in this project are designed for ESL

students to acquire key language and academic skills: *conversational skills* to practice the content acquired in each unit, *key vocabulary* related to the topic of each lesson, *reading comprehension strategies*, *listening comprehension skills*, and practice in *extracting information* from different sources such as graphs, charts and maps.

Recommendations from teaching the Project

While **ROAD TRIP AROUND THE UNITED STATES** is designed for a specific group of students (intermediate English language learners) to learn a specific content area (social studies), it can yield ideas for a wide variety of content areas. While teaching the lesson, I took into account the following principles that can be applied in other content classrooms where the students first language is different from the language of instruction:

Use Activities to Integrate Language and Content Instruction:

When lessons were presented, the language instruction provided in teaching the subject matter helped the students to understand the new content. I found that to make the content comprehensible, it helped to use a variety of materials such as graphic organizers, outlines, study guides and vocabulary previews. These materials help the students to learn the new concepts, the key vocabulary and grammar structures used in the lesson. During the lesson, include two or three of these materials to help students studying the new content while learning the language. For instance, in the unit about Washington D.C., students read about Democracy (content) while learning about Suffixes and Prefixes to understand the meaning of different compound words.

Build Subject- Matter Skills:

I constantly pursued the development of academic skills necessary to master the subject area in classes where I had students with a range of English language proficiencies and diverse literacy backgrounds. In the case of social studies, I used activities that helped students to learn how to design a timeline, how to read a map or how to write a summary using an outline. The lessons were organized in a way that provided practice in academic skills and tasks common to all social studies classes. For example, in a unit about New York City, students read about immigration to the United States, then analyzed a graph of immigration rates in different decades.

Leverage Student previous knowledge:

I typically started the lessons using explicit instruction to help students make connections between what they

already knew and what they were learning by relating the new concepts to learn with previous background knowledge. Pre-reading activities, pictures or small group conversational activities were specially useful and effective to tie past personal or academic experiences with the new concepts that appeared in the lesson. For example, in a unit on introducing the United States to newcomers to the country, I designed a visual activity with popular images of the United States such as the Statue of Liberty or a Coca-Cola can, for students to relate their previous experiences with popular American culture and the new content presented in following lessons.

Address Multiple Learning styles: I made the materials used in the classroom accessible to all students by using a variety of activities that stimulate the use of multiple learning styles. The variety of activities (i.e listening to tape, peer conversations, silent and out-loud readings, drawings, presentation.) were included in the project to address the range of intelligences present in the classroom. In doing this, you can take advantage of the bilingualism of your students. Research in reading strategies of English-Spanish bilingual students (Garcia, 1998, Jimenez et al. 1997), has concluded that bilingual students use specialized reading strategies while that differ from monolingual students. The transfer of reading skills from one language to another, code-switching, paraphrase translating and searching for cognates to solve vocabulary problems.

Multicultural origins: While teaching content related to the culture, the society and the political system of the United States, I tried to engage students from different national origins, valuing their knowledge and experience different from their peers and make it a valuable resource in designing the lesson plans and teaching the lesson. By creating 10 characters from different countries on the road trip, I was able to incorporate their experience into each unit and regularly ask students what could they add from

their respective countries. This “constant calling” to their particular origins and personal experiences related to their own culture avoided the risk to make students feel overwhelmed by the dominant language in a dominant culture.

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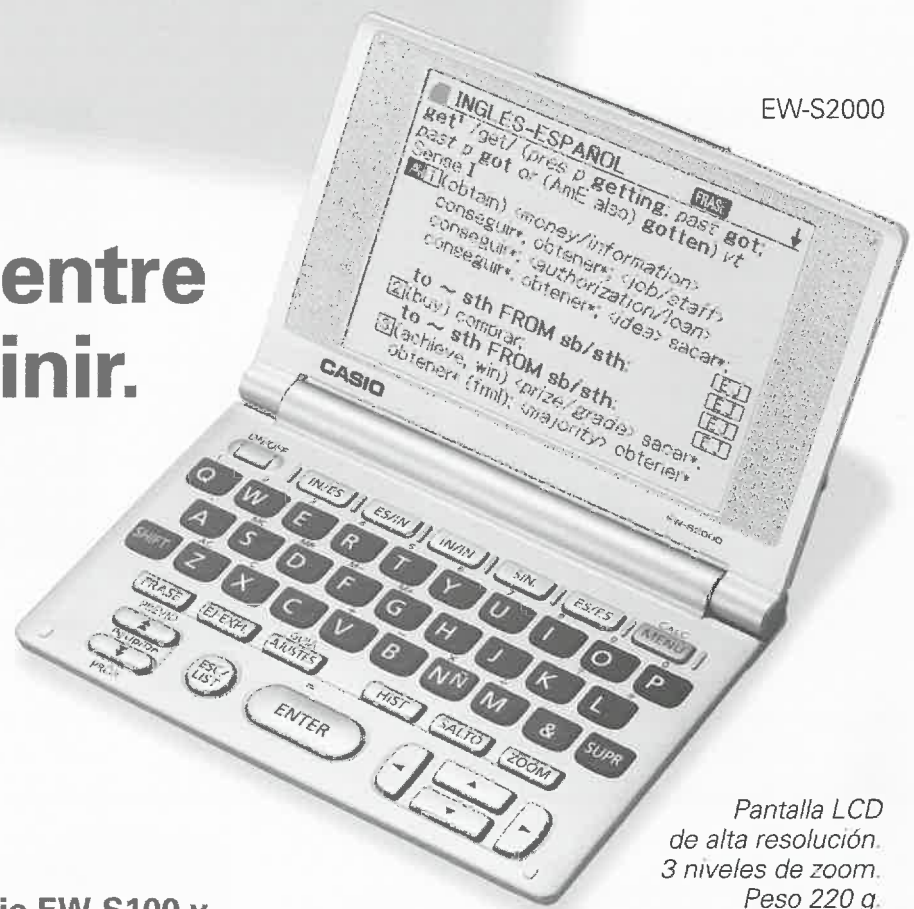
“Aumenta el flujo de Inmigrantes a los Países Ricos. Estados Unidos, España y Alemania registran los mayores incrementos” Sandro Pozzi. El País, April 13th, 2006.

For Mireia Roza's complete article and activities visit:
http://www.apac.es/teachresource_exper.html

... (hecho) a pulso freehand drawing; con - a rayas with a striped pattern. C. (fig) description, deception.
dic.: ABR. de diciembre. DEC.
dicción: NF. (Gen) diction.
diccionario electrónico: Que define todas las palabras de un idioma. Que propone sinónimos y frases hechas y muestra las palabras en un contexto práctico. Que encuentra ejemplos de frases completas. Que, a diferencia de la traductora, explica con claridad y precisión el significado de las palabras. **Ejemplo: Diccionarios electrónicos Casio EW-S100 y EW-S2000.**

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La diferencia entre traducir y definir.

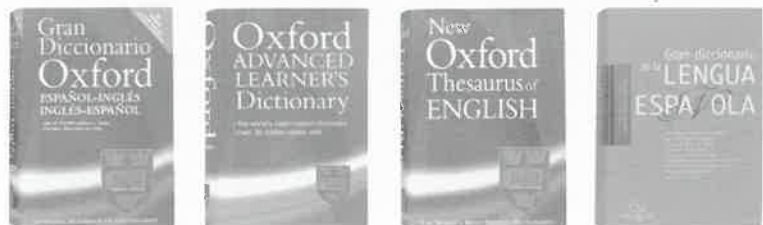


EW-S2000

Pantalla LCD de alta resolución.
 3 niveles de zoom.
 Peso 220 g.
 Tamaño ultradelgado 9,8 mm.
 Función de salto.

Los diccionarios electrónicos Casio EW-S100 y EW-S2000 contienen los diccionarios más prestigiosos.

- Gran Diccionario Oxford.
- Oxford Advanced Learner's Dictionary.
- New Oxford Thesaurus of English (sinónimos y antónimos).
- Gran Diccionario de la Lengua Española Larousse.



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APAC-ELT Convention 2006 – Assessment

Dear friends,

As it is customary every June we would like to summarise your comments and grading of the APAC-ELT Convention, held March 2, 3 and 4 this year, and give an overall view from the organising committee.

Foremost we want to thank once again the staff at the UPF who help us improve on the practicalities. Thanks to them this year we had fewer technical problems with the rooms' equipment and exhibitors' needs, though both lecturers and publishers seem to be increasingly fond of new technologies and the technical service find it sometimes a bit difficult to keep up with it all. We also managed to heat the exhibition hall –with the help of some new exhibitors and a much milder weather- and the way to the rooms was either more efficiently marked or attendees were already acquainted with the premises. Yet, as every year, not everybody could get a crois-



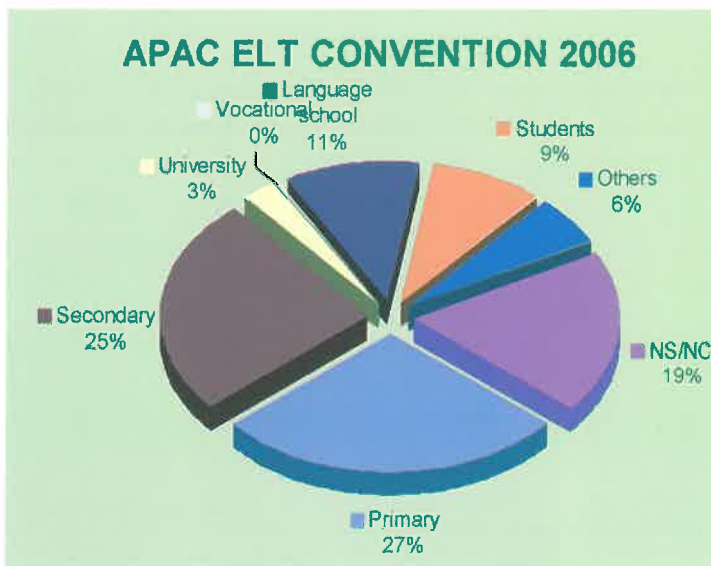
sant and a drink during the break, it seems we are all starving round 11am on Saturday. Mr Treasurer, please, bear this in mind next year.

A big thanks to the publishers and exhibitors who join us year after year and, of course to newcomers,



Professional Field

ELT CONVENTION 2006
435 ATTENDING
56 SPEAKERS



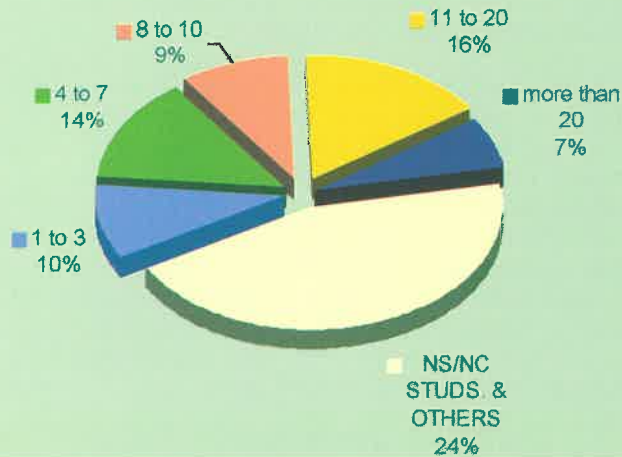
Primary	Secondary	University	Vocational	Language school	Students	Others	NS/NC	TOTAL
120	110	12	1	46	39	25	82	435



Years of Teaching

ELT CONVENTION 2006
435 ATTENDING
56 SPEAKERS

APAC ELT CONVENTION 2006



1 to 3	4 to 7	8 to 10	11 to 20	+ 20	NS/NC-STUDENTS & OTHERS	TOTAL
42	60	40	69	30	194	435

who do their best to assist teachers and organisers, either bringing new materials or expert speakers to present the latests trends in ELT.

And last but not least, thanks go to our bunch of speakers and to those who attended this edition.

It is not easy --and, yes, this is a complaint from the organising committee—to rate speakers if attendees do not fill in regularly the agenda with the rating forms. Nevertheless, thanks to all those who did, here is a picture of their opinions.

Let's start at the beginning, the opening session with Irish writer Colm Tóibín on Thursday afternoon. The audience is divided there. The generous account of Colm's experiences in Barcelona of the late 80's was perceived by many as too personal. For some it made a difference to previous conventions, for others it did not. As for the "Premi APAC", delivered right after the opening speech —you can read the full "acta2 in this issue-, we counted a few more participants this year and it is worth mentioning two brilliant Treballs de Recerca (one about swear words, the other about George Orwell). The honorable consellera Sra. Marta Cid gave the pistol shot with a brief visit round 5pm we all appreciate and the following three sessions after the welcoming cava were all highly rated: two APAC well-known tandems Cots&Iruín, Caballero&Lobo and

new-at-APAC Rosie Burke covered from Primary to Secondary with relevant topics (communication, English in Cicle Inicial, the Portfolio).

Friday morning keynote speech about memory by Gillie Cunningham and her second plenary "What to teach..." were attended by more than 200 people who left the auditorium more than satisfied. APAC's roundtable *Much Ado about Something: ELT in Secondary*, a proposal lead by teacher Pepita Sopeña, aroused great interest. However, in the room next door Romesh Gunesequera's presentation of some of his texts used in the Portuguese project Brit Lit was not fully understood, maybe because Fitch O'Connell, who takes care of the pedagogical aspects of the project, was not there to give it its full meaning. In the next session, Romesh himself, Mark Levy from the British council Madrid and APPI's vice-president Isabel Brites took Fitch's place to explain the Brit Lit project a bit more. We, at APAC, think this is a project worth joining at secondary levels. It would be great to have a team of Catalan teachers working with the APPI Brit Lit team. We are sure they would all have a great time and students would definitely benefit from it.

On Friday again there was room for drama with Emma Reynolds on stage and IPA productions colouring the exhibition hall with all sort of comedy

characters. However, we have to regret we misunderstood the Essential Minds' proposal and the audience felt more than disappointed at their session. Among Friday's favourites we have the joint-session *Teachers listening to teachers* and Andrew Walkley's practical approach to CEF –one of the biggest issues last year, remember?

Saturday gave way to strands of eight simultaneous workshops where there was room for Wikis with Birgit Ferran, for ICT with Magdalen Philips and Sara Martin (from TEA -the teachers association in the Canary Islands), and for a wealth of CLIL projects with Maria Franco, Margarida García Vera, Conchita Álvarez & Magda Rovira and Esperança Amill. There was also room for drama techniques with Rodrigo Carmona's session and a workshop by Emma Reynolds, and for TPR and music with another regular-at-APAC Dani's *Move it!*

But videos were the star, with Phil Spooner, Yolanda Scott-Tennent and Josep Suller. Participants responded enthusiastically to the reports these speakers gave of their work. You will be able to read both their summaries in this number of APAC of News and they promised to visit us again with more ideas and tips next edition!

What other favourites do we have on Saturday? Well, M^aJosé Lobo, Simon Harris, Paul

McConochie, Gerard McLoughlin, Sam Pickard, Miriam d'Amico and Bea Papaseit with their varied contributions.

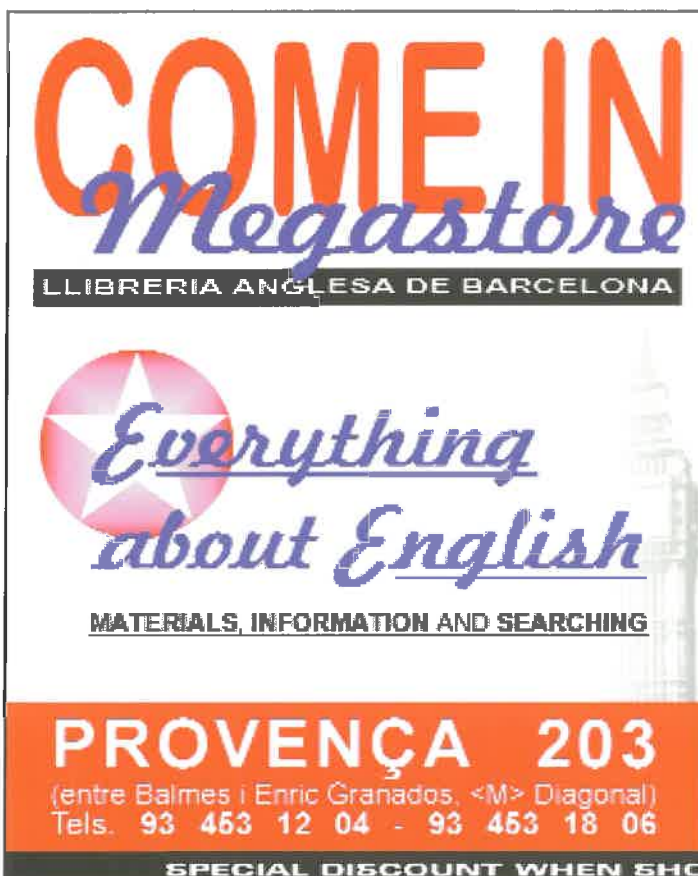
As promised last year, the Saturday afternoon strand has disappeared and there were surely no complaints about it! Now, we are thinking of changing the Friday afternoon 90-minute lecture format into 3 strands of 60-minute workshops, depending on room availability. You'll see next February 2007 if we have managed to do so.

Some might be wondering what comes next. The motto? Easy: "APAC 007 – The ELT Convention" (making *bonds* in ELT or *licence to teach*). The dates? February 22, 23 and 24. The call-for-papers form will be ready at www.apac.es/elt-convention by mid September and open to your proposals until November 8. Jot it all down if you please!

And again, the APAC is looking for teachers willing to actively enrol the association. Would you like to join in? Have you got ideas to share? Write to us at info@apac.es or come to the annual Assembly at UPF-Edifici Rambles next Wednesday June 14 and let us know.

Looking forward to seeing you all there again next year!

The organising committee



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Much ado about something: ELT IN SECONDARY EDUCATION

JIM SCRIVENER PUTS FORWARD IN HIS BOOK *LEARNING TEACHING* (2005) THAT "THERE IS A KIND OF TEACHING THAT IS ALSO A KIND OF LEARNING (A "LEARNING TEACHING")." THIS IS PRECISELY THE PHILOSOPHY THAT, IN OUR OPINION, SHOULD PERMEATE THIS ROUND TABLE. WE ARE ALL TRYING TO TEACH TEENAGERS AND, THEREFORE, WE ARE FACING THE SAME CHALLENGE. THIS ROUND TABLE PROVIDES US WITH THE POSSIBILITY OF EXCHANGING BRIGHT, CONVENTIONAL, USEFUL, ORIGINAL, PRACTICAL IDEAS, BUT ALL IN ALL, IDEAS. IT IS TIME TO HAVE A LOOK AT OUR LIST OF FAQs AND FIND ANSWERS ALL TOGETHER. IN FACT, WHAT ARE WE BUT LEARNERS?

Tapescript by **Salvador Montaner Villalba**,

with collaboration from **Clara Espelt, Pepita Sopeña and James McCullough**

THE MEMBERS OF THE PANEL:

Núria Brichs is a teacher at IES Sentmenat. She's been integrating ITC into her teaching practice for the last ten years. Her students use computers regularly in the classroom, for language practice, research or to take part in international or local projects, one of which received an Orator grant. They also work in a self-access centre that was set up thanks to another Orator project. She has also given IT courses and seminars and collaborates in Edu365.

Clara Espelt works as an English teacher at IES Argentona, where she is currently Head of the Foreign Language Department. She has been a teacher for 15 years now and she still likes the job. She is currently involved in an action research project on classroom observation.

Pepita Sopeña. After getting a degree in English in 1992, she won a scholarship to enlarge her knowledge of both English and German at the University of Tübingen (Germany), where she studied for two semesters. Around the end of 1993 she started doing what is still her current job: trying to motivate ESO and Batxillerat students to learn English and German. At the moment, she is teaching English at IES Argentona. Apart from attending many different courses and workshops on English and German, she is also interested in other fields related to them in some way or another, such as literature (postgraduate course on Postcolonial English Literature - UB) and mass media (Master's in Communication and Education - UAB). Together with some colleagues from her school, she won a grant for an Orator project.

Marta Vidal studied English Philology at the UdL after getting a degree in Elementary Education. She has



worked in many different high schools (BUP, FP, IES-SEP, IES) and surfed the shocking, changing educational system. She became addicted to workshops, courses and postgraduate programmes in order to be ready for anything that could happen in her classes. After 13 years, she came to realize that enjoying the job is the best way to improve as a teacher. Learning from her failures and successes and turning them into situations in which she can get better in her daily work has become her philosophy. "If it doesn't work don't worry, just try something different and enjoy doing so". At the moment she is teaching and experimenting in IES Pere Vives Vich in Igualada. She teaches 1st ESO and 2nd Batxillerat.

James McCullough (coordinator of the round table) has undergraduate degrees in both Spanish and English Philology and Master's degrees in Applied Linguistics and Teaching English as a Second Language, some earned at the University of Illinois at Urbana-Champaign and others earned at the Autonomous University of Barcelona. He is certified to teach English in Catalan high schools and Spanish and ESL in high schools in Illinois. He is currently working as an associate professor at Pompeu Fabra University, where, among other courses, he teaches

English Language Teaching Methodology in the *Curs de Qualificació Pedagògica*. He has experience teaching at all levels of education in Catalonia, from P-3 to Master's courses.

ROUND TABLE:

To begin with, we shall underline that the main focus of the round table, as suggested by James McCullough, was to deal with practical situations in the classroom and, specifically, how to manage with large groups, as every member of the panel is teaching teenagers at the secondary level. This focus was due to the enormous importance which is present nowadays concerning aspects such as motivation in learning a foreign language. The members of the panel suggested the need for this kind of round table in the APAC ELT-Convention, according to McCullough, because they felt that it could be interesting to share their own experiences in the classroom with other colleagues. They were also motivated by the experience of getting a lot of theoretical information through conferences (the APAC ELT-Convention, for example) which seemed rather interesting and sounded very good and quite useful for lessons – but in practice turned out to be difficult to apply to real life situations. This is why they all agreed on the need to create a forum through the round table so that high school teachers could get together and discuss real life situations.

Marta Vidal kicked things off, explaining some useful ideas during her presentation. First, she talked about the importance for her learners of producing oral language in the classroom and how to assess their progress in speaking. Without forgetting the need, on the students' part, of learning to write, as they have to take written exams every term, she insisted on the idea that students also had to be assessed orally. Therefore, they always take an oral exam by the end of the course. Her learners are asked to make brief presentations during two minutes. Once they have finished their presentations, Vidal gives them feedback, which they find quite useful and positive for their learning. Her main interest in her lessons, she said, is to focus on communication.

She endeavours to integrate every linguistic skill, in order to help her students progress by giving them many examples as well as structures to be repeated, because this helps her to create a relaxed atmosphere in which students seem more willing to participate. She gets her learners to produce oral and written language through some very interesting ideas such as using the video book accompanying their textbook; giving importance to specific vocabulary in the use of certain structures that students have to practise; explaining to them the importance of pair-work in learning a foreign language; asking them to

write small, but increasingly longer, texts – notes to friends/family, short telegrams to describe their town, personal pen-pal letters; and helping them prepare short interviews with famous people so that they can practise some role-playing. Vidal is keen on working with weak students individually and keeps encouraging them and making them active so that they feel motivated to learn English. Motivation is the key issue for students to learn effectively, as each student has a personal purpose for their work.

Pepita Sopena discussed the importance of collaboration among teachers. She has been working with a colleague for some time now and finds the results to be much better in many different ways than if they were working independently. She also focused on the issue of students' speaking and listening abilities and how she and her colleague have developed activities for improving them. In order to prevent English from seeming like a "dead language" in the academic setting, they determined that these skills must be given the same importance at the ESO stage as reading and writing. It is not enough for teachers to speak in English all the time, students must also get actively involved in the oral language.

In the area of speaking, Sopena and her colleague have students make short presentations, individually or in pairs, about specific topics previously worked on in class. They also give their learners oral tests, again in pairs or individually, because, Sopena laments, students tend to give importance only to what they are tested on. Typically, students do oral tests in pairs and are assessed by the teacher they do not have at that time. As for listening, they engage their students in different kinds of activities (multiple choice, wh-questions, matching, summarizing, etc.) on different types of listening texts (conversations, dialogues, monologues, etc.). They also give them listening tests, based partly on the extracts already listened to in class.

Sopena also addressed the issue of different levels in a single class and how to encourage the more advanced students not to hide their skills and the less advanced students not to shy away from making an effort to improve. She and her colleague have improved in this area through contract learning and by having students of higher and lower abilities work together on presentations. She also offered a few comments on effective classroom management practices, such as establishing certain routines in lessons, so-called "sacred parts" of classes, which students know will always occur and thus accept much more willingly and participate in much more naturally, such as certain speaking activities.

Núria Brichs then explained about a project in which

she had been involved with her learners from 1st Batxillerat. This was motivated by the students' perception that they were not very strong in English, and it was related to cross-curricular British culture: its geography, history, literature, and so on. Firstly, the learners were primed for the project through the presentation of new vocabulary, practice in asking questions, reading strategies and cultural stereotypes.

The task was done in two different parts: firstly, the learners went to a language room, which was a kind of resource centre with computers, books, dictionaries, magazines, etc. The students spent, at least, 3 hours a week in the resource centre. In this first part of the project, the students collaborated with each other as a whole class. In the second part, they worked in groups of 3 or 4 for seven weeks. Each group was given a different task dealing with a different topic to carry out. These topics were: Geography, History, Science, Literature, Entertainment, Sports and Culture. The duration of the topics was a maximum of 1 week: between three and four sessions. Each group researched and worked on these topics.

During these sessions, they learnt and practised many different skills such as reading, writing, using the computer, summarising, etc. The final outcome that Brichs wanted to achieve was that her learners would create a game based on their tasks and formulated into question cards (like *Trivial Pursuit*). Once the game was finished, they created an on-line, interactive version of it, which can be played on internet. This project helped motivate her students quite a lot; they enjoyed working on this task and they improved quite a bit in their language skills and in their self-confidence in English.

Brichs pointed out that her students practised grammar, but in a different and original way, which was rather positive for her learners. She also mentioned that her role was only to facilitate and guide her learners in the process of carrying out the project, whereas the students did all the work. They knew exactly what they had to do each day, and what their roles within the group were: a concrete learner got information; another downloaded images from the Internet, another read and wrote summaries, and so on.

Clara Espelt rounded off the speakers' turn with some questions. She asked if the audience were familiar with what her colleagues had explained and if they could see any similarities between the situations they had portrayed and their own. She added that at least once in a lifetime we had found ourselves in a classroom situation where we didn't know what to do, and that we had suddenly come across the solution while talking and/or listening and/or observing one of our colleagues. With her contribution to the round table she wanted to demonstrate that by sharing our

day-to-day experiences we can help each other become better teachers, or going a bit further, that we can develop into the best teacher we can personally be. First, she told the audience about what had happened to her after some years of service. Then, she went on with some facts about what she had found out that experts had said about sharing and observing. Finally she explained the project she was involved in at her high school.

After her difficult first years as a teacher, she finally succeeded in establishing a routine which made it possible to handle the complexities of the classroom. Routine, she stated, was very useful in practical terms, and it had the added benefit of giving teachers and learners a sense of security. However, in her opinion, that same routine could stand in the way of change and improvement. To illustrate her point, she told the audience a story about a history teacher and how she had begun observing and copying him in her early years as a teacher. Little by little she realised that she couldn't do exactly the same things he did because, to put it simply, she was not him. It was not until she became aware of that obvious fact that she realised that she had to find her own way. Discreetly, she went on observing other teachers, and a wide range of possibilities opened up in front of her. From all those teachers, she was able to take, adapt and finally find her own style, one which suited her values and beliefs.

What is more, from her observations she discovered Josefina, a science teacher. When she got to know her better, she felt she was in the presence of one of those memorable teachers all of us have met at least once in our lives. This time she did not sneak to observe; she openly asked for advice, openly observed her and afterwards discussed her observations with her. Espelt was absolutely convinced that no books, workshops, lectures or courses had ever helped her so significantly in becoming a better teacher as that observation process had.

To support her experience she quoted experts from three different sources. The first two quotes came from the same source and read as follows:

"...The profoundly affective and individualistic nature of language learning, together with its enmeshment in cognitive development, means that every effective teacher has to be a researcher with the classroom as the primary location where fieldwork occurs. To do this research we need techniques...." (Reeves 1993: 41)

"Action Research is a valuable professional tool. It represents what I would call an 'inside out' approach to professional development. It represents a departure from the 'outside in' approach (i.e. one in which an outside 'expert' brings the good news to the practi-

tioner in the form of a one-off workshop or seminar)" (Nunan 1993: 42)

She realised that what she had been doing was nothing less than research. Then she took action and reflected on the results in order to take further actions. And she was doing it in her classes, with her own students, taking into account her personal situation.

According to her view, she thought that if our government wanted to improve quality in language teaching, the benefits to professional development justified having those in charge develop an action research agenda.

Another source she mentioned was what a group of teachers had said when asked how they got feedback on their teaching and with whom they shared their successes and failures (the *Teaching Observed* talk by Paul Seligson, APAC Convention 2005). The majority of them said by observing other teachers and talking to colleagues.

Her last source was Jim Scrivener's book, *Learning Teaching*, where he states that "...we can observe teachers and learners at work and take note of strategies and approaches that seem to be more beneficial than others, not necessarily in order to copy them, but to become aware of what is possible..... This may enable you to generate your own rules and guidelines as to what works and what doesn't."

So, after coming back from the last APAC Convention, Espelt and some of her colleagues made up their minds to take up an observation project, which proved very refreshing and encouraging. They divided the project into two stages. In the initial stage they would videotape some of their classes and comment on them, and in the second stage they would do peer observation. They began it in January 2006, so they are still at the first stage, coming to terms with being recorded and observed and deciding on what they want to focus on, since several ideas have already emerged from the initial recordings. She concluded stating that she was looking forward to telling the audience more about the project the same time next year.

When the members of the panel finished their interventions, McCullough proposed concentrating, for the last few minutes, on the main and the most important purpose of the round table, which had made the speakers think about organising it: teaching teenagers and the subsequent problems every teacher at the secondary level has to face. He opened the floor for questions from the audience, the first one being how to manage large classes. Among their responses, all the members of the panel agreed on the following ideas:

- Get another student to answer a student's question.
- Establish habits: if they know what to expect, it will be easier.
- Teach what you test, and test what you teach.
- Do not be afraid of noise. Negotiate.

The audience also inquired about the Orator Project. Both Núria Brichs and Pepita Sopena have participated in it through their high schools. The main goal that the Generalitat of Catalonia wants to achieve through it is to promote the improvement of foreign language teaching and learning in the high schools under the authority of its Education Department. Through this project, it is expected that learners at the secondary level will achieve a rather good level which would help them to communicate in a foreign language.

They both insisted on the importance of the Orator Project for learners, as they referred to it as a rather useful tool whose purpose is, after all, to encourage students to get involved in it, to participate actively, and, at is even more interesting, it gives them the chance to visit England if they win a grant through it.

Núria Brichs found that this Project was very motivational for her students and their parents when they embarked on the creation of their game. She explained that she went to the initial teachers' meeting with parents to tell them about Orator and show them how useful it could be for their offspring. The parents liked the idea that their children might have the chance to travel to England to study English for a short period of time, and her students were also motivated by this. Therefore, everybody participated, even though, for various reasons, a few students knew they would be unable to go to Britain if their class were chosen. The key point is that they all participated actively because they were working in groups, with their friends, as part of a team.

All the members of the panel agreed that the most important key is that we secondary teachers have to enjoy our task, even though sometimes things may not work out as well as we had hoped (or even not at all). Pepita Sopena said her experiences had shown her that it is very good to keep trying things out, concluding with, "Take risks, even if it doesn't work," which is a point I think we teachers should take to heart. It was also noted that the important issue, if we want our students to learn successfully, is that we keep asking them to get involved in the activity.

Finally, James McCullough concluded the round table by inviting every teacher in the room to continue exchanging ideas and teaching experiences through the Forum-Teachers' Debate on the APAC website: www.apac.es/forum_teachers.asp.

VIDEOCONFERENCING FOR LEARNING A MODERN LANGUAGE in primary schools: research carried out in England Magdalen Phillips

VIDEOCONFERENCING PRESENTS NEW AND EXCITING POSSIBILITIES FOR SPOKEN EXCHANGE BETWEEN PUPILS WITH RECIPROCAL TARGET LANGUAGES. RESEARCH ON THE TWICE-WEEKLY LINKS BETWEEN PRIMARY SCHOOL PUPILS (AGED SIX TO ELEVEN) IN NORTH-EAST ENGLAND AND NORTH-WEST FRANCE RECOGNISES THE IMPORTANCE OF THE PARTICIPANTS' AFFECTIVE EXPERIENCE, DISCUSSING ALSO THE TASK DESIGN AND THE NATURE OF THE LANGUAGE USED.

IN ORDER TO PREPARE FOR SUCH EXCHANGES, PUPILS NEED CONFIDENCE IN THEMSELVES AND IN THEIR LANGUAGE SKILLS. DRAWING UPON PUPILS' EARLY HEIGHTENED SENSITIVITY TO ORACY SKILLS, LEARNING TAKES PLACE THROUGH GESTURE, MIMICRY, FACIAL EXPRESSIONS, ENACTMENTS, SIGNING, MUSIC AND CHANT. THESE EXPERIENCES, SIMILAR TO THOSE FOR LEARNING THE FIRST LANGUAGE, MAY BE REHEARSED OR REPEATED THROUGH INTERACTIVE WHITEBOARD PRESENTATIONS FACILITATED, IF NECESSARY, BY NON-SPECIALIST TEACHERS.

FURTHERMORE, 'VERB GYM', THE USE OF ACTIVE GAMES FOR LEARNING THE USE OF VERBS, LENDS A MEMORABLE EXPERIENTIAL UNDERSTANDING OF STRUCTURES, INCLUDING NEGATIVE, IMPERATIVE AND THREE VERB TENSES. THE OBJECTIVE OF THIS SESSION IS TWO-FOLD: FIRSTLY TO DESCRIBE THE VIDEOCONFERENCING PRACTICE AND ITS CONTEXT, IN ORDER TO ADVISE THOSE THINKING OF SETTING UP THEIR OWN LINK AND SECONDLY, TO DEMONSTRATE THE TYPES OF TECHNIQUES INCLUDING WHITEBOARD TASKS, USED IN A MEMORABLE LEARNING EXPERIENCE FOR ALL AGES AND APTITUDES.

by Magdalen Phillips

Videoconferencing presents new and exciting possibilities for spoken exchange between pupils with reciprocal target languages. Research on the twice-weekly links between primary school pupils (aged six to eleven) in north-east England and north-west France recognises the importance of the participants' affective experience, discussing also the task design and the nature of the language used.

In order to prepare for such exchanges, pupils need confidence in themselves and in their language skills. Drawing upon pupils' early heightened sensitivity to oracy skills, learning takes place through gesture, mimicry, facial expressions, enactments, signing, music and chant. These experiences, similar to those for learning the first language, may be rehearsed or repeated through interactive whiteboard

presentations facilitated, if necessary, by non-specialist teachers. Furthermore, Verb gym?, the use of active games for learning the use of verbs, lends a memorable experiential understanding of structures, including negative, imperative and three verb tenses.

The objective of this resume is two-fold: firstly to describe the videoconferencing practice and its context, in order to advise those thinking of setting up their own link and secondly, to demonstrate the types of techniques used in a memorable learning experience for all ages and aptitudes.

The Context

Although many other European countries have already established the learning of a modern language within their primary schools, English and Welsh

MAGDA PHILLIPS IS A TEACHER/RESEARCHER OF LANGUAGES, USING REGULAR VIDEOCONFERENCING LINKS BETWEEN SCHOOLS IN ENGLAND AND FRANCE TO PROVIDE A PLATFORM FOR SPOKEN TARGET LANGUAGE EXCHANGE.

key stage 2 pupils (aged 7–11) will be entitled as from September 2009. Until then, primary schools across the nation are preparing themselves for this target date: nearly half have already made some sort of provision, despite considerable challenges. Apart from a general lack of modern language expertise in primary school teachers, there is also the issue of constraints of time in which to squeeze another subject within an already full National Curriculum.

My research into the use of videoconferencing for learning a modern language in primary schools was enabled both by the school's possession of the requisite equipment and also by my role as weekly visiting specialist teacher of French across the three key stages (ages 4–11). Weekly fifteen-minute sessions to all seven year-group classes allowed for dynamic, paper-free activities with gesture, signing, music, drama and chant featuring not only as mnemonic devices but as important means by which to prompt the pupils when required to produce the appropriate phrases. In the more affectively demanding circumstances of the videoconferencing links, this was essential.

Although many pupils learnt the language simply by participating in the weekly French lesson activities, I felt that others would need more exposure to the target language, if they were to have the confidence to participate in the videoconferencing links. With no other member of staff able to facilitate face-to-face sessions, I decided to design materials for the interactive whiteboards (IWBs) in each of the key stage 2 classrooms. These could support not only multimedia video clips but also Powerpoint presentations and interactive games to reiterate and extend what the pupils had already learnt. These are briefly described below.

The IWB Tasks

Because all the pupils were learning to speak the target language (French), without recourse to reading or writing, all the material was based on visual and audio data to be projected on the large format of the IWB in each classroom. (These are about the same size as the previous blackboards but can display and play anything that is shown or heard on the computer to which they are linked.) Besides the bright, attractive display of visual material on the board, the hyperlinking of sound files to each image or icon, enables the pupils to hear the language and interact with it, when it is played either automatically with the display, or when the image is clicked to activate the sound file. The reticence of the teachers to speak French in front of their pupils was thus overcome by the inclusion of sound in the presentations.

The first task was designed to consist of eight questions about personal details (name, age, where you live, birthday etc.) Based on a song made up of precisely those questions but heavily contextualised by gesture and facial expressions, the pupils could be exposed to the language in class through watching a video clip of the song, through looking at the pictures that might represent each question, as well as watching Powerpoint presentations of supportive language for understanding the answer. Designed games set up within the IWB software also enabled the possibility of the class teacher facilitating sessions in my absence.

A second task, the noughts and crosses game (Omorpiou? in French) was used as a format for one IWB and videoconferencing task, though replacing the traditional noughts and crosses with fruits of different colours. By sliding the bright fruit images across the board, using their fingers (on Smartboards) or a special pen (Promethean), the pupils could put the relevant fruit in position on the board, while producing the correct sentence in one of three tenses (past, present or future). These formulaic phrases had been learnt by singing a song made up of exactly those phrases, but involving miming and the use of images on the whiteboard. This game effectively included elements of Omorpiou? as well as a fruit machine game and satisfied many pupils' enjoyment of friendly competition within the lesson.

The Videoconferencing Links

A partner primary school was found in France through Global Leap, a government-funded agency at the time. Twice-weekly links of half an hour's duration took place with a quarter of an hour at the end of lunchtime and then proceeding into afternoon lessons by a further fifteen minutes, when the rest of the class were doing silent reading.

Participants from Years 2, 3 and 6 were invited in groups of four or six to participate. Although the initial intention had been to link between the French and English entire classes, it became apparent that the quality of sound from our small web cam on the top of the computer was insufficient to pick up the voices of a pupil further than 3 metres away. Also, the turn-taking would have been too infrequent to use this format all the time, although the occasional class-to-class session was used to mark the end of term, for example.

The IWB linked to the computer displayed our counterparts from their classroom in the north of France. This real-time synchronous link was fantastically exciting for all of us. For the first question and answer format task, four of my pupils asked questions (in

French) of four French pupils for the first half of the session. Then we changed to speaking English, while the French pupils posed questions (in English). To support my pupils in the task of speaking French, it became apparent how important it was that I could remind them of the required language, not by saying the words which would have reduced the task to a mere imitation, but by reproducing the gesture or facial expression that had accompanied its previous practice in class. Some pupils, especially the younger less able ones, had to reproduce the action/gesture while saying the sentence, almost as though it had become embodied in their consciences through this means and could only be retrieved in a similar fashion.

Discussion

One or two issues have arisen from the research and its context. They are discussed briefly here.

Early learning of a language through oracy (and without literacy)

In the context described above and commonly found in English primary schools, the lack of time advised against the inclusion of literacy in the target language within the learning aim. However, my experience of teaching pupils throughout the school age-range (in primary and secondary schools) and adults, has given me the strong impression of the importance of listening, imitating and reproducing sounds without interference from the symbolism of the written word. Even the pupils in France who benefited from an hour and a half of English in their weekly timetable, plus homework, gave up their habit of reading out the questions in the first videoconferencing task: their pronunciation immediately improved when they started listening.

This would seem to be particularly relevant to the age-group involved in the research in the English school, more particularly the younger classes, aged 6 and 7, whose greater faculty for imitating language was apparent in comparison to the older children (aged 10 and 11.) However, it should be added that their greater shyness was often inhibitive when it came to volunteering to participate in a VC link.

The affective experience of pupils

It would be dishonest to claim that all pupils participated freely in the links. Some of them needed considerable cajoling and reassurance to participate and in the older Year 6 class, about three pupils evaded participation. The role of the class teachers was essential in recruiting and encouraging participants.

Amongst the younger class pupils, some of the girls particularly became very keen to participate every week and tried to monopolise the turns that I insisted they should take. Younger boys seemed to be far less motivated than the girls to participate until such time as they undertook a link.

Then their excitement was generally on a par with those of the girls. No boys claimed that it was an activity better suited to boys: all of them regarded it as suitable for both boys and girls. Only a few younger girls claimed that it was suitable for girls and not boys. When asked why, they said that boys could not sit still for long enough and were generally silly.

A few pupils did not want to categorise activities on a gendered basis. All the other girls deemed it suitable for girls and boys.

Conclusion

During the entire research period, and indeed during the seven years of teaching in the school, I have considered it counterproductive to the pupils' self-esteem to overtly assess their speaking abilities. I believe the affective mechanism of human speaking or singing to be an incredibly sensitive phenomenon of experience: if young pupils are criticised in the early stages of producing language, they may never recover their self-esteem in their ability.

The videoconferencing has been a high profile activity in the school. It has provided some able pupils with an exciting opportunity to extend their confidence and self-esteem in speaking French. It has provided pupils of all abilities to practise speaking French in an authentic social situation, extending their cultural knowledge of France and, even more importantly, opening horizons to the larger European context to which they belong.

While it probably does not motivate all pupils to participate, it appears to offer an immediate reason for learning the language, as well as providing an incredibly strong experience of emotional literacy. For this reason, I believe it must be treated with great consideration by those adults facilitating its practice within school.

In the interest of extending the practice into a larger networking community, if you are interested in finding a school with whom to link (primary or secondary), then please do contact me:

magda@live-english.demon.co.uk

or continuation, or part of it precisely to have a greater in depth look at the structures used. So first general comprehension has been tested and then we look at the language used under a microscope, and students become more aware and conscious of the relationship between certain language areas and what is being communicated.

Another significant reason to bear in mind is that we are an increasingly audiovisual society, which is becoming more and more accustomed to receiving information using various different senses (visual, aural, oral, etc.), and often technologies, and therefore this way of acquiring grammar is more attuned with what happens in real life when we acquire grammar structures in our own language(s) or others that we learn without conventional studying but, seemingly, by "osmosis".

Last, but definitely not least, it adds variety to classes which, indeed, greatly contributed to increase students' motivation.

Cooking it up

The way I went about implementing this ideas and institutionalizing it in my classes and later on in the entire level at the EOI Tarragona, was the following:

Without creating too many expectations, I sounded the students out. Could (and, for that matter, would) they contribute audiovisual materials for our classes? What areas or topics were they interested in? What grammatical areas did they have special difficulties with? etc. The enthusiastic initial response from the students already clearly seems to indicate, and has done in successive years since then, that the idea appealed to them and that they were already in a positive frame of mind towards putting it into practice.

Moreover, the use of authentic videos in class, for whatever purpose, has become increasingly simplified by the growth of what is offered on Internet. Before, obtaining a "usable" section of a video, even for listening exploitations, let alone for specific grammar areas, involved taping hours of television, wading through these tapes to see what was on them, sometimes just to end up with a few minutes of video text.

Nowadays, it is much easier to obtain useful documents from the Internet, for a number of reasons. There is a wide variety of topics, types of documents, etc., and many of them are already short, and easy to use. Therefore we waste little time in

watching them if what we see is not "usable" and, if it is, very often in requires little or no manipulation with audiovisual editors such as Pinnacle.

Another definite plus is that fact that, quite often, the content, or in our case, the specific area we are interested in, namely language structures, is sometimes obvious from the document itself. For example, it is clear that a document that deals with the anniversary of John Lennon's death will, more often than not, include past tenses, or that a report on some recent invention will probably include future tenses, in reference to how the new invention will affect our daily lives. If the structure is not immediately or blatantly obvious, I have often come across possibilities when preparing a traditional Listening Comprehension exploitation. One of the examples we later saw in the workshop came to be precisely because when I was preparing a true/false exploitation and a "put it in the order it is mentioned" exercise (both to test listening comprehension), I realised that passive structures appeared in the questions I was asking and in the text in response to these questions, and all of this, together with exercises on more complex passive structures, later became an entire "Passive unit".

It is a good idea to keep the excerpt you actually select to exploit grammar short and simple as students' attention span for this is usually shorter than when they are following a text to answer general or specific comprehension questions. Besides, the objective is to go straight to the grammar point once a more enticing format of presentation/revision, etc. has been used.

Audiovisual examples seen

The first group clearly used and showed the structure being used naturally

1.- To present the structure for the first time

The first part of this "passive unit", which I use to revise more simple forms of passive structures, before going on to do the more complex structures at advanced level is precisely the example I chose to show at the workshop to illustrate an authentic video I play to present a structure which, in my case at advanced level, students are already familiar with. Therefore, in my particular case, as I have said previously, it is for revision purposes to later build on further. However, it could well be used to present the structure for the first time, inductively, at a lower level as the structure appears many times both in the questionnaire and in the audiovisual document, recorded in "dual system" from TV3.

CREMATION IN BALI - PASSIVE STRUCTURES [present

Watch the following video report and answer the following questions:

Exercise One

Decide whether the following statements are true or false. If they are FALSE, supply the correct information.

- 1.- The Balinese **are expected** to look very sad at burials.
- 2.- White **is worn** by most mourners because it represents reincarnation.
- 3.- As the tower is heavy, volunteers to carry it are difficult to find.
- 4.- The casket representing the figure of a black bull
 - a) **is going to be** burnt
 - b) **has been carved** from one tree
 - c) represents Shiva, the God of rebirth
- 5.- The higher a tower is, the more important the family.
- 6.- The mourners try to rid themselves of evil spirits by jumping and bouncing.
- 7.- The tower **is moved up and down** on the bearers' shoulders to prevent the dead person's spirit from returning home.

The video extract showed part of a documentary telling spectators about burials in Buddhist countries. In this case, the scene shown was taking place in Bali.

Passives

Exercise Two

Put the following into the order in which they are mentioned. The first one has been done for you.

- A The body **is taken** from the tower and put into the black bull casket.
- B Cups **are broken**.
- C The deceased's wife **is helped** to the tower.
- D The spirit of the dead man **is carried** to his God by smoke.
- E The tower, bull and offering **are burnt** together with the body.
- F The pyre **is lit**.
- G The body **is covered** with flowers.
- H Holy water **is sprinkled** from cups on the corpse by family and the priest.

Another example shown of how a video extract can be used to present a structure for the first time, but this time, deductively, was a short video extract from a CNN programme in which two people who previously belonged to different sects and who have managed to leave them, are interviewed. The two interviewees talk about their lives while they were

members of their sects and what they are saying is constantly plagued with "would" and "used to" structures referring to habits and events in the past.

Apart from also using the video extract to test listening comprehension with a true/false exercise, I then extracted a number of sentences with each of these structures and students tried to deduce when or why each speaker used one or the other. There was then a follow up exercise, which I had prepared, and students had to say when "would" could be used to substitute "used to" (which is always correct in this context) and when it could not be used and why not.

A very popular example for presenting and working on a structure is an advertisement that has been downloaded from the Internet. It is against bullying and a number of famous people appear on the screen using relative clauses "I am the one who.../whose" very repetitively. It is a real campaign shown last year on British TV and ends with a statement against bullying "Take a stand, wear a band..." Students tack on to the practise of relative clauses with a vengeance- everyone has something to say about bullying. Follow up activities need no further encouraging and, in fact, my

problem was to stop the class from producing relative clauses, information about bullying, etc. and all this at second EOI level !!

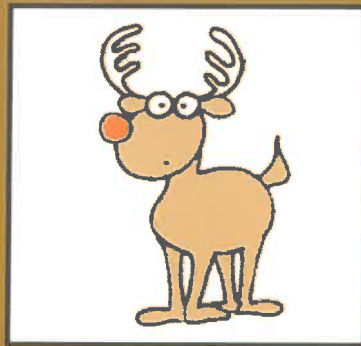
2.- To further develop or practise a structure that has already been seen and learnt

At advanced level, and after revising passives with

IPA: English theatre in education



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Rudolph



Robin Hood



Snow White



Tarzan



Frankenstein



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USING AUDIOVISUALS TO EXPLOIT GRAMMAR

TRADITIONALLY, THE USE OF AUDIOVISUAL EXCERPTS IN ELT HAS ALWAYS BEEN RELATED TO LISTENING EXERCISES "PER SE" (M/C, GAP FILLING, TRUE/FALSE, ETC.) AND GRAMMAR EXERCISES HAVE OFTEN BEEN VERY SPARTAN OR VERY MUCH THE SAME ROUTINE. THIS IS A PROPOSAL OF A RANGE OF IDEAS THAT CAN BE IMPLEMENTED TO ELABORATE AUDIOVISUAL MATERIALS FROM VARIOUS AUDIOVISUAL SOURCES (SATELLITE/CABLE TV, "DUAL", INTERNET, ETC.) TO ELICIT OR SET THE CONTEXT FOR THE PRACTICE OF LANGUAGE STRUCTURES (ESPECIALLY GRAMMAR), AS WELL AS ONGOING ACTIVITIES, IN A MUCH MORE MEANINGFUL AND MOTIVATING WAY. A VARIETY OF EXAMPLES OF THESE AUDIOVISUAL GRAMMAR EXERCISES AND IDEAS, WHICH HAVE ALREADY BEEN USED SUCCESSFULLY, WERE SHOWN AT THE APAC 2006 WORKSHOP.

by Yolanda Scott - Tennent

How the idea of using audiovisuals to exploit grammar came to be:

The Escola Oficial d'Idiomes certificates in Catalonia, taken at the end of third and fifth level school years, use audiovisual documents to test Listening Comprehension. Therefore, many teachers became involved in recording and later exploiting audiovisual materials (mainly from the television in those days- satellite, cable, DUAL, etc.) to test Listening Comprehension.

In so doing, I realised that some audiovisual excerpts could be used not only to test listening comprehension but also to work on different grammatical aspects at different stages, and soon put the idea into practice with an increasing degree of success.

Learner centred reasons

Moreover, there was a range of "learner centred reasons" which seemed to make the idea even more feasible and justifiable. Namely, these were the following:

The use of "real language", for whatever purpose, in language teaching/learning

- 1.- improves comprehension
- 2., helps and enhances the acquisition of phonetics and phonology and exposes students to a much wider variety of accents, rhythms and language interaction in general
- 3.- motivates students, as it makes them feel they are getting the grasp of "real language" and not just the type which has been specially prepared and abridged for them in courses and audiovisual material corresponding to these courses. In fact my students have been heard to comment things like "Oh, so English people really use this structure, they really say it!!".

In the case I was presenting, these audiovisual extracts could be used to present, show, develop and/or revise language items, and frequently provided excellent not only or not exclusively the context, but sometimes merely an excuse for the specific language practice we were interested in. This did not mean that they could therefore not be used to test comprehension, quite the contrary. The beauty of this idea is precisely to use the same document,

AFTER YEARS OF PRIVATE TEACHING AT A RANGE OF DIFFERENT LEVELS, YOLANDA SCOTT-TENNENT BECAME A SECONDARY SCHOOL (BATXILLERAT) TEACHER AND, MORE RECENTLY, HAS BEEN TEACHING AT THE EOI TARRAGONA FOR THE PAST FOURTEEN YEARS. SIMULTANEOUSLY, WHILE TEACHING OVER THESE YEARS, SHE HAS SPOKEN IN SEVERAL CONGRESSES IN CATALONIA AND OTHER PARTS OF SPAIN ABOUT WIDELY VARIED ELT TOPICS SUCH AS USE OF E-MAIL IN ELT, ERROR ANALYSIS AND CORRECTION, LANGUAGE LAB MATERIALS, USING "SOAPS" IN CLASSES, ETC. SHE HAS CONSULTED AND GUIDED DIFFERENT PUBLISHERS' MATERIALS, IS A TEACHER-TRAINER AND HAS WRITTEN EOI ADVANCED LEVEL EXAMS FOR THE DEPT. D'EDUCACIÓ FOR A NUMBER OF YEARS. PRESENTLY, SHE FORMS PART OF A WORK GROUP INVOLVED IN PREPARING FUTURE ONLINE ELT MATERIALS FOR EOI. CONTACT E-MAIL : YSCOTT@XTEC.NET

the video extract mentioned before, I use another report on funerals, this time about the Incas, to present a more complex passive structure and use the text for preliminary practice. Logically, in talking about the Incas, the passive structure heard and extracted will be related to the past. The students answered a comprehension exercise, selecting the five correct statements on what they had heard, learnt the mechanics of changing impersonal passives to their personal form and then did the following exercise, based on sentences taken out of the text they had just watched and been working on. Another example of using audiovisual texts to take

THE INCAS - Past passives
personal/impersonal

Watch the video . You will hear some information about how the Incas mummified their dead. Change the following sentences from the report into both "it" and "personal subject" passive forms.

Change the following sentences into both "it" and "personal subject" passive forms .

- 1.- People believed the music came from the heart of mother Earth.
 - It was believed ...
 - Music was believed ...
- 2.- People thought the dead could absorb energy from the stone tablets.
 - It was thought ...
 - The dead were thought ...

etc.

structures the students already know a step further is the use of a report on the OJ Simpson trial. The students watch a short extract to test listening comprehension in which they hear several "specific reported speech" verbs. First, we answer the comprehension question and then focus their attention on these verbs and take a look at the structures they can be followed by and do a couple of exercises to practice them (e.g. "accuse" is followed by "of" and the gerund form of the verb). Then I provided them with a number of imaginary statements, questions, etc. which could easily have been taken from the court case (some, in fact, were actually said in the video they had watched, others I invented, but students had a real context reference). They then had to change these sentences into reported speech using the specific speech verb given, avoiding the use of a "that" structure where possible. e.g.-

1.- OJ Simpson to Nicole:"I'm going to make you feel sorry that you left me. (threaten)

2.- Nicole's family: "We are absolutely sure that OJ Simpson was directly responsible for Nicole's death".(accused)and so on.

They then had to invent sentences of their own in direct speech which their colleagues in class had to transform into reported speech for a list of specific speech verbs I had provided them with. I called this part of the exercise "The OJ Simpson Trial – The Untold Story" and students had a field day inventing sentences that would lead to "gossip" and arouse their fellow's curiosity- I had to stop them when class time ended, instead of having to prod them to produce examples of specific reported speech, as often happens when using pre-cooked textbook or grammar book exercises. After seeing how enthusiastic they were with the topic, I even suggested they could, optionally, write up a report or article for a newspaper, as if they were reporters following the case in court. Many of them did.

As you can see, the type of exercise they had to do for grammar does not vary greatly from traditional exercises in text or grammar books. They don't necessarily have to. The difference comes from using real language and real language situations to provide the structure and/or the relevant context.

Other examples shown at the work shop of videos used to further practice structures were:

- part of a BCC documentary on the Human Brain, to practice time clauses and sequence patterns [*as, while, when, during, for ...*], after answering a listening comprehension questionnaire on how the brain works (explained in the documentary)
- part of a documentary called Hunters in the Dark, about collectors of swallows' nests in Asia, and which I use to practise present tenses, structures for speaking about routines and adverbs or adverbial forms of frequency.
- a National Geographic documentary that compares three revolutions or guerrilla fights/wars – Cuba, Vietnam and Afghanistan - to work on past tenses in general and also *would/used to* .

In fact, the last documentary mentioned, which lasts

about half an hour, with 8 minute reports on each of the wars and a 6 minute report comparing them, became a self-contained unit, with listening comprehension exercises for each separate brief report, grammar exercises and reading (a text on the more recent Bosnian conflict, seen from a Red Cross Volunteer's point of view – Reader's Digest on Internet), speaking and writing exercises.

This is not unusual or difficult to do. A good audiovisual text usually provides material for listening **and** grammar it can be built on, using other audiovisual exercises, more grammar and readings (easy enough to find with Internet search engines), oral exercises and writing possibilities to produce a self-contained unit. Parts of these units can be swapped, changed, etc. as we go along in successive school years and find other related materials.

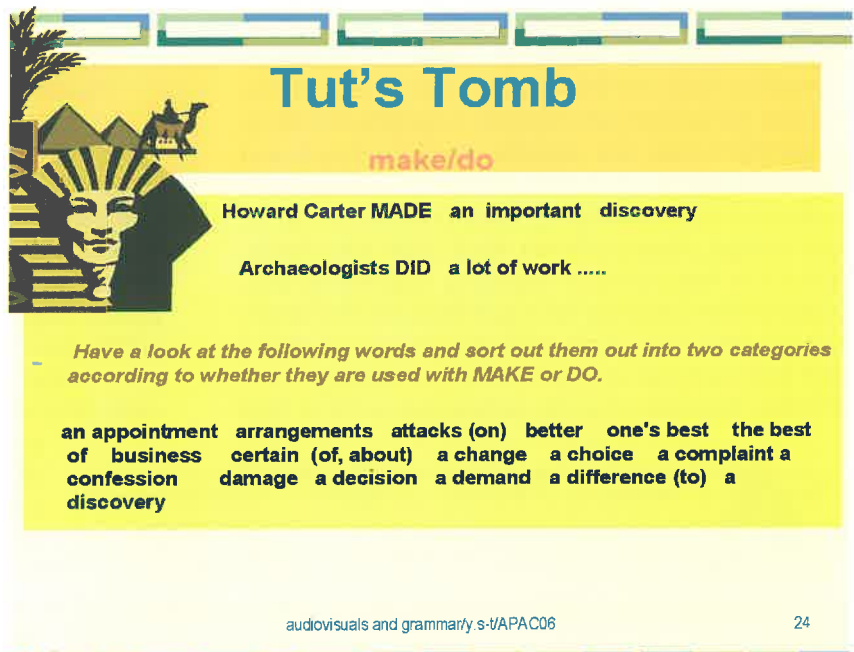
We then went on to see examples of audiovisual texts that

Provided an “excuse” to practise/use a structure

1.- The structure appeared a few times but the audiovisual text provided options for further practice

A British Council report on the Education System in Britain (BBC) provided quite a few examples of modals in different tenses. Students then had to do a couple of exercises to refresh their memories on the use of modals, those that cannot be used in certain tenses, forms they are followed by etc. and then later compared and contrasted the information they had heard with the Spanish education system, both orally and in written form as further practise of modal structures.

2.- The structure appeared only in a certain part of the text but was “lifted” and forced to produce the excuse for an exercise



Tut's Tomb
 make/do
 Howard Carter **MADE** an important discovery
 Archaeologists **DID** a lot of work

Have a look at the following words and sort out them out into two categories according to whether they are used with MAKE or DO.

an appointment arrangements attacks (on) better one's best the best of business certain (of, about) a change a choice a complaint a confession damage a decision a demand a difference (to) a discovery

audiovisuals and grammarly.s-t/APAC06 24

*This video extract was about the discovery of Tutenkhamon's tomb by Howard Carter. Together with the video of Cremations in Bali and Inca Funerals, and other related materials, it became a self-contained unit to practise/learn passive forms and revise expressions which go with “make” or “do”. Students answer a listening comprehension questionnaire about the topics and then their attention is brought to two sentences used in the video with **make/do**, followed by specific expressions. Then, in pairs, students are given little cards with two or three of the above expressions on them and have to invent a sentence using them and trying to remember whether it is with “make” or “do”. The other student checks that they have chosen the correct option and that the sentence is right!*

3.- Set a situation in which the structure would/might be “spontaneously” produced

Students watch a brief documentary recorded in Dual from TV3 that I call “The Unforgettable Journey Across East Africa”. It is about a group of people who do not know each other initially and embark on an adventurous journey, in a lorry, across East Africa. All sorts of things happen to them- they run out of water, they are attacked by mosquitoes and tribes, their lorry breaks down and nerves soon begin to fray.... Students just watch the video to put themselves into the picture, without paying much attention to structures actually used. Later, they have to produce **conditional/wish/subjunctive** structures in the first person, as if they had been on the journey and were actually saying or thinking them. They came up with things like

I'd rather/I'd sooner die than go on another journey like this.

Suppose.../Imagine... we got lost and couldn't find help, what would we do?

on "illegal immigrants " at the frontier in Texas (great Texan accent included !). Students have to use possibility and deduction modals/structures to try and guess who the illegal immigrants are. They, logically, invariably, say that the report is about "wetbacks" crossing the U.S. border. However, in the end they discover, much to their chagrin, that the documentary is in fact about Japanese snow monkeys that have ended up living and reproducing in the wild in Texas due to a twist of fate.

However, as a rounding off activity, we finally watched three short extracts with the group present at the workshop and asked people to suggest what structures they thought could be spotlighted to work on. People came up with a number of ideas, proving that this is not too difficult to do. It's all a question of getting down to brass tacks. Time is certainly involved (but isn't this always the case in conscientiously prepared classes??). Nevertheless, this initial investment in time and trouble pays its dues

Rodeo Clowns-

Inversions



C. - Now complete the following inversion form sentences with information from the documentary or which the documentary has inspired (your opinion , thoughts , etc.)

1. - Only when ...
2. - Never ...
3. - Scarcely ...
4. - No sooner ...
5. - Seldom ...

As a prediction exercise, this audiovisual extract could lend itself to practising various structures: e.g.

Future Tenses

The reason why + verb clause/ for + noun phrase

It's bound/likely/unlikely to... etc.-

As invariably happens, however well you time and prepare a workshop or lecture, we ran out of time and so were not able to see all that I would have wished to show. There are many more examples and possibilities!

many times over and proves well worthwhile as exercises can be used more than enough to justify the time and effort employed... and your students will certainly appreciate grammar being presented and improved in a much more attractive, meaningful and, above all, less painful way than usual !!



I feel ...as if.../...as though... I haven't had a bath in ages

It's time we reached a civilised town.

I WISH I could fly home right now.

I WISH someone would help me to push the lorry.
those two would stop arguing all the time.

I WISH I had stayed in England and gone on holidays to Spain, like I do every summer!

They then use a variety of structures to compare and contrast the two journeys they have just watched orally and decide which one they would rather go on and why. Finally, they write a composition contrasting luxury and adventure trips or explaining which sort of trip they think is better and why.

5.- Provided something for students to use as the basis to practise the structure

Another National Geographic documentary, this time about Rodeo Clowns, is used. After answering listening comprehension questions, the grammar topic of the units is *Inversion*.

The rest of the unit was completed with a reading comprehension text, downloaded from internet, about unusual jobs and various speaking and writ-

4.- Used previous and present audiovisual documents to provide structures or excuses [particularly useful for –comparison,-contrast,- debate, - linkers,etc.]



Luxury safari

You are now going to watch a couple making a very different trip in Africa, South Africa to be precise

Watch the video and choose the odd man out.

(The option of the three which is not true or is not mentioned in relation to each question)

1.- The first resort seen

- (a) can be booked by anyone alone or also by a number of people together.
- (b) is the only place where visitors are allowed very near the giraffes.
- (c) is a place where you can get rid of any tensions.

2.- Old Joe

- (a) caters for people in the fashion and style world.
- (b) has another place nearby with the same name.
- (c) is pleasant to visit.



Just after the "Unforgettable Trip" unit, students watched a report on a "Luxury safari" (tourist propaganda from a Channel Four travel programme). They then answered a listening comprehension questionnaire in which they had to choose the option that was NOT mentioned out of three given.

ing exercises about what they had watched and read

Another example of this type of audiovisual text is "Illegal immigrants", where students are shown a "prediction" type exercise by using a documentary

VIDEOS ON THE INTERNET

A great source of authentic material

INTERNET OFFERS US AN UNLIMITED NUMBER OF "AUTHENTIC" VIDEOS THAT CAN BE USED FOR CLASS EXPLOITATION: NEWS, REPORTS, INTERVIEWS, MUSIC CLIPS, ADVERTS, FILM TRAILERS, ETC. HOWEVER, MOST OF THESE VIDEOS ARE IN "STREAMING" FORMAT. THIS MEANS THAT THEY ARE NOT INTENDED TO BE DOWNLOADED.

IN THE TALK I GAVE AT THE 2006 APAC ELT CONVENTION WE SAW HOW WE CAN DOWNLOAD THESE VIDEOS FROM THE INTERNET TO BE USED DIRECTLY ON COMPUTER OR, ALTERNATIVELY, IF WE DO NOT HAVE FREQUENT ACCESS TO COMPUTER FACILITIES AND SO NEED TO USE THEM IN CLASS, HOW TO BURN THEM ONTO A NORMAL DVD/CD PLAYABLE ON MOST HOME DVD PLAYERS.

ADDITIONALLY, WE ALSO SAW A FEW IDEAS ON HOW TO USE THESE VIDEOS IN THE CLASS AND HOW WE COULD CREATE A "VIRTUAL VIDEO-LISTENING LAB" JUST BY GRASPING THE BASICS OF "HOT POTATOES".

IMPORTANT: EVERYTHING WE SAW IN MY TALK IS **EXTREMELY EASY** TO DO AND ANYBODY CAN LEARN HOW TO DO IT. IN MY SCHOOL, THERE ARE ALREADY A LOT OF TEACHERS WHO DID NOT USE TO WORK WITH COMPUTERS BEFORE BUT WHO ARE NOW DOING ALL THESE THINGS AND MORE. NOW THEY ARE "HOOKED" ON DOWNLOADING VIDEOS AND CREATING APPEALING AND MOTIVATING MATERIAL FOR THEIR STUDENTS WITH "AUTHENTIC" VIDEOS FROM THE INTERNET.

by Josep Suller - EOI Tarragona

If you are one of those teachers who likes using authentic videos in his/her classes, have you ever tried to calculate the approximate number of hours you may have spent taping, selecting "chunks" and editing videos from the satellite dish? There is no doubt that the satellite dish is a great source of authentic videos of all kinds, but nowadays Internet offers us an unlimited number of authentic videos that can be used for class exploitation and what is more, they are "ready to be used" since they have the "ideal" length for a listening activity (2-5 minutes). If you surf the internet, you will discover thousands of webs where you can find different kinds of videos: news items, reports, interviews, music clips, film trailers, commercials, etc.

Most of these internet videos, however, are not intended to be downloaded. They are in "streaming" format. Videos that are in "streaming" allow you to view them before the entire file has been downloaded on to your computer. On the one hand, this is a considerable advantage, because otherwise we would have to spend a few minutes downloading the video before we could watch it. On the other hand, it has an obvious disadvantage: if you click on the right button of your mouse, the option "save as" does not appear.

We all know most videos (news items above all) are replaced in a few hours. Then, if we prepare a class exploitation for a video on Monday, it will probably have been removed on Tuesday. Is it then worth preparing an exploitation for a video which is going to disappear in a few days?



There are thousands of websites where you can find videos.

It is true that some websites offer videos which are not removed, but it might also happen (even if it's just

JOSEP SULLER. DEGREE IN ENGLISH PHILOLOGY BY URV IN 1994. HE TAUGHT ENGLISH AND COMPUTER STUDIES AT ESCOLA SANT GREGORI (BARCELONA) 1995-2001 AND ESCOLA JOAN XXIII (TARRAGONA) 2002-2003. SINCE 2004 HE HAS BEEN TEACHING AT THE EOI TARRAGONA, WHERE HE IS ALSO THE ICT COORDINATOR. AT PRESENT HE'S ALSO WORKING IN A GROUP PRODUCING ONLINE ELT MATERIALS FOR EOI STUDENTS.

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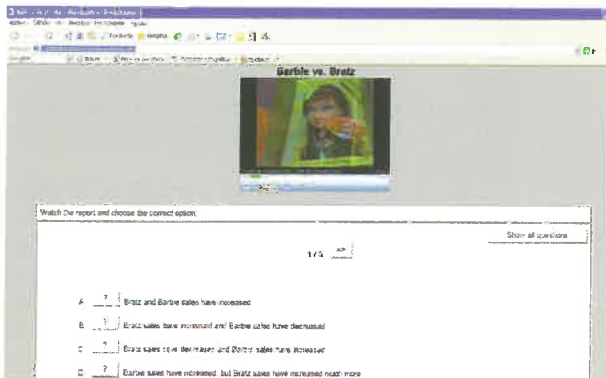
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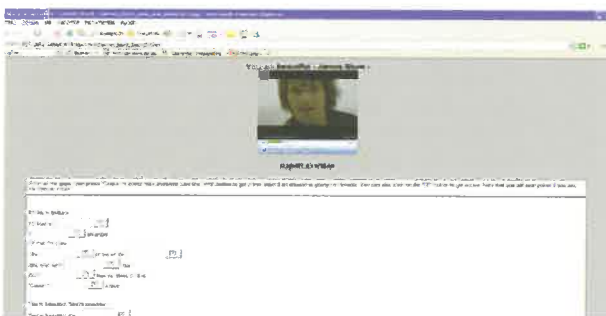
imented and created some "potato-materials". I have seen many grammar, reading and vocabulary activities created with this easy-to-use, free but still *underused* programme. However, I have seen very few activities with "videos". In the workshop we had a look at a couple of activities I created easily with Hot Potatoes, which include video:

A classical listening comprehension activity (M/C) at upper-intermediate level:



Barbie vs. Bratz: In this report students had to answer some multiple choice questions about the commercial war between these two dolls. Hot Potatoes lets the teacher include "hints & feedback" to help students before and after their answers. This kind of activity is great to develop their learning autonomy. They can work on their own, without depending on the teacher so much. I did this activity with an upper-intermediate group.

Later we saw another activity I created with hot potatoes where I had inserted a video-clip from the internet in which students had to fill in the gaps of a song. Every teacher uses songs in the classroom, but have you ever exploited a song with the video-clip where each student has their own control over it?



James Blunt's song: "You're beautiful": This song was one of the biggest hits of 2005 in the U.K and it has become immensely popular among students. The lyrics were copied from the internet, pasted on "Hot potatoes" and all verbs and adjectives were removed. Students were also given "hints & feedback" to help them before and after their answers. This activity was a complete success: students had a great time revising verbs in the past, adjectives and developing their listening skills & autonomy. I did it with an elementary group.

Both activities were done with videos downloaded from the internet and Hot Potatoes. It was really easy to elaborate the exercises and they were extremely successful among my students.

Videos on your own web:

Another thing I normally do with videos and which generates high motivation among my students is when they have to "watch a video for homework". I have created a web page: <http://www.xtec.net/~jsuller/> where each of my classes has a calendar that is restricted with a password. There, I include what we have done everyday, the homework for the next class, important dates for exams, lab sessions, assignments to hand in with their deadlines, extra photocopies and exercises... and one or two videos every month with a task to do (open questions, T/F, M/C, writing a review, etc.) They love this kind of "homework"!



FEBRUARY 2006
4 17 4

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

My web page and an example of my students' class calendar, where I regularly include "videos for homework" among other things.

Ideas with "different" videos (to be done in the computer room):

These are some of my favourite activities I like doing with videos which are not commonly exploited in the classroom and which are hugely successful among my students: *Film trailers & commercials*

Film trailers:

- 1.- Put 3-4 film trailers in the server.
- 2.- Students (in groups of 3-4) watch a different trailer each and take notes (optional: they can search for the film review online to get more

to prove Murphy's Law!) that when you take your students to the computer room, the website is temporarily unavailable. Then, you have to be imaginative enough to either improvise a new activity or convince them to go back to their regular classroom. I certainly wouldn't like to be in this situation on a Friday afternoon with a group of teenagers! Apart from that, internet is still not as yet powerful enough to allow 20 or 25 computers to view a video simultaneously on the internet smoothly, without the typical "glitches", where image and sound constantly stop, thus making the video almost incomprehensible. So, how could we avoid these problems?

The answer is easy: by downloading the videos, saving them on a server so that we will then be able to watch them locally whenever they are needed. Modern local networks nowadays can be a hundred times faster than the average broadband internet connection.

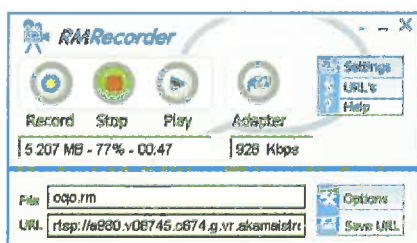
Is there any way of downloading "streaming" videos? Fortunately, the answer is yes! However, you should see the terms of use of each web before downloading any video. In general, you can download videos if they are for educational, personal or non-commercial use. Sometimes you can require prior written permission from the websites.

How can we download "streaming" videos?

After spending a lot of time "googling", asking in forums, chats, etc. I succeeded in finding a few programmes that, among other functions, allow you to download videos that are in the two most popular streaming formats: RM "Real Video" and WM "Windows Media". These are the programmes that I know that can download "streaming" videos (however there can be more):

WMR recorder: www.wmrecorder.com
 Stream Down: www.stream-down.cocsoft.com
 Hi-Download: www.hidownload.com
 Net Transport: www.plimus.com
 Flash Get: www.amazesoft.com

In the workshop I did at the APAC ELT convention last March, we concentrated on one of these "stream recorders" (WMR Recorder). We saw how it has to be configured and how we can use it. This programme is an easy-to-use, powerful way of recording Real video and audio streams. Its main advantage is that it records both "Real Video" and "Windows Media" video and audio streams. It is functionally quite similar to a home video recorder: we play the clip we want from the internet and we press the "record" button. Then, in a few minutes, we will have the video on our hard discs ready to be used later even without an internet connection:



WRM Recorder capturing a video:
 Notice its interface: really similar to a standard video player (with the Record, Stop and Play buttons)

Working with videos in the computer room:

Apart from technical issues (speed, avoiding temporarily unavailable or vanishing websites, etc.) downloading the videos involves many advantages since you can do many different activities with them in the computer room once you have the video in the computer room server:

Motivation (new technologies) / Routine change: We all know that anything that has to do with computers strongly motivates our students. Any routine change (going to the computer room) is always welcome. Then it is normally preferable to work with any video activity in the computer room rather than in the normal classroom.

Students can work at their own pace: Students can be given a question sheet and a time limit to complete a task. These activities help students *enhance their learning autonomy* since they decide upon the sections of the video they need to repeat (as many times as they want) and the sections they can skip because they have already understood. This is one of the main advantages of having a video in a computer: you have total control over the video: you can play, stop, rewind or skip sections according to your needs. They can also resort to (and get used to using) online tools: dictionaries, search engines, encyclopaedias, etc.

It is a great way to deal with diversity in the classroom: You can put several videos in the server. Slow students can work with just one or two videos whereas you can include more videos to prevent early-finishers from getting bored, therefore avoiding one of the main situations that may lead to misbehaviour in the classroom.

Activities can be much more "demanding": They do not depend on the typical "let's watch this video twice". As they can rewind and watch those sections they have most problems with as many times as they want to. Consequently, we can use videos that would be "almost impossible" for our students if they were only to be watching them twice. You cannot imagine how "optimistic" we may be with our students if you let them control the video or how their self-confidence improves when they see how much they can understand from an "authentic" video, just by repeating the sections they need as many times as necessary. Activities can be complemented with online materials related to the activity (students can read parallel newspaper articles, gather vocabulary on the topic, etc.) before –in order to make the activity easier for them- or afterwards, in order to "round it off".

Once a video has been downloaded, it is really easy to "manipulate". This means we can create wonderful activities with programmes such as "Hot Potatoes". Some teachers (not as many as there should be) have already exper-

A didactic walk around

THE BLACKWATER LIGHTSHIP, a novel by Colm Tóibín

by Estefania Castillo
professora d'anglès EOI d'Esplugues

Sam Mendez, the director of *American Beauty* and *Road to Perdition*, when asked about his favourite book, the book he would take to a desert island, gave one title, namely: *The Heather Blazing* by Colm Tóibín. This fact may have been at the back of our minds when choosing a reader for advanced students at the EOI Esplugues. We decided, however, on *The Blackwater Lightship*, another of Tóibín's books, for different reasons.

The story told in *The Blackwater Lightship* can be extremely appealing to everyone. It acts as a sound box for all of us, for our fears and anxieties, for the complex emotions that families generate, for our need to be loved, protected and reassured and for our pride to be self-sufficient and independent. On the other hand, the language used in the book is, though challenging, attainable, precise and remarkably supple. Being an extremely inspiring story, it offers boundless possibilities for students of different levels. The only warning could be that, since the book is bound to strike more than a chord, it would require a cohesive group, where people could feel at ease when dealing with sensitive subjects. But whatever the starting point might be, the group will certainly benefit from the genuine humanity the book is infused with.

What follows is a summary of the activities devised around the book and sequenced chronologically. As the reader will see, they are flexible enough to be adapted to the group's needs, level or requirements. Needless to say, they do not form a "package" but a range of options from which to choose. Underlying all of them is the belief that literature not only fosters the process of language learning but also and probably more importantly, provides an



A book must be an ice-axe to break the sea frozen in us.

F. Kafka

affective framework which encourages self-acceptance and self-understanding and contributes to enhancing communication skills within the group.

Somehow, Steiner's haunting words, "to teach seriously is to lay hands on what is most vital in a human being", have led the way in this excursion.

Before Reading

Activity one: Beating about the bush

Objective: To introduce the main themes in the book by arising students' interest and by giving them

an active role in constructing the backdrop to the book

Time: 15 min.

Students are told they are going to read a book in which the subject of AIDS is tackled and that the story unfolds in Ireland. They are asked to brainstorm related topics. The following ones were put forward: *Family and Friends / Religion / Death / Medicine / Current situation of AIDS in the world and in Ireland/ AIDS in cinema / Homosexuality/ Euthanasia*, etc. Each learner chooses one topic, the one they feel closest or most appealed to. The students who have selected the same topic get together in groups.

Activity two: The more, the merrier

Objective: To help learners develop autonomy and to encourage them to cooperate and be respectful

Time: 15 min. / time outside the classroom / 30 min. Right after activity one, students in each group outline the main ideas they would like to highlight or gain new knowledge about. They divide the resulting suggestions among the people in the group so that

information: plot, director, actors, people's opinions, etc.)

3.- After that, in groups, they describe the trailer they have seen and they have to try to reach an agreement on which film they want to see. Each student has to try to convince the others to watch his/her film.

In doing this activity, students improve their listening skills, general vocabulary and revise some important functions such as giving opinions, suggesting, etc. in a speaking activity context but with a "natural" communicative purpose.

Commercials:

For this kind of activity I love using "funny commercials"

- 1.- Select 4-5 "edited" commercials (without the end where the product being advertised is revealed) and put them on the server. In order to do this, you need to use a video editor (for example Pinnacle Studio).
- 2.- Students watch them in groups of 3-4
- 3.- They discuss the ads in groups and guess what kind of product is being advertised.
- 4.- Teacher gets some feedback and shows the "full" commercials.

For this activity you can even choose commercials where nothing is said in actual words. Watching the video is a great "excuse" to lead them to a natural conversation.

Burning videos from the Internet onto a CD/DVD

Videos downloaded from the internet can also be used in a more "traditional" way in the classroom. They can be burnt on a CD or DVD to be played on the standard DVD players we may have in our school.

However, we have to take into account that RM or WM videos cannot be viewed directly on a home dvd player because RM or WM is a compressed format which only computers understand.

Once we have downloaded the video from the internet, we have to follow **2 further STEPS** in order to create a CD or DVD

a) Convert the Real Media video into MPEG/AVI (universal formats accepted by any recording software). Some programmes that can do this are:

EO video: <http://www.eo-video.com/>
Xilisoft Video Converter: www.xilisoft.com
WinAVI Video Converter: www.winavi.com
DVD Santa: www.dvdsanta.com
VIDEO CONVERTER: www.aoamedia.com

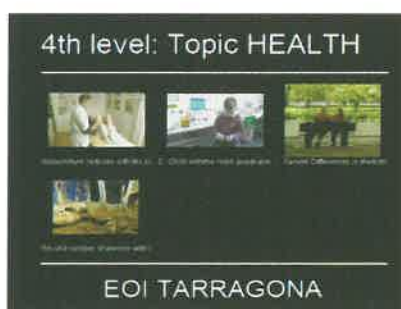
In the workshop we saw how to use EO Video for converting videos (as an example).

b) Burn the MPEG file on a CD/DVD: Most recording software does not accept compressed video formats

such as RM or WM. This is the reason why we previously need to convert these internet videos into MPG or AVI. Once it is in this format, we will be able to create a CD or DVD playable on any standard DVD player. These are some of the most popular recording programmes:

Nero Burning Rom: <http://www.nero.com>
Roxio Easy Media Creator:
<http://www.roxio.com>
Pinnacle Studio MediaSuite:
<http://www.pinnacle.com>

In the workshop we saw an example on how we can burn DVDs / CDS with NERO and even how we can create an attractive and useful disk menu.



It is extremely easy to create a DVD with a menu, which enables you to have direct access to any video you may want to use "traditionally" on the classroom dvd player.

Conclusion

Internet is giving shape to our society and we, as teachers, have to bear in mind that we can make use of a privileged window to the real world outside the four walls of the classroom. Internet offers us an unlimited number of "ready-to-be used" videos which can be used for class exploitation, which are also "authentic" material. Therefore, we can take our students beyond the "conventional" curriculum. What is more important, we can cater for our students' interests, for we will not depend on just the videos we may have included with our text-book. We can use videos from the internet to produce a lot of "motivating alternatives" not only in the computer room, but also in the traditional classroom.

If any teacher has ever felt a little reluctant to use these videos because they had to be used "exclusively" on the internet, you should take into consideration that it is possible to download and manipulate them, creating a great deal of enjoyable activities which will really make a difference in your English classroom: you will create a pupil-centred atmosphere, you will be able to deal with diversity easily, you will provide them with a substantial degree of motivation, you will help them to develop their autonomy and, on the whole, you will boost your students' mastery of English.

On my web, updated links to all the programmes I have mentioned and a few of my favourite websites to get streaming videos are available in the "teachers' section". <http://www.xtec.net/~jsuller>

Visit
http://www.apac.es/teachresource_links.html

each member can do some research on their own on a particular notion. Depending on the facilities the school has on offer, this can be done either at the self-access centre, in the library or at home. Students are advised to surf the net, watch documentaries or films, read newspapers, interview people,... The teacher should not only provide as much material as possible but also guide the search so as to keep it in focus and to avoid unnecessary digressions.

After two weeks, approximately, the students get together in their groups, share their findings and prepare an oral presentation which should not exceed 10 minutes. They are given a worksheet where it is clearly stated how to plan an oral presentation.¹ They have to decide on who is going to say what and how, and whether they are going to use accessory devices such as transparencies, scenes from a film, etc. The teacher should remind them to check the pronunciation of new words and to keep their language within the scope of the spoken parameters. Learners are given at this stage a group-assessment sheet aimed at, on the one hand, reminding them to use English while carrying out the activity and, on the other, at gauging their implication and progress.² So as to enhance their individual oral outcome, students are also provided with a grid where they have to write down their *favourite* mistakes, i.e. those ones they have a tendency to make, specifying the category they belong to and how to avoid them.

Activity three: Join the club!

Objective: To communicate more effectively; to listen actively while others are speaking

Time: 10 min. per group (3 groups per day)

Each group presents their topic in front of the class. By doing so in groups, both shy and daring students are catered for. Speaking from experience, we are all aware of the fact that people, and adults in particular, can easily be prey to anxiety and self-derision and it is the teacher's duty to counteract as much as possible the influence of such negative feelings, which hinder their linguistic achievements. Not being alone facing "the wilderness", introverted learners feel protected and supported by the members of their group. This fact undoubtedly will entail a better, more confident performance on their side, adding to their self-esteem and preparing the

ground for future individual presentations.

The speakers are assessed by their classmates by means of a peer-assessment sheet in which different aspects are taken into account, such as clarity, effectiveness and weaknesses of the talk. The teacher will also take notes so as to be able to comment their performance later on with them.

While Reading

Activity four: Down to the book

Objective: To develop reading comprehension abilities in particular and to improve language skills in general

Time: 30 min/ 2 days

Students are provided with a reading guide, which can be found at the end of the American edition³ or on the website www.simonsays.com. It comprises eleven questions, which can be adapted to the level of the students. On the first day of this activity, questions one to five are considered, leaving the rest for the second day. Students get together in groups of three or four and talk over the questions for 15 minutes. A person from each group tells the rest of the class what has been discussed. At this stage vocabulary and grammar can be clarified if needed.

Both the book and the questions delve deeply into the raw material of love, life and death. The subsequent debate, therefore, is bound to be enriching, invigorating and vibrant. The teacher should be tactful enough not to shatter the discussion but should try to facilitate it by listening in a supportive and respectful way. That is why at this point interruptions in order to correct mistakes should be discarded. Notes can be taken to devise further activities focused on grammar and pronunciation mistakes that can be undertaken later on.

To form the groups heterogeneously different techniques are used. Students are given, for example, a strip of paper with a quotation from one of the characters. They have to find two or three other people who also have a quotation of the very same character. Or else each student is given a strip of paper in which a particular event from the story is stated. Students have to arrange themselves in a row according to the chronological order of the events they have. Once the line is formed, the first three people get together in a group, then the second three and so on.

¹ Different models are available and ready made in *Cutting Edge Advanced*, *Recycling Advanced English*, etc.

² My most heartfelt thanks to Carmen Cadierno for having supplied us with essential material related to self, peer, group and teacher-assessment.

³ *The Blackwater Lightship*, Simon & Schuster, 1999.

⁴ A Hallmark production, 2004.

Activity five: Read my lips**Objective:** to improve listening skills**Time:** 20 min.

Students are shown twice either the trailer or a scene from the film based on *The Blackwater Lightship*⁴. Students watch it first with the sound off and comment on what is happening, on what the characters might be saying, on how different or similar they had imagined the characters, etc. Then they watch it again listening to the dialogues in order to verify their previous suggestions. A comparison between the book and the film can also take place at this point.

After reading**Activity six: Sleight of hand****Objective:** To assess reading comprehension; to develop different speaking abilities; to summarize**Time:** 30 min.

The teacher chooses seven or eight pages from the book that contain crucial issues from the story. Three or four copies are made of each of these pages so that each learner will have access to one. The teacher will fly at once all the pages over the classroom⁵. Students pick up the papers and the ones holding the same page get together in groups. They have to contextualize their extract by commenting on what has happened before and what will occur afterwards. Once they have come to an agreement, they write individually a brief account of it.

Activity seven: In their shoes**Objective:** To develop learners' awareness of pragmatic aspects of the language such as rhythm and intonation**Time:** 50 min

Each learner is given at random the name of one of the main characters in the book. The students who have the same character get together forming a group. Each group has to discuss their own character and tell the story of the book from this character's point of view. To help them do so, they are also given a card –different for each group- which states the nature of the recipient, i.e., who they are going to tell the story to, and in which mood they are.⁶ Students are invited at this point to reflect upon the nature of language and on the complex linguistic factors that one has to bear in mind so that communication takes place effectively. Before actually dealing with their task, both students and teacher discuss the tools we have at our disposal to modulate our linguistic productions in order to make them more suitable for a particular set of circumstances. Students then prepare a short intervention and after 10 minutes new groups are formed by taking one person from each "character" group. Each new group will thus be made up by people embodying all the main characters of the story. In turns, students will tell their story to the rest of the people in their group, who should try to guess both the character in question, the recipient and the mood. To finish it up, students are asked to think about the usefulness of the activity and the problems they encountered.

Suggested Reading

Arnold, J.(Ed.) 1999. *Affect in Language Learning*. Cambridge: Cambridge University Press.

Maley, A. and A. Duff. 1982. *Drama Techniques in Language Learning*. Cambridge:

Cambridge University Press.

Steiner, G. 2003. *Lessons of the Masters*. Harvard: Harvard University Press.

⁵ NB: so as not to hurt anybody's eyes, the impulse must always be upwards!

⁶ For instance: *Tell your story as if you were talking to a close friend/ a doctor/ a member of a jury/a distant relative... and you were in a good mood/ desperate/ angry...*

Using Drama Techniques to Encourage Oral Interaction
Read about it and send your opinions

<http://www.apac.es/article-food4thought.html>

José: Teaching in the U.S.A.

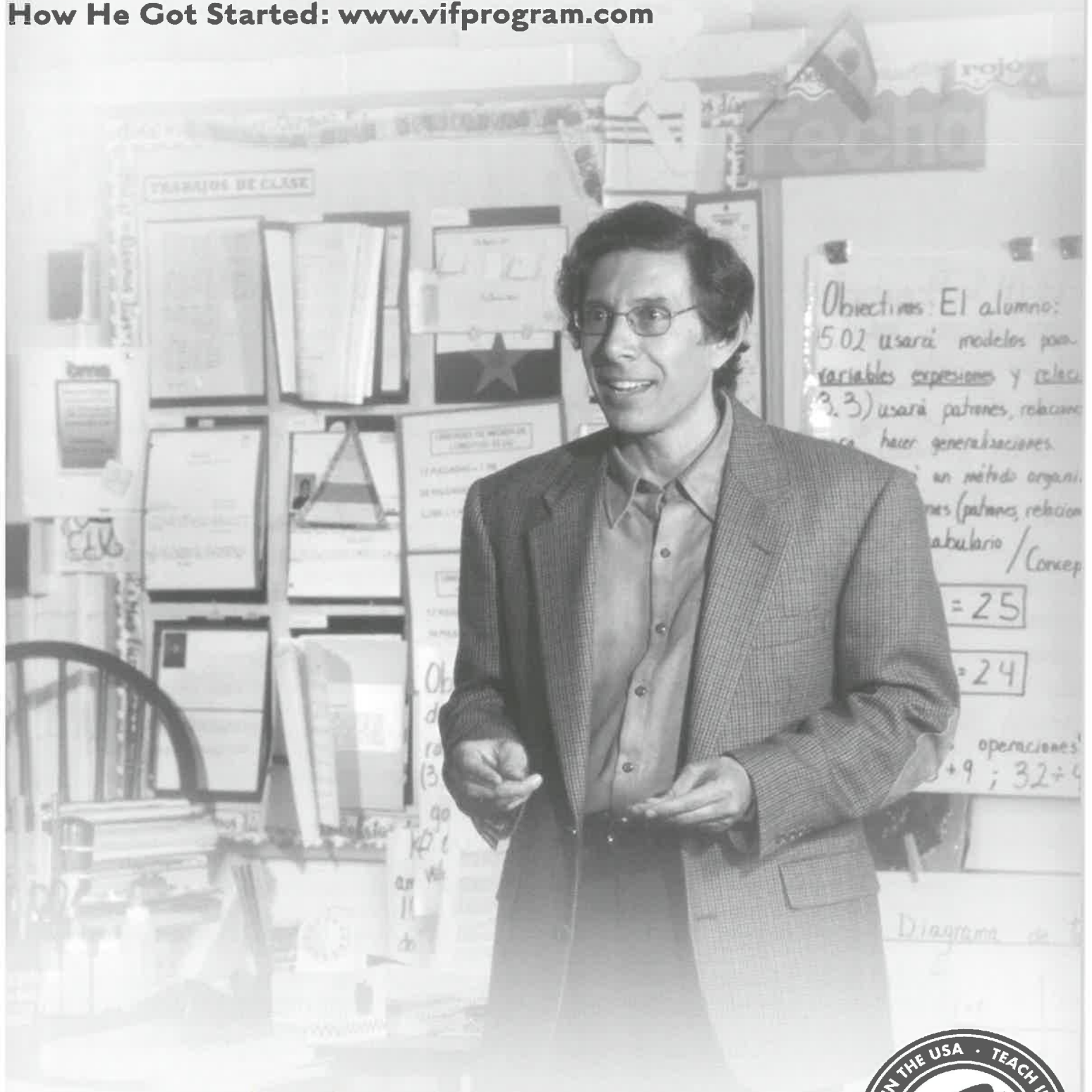
Home Country: Spain

U.S.A. Placement: North Carolina

Professional Goal: Improve my teaching practices

Personal Goal: Share cultural experiences with people from everywhere

How He Got Started: www.vifprogram.com



Hundreds of teachers like José have found opportunities for professional development by teaching in the U.S.A. You can, too. Visit www.vifprogram.com.



BEEHIVE: a multicultural collaborative virtual project between Finland and Catalonia

THIS ARTICLE PRESENTS A MULTICULTURAL COLLABORATIVE VIRTUAL PROJECT LAUNCHED IN FINLAND BETWEEN 2004 AND 2005. THE AIM OF SUCH A PROJECT WAS TO OFFER THE PARTICIPANTS THE POSSIBILITY TO ENGAGE IN SOCIAL ACTIONS BY MEANS OF TWO TOOLS: THEIR COMPUTER AND THE ENGLISH LANGUAGE. THE NAME GIVEN TO THE PROJECT, BEEHIVE, TRIED TO SYMBOLIZE THE PROCESS AND THE RESULT OF A COLLABORATION BETWEEN PARTICIPANTS OF DIFFERENT CULTURES, AGES AND INTERESTS TRYING TO BUILD SOMETHING TOGETHER AND LEARN FROM EACH OTHER. BEEHIVE SIMULATED A REAL SITUATION IN LIFE WHERE TEACHERS BECOME LEARNERS, AND LEARNERS BECOME TEACHERS.

THIS ARTICLE INTRODUCES THE PURPOSE OF THE PROJECT, ITS LEARNING PHILOSOPHY, THE GOALS AND THE PARTICIPANTS IN IT. THE VIRTUAL ENVIRONMENT WHERE THE PROJECT HAS BEEN DEVELOPED IS ALSO DESCRIBED. SOME OF THE MAIN TASKS AND STATISTICS OF PARTICIPANT ACTIVITY ARE PRESENTED. FINALLY, RESEARCHERS GIVE THEIR FEEDBACK, AND TEACHERS DISCUSS ABOUT THE PEDAGOGICAL IMPLICATIONS OF SUCH A PROJECT. THE ARTICLE ENDS UP WITH PROPOSALS FOR CURRICULUM IMPROVEMENT.

by Sonia Jimenez

1 Introduction

Beehive, was born at the Department of English Language at the Faculty of Humanities at the University of Oulu, in Finland. A group of researchers joined their interests and created a research project called MAILL. MAILL stands for Mediated Action and Interaction in Language Learning and Work and tries to analyse the actions where individuals engage in their everyday lives which have an impact on language learning. For further information see <<http://www.ekl.oulu.fi/MAILL>>.

Beehive is a web project which combined together three Finnish schools and two Spanish schools in the spring of 2005. Beehive was organised by the Department of English at the University of Oulu in connection with a course called "Web Pedagogy for Languages (WPL)" for students wanting to become

teachers. It was this course that put Beehive in action (e.g. web tutoring, technical support and materials production).

2 Learning philosophy

The "learning philosophy" behind this virtual project was that learning is not only a matter of individual effort but also collaborative in nature. The activities during the WPL and the Beehive projects were planned according to that conception of learning. To learn, we need to construct meaning, and this basically happens through collaborative interactions. Through language, individuals not only shape their own identities but become part of different communities. In these communities they interact, collaborate and become involved in new social actions and learning experiences, thus actively constructing new

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knowledge. As a result of this interaction, individuals learn from the experiences of the others and create new questions. People always bring into learning their own personal and cultural histories and experiences. There are opportunities for learning everywhere around us, not just the institutional educational setting. Understanding the students' whole life-world better, even outside school, would give us a better opportunity as teachers to design institutional learning events so that they would be meaningful for the participants.

3 Goals

The goals of the Beehive project related to different aspects of language learning in multicultural and multimodal environments as well as the pedagogic use of information and communication technologies (ICT).¹ The goals were formulated as follows (Jiménez Kuure, McCambridge, Saarenkunnas 2004) :

Language learning: The project aims at strengthening the participants' capacities in communicating and acting in a foreign language in computer and web-enhanced multicultural environments.

Multicultural communication: The project aims at giving the participants an experience of how to work and study in a multicultural and multilingual community.

Information and communication technology (ICT): The project aims at familiarizing the participants with different technologies of learning and work.

4 Participants

The participants included three university sites and five schools (see picture below). The two participants from the University of Oulu were the Department of English (the organiser), and the Department of Teacher Education in Kajaani. The Oulu students had English philology either as a major or minor subject and they were likely to become language teachers after graduating. In the Kajaani site, the students were studying in the class teacher education program. In the University of

Jyväskylä, the Centre for Applied Language Studies joined the project with some students in a program for technologies of language learning.

Among the four schools one was the training school within the Kajaani department of teacher education. The other Finnish schools were from Oulu (Merikartano school) and Sodankylä (Syväjärvi school). In Sodankylä and Kajaani it was the 5th-graders who were involved in the Beehive project (i.e. pupils aged 10-11 yrs). In Merikartano school the age range were 11-15. The fourth and fifth school partners were secondary schools in Spain, Deltebre and Tortosa. In Deltebre the pupils were adolescents of approximately 15 years of age and in Tortosa slightly younger (11-13 yrs).

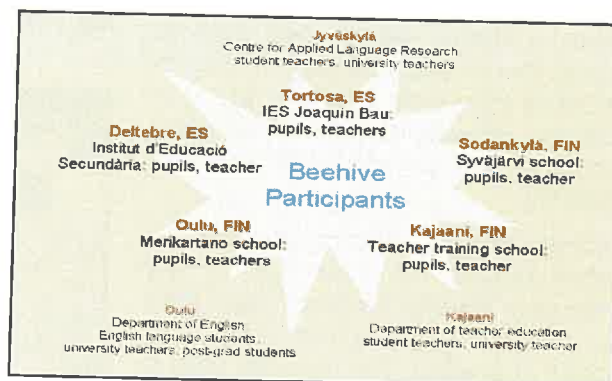


Fig.1 Participants in Beehive (Jiménez et al. 2004)

5 Virtual environment

The web learning environment platform used in the project was Discendum Optima. The predecessor of Optima was created at the Continuing Education Centre of the University of Oulu (Finland). Its network environment comprises an Internet-based service created to enhance learning, project operations, teamwork and other forms of communal activity. It provides an operational environment for creating, developing, presenting, and studying different materials, as well as a possibility for versatile interaction.

5.1 Structure

Optima has a flexible basic structure which allowed the interaction of different participants in a group and between different groups in Beehive. Optima's user-friendly and logical basic structure consists of

¹ These strategi goals were elaborated on the European level in various documents such as The Common European Framework for Modern Languages, and in respective national strategies related to learning and teaching.

three frames through which the environment is operated. The network environment can be designed to accommodate different operational requirements. In addition, the user interface can be modified to correspond to the users' varying abilities.

The user can see in the virtual environment two differentiated main areas: workspace and desktop. The workspace is a mode reserved for a specific user group in which it is possible to produce training and projects or fulfill other communal requirements. The desktop enables the administration of personal documents, messages and entries compiled in different workspaces, such as notes. The desktop can also be used for following the recent events in the environment, allowing one to navigate using the list of new and modified objects, for instance.

Optima consists of elements that are called objects. An object can be any internal or external document type, but it can also be a discussion list, folder, sub-folder, or function. The essential point is that each object has the same standard characteristics: An object always has an owner who defines its access rights by setting read and write permissions. It always has metadata fields (Info / description and keyword fields) that can be used to describe the contents of the object or give instructions for using it. An object can be linked, copied, or moved from one place to another. It can also be complemented with other objects or sub-objects.

The advantage of the object-based architecture is flexibility. It is highly modular, offering possibilities for creating various types of structures for a multitude of purposes. Copying the existing objects for new purposes is quick and simple - even when it must be done between different workspaces

5.2 Profiles

By means of profiling, most of Optima's features can be enabled or disabled in

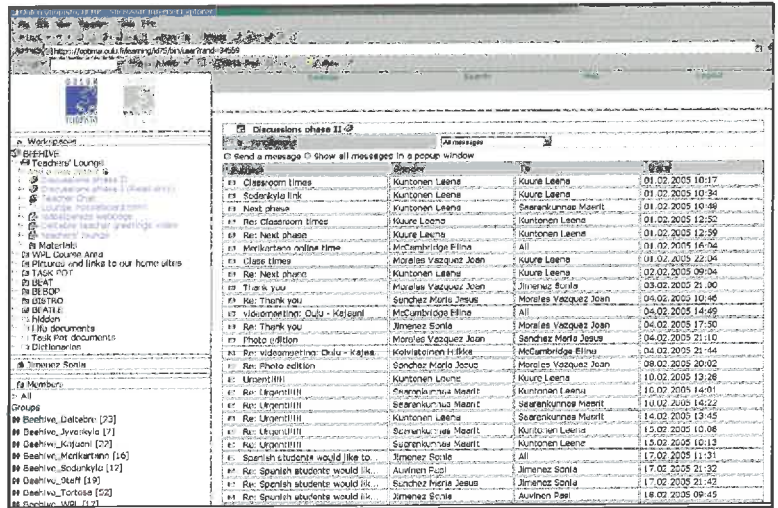


Fig. 2 Optima environment for researchers

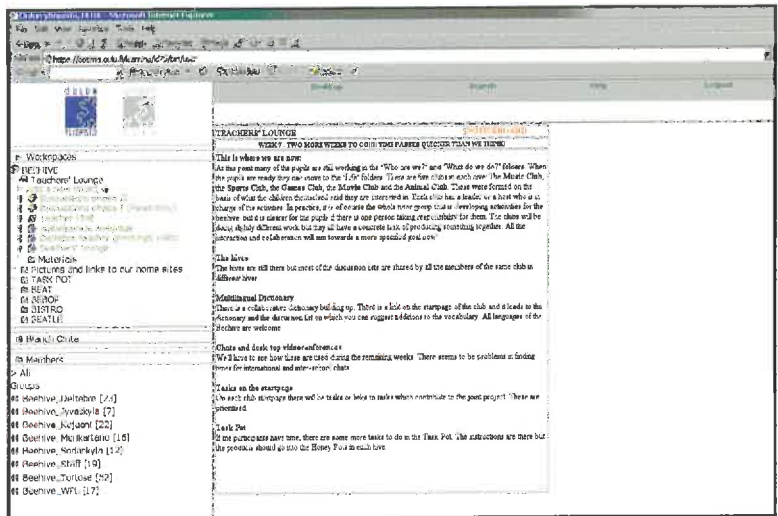


Fig. 3 Optima environment for teachers

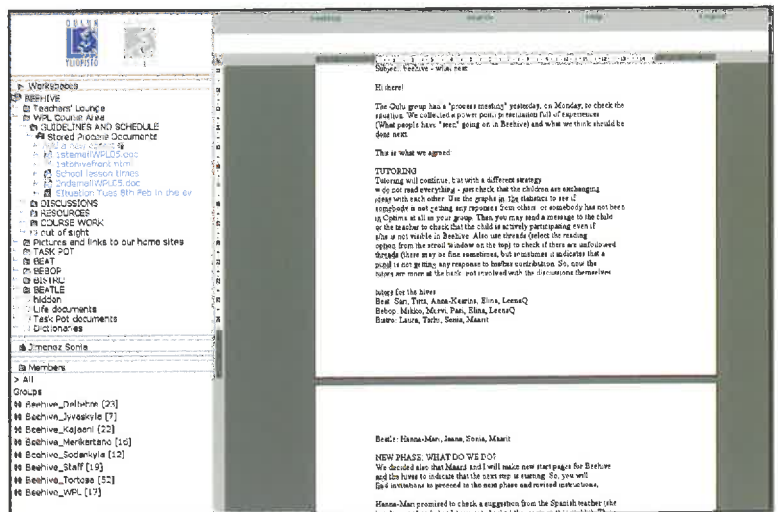


Fig. 4 Optima environment Oulu University students

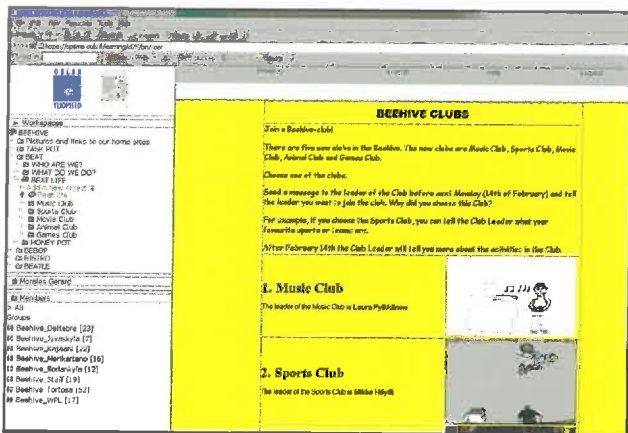


Fig. 5 Optima environment for pupils

accordance with the varying operational requirements. Besides, the functions used by different user groups can be influenced at the environment and workspace level. These functions include the possibility of creating different object types and the selection of the user interface language.

This way, four different groups of participants were defined: Researchers, teachers, students and pupils. Each group was allowed to access certain information and restricted to other. Adding or deleting features was also quick and easy during the course of the project. By using different features and customizing the structure, Optima could be modified to make room for a variety of projects, from providing exhaustive network training courses to supporting the work of small teams.

The following pictures show the same Optima environment for Beehive from each of the four different groups. The group with access to all information was the researchers group. The group with more restrictions is the pupils. This can be seen on the left side of the figure under the heading of *Workspaces*.

5.3 Interaction and teamwork

Discussing, commenting and working together on a document are included in the different interaction forms used in the Optima environment. Any document can be complemented with a comment column, and discussion lists can be placed wherever they are thought to be natural and useful. When necessary, the annotation tool can be used to add comments directly to the text, which in turn enables the creation of documents in co-operation with other users.

To enhance teamwork and learning, Optima has been provided with various interaction visualization tools and statistics which can be used, for instance, for reviewing one's own contribution to the team's work. Among the main tools which enhance interaction are:

- Discussion lists can be placed where they are most needed, besides which they can be restricted to a specific user group. Several types are included, for example a tutor discussion list and an anonymous discussion list.

- Similarly to a discussion group, the required number of calendars can be placed anywhere and specified for a certain user group. The calendars can be easily summarized on the desktop.

- Chat objects can be opened anywhere and restricted to a specified user group.

- The annotation tool enables detailed commenting on HTML pages and in text documents.

- A comment field can be attached to any object for related commenting. The different object versions and their related commenting are clearly visible.

Material is easily created in the Optima network environment. Any files that exist on a PC can be inserted or, alternatively, new material using Optima's wide selection of tools can be produced.

6 Schedule

A general outline of the whole activity including both the WPL course and the school project is given in the following picture. The schools only had to consider the inner square which represents the school project, Beehive.

Orientation	Research	Evaluation
UNIVERSITY STUDENT PROJECT (USP) entering and documenting the school project		
Orientation Who are we? What is going to happen? 10.1-30.1	Research SCHOOL PROJECT BEEHIVE Life Outside School 31.1.-27.2	Evaluation What did we accomplish? 28.2.-6.3

Fig. 6 Schedule for Beehive (Jiménez et al. 2004)

7 Tasks

Bearing in mind the “learning philosophy” described above, the school project focused on the theme of “Life outside school”. The general task themes and their timing were illustrated in the picture below. A more extensive resource of tasks was developed by the WPL participants in the course of the study process.

Life Outside School
 What do you do after school? What is fun?
 Do you do this with your friends? Who with? Why? When?

Beehive tasks

Orientation 10.1-30.1 **Research 31.1- 27.2** **Evaluation 28.2- 6.3**

Discuss you group task in your classrooms. Bring objects/pictures that talk about you life outside school to the classroom. What was Beehive like?

Introduce yourselves in Optima. Write about the objects in your group. Your teacher will send the texts and the photos to Oulu. Oulu people will publish them in Optima Beehive.

Read what others have written in Beehive. Make questions.

More about the tasks in Beehive <http://Routing.oulu.fi> - see you there!

Fig. 7 Tasks in Beehive (Jiménez et al 2004)

The Beehive project was a joint effort between many participants. Therefore, the picture above only gives an overall picture of the Beehive project and its place within the Web Pedagogy for Languages Project. The participants were provided with more detailed information in the course of the study process in Optima.

8 Participant activity

During the three-month period which Beehive lasted 158 active participants created a total of 22151 written messages. The most active participant belonged to the staff group. The participant had created a total of 125 objects, had written 217 messages and read a total of 1757. The second most active participant, also from the staff group had created 45 objects, read 155 messages and written 1759.

Date	Object opened	Created documents	Modified	Sent messages	Users
10.01.2005	55	0	0	0	6
12.01.2005	50	0	0	0	2
13.01.2005	327	4	7	12	17
13.03.2005	175	0	2	2	8
19.03.2005	347	1	6	9	15
20.03.2005	720	3	6	10	24
27.03.2005	1068	8	5	10	25
28.03.2005	77	0	1	2	6
28.03.2005	40	0	1	2	5
29.03.2005	719	10	11	18	29
30.03.2005	867	0	4	12	17
31.03.2005	848	2	11	37	22
01.04.2005	1300	3	18	45	39
28.02.2005	1500	11	10	13	30
27.02.2005	368	0	6	10	11
26.02.2005	112	0	2	8	7
25.02.2005	1227	17	22	30	37
24.02.2005	1700	3	20	54	51
23.02.2005	2668	139	31	67	33
22.02.2005	1039	10	10	27	29
21.02.2005	862	1	8	29	26
20.02.2005	163	3	2	6	6
19.02.2005	104	0	1	3	8
18.02.2005	2920	25	39	78	63
17.02.2005	1158	0	20	36	28
16.02.2005	3025	28	24	32	49
15.02.2005	1572	24	30	42	23
14.02.2005	1179	21	11	11	27
13.02.2005	293	0	2	6	5

Fig. 8 Activity at the initial phase in Beehive

Fig. 9 Activity in the final phase of Beehive

Beehive project started to be planned in October 2004. However in this initial phase of planning and in the following phase of orientation, participation in Beehive was almost non-existent. The interaction started in January 2005 as can be seen from these statistics.

Fig. 10 Global statistics at the end of the project

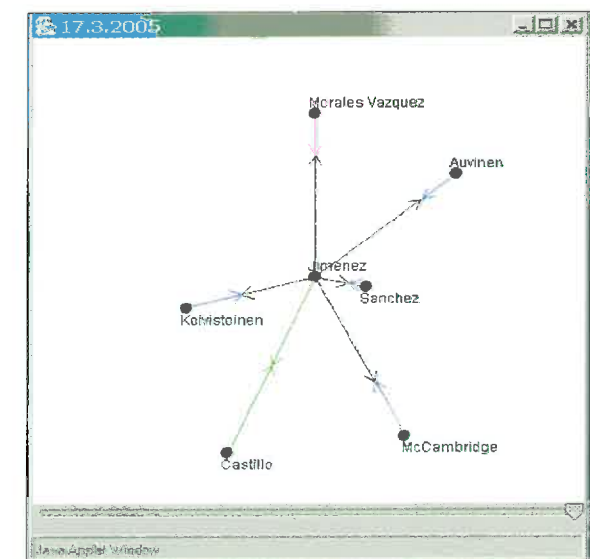


Fig. 11 Interaction order between Jimenez and other participants.

Optima's statistics engine collects versatile data on the users and the documents contained in the environment. As the figure below shows this data can be summarized for the purpose of monitoring the use of the network environment.



Fig. 12 Possibilities to display the discussion tool on the screen.

Teachers - how are things?	Kuure Leena	23.02.2005 12:28
Re: Teachers - how are things?	Sanchez Maria Jesus	24.02.2005 11:56
Re: Teachers - how are things?	Kuure Leena	25.02.2005 11:35
Re: Teachers - how are things?	Sanchez Maria Jesus	25.02.2005 20:22
Re: Teachers - how are things?	saarenlunnas Maarit	26.02.2005 14:40
Re: Teachers - how are things?	Sanchez Maria Jesus	28.02.2005 18:44
Re: Teachers - how are things?	Sanchez Maria Jesus	01.03.2005 13:16
Re: Teachers - how are things?	Koivistoinen Hilikka	01.03.2005 17:22
Re: Teachers - how are things?	Kuure Leena	02.03.2005 09:27
Re: Teachers - how are things?	Sanchez Maria Jesus	02.03.2005 11:04
Re: Teachers - how are things?	Sanchez Maria Jesus	02.03.2005 11:15
Re: Teachers - how are things?...	Kuure Leena	03.03.2005 15:03
Re: Teachers - how are things?	Koivistoinen Hilikka	27.02.2005 20:21
Re: Teachers - how are things?	Kuure Leena	01.03.2005 08:49
Re: Teachers - how are things?	Koivistoinen Hilikka	01.03.2005 11:40
Re: Teachers - how are things?	Kuure Leena	01.03.2005 12:57
Re: Teachers - how are things?	Koivistoinen Hilikka	01.03.2005 13:57
Re: Teachers - how are things?	Kuure Leena	01.03.2005 17:01
Re: Teachers - how are things?	Kuntonen Leena	01.03.2005 10:22
Re: Teachers - how are things?	Koivistoinen Hilikka	01.03.2005 11:45
Re: Teachers - how are things?	Kuntonen Leena	01.03.2005 10:15

Fig. 13 Example of a thread in Optima



Fig. 14 Images related to identities.

9 Feedback

In this article I will present the feedback from researcher's point of view. Feedback has been collected from all the participants in this project: the researchers, the students, the teachers and the pupils. However, for a question of space limit, they cannot all be included in this article. Further articles will take them into consideration.

The researchers had a multiple task. First of all, they were in charge of planning the whole project and coordinating participants, tasks and schedules. Once

the project started they became watchers of what was happening and, at the same time, participants by interacting with the rest of the community as anyone else.

From the position described, their evaluation started by discussing the nature of the Beehive project. Since its origin, Beehive was conceived as an open-ended project metaphorically comparable to real life. It was an ever-changing and complex project in

a multicultural environment. It required from those creating it ICT skills, management of learning environment and media creativity, and specially, a big load of background work. Researchers made emphasis that many times this complex environment became a trouble-shooting project, mainly referring to the unforeseen last minute technical problems. In those cases, projects like this one advice to have different practices at one's reach and be able to move to the next one as soon as the problem is detected in the one under use.

Managing complexity was considered to be the main challenge in this project. The more participants were included, the more complex it became and the more time it consumed. However, the researchers emphasized the richness that such a complex environment has brought in. The richness in its open-ended perspective has given as a result richness in pupils' interaction. Pupils' interaction brought everything alive and made the project grow. The researchers behind this project concluded that the complexity of this project, which made it close to any real-life situation, is preferred to the clarity of any well-planned and controlled situation. Taking absolutely everything under control is not only impossible but unadvisable.

10 Pedagogical implications

If we understand that the final aim in learning a language is communication, through this project we offered the students the environment to reach this objective. Students had as instruments at their availability their knowledge of English language and new technologies in order to perform this end.

At the end of the project in March 2005 I attended a videoconference between Oulu, Kajääni and Juväskylä gathering together researchers, teachers and students to become teachers. The purpose of the meeting was to put together the pedagogical implications of a project like Beehive. This section is based on the notes I took during the session.

10.1 About the virtual environment

First of all, the web Optima environment where Beehive took place adopted a complex structure after different categories in members and activities were becoming part of it. This was visually translated into a series of folders and subfolders from where adults might easily be lost. However, students seemed to have an experience in handling this kind of multi-leveled environment which required concentration, polyfocality and an ability for multitasking. From this experience one might wonder whether multitasking is a polyfocal activity which is naturally controlled or represents a chaotic scenario difficult to control.

10.2 About the teachers

Regarding the teachers, this experience strengthened the idea that team work among teachers seemed to be more beneficial from the learning point of view. The fact that students had different tutors seemed to be more positive in the sense that they got input and feedback from different sources.

Concerning the development of the class, teachers agreed on the idea that students need time to process and work on their own or collaboratively. Pulling them constantly along their learning process gave poorer results than letting them guess and test.

10.3 About the students

Focusing on students, it could be observed that the qualifications they were given from their compulsory course of English language at school had little to do with the results they got from their communica-

tive performance in front of a computer. Students with poor grades from school showed successful abilities for communication.

Students had the ability to negotiate about error. They knew the difference between presenting an official text, where the grammar and spelling mistakes had to be checked, and communicating in a colloquial style, where grammar and spelling were not so crucial as far as the interlocutor could guess the meaning.

In their interactions, students did not seem very concerned in checking every word they were typing but more concerned in the global idea of communicating their thoughts. Learners with not very many resources in English language yet seemed to prioritize where to focus on. They were able to distinguish what elements were really relevant in communication and what were not. They understood that vocabulary was important to describe an idea but spelling mistakes were not so much of relevance in communicating. About grammar, they understood that verb tense was relevant but the agreement between subject and verb could be more easily guessed by their readers. They seemed to believe in the idea that communication is a collaborative task, where both participants are supposed to share responsibilities in order to reach the meaning.

From a multicultural perspective, students from both countries were more enthusiastic to communicate when they knew that their partners were international. Meeting people from a different culture arose curiosity and was a source of motivation for all the participants. The fact that the English language was the only tool they all shared to establish communication brought the element of reality into play. It was a real need to use all their resources in English language to communicate. This sense of reality also increased their motivation to participate.

Concerning the use of internet, students showed that they knew how to handle it easily as it is part of their daily routines. Students explained that Internet is replacing TV for amusement purposes, replacing the phone and the letters for communication purposes and replacing many learning tools such as dictionaries and encyclopedias for working purposes. Even the pen is being replaced by the keyboard.

11 Proposals for curriculum improvement

In the light of the above observations, interviews

and recordings made during Beehive project, the following proposals are made:

Since new technologies are part of everyday students' life, they should be included in the classroom as an elementary tool for learning. Both the non-instructional environment and the instructional one should go hand by hand so that learning was more effective. Schools need to update themselves by incorporating new tools which students use in their everyday lives. This way, schools will establish new connections to the students' life outside the classroom and will become a closer reality to themselves. As we have already observed, reality enhances motivation to collaborate.

As it has been shown, new media are part of students' everyday life. Once this is accepted as natural in the instructional settings, the following step is to teach students to be critical. To make a selective use of all the information and sites in the web has to be critically taught. To this purpose, teachers need to be aware all the time of these technological changes in their students' lives and cannot stay away from them. Teachers need permanent training in this area, so that the existing gap between both environments, the instructional and the non-instructional, becomes as small as possible to the point that they can both walk hand-by-hand.

Concerning the teaching material used in the classes, the publishing houses and the professionals working in the design of materials for students should be aware of what students already know. Only by taking students' knowledge as a basis, they will be able to create material which can really foster motivation and learning. Teaching material tend to offer a linear succession of abilities to be developed. However, in real life the learning of abilities is rarely organized in such a strict linear way. It is organized, or maybe disorganized, in a needs basis regardless of aspects such as age. For this reason, it is essential to combine publishing houses' proposals with more open and personal itineraries where the own student is personally involved.

Students need from the school a real environment where their interests are taken into account. Students need from teachers guidance and encouragement. Students need to feel in the class a guided freedom to think and to act. More mechanical activities to routinize certain aspects of the language can be done at home. As Beehive has shown, when the students are given freedom, they feel more responsible and feel motivated to take an active role. Adopting an active role is the first success in any learning.

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 - English irregular verbs
 - Spanish verbs

How to Help a Reader to Work with a Text?¹

THE PRESENT-DAY CRISIS IN READING HAS ITS SOURCE IN THE STUDENT'S IDENTIFICATION WITH ICONIC CULTURE, THE PREVALENCE OF EMOTIVE OVER REASONABLE ANSWERS TO STIMULI, AN INABILITY TO USE LANGUAGE CODE AND THE LACK OF POSITIVE ASSOCIATIONS WITH READING. TEXT-BASED DRAMA EXERCISES INSERTED IN THIS ARTICLE, HELPING STUDENTS TO REALISE THE NATURE OF A LANGUAGE AND TEXT STRUCTURE WILL LEAD TO READING WITH UNDERSTANDING. INDIVIDUAL, SMALL-GROUP OR WHOLE-CLASS DRAMA ACTIVITIES, CONSIDERING YOUNG PEOPLES' NATURAL CURIOSITY, CREATIVITY, RESOURCEFULNESS, DETERMINATION TO ACCOMPLISH A TASK AND PERFORM TO THE BEST OF THEIR ABILITIES ARE BUT AN INCENTIVE FOR STUDENTS TO GIVE A MEANINGFUL ANSWER TO THE SENSE OF THE TEXT AND TO BECOME COMPETENT AND INDEPENDENT READERS. STUDENTS' RESPONSES IN THE PROPOSED ACTIVITIES RANGE FROM NON-VERBAL MIMETIC AND SHORT VOCAL REACTIONS TO WRITTEN AND ORAL PRODUCTIONS OF COMMENTARIES, STORIES, LEGENDS, PLAYS, RADIO PROGRAMMES E-MAILS, LETTERS AND OTHERS.

by Danuta Furszpaniak

The majority of our present-day students identify with the iconic culture of TV, computer games, the Internet, adverts etc., for which image is a means of communication rather than identifying with the culture of the text and reading, which is symbolic and metaphoric. Consequently, young people's emotions and imagination and not their reason are constantly appealed to. This is why emotive and imaginary powers rather than rational ones prevail in their reactions and decision-making. Such students, no matter what their age, find reading texts boring, namely difficult, time-consuming and pointless. This is because they have not learnt how to use the systematic language code through which the meaning of a text is transmitted and recorded, and have never experienced joy and genuine curiosity during text reading. The backlog goes back as far as the first year of their life, when parents read their offspring books with varied single pictures of the same object and a caption on the page to teach them the symbolic nature of language and from the

childhood years when the voracious readers of the future are read fairy tales and told stories based on beautifully-illustrated books, in an atmosphere of warmth and love. Thanks to this, they naturally learn text structure, metaphoric language, get used to reflecting on problems presented in a text, making remarks and expressing their opinions and consequently get positive associations with the activity of reading.

All teachers, no matter what subject they teach, like working with students for whom reading is a dynamic activity. This means the reader referring the meaning of the text to themselves and their perception of the world and subsequently giving a personal answer to it. Those students who have neither learnt to read texts in a creative way nor have a positive attitude to this basic activity need the teacher's help and attractive reading activities to overcome difficulties.

¹ This text is an abridged version of an over twelve thousand-word Ion presentation. Should you wish to obtain further materials contact me dfurszp@op.pl

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- A. Name the four pictures in each line with one word only and write it down in the first column.
- B. Read the gapped text and fill in the slots in front of the slashes with a word from the first column of the table. Numbers in the text correspond to line numbers in the table.
- C. Write down captions (literal meanings of objects/people presented) under the pictures.
- D. Put the proper captions in the slots after the slashes.
- E. What's the commentator's nationality? How do you know it?
- F. Write a similar football match commentary from the point of view of a commentator of other nationality.
- G. Read your commentary to classmates who shall guess what nationality the commentator and the teams are.

1)...../.....**Beat the Invincible(2)**...../team of

Ladies and Gentlemen, ... the last minutes. (3)The...../..... is in the middle of the (4)...../..... He is still thinking and seems to be playing with the ball. The (1)...../.....are moving forward. A moment of uncertainty and a goal is scored.. It's 3:2 to us. That's incredible! The crowds are going wild. The (1)...../.....are flowing on my right.

And now a solemn moment: the (5)...../..... is being passed to the captain. Our (6)...../.....are in the centre of attention. (7) "Dabrowski....." /..... seems to be filling the whole place.

The English team are standing too. Well, it is not the best day for them. They were so close to winning the match. But the match isn't won until the final whistle is blown....

The key:

- 1. Red and Whites/Polish football team (Polish players) 2. Red Rose/team of England
- 3. professor/ Kazimierz Deyna 4. field/field 1. Red and Whites/ Polish players 1. red and whites/ Polish flags
- 5. cup/cup 6. eagles/players 7. Mazurka/ Polish Anthem

2. Storytelling - *The Chained Eagle*

A. The teacher tells the legend using gesture to show the underlined ideas and makes onomatopoeic sounds. Students follow him.

It was getting dark and a huge Eagle was sitting on a narrow path high in the mountains. He was too hungry and too thirsty to move his wings up and down and fly away. One moment he could hear some heavy man steps **THUD, THUD (thud, thud)**. He came close to the Eagle, bowed and looked down at him. The bird was young but too tired to move his wings up and down and to fly away. The stranger, who had a really bad heart, took out a chain from his pocket **CLINK, CLINK (clink, clink)**. He fastened its end to the Eagle's leg **OUCH (ouch)** and the other to the rock **CLINK (clink)** Then he slowly walked away **THUD, THUD (thud, thud)** and the Eagle stood alone. He moved his leg and could hear the sad noise of the chain **CHINK, CHINK (chink, chink)**. Soon it got dark and cold **BRR (brr..)**. The Eagle gathered all his strength to move his wings up and down but without any success. Only the chain made a sad noise. Some time passed and the Eagle decided to

try to fly again. He *flapped his wings*, went up into the air but fell down breathless hearing the ominous noise of the chain **CHINK (chink)**. The night was dark so he did not notice that one of the chain's links had broken. Completely exhausted, he lost the last hope for life and freedom. But seeing the break of a day, he strengthened his **will, hope and faith**. His wings not only went up and down but also brought him high into the sky. His body and wings brightened in the rays of the rising sun and only the two pieces of the chain: on his leg and the ground reminded him the darkness of the night.

B. When you apply a narrative analysis to the above text, you disclose its structure, which consists of nuclei and satellites. Nuclei are the basic elements of narration, crucial for the logic of the story. They specify core activities and choices. If one of them is changed, the story changes as well. They set the beginning and the end of a story. Satellites (hints, ornaments) are subordinated to the nuclei. They serve additional information, embellishing the content the nuclei reveal. The structure of a story can be presented in a form of a graph. Dots on the

In this article you can find ready-made materials for three activities and descriptions of four others, which are but a stimulus for students to decide to do in-depth reading and give an individual or group response to problems set in the texts and exercises.

1. *A football match commentary* - helps to discriminate literal and metaphoric meaning of words in a context. Aims at writing and presenting match commentaries. (abridged version)
2. *The Chained Eagle* - narrative analysis and graphic presentation of text structure. Dynamic storytelling. (full version)

3. *Columbus Day* - dramatised vocabulary, grammar and reading activities. A whole group playwriting and production.
4. *You Were the First to Tell Me* - poetry reading. Creative writing based on written visual materials. (full version)
5. *Romeo and Juliet's funeral banquet* - bringing a text read in the past to memory.
6. *The Christmas Play* - at elementary level, accompanied with entertaining activities.
7. *Radio programme* - a revision exercise aiming at recording and listening to radio programmes.

1. A Football match commentary





























		A	B	C	D
1				
2				
3				
4				
5				
6				
7				

Fig.1

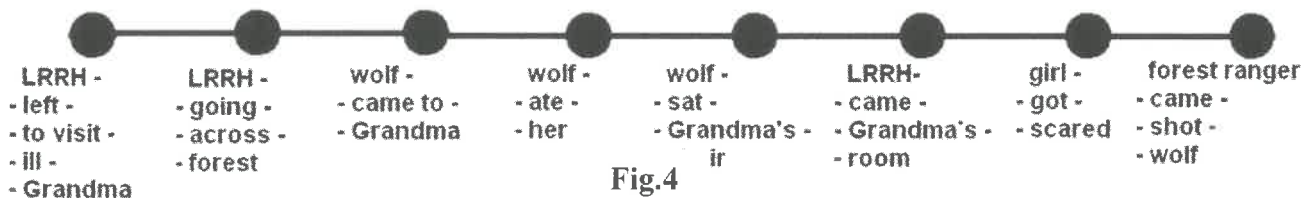
D. Oral storytelling can be followed by writing it, as a homework assignment, with the use of the graph below.

getting dark
 a tired eagle
 sitting on a mountain path
 heavy steps
 a man
 a chain
 a leg
 a rock
 walk away
 stay alone
 move
 the noise of the chain
 try to fly
 without any success
 try again
 breathless on the path
 dark
 can't see
 the broken chain
 no hope for life and freedom
 strengthen will
 hope and faith
 fly high into the sky
 body wings
 brighten in the sunrays
 two pieces of chain
 on his leg and the ground
 remind the night.

Originally, The Chained Eagle was a patriotic piece about Poland's 123-year struggle for independence. It can also be interpreted as a metaphor of man's struggle against weaknesses and addictions and used during classes about these problems.

E. Listening to stories encourages storytelling.

- a) Students use the diagrams of The Little Red Riding Hood (Fig. 4 and 5) to tell the original story and then one with a new ending (after changing a nuclei).
- b) Students use the empty diagram (Fig. 6) to write and tell any story.



line mark the nuclei and satellites are placed to the right of them. Using graphs it is important to tell the story twice. First, tell it in a shortened version using the nuclei information only. Then retell it moving from the nuclei (1) to the right ei. the satellite (2) below the line and then up to the satellites (3) and

(4) above the line and then use the next satellite and so on.

C. In Fig. 2 nuclei of The Chained Eagle are put on the line and in Fig. 3 satellites are added to nuclei. Using these drawings students can retell the story.

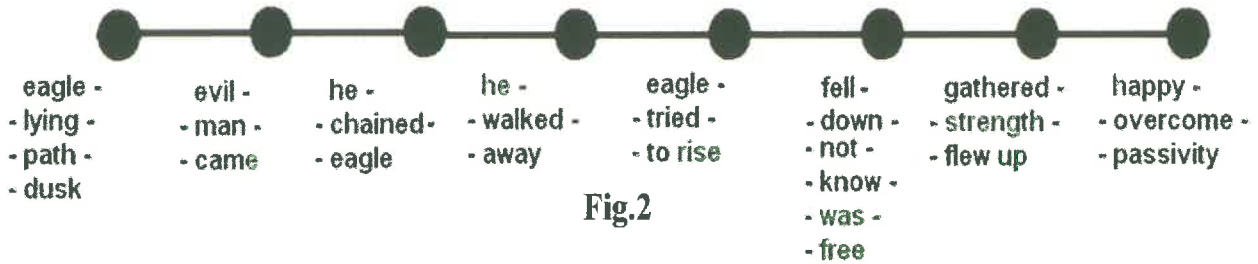


Fig.2

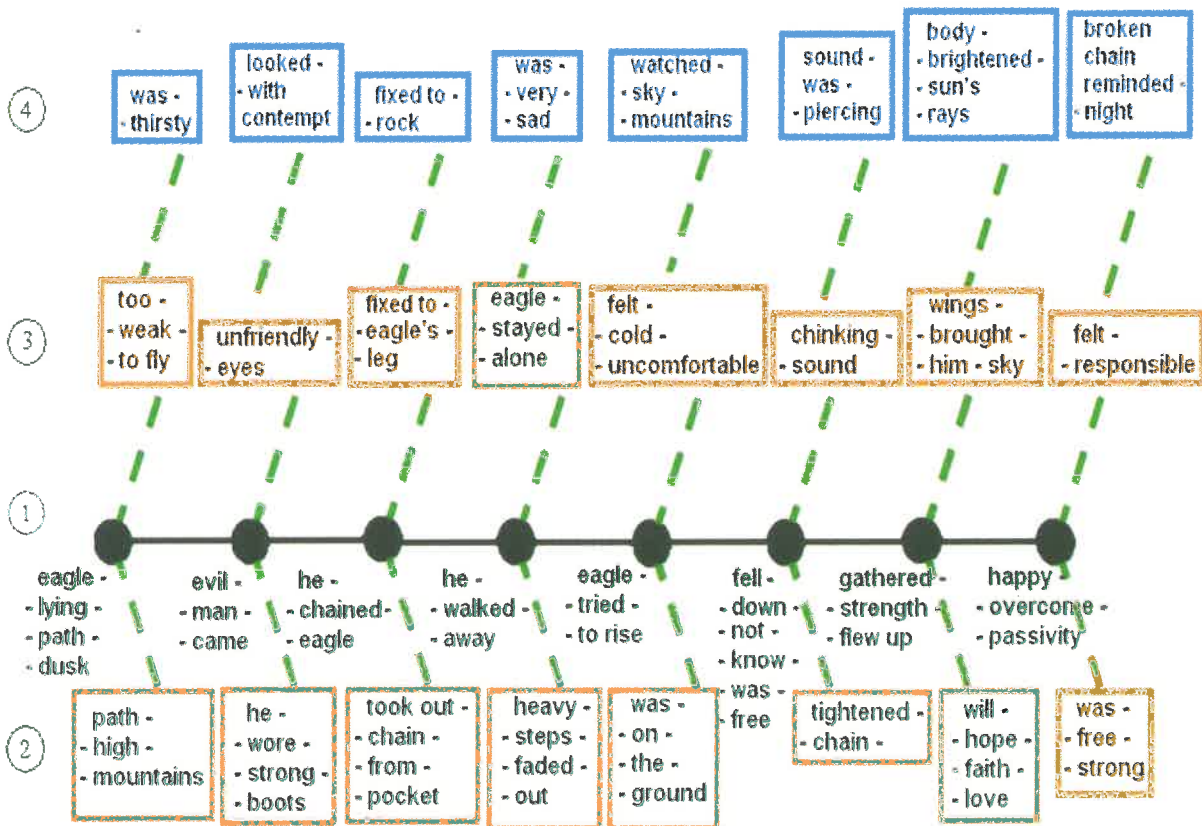


Fig.3

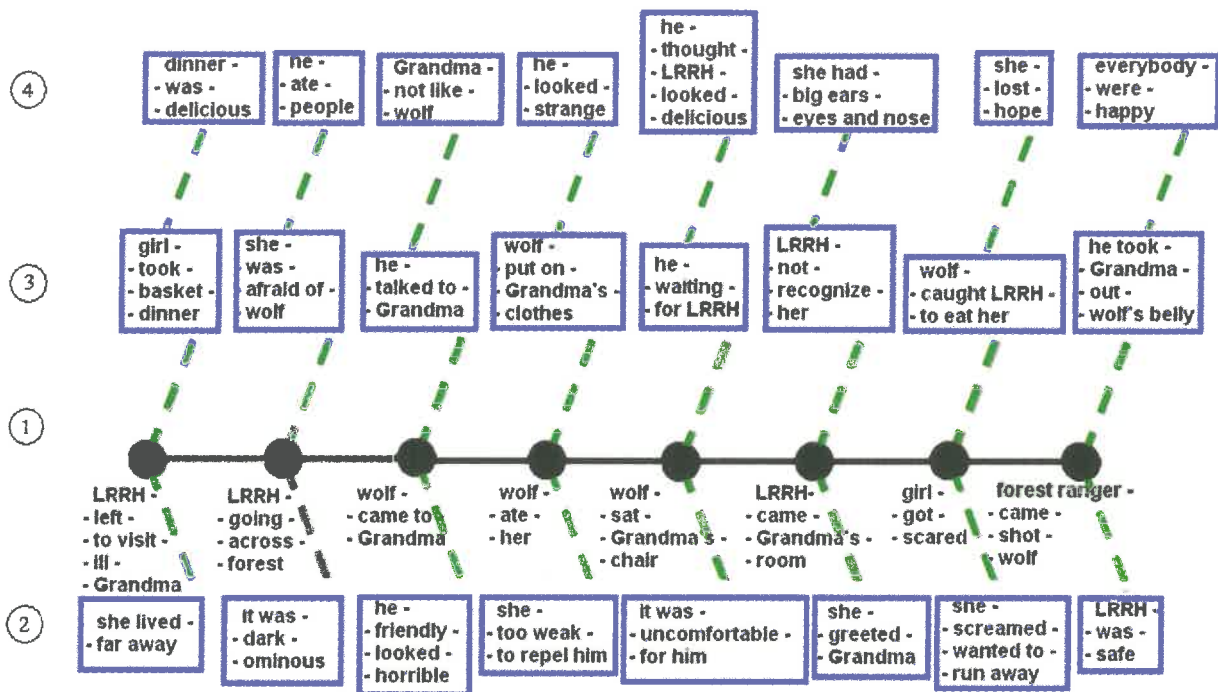


Fig.5

Title:

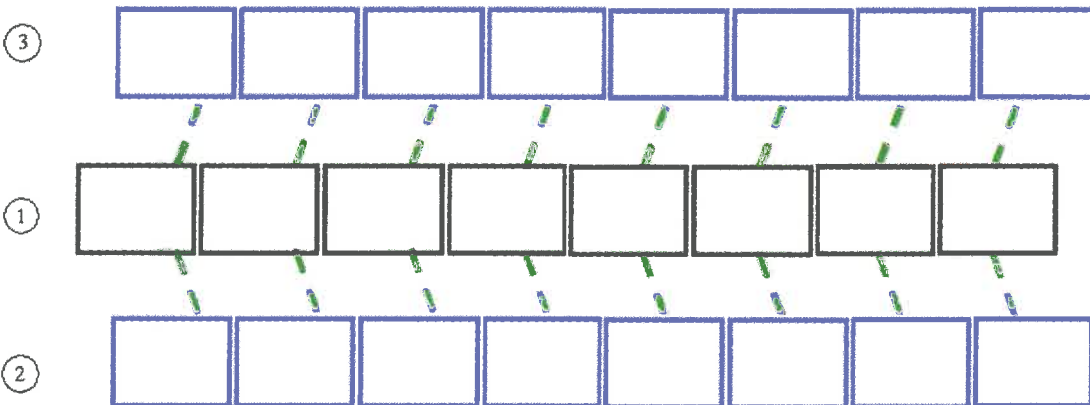


Fig.6

3. Drama writing - Columbus Day

Below are some crucial points for dramatising a narrative text.

A. Before doing any text make sure your students have the grammatical competence required to understand it. If not, grammar structure practice goes first.

B. Vocabulary work encompasses giving meanings of new words, students' making a vocabulary list and group and individual reading of new words at different pitch, volume and with varied emotions. To make word or any text reading attractive, students can read them as if they were different characters: mothers, professors, newscasters etc.

C. To get students to use new words in context, use the idea of A competition for correct sentences:

- a) Students choose words from their list and working in pairs use them in four short sentences.
- b) Divide the whole class into two teams. Each one chooses its name, which the teacher writes on the board. Students also invent slogans (We are the best! We are the champions! etc.) which they practice and shout out having won the game.
- c) The competition starts and, taking turns, one student from each group reads a sentence. If the sentence is evaluated "correct" by the opposite team, its author scores a point for their team.
- d) The teams take turns to read about 8 sentences. The winners shout out their slogan three times and the other group twice.

An alternative to this exercise is possible. Students write questions in a specified tense.

D. Text listening, reading aloud and silently (to do assigned tasks) and translation of the whole or parts of it follow.

E. An onion formation, two-line dialogue reading exercise in circles, is a simplified version of a short drama students write on their own. The students' task is to match two lines of dialogues they have got written on slips of paper. One line of the dialogue is said by Columbus and the other by another character. The Columbus students stand in an inner circle, facing outwards. The others standing in the outside circle face them. Columbus students continually read their lines aloud to the person in front of them. If his/her line is an answer to a Columbus student's line, he/she stops in front of him/her. Otherwise he/she moves to the left. When the lines are matched, the teacher asks pairs of students to line up in chronological order to read the dialogues aloud.

Examples of two-line dialogues:

Columbus: I want to sail west to the Indies, not east like everybody does.

King of Portugal: That's crazy, absolutely crazy, my Christopher.

Columbus: My dear Felipa, take care. I will come back rich and in good health.

Felipa: I believe in your success and I will be waiting for you, my husband.

Columbus: I take possession of this land in the name of the king and queen of Spain.

A sailor: What a moment for the Admiral of the Ocean ...and for Spain!

F. Matching music and pictures presenting crucial events is another way to appeal to students emotions and imagination.

G. Playwriting starts with presenting students the list of episodes to be acted out:

1. Columbus talks to his wife, Felipa.
2. Columbus presents his plan to the king of Portugal.
3. Columbus talks to the king and queen of Spain.
4. Columbus says good-bye to Felipa.
5. Queen Isabella blesses Columbus, the sailors shout farewell to the crowd.
6. Sailors distrust Columbus and rebel against him. This moment, a lookout spots land.
7. Columbus takes possession of the land and sailors express their joy and pride.

Columbus' part can be played by 5-6 different students, who prepare their lines with other characters. In this way about 12-16 students can be kept busy to stage the play and it is possible to change their number. Dialogue writing takes a few minutes and is in fact a dramatization of appropriate paragraphs of the read text previously.

Before students start acting out their dialogues it is absolutely necessary for a teacher to point out acting places, e.g. the place where Columbus talks to his wife, the Portuguese and Spanish courts, the ship and the land.

The non-acting students can do other work based on the text:

1. Interview another Columbus or any character.
2. Write a sailor's letter.
3. Write a log book.
4. Make a radio report from the discovered land.
5. Make a poster for the play.

H. Take parts of: a) Columbus, b) the king of Portugal, c) an envious sailor and his friend. Act out your 1st or 3rd Conditional sentences as a determined, angry or day-dreaming person. Use Fig.7.

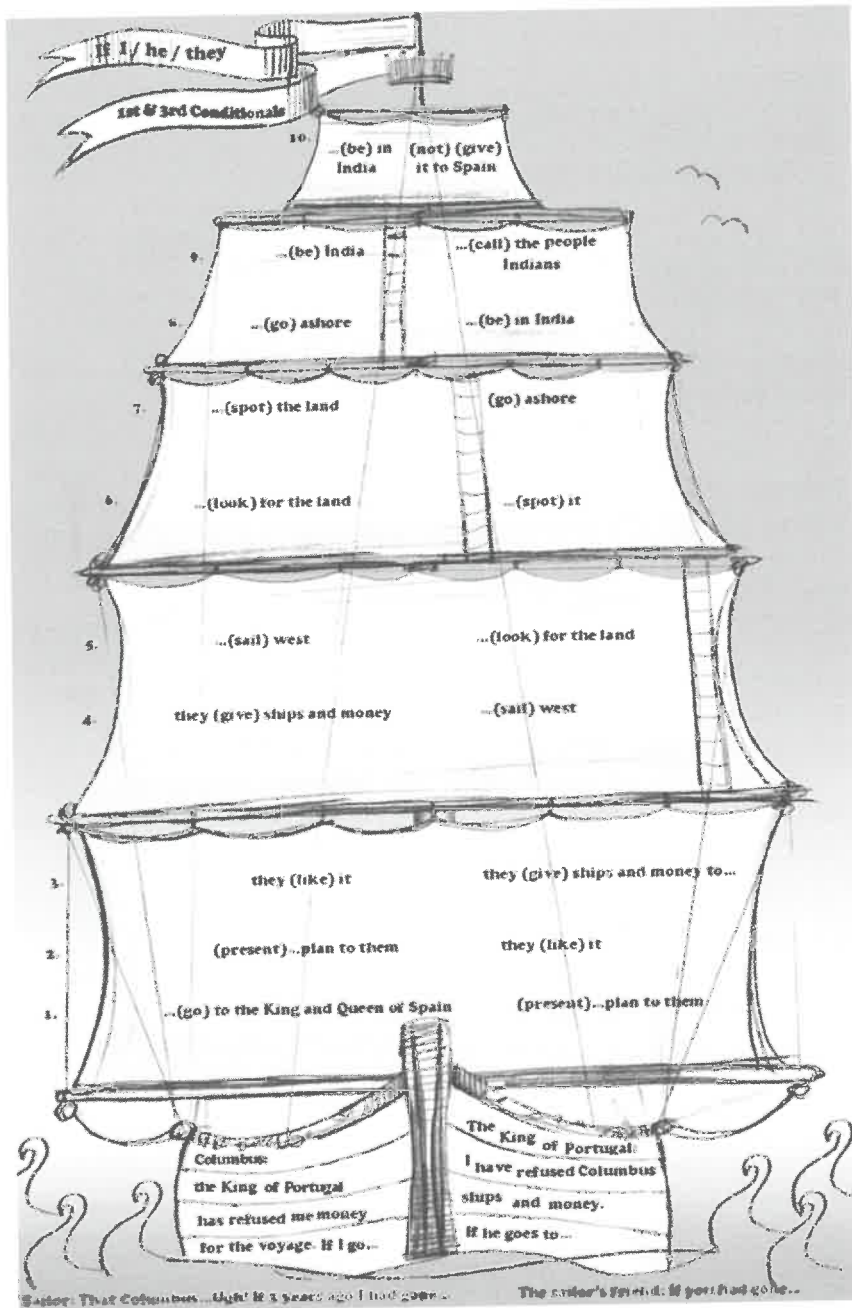


Fig.7

4. Poetry reading - *You Were the First to Tell Me*

A. Read both dialogues and answer these questions:

1. Who are Monica and Paul?
2. What is the time gap between these two talks?
3. Do they love each other?

Monica: I love you Paul.

Paul: Monica, I love you too. But I don't deserve you.

Monica: Be quiet, my dear. I do not want anything in return from you.

Paul: I am not perfect ...

Monica: Nobody is. Paul, I simply love you.

Paul: But so many things have happened in my life...

Monica: I love you, with no 'buts'.

Paul: Monica, you are the first person to say this to me.

Paul: So many years have passed.
 Monica: I still love you, Paul.
 Paul: But why?
 Monica: Because you are you.
 Paul: That's incredible! Monica! I love you too!
 Monica: Why are you so surprised?
 Paul: Because you accept me (all the time) as I am.
 Monica: Mm...
 Paul: And you don't make conditions, either.
 Monica: How could I, Paul, dear?!

The answer always is
 "Because you're you."

You were the first to tell me
 You loved me
 With no strings attached.

June 1987
 from *Petals of the Rose*

F. A closer look:

B. First read the questions below, then read the above dialogues in pairs and answer these questions:

1. What does Paul tell Monica?
2. What does Paul think of himself?
3. How does Monica react to it?
4. What does Monica tell him some times?
5. How old are they when they talk for the first time?
6. What age are they during the second talk?
7. Do they accept each other?
8. Have they loved each other all their life?

1. Match the two parts of the dialogue and the poem's stanzas.
2. What two stages of the author's and woman's lives are described in the poem?
3. Draw two hearts: Paul's and Monica's. Write in them the adjectives which best describe their characters. You can add some more.

Open, faithful, arrogant, understanding, patient, astonished, free, reckless, forgetful, good-natured, responsible, egoistic, unselfish, unforgiving, forgiving, generous, kind.

C. Read the second dialogue as if Monica and Paul met after some years of separation. Describe their characters now.

4. What does strings attached in the last line of the poem mean? Choose the answer you like best.

D. We usually make conditions to other people. We say:
Yes, I will do it BUT on condition you are such and such / you do this or that.
I agree with you BUT in fact I think you should do this or that. Underline the sentences in the dialogues in which but is used. Translate them into your native tongue and discuss their meaning in the context of other lines.

- a) Stings attached to the author's clothes.
- b) Strings is the woman's will to control the man all the time.
- c) Strings is the money he has got before she marries her.
- d) Strings is the lady's expectations concerning her friend's character, life or money.
- e) Your or your friend's idea:

E. Read the poem *You Were the First to Tell Me* by Joseph Peter Simini² and answer the following questions:

5. Does the woman's explanation 'I love you because you are you' impress the author?

1. Who does the author speak to in the poem?
2. How long have they known each other?
3. Do they love each other?

6. Which sentence describes their love best:

You Were the First to Tell Me

You told me that you loved me
 Wanting nothing in return.
 No matter what I did
 You told me that you loved me.

You still tell me you love me.
 When I ask you why

- a) They believe that their love is deep because they often say the word love.
- b) They have been a married couple for a long time because the wife often forgives her husband his faults and he does not care about her feelings.
- c) The wife accepts her own and her husband's imperfections, wants the best for him and he really appreciates his wife's good heart.

² Joseph Peter Simini was an Emeritus Professor of Accounting and Information Systems at the University of San Francisco, a Certified Public Accountant and Real Estate Broker in California. In 1987 he had been writing poetry for 50 years.

I. Use your imagination and write an e-mail or a letter based on the poem. You may find helpful facts and photos from Elzbieta and Zbigniew Zakrzewki's life (Fig. 8). Start your text as suggested:

• Hi.....!

I've just found in the attic some photos and my grandpa's poem about my grandma's and his love. The whole family knows that their love and marriage were unusual. Years ago ...

•!

I've just found some photos and read a poem You Were the First to Tell Me by Joseph Peter Simini about his and his wife's love. Imagine,

Please write back to me if you believe this story.

Take care,

Here are some data from Elzbieta and Zbigniew Zakrzewkis' life. Match them and the photos below:

- Elzbieta and Zbigniew were both of noble birth.
- They met each other accidentally at an exquisite ball at the Bazar Hotel in Pozna_ on 12th February 1938.
- It was love at first sight.
- Zbigniew bought wedding rings with a note "lucky

rings" from a shop window.

- They wanted to get married in September 1939 but they had to postpone the wedding because World War II started that month.
- They married in October 1940 in Chrzastowo and Elzbieta's parents were not present at the ceremony.
- They wished to have ten children, waited five years for the first child, Basia, and had another five later on.
- Zbigniew, a talented economist, was totally immersed in his scientific work.
- His deep faith (during the Communist time), care for the family, openness to people of any age and status were well-known in town.
- Elzbieta, a well-educated lady, devoted her whole life to the family.
- She usually accompanied her husband during his business trips abroad.
- Zbigniew became a professor, rector of the University of Economics and was awarded an honorary doctorate.
- He stressed many times that he owes his success to his wife. She in turn used to say that the only thing she could throw at her husband is her arms around his neck.
- The motto of their life was to Do good and live for others.
- Their children say that they lived for each other to live even more for others.

5. Text revision - Romeo and Juliet's funeral banquet.

The activity (by Diana Michener) is based on students' general knowledge of Shakespeare's Romeo and Juliet. It aims at reconstructing their story of love and death through role play interaction among drama characters meeting at Romeo and Juliet's funeral banquet.

Stages of the activity:

- On the classroom wall pin a note informing about the time and place of the funeral.
- Put on the table three obituaries - bearing the names of Romeo, Juliet and Paris, and a maximum of 15 envelopes (containing role cards) with the name of a character on each of them.
- Elicit the plot from the students.
- Play some music when students take one envelope each from the table, study their cards (Fig.9) and assume the character they have chosen.
- Students mingle to learn from others the events leading to the three deaths.
- They work as a whole group to report the story. This activity is meant for Upper-Intermediate students.



Fig.8



 <p style="text-align: center;">Lady Capulet</p> <p style="text-align: center;">You are grief-stricken.</p> <p>Juliet is your only surviving child. She is so young – only thirteen years old. You realized that Juliet was unwilling to marry Count Paris but had no idea she would commit suicide rather than marry him. As to the young man: who is he? Why is he with Juliet? Why is Juliet covered in blood? What has happened here?</p>	 <p style="text-align: center;">Lord Montague</p> <p style="text-align: center;">What a plague of troubles.</p> <p>First, Romeo was banished for killing a Capulet in a duel, then your beloved wife died through grief. Romeo secretly returned from exile – why? And why is he lying dead in the tomb with a Capulet girl? You don't know how it all came about. You have lost your son as well as your wife. You are deeply upset.</p>
---	---

Fig.9

6. Class production - *The Christmas Play*

The Christmas Play at elementary level is accompanied by a vocabulary list, extra written and oral activities, an idea for a competition which aims at improving students' ability to memorise lines quickly, a crossword and *A Step by Step Teacher's Guide* with the key to all exercises, plus clear explanations how to use the text and help students to stage the play during English classes. The text

written for about 15 characters can be read successfully by fewer or more students. The lines in italics in the margin are assigned to those students who haven't got lines, who make up an English Christmas pantomime-like audience, which participates actively in the reading. Thanks to this, no students are bored or left out. Here is an extract from the play.

The Archangel Gabriel
 In a stable
 Near Bethlehem.

Shepherds Let's hurry there! ***Let's hurry there!***

Shepherds Come to the Stable

Shepherds We are shepherds...
 We are looking for Jesus.

Joseph He is here.
 And this is Mary, His Mother.

Mary Pleased to meet you.

Shepherds Pleased to meet you, too.
 We've got our love
 And some presents for Jesus ...

7. Radio Programme

Preparing and recording a programme, in groups of 4-5 students, takes 40 - 60 minutes.

Steps:

1. Discuss the mind map about producing a radio program (Fig.10).
2. Specify the length of the programme - about 5 minutes.
3. Advise students to put short, varied pieces of information to make it vivid.
4. Give students extracts of texts done during classes. (mine are from Oxenden C. English File. Intermediate Students Book, OUP).
5. Urge them to choose the material they need and leave the obsolete out.
6. Students work in small groups according to the mind map scheme.
7. They do live recording.
8. Students listen to all recorded programmes.

The drama activities presented above aim at written and oral production which is a result of students' individual and group work. They can be done only after students do in-depth reading, and get intellectually and emotionally involved to fulfil a task. The determination to perform in the best possible way, check their potential, build self-esteem and recognition in other people's eyes helps them overcome laziness or forget negative associations they have had with reading. It naturally becomes a means to achieve the aim of getting specific information, exchanging ideas, broadening knowledge, deepening personalities, becoming more self-reliant, in brief, living life - as far as reading is concerned - with greater variety and fullness. This process takes place in the creative presence of the English teacher, a master in the background, whose teaching of language skills helps their students on the way to maturity.

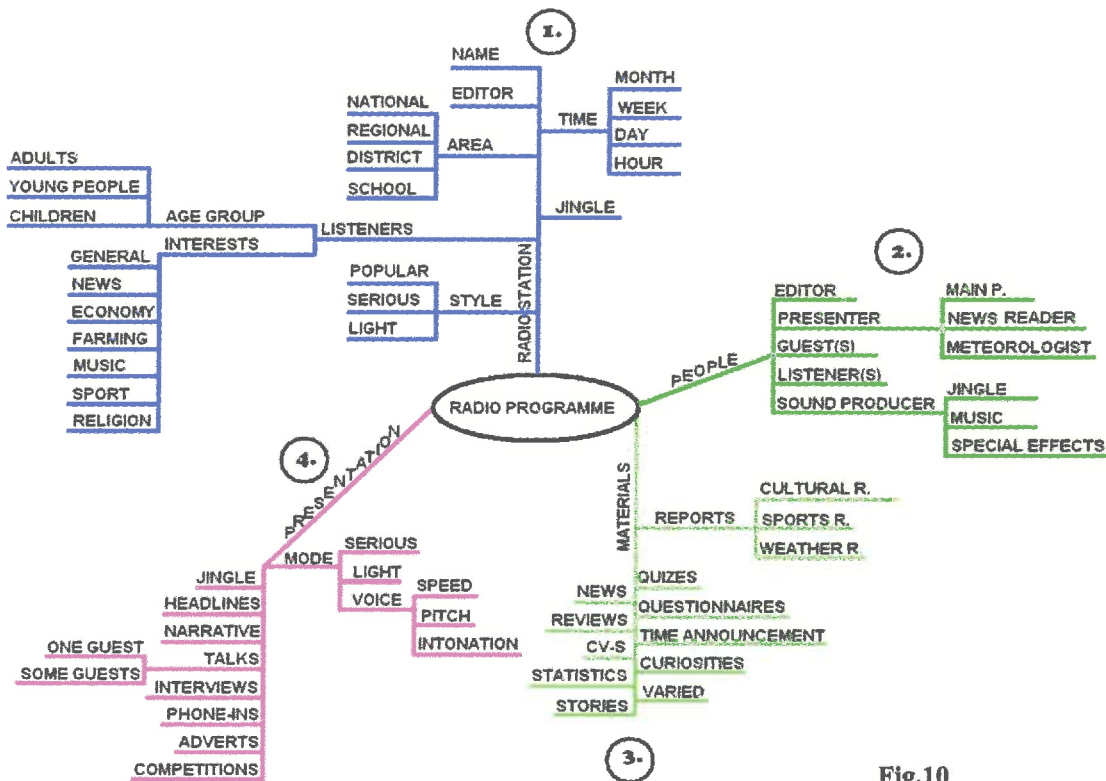


Fig.10

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Making the Transition to Effective Self-access Listening

by Miki Cutting
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Issues in Listening Practice in the Classroom

Because listening is so prevalent in language use and because listening is the primary means of L2 acquisition for most people, the development of listening as a skill and as a channel for language input should assume critical importance in instruction (Rost, 2001, p.103).

To what extent can students actually practice listening in a classroom setting? Time limitations for listening practice are inevitable, even if learners spend the majority of their classroom hours on listening tasks. Moreover, there are also limitations on listening variation in classroom learning. Rost (2001) acknowledges that "there are simply too many variations in learner needs, goals, constraints and learning styles to prevent a single methodology from applying to multiple contexts" (p.104). Teachers face enormous challenges when planning or designing listening materials for their classes due to variation in learners with differing proficiency levels, motivations, needs, preferences, and all other factors that characterize learners.

Listening Practice in Self-access

What is the main difference between classroom work and self-access work? In regular class work, activities and time on task are set by the teacher or the curriculum. In self-access, on the other hand, learning is decided by the learners themselves, and is therefore genuinely learner-centered. Teachers, then, take on a more peripheral role, acting as learning facilitators. Wenden (2002) declares that "the notion of learner-centred instruction in foreign and second languages grew out of the recognition that

language learners are diverse, in their reasons for learning another language, their approach to learning, and their abilities" (p.32). In learner-centered learning, there is no particular time restriction. Learners can work anytime they want and any number of hours they need. Additionally, learners may choose any material, listening genre, task style, or level, according to their individual needs. Moreover, when students have the option to select listening materials that are of interest to them, they are more inspired and find the task more enjoyable. The choices inherent in learner-centeredness allow learners to explore more of themselves, as well as their own learning. This can be highly motivating and has an enormous potential to expand students' listening skills outside the classroom.

Stages of Self-access Listening Practice

As self-access facilitators, teachers can offer the following kinds of support to guide learners: self-analysis; goal-setting; planning, including materials and strategy choice; and reflection on, and self-evaluation of, the learning (Benson & Voller, 1997; Gardner & Miller, 1999).

Self-analysis

In self-analysis, learners think about their needs, problems, and preferred learning styles for developing listening skills. This step subsequently leads them to set personal learning objectives. However, identifying problems may not be easy for some learners. This is where consultation with a trained learning facilitator becomes an essential part of the process. For example, facilitator and learner might dis-

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cuss a reference list of typical difficulties that learners have expressed about listening, such as "I find fast pronunciation with connected speech is hard to catch" (see Figure 1 for other examples). Then, once needs or problems have been identified, this can help motivate learners to try to focus on specific areas of weakness.

Goal-setting

Following guided self-discovery, learners are more able to link their needs and problems with their learning objectives. Goal-setting is essential to self-access language learning. It not only enables learners to focus and direct their learning, but also becomes a measure of their achievement. It is vital for learners to be able to set concrete and attainable goals, rather than vague or unachievable ones. One

way to achieve this is for them to learn about sub-skills in listening. Once they are able to relate to certain weaknesses in their listening through self-analysis, these weaknesses can be clarified in terms of the sub-skills that they might concentrate on developing. In our self-access learning center, we provide a checklist with a breakdown of each skill into sub-skills to help learners understand how to set more realistic goals. This checklist has another advantage. Gardner and Miller (1996) point out that "some learners have difficulty verbalizing what they want to learn" (p.12), and that when they have a checklist of various language functions, they tend to feel more comfortable. Table 1 contains some examples of sub-skills in listening which learners might wish to concentrate on and which can be used as a useful checklist.

Table 1: Sample breakdown of listening sub-skills for use as a checklist in setting a learning goal

Sub-skill	Typical Learner Comment
Fast spoken English	"I find fast pronunciation with connected speech is hard to catch"
Conversational phrases in listening	"I want to be exposed to conversational phrases in natural speech"
General vocabulary in listening	"My poor vocabulary prevents me from understanding the content"
Listening strategies (e.g. guessing the meanings)	"I want to improve my listening techniques"

When they have determined a focus for their listening practice, learners then need to consider the genres of listening that they want to work with. While some learners focus on the genres they are weak at, others work on something which they choose because it is enjoyable. In our centre, learners often have their own strong preferences for particular genres, and being able to make choices about their learning and selecting of materials in genres they are interested in seems to trigger their motivation to practice listening. Examples of listening genres are:

- Daily conversation
- Movies and dramas
- Interviews
- Academic lectures and speeches
- Songs
- Media English (news, radio, etc.)
- English for specific purposes (e.g. medical English, business meetings)

Planning

After deciding their goals, the next stage is for learners to make a concrete study plan. This involves

considering such factors as materials to be used, learning strategies required, and the differences between intensive and extensive listening.

Fernández-Toro (1999) notes that "learners should...be supported in choosing the best learning route for their chosen foreign language, taking into account any existing constraints such as study time available, proficiency level, learning style and so on" (p.20). Students should be reminded that their study plan needs to match their established goals, and materials and learning strategies need to be carefully selected at this stage in order to achieve those goals. Also, since this is a learner-centered activity, learners can decide on their preferred or suitable learning styles, and practice as many times as they wish until they feel satisfied with their achievement. In our experience, learners seem to be particularly motivated when using the materials they liked in our self-access learning center. Many have commented that learning became fun when they were using their favorite materials and learning in the way they wanted to. At the same time, in self-access listening practice, it is crucial to select materials with which learners can conduct some form of self-assessment. Materials with scripts, answer keys, and reading

texts, for example, are useful self-assessment tools. It is also important for learners to consider the differences between intensive and extensive listening practice. In many cases, beginners tend to feel more comfortable and gain confidence if they focus on intensive listening practice using prescribed materials, rather than on extensive listening practice. This is because intensive listening is more manageable in terms of quantity and content, and also has a clear focus for practice with answers. Advanced learners, however, show more interest in extensive listening practice with a variety of authentic materials, such as news, movies, interviews, speeches, and radio shows. Since these learners have already gone beyond the needs of basic listening training, exposing themselves to diverse types of real-life listening is effective in expanding their listening abilities. Intermediate learners seem to like to work on both intensive and extensive listening. Yet, whatever the level, it is important to balance both types of practice. Lowes and Target (1998) emphasize that "no one kind of listening is better than another and students need to be able to do both and to choose the right kind of listening skill for the circumstances" (p.50).

One accessible form of intensive listening practice that learners can create by themselves is dictation. They may choose any genre, level, and length, and test their comprehension skills. By correcting their mistakes with scripts, learners can discover the types of mistakes they make in listening, such as finding unknown words, grammatical errors, and their comprehension problems with particular aspects of pronunciation. The benefit of dictation is that learners can recognize their weak points more easily than in other forms of listening practice.

Oral repetition of listening materials can also provide useful practice. There are three main kinds of oral repetition: repeating-repeating after each line; shadowing-immediately reproducing the speech as you listen to it; and overlapping-using a transcript, the listener speaks at the same time. The advantage of oral repetition is that learners can easily practice both listening and speaking, and no partner or preparation is needed for this kind of speaking practice. Also, learners pay more attention to pronunciation because they actually attempt to reproduce the listening text in exactly the same way.

Reflection and self-evaluation

The final crucial step before moving onto the next cycle of self-study is reflection and self-evaluation. These are both often difficult for learners. However, in self-access, a sense of achievement is a fundamental source of motivation for learners to continue learning, and developing reflection skills and effective self-evaluation are essential to this. For example, by keeping a learning diary, learners have the opportunity to reflect on their learning: their pro-

gress; achievement of goals; and problems they encountered. It also provides the opportunity for learners to consider the direction of their next study cycle.

One way of conducting self-evaluation is for a learner to repeat a previous listening activity at a later date and to check if their particular focus is improving. Learners could do the same dictation, listen to the same, or similar, text, or watch the same movie. Another way is for learners to use listening test material, such as TOEIC practice tests. They may also check their comprehension of their teacher's English in class in order to evaluate their progress using an authentic tool.

Conclusion

Self-access listening practice is beneficial for learners in many ways. Learners may, for example, pursue their listening practice without externally imposed time constraints. Moreover, learning can be tailor-made for individual learners, with the learner deciding goals, choosing materials and strategies, and evaluating their own learning, according to their needs. Teachers acting as learning facilitators can guide learners in self-access listening practice by establishing a systematic approach to self-analysis, goal-setting, planning, conducting self-study, and reflection and self-evaluation. Learners are then able to conduct their own learning, based on their own needs. Furthermore, this system develops learners' metacognitive skills for language learning. Thus, self-access listening practice not only fosters learners' listening skills, but also their skills of independently learning a second language.

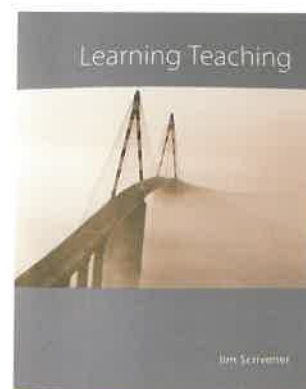
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First published in JALT National Webpage - (Japan Association for Language Teaching) June 2004. Permission granted by the author.

LEARNING TEACHING, A guidebook for English Language Teachers.

Macmillan Books for Teachers
Macmillan Publishers Limited 2005



Reviewed by Neus Serra

Learning Teaching has been the most successful guide to English since it was first published in 1994. In this new edition, the text has been revised and extended to provide even richer resources, taking into account recent ELT thinking. The book is equally useful for initial training courses as it is for practicing ELT teachers. Jim Scrivener's book is theoretically well-rooted, but at the same time it leads you to a wide range of practical and immediately usable activities.

Learning Teaching is one of those books that really covers the objectives set by the *MacMillan Books for Teachers* series. It helps you to :

- develop your skills and confidence;
- reflect on what you do and why you do it;
- improve your practice and inform it with theory;
- become the best teacher you can be.

The author proposes a teaching sequence model he calls "ARC". He suggests that any teaching sequence could potentially have three elements to it: "Authentic Use" (exposure to or practice of real language), "Restricted Use" (controlled practice of language) and "Clarification and Focus" (drawing students' attention to form).

The first six chapters guide teachers to their different roles in a language class and discuss possible

options and decisions to take before deciding which classroom activities will help to achieve the objectives set in a course or lesson plan, whether it be informal or more formal. From Chapter Seven to Chapter Thirteen, readers can find a wide-scope resource of exciting and workable lesson ideas, ranging from productive to receptive skills, with an interesting language analysis.

Jim Scrivener does not intend to tell teachers what to do. He is well aware that any teaching experience is different and therefore his aim is to offer ideas and step-by-step guidelines and, as he says, "a little inspiration" so that we learn to teach in a more effective way.

The book provides a user-friendly guide on everything you need in order to get into the classroom and start teaching. The Help Index at the front of the book is a valuable tool to help us find what we are looking for. It gives quick answers to questions such as: I need to, How can I?, I'd like to know how to use....., How can I teach....? I want to find out about

Teaching Learning will not only help teachers to develop a deeper understanding of what happens - and of what is possible - in the language classroom, but it also offers a wide range of practical - and immediately useable - activities.

Acta de l'assemblea de socis de l'APAC

Data: 14 de juny 2006

Lloc: Sala d'Actes

Facultat de Traducció i Interpretació

Edifici La Rambla de Santa Mònica 30-32

(Metro Drassanes)

Ordre del dia:

- 1."El Marc Comú de Referència per les llengües: aprendre, ensenyar i avaluar (MECR)", presentació a càrrec de la Sra. Neus Figueras, vice-presidenta d'APAC
2. informe del president
3. informe del tresorer
4. informe de la secretària

1."El Marc Comú de Referència per les llengües: aprendre, ensenyar i avaluar (MECR)", presentació a càrrec de la Sra. Neus Figueras, vice-presidenta d'APAC

El Sr. Miquel Berga, president, dóna la benvinguda als presents i agraeix a la vice-presidenta, Sra. Neus Figueras, experta en MECR o CEF, la seva disposició per fer una molt completa presentació divulgativa del MECR. Una primera aproximació al tema es va fer ja al num. 55 de la revista de l'associació. En acabar l'intervenció i les preguntes, es lliura als presents un exemplar de les "Escalaes de nivell a les EOI's de Catalunya" juntament amb un CDRom.

2. informe del president

El Sr. Miquel Berga repassa els objectius amb

què es va comprometre la junta entrant ara fa 4 anys. A saber:

- Incrementar el nombre d'associats, cosa que s'età aconseguint.
- Tenir una estructura semi-professional, sense ser un sindicat, ni ben bé una ONG, ni dependre directament del Departament d'Educació, ni ser un col.legi professional. L'APAC té un local propi i una administrativa que atén els associats i d'altre públic a temps parcial
- Sanejar i reforçar l'estructura econòmica, amb el suport d'un gestor, la col.laboració del Banc de Sabadell, l'optimització de recursos, i l'abaratiment notable dels costos del congrés anual gràcies als tractes amb la UPF. És el primer any que s'ha sol.licitat i obtingut ajut econòmic del Departament d'Educació per poder ajudar a finançar el congrés anual, cosa que es valora molt positivament i cal que continui
- Consolidar les publicacions: quatre revistes l'any i un monogràfic dedicats a temes diversos al voltant de l'ELT
- Consolidar la pàgina web com a espai informatiu, divulgatiu, de debat i posta al dia

- Donar un nou impuls al congrés anual mitjançant: la internacionalització, l'ampliació any rera any de l'exhibició de llibres, materials i empreses perifèriques a l'ELT; el gir de continguts que s'ha donat a la Opening session (Tree, Mendoza, Crystal, Toibín), la proposta d'espais de creixement personal més enllà de l'ELT. Totes aquestes propostes s'amplien per l'edició 2007.

Tot seguit passa a plantejar les línies per a l'any vinent

Les bones relacions amb l'APPI (associació portuguesa de professorat d'anglès), propiciades per unencontre de TA's organitzat pel Sr Mark Levy del British Council-Madrid la tardor de 2004, ens han portat a considerar-los un bon referent a l'hora de fer propostes com a associació. La política educativa portuguesa vers l'anglès com a llengua estrangera ens porta a pensar que la catalana pot encara avançar molt més. A la darrera edició del congrés anual la Sra Consellera Marta Cid feia esment del gran pas que suposava fer per TV el programa de les "Tres Bessones" en anglès. A l'APAC li sembla molt poc.

A l'APAC-2007 volem convidar el president d'APPI per obrir una nova secció –que s'allargui en edicions successives- on persones rellevants dins del món de l'ELT d'altres països vinguin a explicar les polítiques educatives.

La conversa que una delegació de l'APAC va tenir el passat Divendres 8 de juny amb el Sots-director General de l'Àrea de Formació, Sr. Joan Badia, va resultar prou satisfactòria pel que fa als següents aspectes:

- Es demana més "visibilitat" de l'APAC com a consultors en matèria de política educativa vers les llengües estrangeres, tot i que donat el panorama polític actual sabem que no podem garantir la continuïtat dels compromisos
- Es demana un suport clar del Departament vers les dites Jornades a Barcelona, que són gratuïtes a Tarragona, Lleida i Girona. Així mateix, aquestes

solen anar acompanyades d'una carta del Cap dels Serveis Territorials demanant als directors dels centres que facilitin l'assistència del professorat d'anglès. L'APAC fa el paper, quant a formació, que hauria de fer el Departament, els assistents han de pagar i no hi ha un suport oficial a l'assistència.

- El Departament podria proporcionar a un professor, vinculat a l'APAC i triat per l'associació, un alliberament d'hores de docència suficient per poder donar un suport de qualitat a les tasques de l'APAC relacionades amb la formació del professorat. L'APAC, tanmateix, no pot perdre la seva independència ni el seu impuls voluntarista.

Pel que fa a la participació del professorat, s'espera incrementar el nombre actual i incorporar nous membres a la Junta que hi participin activament.

3. informe del tresorer

El Sr. Miquel Breton informa del bon moment econòmic que travessa l'associació. El saldo a Juliol de 2002 era de 4.000.000 de les antigues pessetes. Es va fer un esforç per adequar els locals, la dotació informàtica, la pàgina web i la secretaria de l'associació.

En aquests moments tenim 29.000? que provenen en gran part de l'esponsorització de les editorials de sempre i de nous contactes d'entitats al voltant de l'ensenyament de l'anglès com les traductores CASIO, viatges lingüístics com "Easy Languages Abroad", grups de teatre com IPPA-Productions i l'auotescola FREEDOM com a darrera incorporació. Les modalitats de col.laboració són diverses: anuncis a la revista, links a la pàgina web, promocions, participació a les Jornades com a exhibidors o ponents, etc. Això es deu a que, mentre d'altres associacions de l'estat van a la baixa, el congrés anual de l'APAC es consolida i, per tant, es pot considerar un bon punt d'inversió.

L'APAC té uns 85.000? de moviment anual dels que s'han de descomptar les despeses fixes de secretaria, edició de revista i programa, gesto-

ria i manteniment de la pàgina web. El saldo restant és de 14.000? que s'espera pugi a 18.000? a desembre de 2006.

Els nous carnets ja estan disponibles i s'aniran enviant des de les oficines a tots els socis.

4. informe de la secretària

Donat que anem justos de temps, la secretària i encarregada de la coordinació del congrés anual, Sra.Sílvia Borrell, fa un breu balanç de l'edició 2006. El nombre de participants creix lleugerament respecte l'edició anterior però no supera els 460. El 52% dels assistents continua sent professorat de primària i secundària i, per tant, la tria de pronències acostuma a implementar majoritàriament aquests dos sectors. Les relacions amb la UPF i les prestacions que ofereix de cara a la organització són molt satisfactòries i es pensa continuar en aquesta línia.

Les dates de la nova edició APAC007 són 22, 23 i 24 de Febrer i l'estructura serà semblant a la d'enguany, amb l'apertura Dijous a les 16h i la cloenda Dissabte a les 14h. Es destinarà Dijous tarda i Divendres matí a les sessions

plenàries i Divendres tarda i Dissabte matí a workshops i lectures. Divendres tarda es tindrà l'auditori destinat a propostes teatrals i musicals.

5. Torn obert de paraules

La vice-presidenta, Sra. Neus Figueras informa que APAC col.laborarà en l'organització del congrés d'EALTA (European Association for Language Testing and Assessment), associació de la qual n'és presidenta, que tindrà lloc a Sitges l'estiu de 2007. Molt aviat es podran trobar tots els detalls a la xarxa i s'informarà degudament als socis de l'APAC.

I sense més a tractar s'aixeca la sessió a les 19.45h i es convida tots els assistens a un petit refrigeri.

Sílvia Borrell
Secretària

Barcelona, 14 de juny de 2007



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