



Associació
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d'Anglès
de Catalunya



Quarterly Magazine

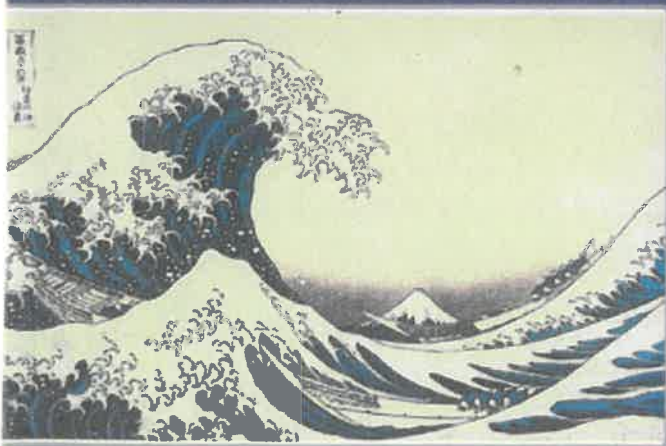
Number 60 - June 2007

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- Spoken Grammars, Written Grammar by Ron Carter
- Speech Impaired or just uninspired by Y. Scott-Tennent
- The Creative Classroom by C. Graham
- Poems to read, Sing and Rap! by C. Ferradas-Moi and Levi Tafari
- Developing Changes and Forward-Error Corrections in Batxillerat Contexts by J. García Laborda
- Around the World in Ten Tintin Books and Eighty Questions by J.L. Bartlomme

ELT CONVENTION 2007

- Presentation of Apac-Elt Convention 2007



- APAC Round Table:
A Necessary and Urgent Debate:
The State of English in Catalonia
- The Results are in by J. McCullough
- Apac-John McDowell Award 2006

As you all know, this past February we held the annual APAC conference in Barcelona, at Pompeu Fabra University. To put you back into the atmosphere of the conference, we have included the presentations of the President of APAC and the Right Honourable Councillor of Education, who honoured us with his presence.

Once again, the conference was a success in terms of audience, and the workshops and lectures were, in general, enjoyed by those who attended them, as can be seen in the results of the questionnaires about these sessions and about the wide range of things APAC does. You can see a summary of the results in this issue.

However, apart from these surveys, APAC also organised a round table in order to enter into a debate on the current state of English in Catalonia and its prospects for the future. The auditorium was packed, and we believe that this initiative should be continued. Therefore, in addition to presenting you with a summary of the round table written by J. McCullough, we are opening up a forum section on our web page in order for all of you to voice your thoughts and opinions on this subject.

With the exception of J. L. Bartolomé's contribution, *Around the World in Ten Tintin Books and Eighty Questions*, which is very apropos for the current year, this issue offers you different articles and summaries written by our collaborators on some of the sessions that took place during the conference and that we hope will be of interest both to those who were there and to those who were elsewhere.

Ana Aguilar offers you a detailed summary of Ron Carter's presentation on Spoken Grammars, Written Grammars, and the no less magnificent opening session by Carolyn Graham, *The Creative Classroom*. Iolanda Moya gives you a summary of Pepita Subirà's *Stories for Primary School Children*, and Neus Serra has put together a small montage on Claudia Ferradas and Levi Tafari's session on the use of poetry in the classroom, *Enjoying Stories in the Teenage ELT Classroom*.

The articles presented by Yolanda Scott-Tennent, *Speech Impaired or Just Uninspired*, and Josep Suller, *5 ICT Files for ELT Teachers*, are based on the reality of the classroom and demonstrate what can be achieved with a good use of the new technologies. J. Garcia Laborda offers a series of reflections on the typology of errors produced on the Selectivity exam and suggests ways of preventing them in *Developing Changes and Forward-Error Correction in Batxillerat Contexts*.

Finally, and in the hopes of encouraging teachers to participate in the 2007 APAC-John McDowell Award, we have included part of the work of one of the winners, Iolanda Moya, *Learning English with Haiku and Haiga*. The whole project can be consulted and downloaded from our web page.

We hope to be able to offer you more articles based on the conference as the speakers send them in to us. At any rate, the content of the next issue should be just as substantial as this one, since some teachers are already delivering their works to us. We hope you enjoyed the 2007 "Licence to Teach" Conference. And we hope we can provide you with what you need to remain in keeping with James Bond's line in "Licence to Kill": "In my business, you prepare for the unexpected."

Have a good summer! After "Licence to Teach", we now give you... "Licence to Beach"! See you when school starts!

Editorial Committee.

P.S. Speaking of beaches and the sea, why are fish so smart? Because they spend their whole lives in schools!

EDITORIAL 1

APAC ELT CONVENTION 3

Presentation of
APAC-ELT CONVENTION 2007
by **Miquel Berga** 4

An Assessment by the
Organising Committee 7

The results are in!
(From the APAC Questionnaire)
by **James McCullough** 9

A necessary and urgent debate:
The State of English in Catalonia
by **James McCullough** 11

The creative classroom
Carolyn Graham 16

Entrevista a Carolyn Graham
No estudie inglés: ¡cántelo!
by **Lluís Amigué** 20

Spoken grammars, written grammars:
From Corpus to Classroom by **Ron Carter** 22

Speech impaired or just uninspired?
by **Yolanda Scott-Tennent** 29

5 Ict Files for the Elt teacher
by **Josep Suller** 37

Developing changes and forward-error
correction in Batxillerat contexts
by **Jesús García Laborda** 41

Stories for primary school children
by **Pepita Subirà** 45

Poems to read, write and rap
by **Claudia Ferradas-Moi and Levi Tafari** 49

CONTRIBUTIONS TO APAC

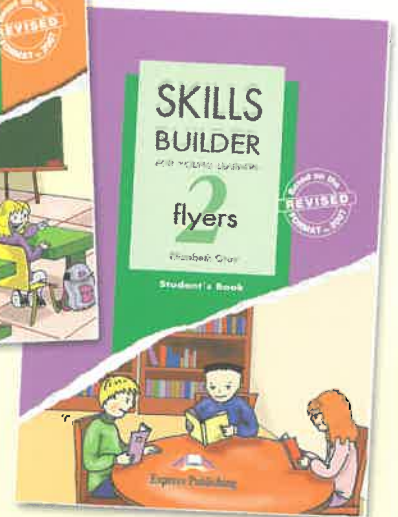
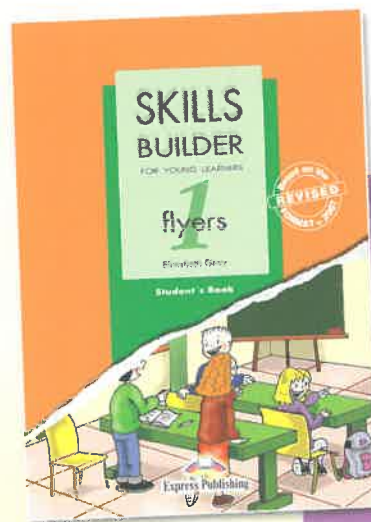
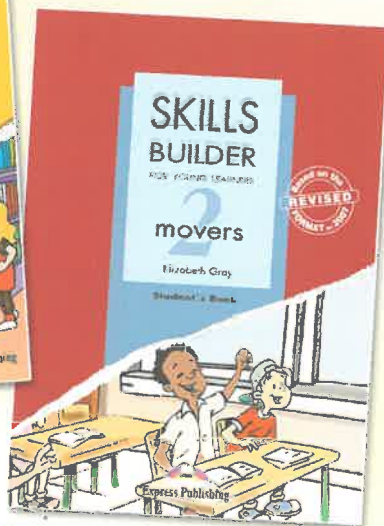
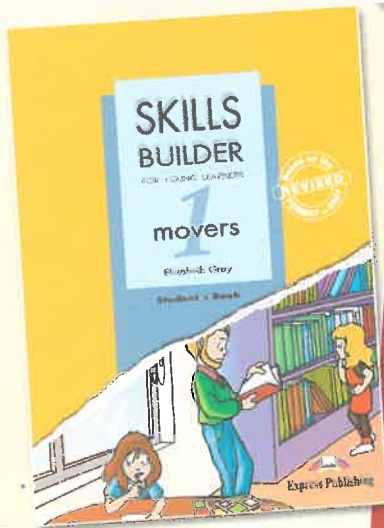
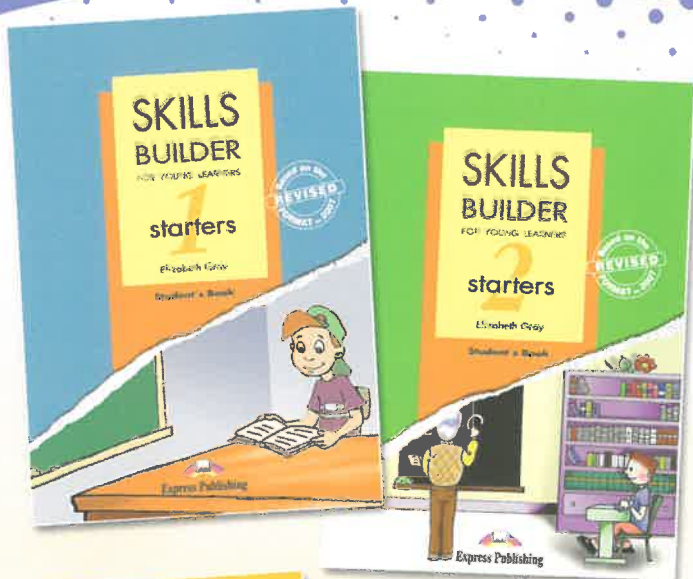
Enjoying stories in the teenage ELT class
by **Claudia Ferradas** 52

A Trivia Game
by **J.L. Bartolomé** 56

APAC JOHN MCDOWELL AWARD 2007

Learn english with Haiku and Haiga
by **Iolanda Moya** 67

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e-mail: inquiries@expresspublishing.co.uk
<http://www.expresspublishing.co.uk>



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Presentation of APAC – ELT CONVENTION 2007

by our President Miquel Berga

Sr. Director de l'Institut Britànic a Barcelona, Excel·lentíssim Rector de la Universitat Pompeu Fabra, Honorable Conseller d'Educació, Sr. Director General del Departament d'Educació, Sra. Representant del Cònsul dels Estats Units d'Amèrica a Barcelona, amigues i amics, dear friends

APAC is honoured with the presence today of the Honorable Conseller and I want, first of all, thank him for his time. Special thanks are also due to the Chancellor for his kind hospitality at Universitat Pompeu Fabra and to the 34 institutions –public and private- that in one way or another are giving their support to this event. But nothing like that would ever be possible without the loyal support of the approximately one thousand APAC members who pledge their support by duly paying the annual fee to our Treasurer. It is that kind of generosity what gives APAC its special character. At a time when, so they say, professionals only get together to secure material profits or to defend their privileges, APAC stands as an unusual club whose members are happy enough to pay not so much for obtaining corporate benefits but to make sure they improve their abilities to serve better their employers. It is an amazing story that has been going on for over twenty years. Some might think this slightly candid but, believe me, this is what makes me feel confident when I suggest to anyone who cares to listen that APAC members are la *crème de la crème* in the field of English Language Teaching in Catalonia.



Our motto this time has an echo of his Majesty's most celebrated agent, 007: "License to teach". But as we all know here, teaching is not only about obtaining a "license". A seal of approval on our initial qualifications signals but the beginning of a long process that involves a lot of teaching and a lot of learning. At APAC we believe in well qualified teachers who are wise enough to keep on learning. Our limited resources are totally devoted to offering opportunities to people in the TEFL profession to exchange views based on common experience and recent research. Our convention this year has plenty to offer if you see your job in this spirit. In a minute, we'll have the chance of listening to the new *Conseller d'Educació* who has already announced significant priorities concerning the place of English in the educational system. Our expectations, Mr. Maragall, are still great. We want to believe that this Government has the ambition, the vision and the means for the great leap forward the country requires to make its citizens proficient in one of the undisputed languages of global communication. We offer in this convention a couple of special but related events in this connection. Colleagues from our twin organisation in Portugal will report on the state of the art in their country and, hopefully, will tell us why it is common knowledge that the Portuguese speak better English than the Catalans. On top of that our traditional roundtable will be devoted this time to an open discussion of the situation in Catalonia with the participation of Mr. Joan Badia, *Director General d'Innovació* and several Members of Parliament from the major political parties in the country. The debate about the comparatively poor standards of English in Catalan society has finally sparked. It involves politicians, journalists, parents, teachers, economists... and APAC, of course, is here to encourage it. Whatever the conclusions, though, we are well aware that the system requires –still in the year 007- teachers with a sound licence to teach. And the administration knows that finding well qualified, competent teachers of English is not that easy. It is this scarcity of English teachers what has brought once more to the fore what teaching a foreign language means and requires: Is the best teacher a native speaker? Can a foreign language be learnt outside the country where it is spoken? What, indeed, makes learning happen? Will more hours of English from the most tender age result in sustained improvement? These are some of the questions that will certainly be addressed within these rooms in the next couple of days.

And let me finish. When I look at this audience today I see colleagues of many years, experienced teachers who remain faithful to the spirit of APAC, and I see lots of younger teachers, some still in pre-service. I see a significant number of scholars working for prestigious research institutions who are proud to make their contribution to this convention and I see many grassroots teachers who are willing to share and confront their classroom research with other colleagues. I see people working in primary schools and in secondary schools, in *Escoles d'Idiomes* and in universities. And I see teachers working in the public education network and in the private sector. And I know that in the hall outside we have more than thirty publishing companies displaying their latest teaching aids, learning materials and resources. This is the special flavour of this convention and this is what makes this event a real Forum. Thank you for coming and thank you for enjoying it

The Right Honourable Catalan Minister of Education, Ernest Maragall, inaugurated the 2007 APAC Convention with an enjoyable speech, part of which he gave in English, and which we have pleasure of offering to you in a summarised form. APAC would like to express its gratitude for the presence of Mr Maragall, who also attended the opening session given by Ms Carolyn Graham.

Mr Maragall emphasised the importance that the mastery of a third language has within the world of trade, with this third language being English at the present time. Given that our country cannot afford to lag behind in this area of knowledge, the agreement that was signed four years ago will now be developed.

The Minister mentioned the magnificent experiences of many teachers, the nearly 300 innovation projects and the different experimental plans, from which, beyond any doubt, conclusions must be drawn. The spectacular success of the Official Language Schools demonstrates that the education system does not cover the clamorous social demand, and, therefore, the country must take this need seriously, considering the corps of teachers as the key piece in any measure that it is desired to introduce.

He then presented the plan of anticipated measures, which revolve around four different areas of action:

- a) students
- b) corps of teachers
- c) educational centres
- d) additional actions.

This plan, programmed until 2010, involves an expenditure of 215 million euros, which must be invested in, among other actions, more hours of English, the advancing of foreign language learning to kindergarten education, halving groups, etc. Given that one of the objectives is to be able to teach subjects in English and to design the corresponding class materials, the plan anticipates training more than 4000 teachers and promoting exchanges and stays abroad.

The Minister ended his speech placing English at the same level as any subject considered "basic":

Isn't English as "basic" as mathematics?



ERNEST MARAGALL CATALAN MINISTER OF EDUCATION

'English should be a basic skill, not merely a school subject'

Ernest Maragall, 64, has been the education minister since the Entesa government took office last November. This is the first time he has held a position of responsibility in education at such a high level, and he says he's passionate about his job. "Education is a fascinating area and also an area where the sense of responsibility is very high," he says. One of the main objectives of his department for this term is to improve the learning of English in mainstream education at the primary and secondary levels in Catalonia. In his spacious office on Via Augusta in Barcelona, the minister explained the details of the government's project in an exclusive interview with Catalonia Today

MERCÈ VILARRUBIAS

● – What are the main measures of the government's Plan to improve the level of English in Catalan schools?

The Plan mainly involves the in-service training of 15,000 teachers. Most of these will be teachers of English but 4,000 of them will be teachers of other subjects who will be trained to give their Chemistry or History lessons, say, in English. The Plan is far-reaching and global, so it also includes other things, such as more grants for educational stays in Britain for both teachers and students; an improvement of English pedagogical resources at schools, and also the provision of specific training in English. And, importantly, a budget of €215 million has already been allocated. This is a serious plan and, in my view, an extremely robust plan.

–Teaching a school subject through the medium of English is called CLIL (Content and Language Integrated Learning) and it is a major pedagogical trend in Europe today. It is already being implanted in Catalonia, with about 70 schools teaching students one or more subjects in English. How can

this educational practice be extended in Catalonia?

Well, the fact that CLIL classes are already being taught is the best indicator that this practice

"We need to be honest: our chances in business, in education, in competitiveness in general will be jeopardised unless our professionals are competent in English"

can take place in a more widespread way. We know CLIL will take time because the level of English of teachers in Catalonia isn't very high. We need to train them to speak English first. But it's also my conviction that there are a significant number of teachers in mainstream education whose level of English is higher than they're prepared to admit. They haven't come out of

the closet, so to speak, and our task is to encourage them. But, definitely, of all the measures in the Plan, this is the one that needs a special, concerted kind of effort. It's the hardest measure to implement but it is also our main bid that the educational community should come to see English as a basic skill to do things with rather than as a mere school subject. From this perspective, teaching subjects in English makes sense. It's a huge step because it involves a change in the teaching paradigm.

–What measures will be undertaken to encourage these initial 4,000 teachers to teach in English?

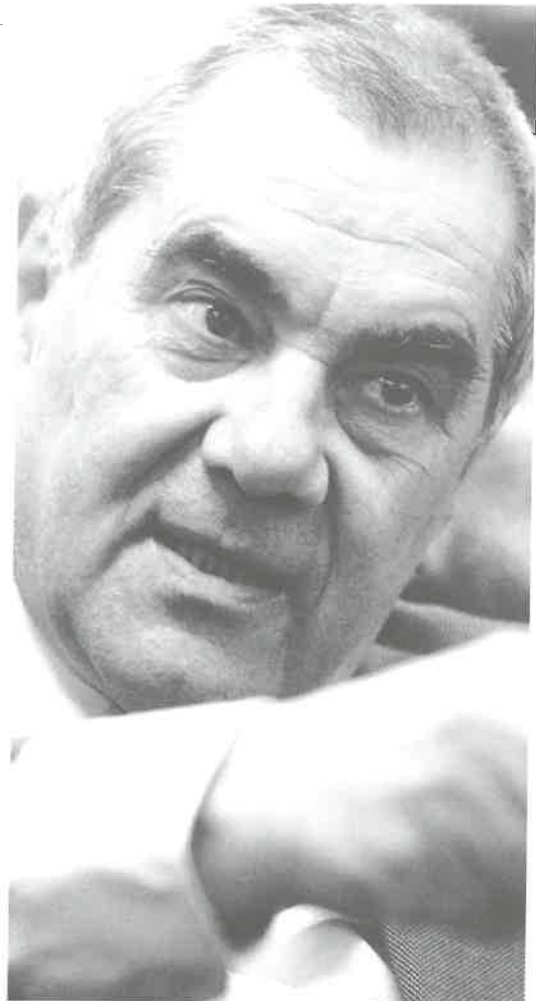
First, we will tell them very clearly that we count on them to do it. When it comes to more specific incentives, several possibilities are being considered, but, well, it's too early to say. Let's leave it at that.

–What about higher education in Catalonia? How should universities be involved in this project?

Well, when they ask me "how many more hours are going to be taught in primary, and in secondary?" I answer "and at university, how many hours are being taught?" Later on today I have a meeting with all the Catalan university deans to discuss measures on how to improve the learning of English at graduate level. In fact, there are only two possible ways: one is to demand a high level of English in order to enrol at university, and the other is to require a high level in order to graduate. Admittedly, either involves complex changes in university regulations, but it's possible. Really, I think it's just a question of time.

–Does the Plan consider involving the employment of native teachers?

We'd like to use native teachers of English but teachers in state schools are civil servants and our administrative system is



Maragall spoke to C T in his office on Via Augusta in Barcelona / G. MASSANA

not designed to employ professionals who don't have Spanish nationality who don't have all their qualifications validated. We constantly come up against administrative obstacles on this issue. We'd be willing to consider alternative ways for the employment of native teachers; there are many of them living

"We'd be willing to consider employment of native teachers; there are many of them living here with us who could contribute significantly to the project."

here with us who could contribute significantly to the project. Unfortunately, the Spanish Education Ministry [which has powers over this issue] appears

reluctant to change the present regulations. But I do think we need more flexibility.

–Is the objective of raising the level of English in Catalonia something confined to the area of education?

Improving the knowledge of English in Catalonia is one of the government's major projects for this term; I would go even further and say that it is becoming a national project. The fact is that we need to be honest with ourselves: our chances in business, in education, in competitiveness in general will be jeopardised unless our professionals are competent in English. So, it must be a concerted effort on different fronts. A very important one is the audiovisual media. We'd like TV3 to broadcast films in foreign languages with Catalan subtitles, but we come up against the market, and it's very hard to take decisions that go against the market. Yet what the education department must do is what we're already doing, that is, foster movement in that direction.



PLATFORM

NEUS FIGUERAS · Vice president of AFAE (Associació de Professors d'Anglès de Catalunya)

English, yes, but whose English?

Ladies and gentlemen, I give you *The Queen*. These words concluded Dame Helen Mirren's acceptance speech after being awarded the 2007 Oscar as best actress. She paid homage to Queen Elisabeth II, a woman who, Mirren claimed, has weathered difficulties while not changing her hairstyle for more than 50 years. Mirren's words reminded me of the brief exchange I had with a fellow teacher of English as he was leaving the Ciutadetes Leiria in Barcelona with his students a couple of months ago. They had been watching the film and once elated, "what a pleasure..."; "what wonderful English...". I wondered whether the group had watched other Stephen Frears films, such as *Prick up your ears* or *Dirty Pretty Things*, to name two films with very different types of English, and if so, whether their reaction had been different.

Many non-native speakers of English are aware of the tension between the different 'Englishes' spoken throughout the world. They are at pains to reconcile admiration for the English language as spoken in *The Queen*, and the realisation that the language in such movies is not the language needed in everyday communication in English. How many people in real life speak like the characters in *The Queen*? Is this the language students should be taught? One answer is provided by corpora studies, which contain real examples of written and spoken English in different contexts for use by researchers, teachers, and coursebook writers. Corpora provides precious information about the real use of English by native speakers, by non-native speakers,



Helen Mirren in *The Queen*, the film for which she won a best actress Oscar this year. / AFP

and by learners of English. The Cambridge International Corpus, just to mention one, claims it contains two billion words which have been tagged according to source and context of use. Corpora studies reveal that usually English use does not match what comes in textbooks, or what is taught in classrooms. The myth of the native speaker of Standard English, no longer holds.

As if this was not enough, when English is discussed these days, acronyms like EFL (English as a foreign language), ESL

(English as a second language), ELL (English as an international language) and ELF (English as a lingua franca) appear, aiming at identifying the different 'Englishes' used all over the world. Who can claim ownership of English today? What does being a native speaker mean?

While politicians are juggling with facts and figures to promote English learning in order to meet the demands of citizens, linguists and applied linguists alike are concerned about defining what the English language will be like in the

21st century, the differences across contexts of use, and the role of native speakers as standard bearers.

In this context, David Graddol has recently published an interesting book on what lies ahead for the English language: *English Next* (2006). The book is at times frightening and apocalyptic (the subtitle being "Why global English may mean the end of English as a Foreign Language"), but also interestingly and refreshingly, containing data from different sources: demographics, economics, technology and society, and telling us that 74% of human encounters in English are non-native English speaker to non-native English speaker, and only 4% between English to English speakers, underlining the increasing use of English as a lingua franca. Graddol's book can be accessed in the internet (www.britishcouncil.org/learning/research-englishnext).

Despite the debate, however, there is no need to worry about whose English it is best to learn. A French native has come to the rescue. Mr. Jean-Paul Nerrière has put together Globish, "the worldwide dialect of the third millennium", a highly simplified and unidiomatic form of English which consists of a mere 1,500 words. Globish manuals are available in the internet (www.jpn-globish.com), to help you learn to talk about "red round fruit" instead of "tomato".

It looks like the jury is out. The coming years will bear witness as to whether the English language can – like Queen Elisabeth II in the film – cope with change and challenge without changing hairstyle. And it will be interesting to see how different stakeholders (teachers, publishers, testers, politicians) take to it.

PRESS REVIEW

The chronicles of Navarra

JOSEPH WILSON
jwilson21@hotmail.com

It appears that we can all, even including the editorial pages of *El País* and *El Mundo*, agree on one thing – there is a land, a land full of myth and legend, called Navarra.

Apparently it rests somewhere between France and Portugal, although closer to the former, in some nook of greater territory referred to by most of those who can read a map as the Iberian peninsula. But here the versions diverge. Some claim its exact location is in Spain, others proclaim it a lost kingdom, while others still swear it's part of the greater Basque Country.

But exactly what Navarra is, or more precisely, what it is in danger of ceasing to be or becoming depends largely on which media one happened to choose as a source of information this past weekend.

El País, playing advocate for the government, echoed vice president De la Vega's charge that the PP was "protesting because of a phantom" and made light of the right wing's "propensity" for recurring to specious reasoning. In the case of Navarra, the PP generates undue fear based on flawed logic – if Zapatero hasn't said that Navarra isn't on the negotiating table, it therefore must be.

Furthermore, the rhetorical tactic of qualifying the protest a 'preventative attack' attempts to resonate with the generalised strategy by the left to paint the right as paranoid, irrational true-believers, more concerned with honour, faith and patria than reason, tact and

doubt, manifesting itself in the PP's support of the Iraq War and their unshakable need to pin the tail of every evil act and misfortune on the ubiquitous ETA donkey.

The PP and the conservative press continues to insist on attributing whatever comes out of Ortega's mouth as the word of honour of Zapatero. This same tactic was successful in implicating the president of the government in the bombing of Barajas, and now Zapatero's restraint is characterised as silence which in turn is tantamount to admitting that Navarra 'se negocia'.

Or so goes the logic of the editorial pages of *El Mundo* which claims, mainly

through the fuzzy via of the editorial, that Navarra is the political price that the PSOE is willing to pay for peace with ETA. "Moneda de cambio" (it's on the table) is the catch phrase for the conservative columnist and PP speech writers alike, conjuring up shady visions of PP being taken for all Spain's worth in a late night poker game with Ortega.

Meanwhile, over here in Catalonia safely distant from the fray, La Vanguardia remained a cool-headed outside observer. It's editorial page reminds us of something that tends to get overlooked in shouting matches among the Madrid press – that the theoretical mutilation of Navarra and the Basque Country is actually constitutional and therefore, whatever the political costs could be, might well be the answer to the "cuestión vasca".

AN ASSESSMENT BY THE ORGANISING COMMITTEE

Dear friends and colleagues,

We wish to thank you all for making this year one of the most well-attended editions ever. There were more than 500 attendees, over 60 speakers and 27 stands holding a full range of materials on display from books to trips abroad. It is true that English is in the spotlight more than ever, but it is also true that the event is consolidating and we all find it an occasion worth the effort.

We would like to thank the Honorable Conseller d'Educació for attending the opening session from beginning to end, for addressing the audience both in English and Catalan and for encouraging us teachers to go on the task we are busy with and perfect it! We would like to have him back next year, tell him about what has been going on in our classrooms and have a bit more time to share our views with him. See you then, Mr Maragall.

The UPF Chancellor, Mr Josep Joan Moreso, and the British Council representative, Mr Chris Branwood were there to escort the Conseller and support the event by offering the premises and sponsoring interesting speakers, projects and prizes. The Premi John McDowell was delivered one more time with an increasing participation and many pieces of work of high merit. We would like to encourage those teachers who, in their modesty, think their work is not worth showing to send us their projects, recordings, games, research, proposals and wait for recognition.

One of the stars this year was, no doubt, Ms Carolyn Graham. We met her in APPI's congress (Portugal) back in April 2006 and invited her over to Barcelona for the February conference. During the winter we kept e-trace of her while she was performing in the most amazing places. Though she is now based in Istanbul, in October 2006 she was recording a CD in English and Zulu with South African children invited by the South African government. She could only drop a line or two confirming her presence because she was about to leave for a safari. Luckily she was safe back and wrote to confirm a couple of things in December from Tokyo, Japan, where she had been successfully deal-

ing with disabled infants through her jazzchants. Her plenary and workshops at APAC were full to the brim. It was amazing to see teachers approaching her during the conference chanting her poems and jazz chants as if it were yesterday, to see she is still full of energy and good ideas to share. We won't forget the US Consulate general in Barcelona for sponsoring her stay.

The Thursday plenary speakers were also highly rated: Annie Hughes from the University of York for Primary, a regular-at-APAC Paul Seligson and Claudia Ferradas and Levi Tafari as flagpole of the British Council most interesting project, BritLit, piloted by APPI, our neighbours in Portugal and now widespread in all of Portugal.

On Friday morning Ron Carter delivered an excellent keynote speech rounded by his Saturday workshop. Unfortunately, Ms Kinsman was not able to attend due to last minute health problems and we were forced to cancel her promising talk on crime fiction which left the 11:30 strand insufficient for the general interests. APAC's roundtable with the educational representatives of our main political parties did not fulfill all the expectations due to the lack of discussion among the members and to the too short time allocated to the audience's questions and opinions. Next door, professor Carmen Perez was giving an interesting view on the results of linguistic stays abroad but the topic could no way satisfy those who had expected to hear about Raymond Chandler!

Friday afternoon started the workshops and lectures strand, the format we usually keep until the end of the Convention. This year we decided to keep the Auditori open to music and drama and we had old and new music groups and theatre companies to provide a bit of amusement and creativity in a series of 50-minute performance. Some complain there were too many things going on at the same time to be able to sit and relax or have a good laugh with them, but that is the way it has to be if we want to give everyone a chance to show his/her/their proposal on music, drama, methodology, new materials, research, experience...Every year proposals keep growing and time seems to shrink, though by Saturday midday everyone looks overwhelmed and

AN ASSESSMENT BY THE ORGANISING COMMITTEE

time seems to shrink, though by Saturday midday everyone looks overwhelmed and wishing to go home!

On Friday evening we scheduled an open session with about twenty APAC members who joined the board in an informal meeting where they shared their views with us. Some APAC members feel like giving a hand somehow but do not seem to find the way. Some others would like to have more meetings and/or smaller scale conferences during the year. Some would like to run seminars on particular topics. We gave our e-mails to each other and decided we would meet before the annual assembly to set off some of these initiatives. Remember you are free to write to our office at info@apac.es. Ideas and helping hands will be more than welcome.

Who were the workshop stars this year? Maria Heron from NILE on vocabulary, Tom Maguire on classroom management, Mawer and Stanely from the British Council on video games, José Luis Vera on MI, Yolanda Scott-Tennent and Josep Suller on ICT once again and one step ahead (as requested by attendants last year), the EOI group lead by Eliseu Picó on short films, new-at-APAC Claudia Ferradas featuring with Levi Tafari, Alonso and Vidal on blogs, our regu-

lars McConochie on listening, McLoughlin on speaking and from the IEN once again Judith Leary on reading.

And addressed to Primary, Cardo and Medina on writing, Andrea Littlewood on attitude, Correa, Esteban and Langstaff with their newly born CD, David Vale, who came all the way from India to tell us about his projects, Pepita Subirà on stories and Kathryn Escibano's colourful approach .

We would also like to give a special thanks our colleagues from APPI's board, Isabel Brites and Cristina Bastos for their highlights on Portuguese educational policies regarding English. It is not surprising that we are starting to copy now what they have been doing for years, like showing firms in the original version! Thanks also to the e-twinning project volunteers who set up a 40 minute stand during the Saturday coffee break to show their outcomes to other curious colleagues. Look for them on the Net!

What comes next? Don't forget 2008 is a leapyear. Or is it the year of the great leap?

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THE RESULTS ARE IN! (From the APAC Questionnaire)

by James McCullough

This year, the APAC distributed a two-page questionnaire to the people who attended the annual Convention, and the results were the following.

The informants basically covered the whole possible range of ages, years of experience and teaching contexts. So, in other words, all quarters were heard from. Most of them were regular attendees of the Convention, with most of them coming every year or every two or three years (and some have even attended every Convention), and the vast majority came for the whole event. Their basic motivations were for staying up to date in the field, picking up new ideas and methods, seeing what the publishers have come up with, running into old friends and colleagues, and re-encountering the cadences, intonation and lexical fineries of what they call "real English".

As for the Conference itself, most aspects were rated between "alright" and "very good". The areas that received the lowest scores were those of the price of the event and the publicity / information received about it. The comments and suggestions made in this section were very helpful. There were requests for specific speakers in the future; more presentations focusing on specific fields (like ESP) and levels (like 5th and 6th grade); and getting more "local" teachers to give lectures and workshops in order to address the specificities of Catalonia better. There were also suggestions for different distributions of plenary sessions and workshops, so that teachers could attend more of them. And the round table with the politicians was well received in theory, but steps must be taken to ensure that the audience has more time to exchange views with them. All of this has been duly noted by the organizers, and next year steps will be taken to improve in whatever ways are possible.

The APAC Journal received an evaluation of "good" in general, although it does not seem to be attuned to everyone's needs. Some teachers asked that more information on official exams, like the First Certificate, be included, and others would like to see more of a focus on primary education. In these two respects, the problem is that the Journal can only publish the articles and information that it receives. **So, the editorial board enthusiastically invites all teachers who would like to see their area better represented in the Journal to send in articles, announcements, material they would like to publish, and other items.** The Journal will polish up the writing style, grammar and vocabulary (if necessary), but it needs raw material to work with.

The web page is also well regarded, but needs to be updated more often and made more attuned to the needs and desires of its visitors. Here, again, the users themselves can help improve it, by sending things in to APAC. Also, **the Association agrees in theory that a dynamic forum would be great, but it requires somebody to moderate it and do regular maintenance work on it (maybe on a weekly basis). If there are any volunteers among you internauts, please send a message to APAC (info@apac.es).**

The APAC Monographs received the highest ratings in all categories, out of the three modes of communication evaluated. But, some members do not know what they are. Every few years, the APAC publishes a book of articles on a certain topic. For instance, the 2005 edition was about "CLIL in Catalonia, from Theory to Practice," and contained 7 articles dealing both with the intellectual underpinning of CLIL and examples of how it has been implemented in different elementary schools and high schools in Catalonia. Members who are interested in picking up

back-issues of these books (while supplies last) are invited to visit the APAC office some afternoon. **And, if anyone would like to suggest topics that deserve deeper exploration in the form of a monograph, APAC is eager to hear them (info@apac.es).**

In terms of APAC as an organization, the opinions were quite positive in general. Members seem to know the Association mostly due to, and solely in conjunction with, the convention. But, they like the fact that the board members and collaborators are so visible, active and approachable during this event; they like the idea of having a general meeting during the event; they would like there to be more contact between them and the Association during the rest of the year; **and they would like to be informed of events similar to the APAC-ELT Convention taking place in Catalonia and Spain.**

As for the issues that teachers would like APAC to take up with the competent authorities, they want: experienced teachers to be given more power of decision in key matters; more information to reach

them about scholarships; greater availability of English on TV and the radio; help, encouragement and impetus from the authorities in the area of teacher exchanges with the U.K. (as it is very hard to go on one at this time); and support and recognition from the Administration, for example in facilitating their

Finally, in the area of collaborating more actively with the Association, a few members have volunteered to lend a hand in some way, and, needless to say, the Association is very grateful to them. **We hope that more of you will come forward to take up a little bit of load inherent in carrying out so many different kinds of projects and tasks during the year. As the saying goes, many hands make light work.**

And, for those who would still like to have their opinions heard, a copy of the questionnaire can be printed out from the APAC web page and sent in by good, old-fashioned "snail mail" (or you can download it, fill in your answers and send it in by e-mail, to info@apac.es).

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A NECESSARY AND URGENT DEBATE: The State of English in Catalonia

by James McCullough

This year's APAC Round Table featured top veterans and rising talents in the Catalan Political arena: Joan Badia, Director-General for Innovation in the Department of Education; Irene Rigau, former Catalan Minister of Education and MP in the Catalan Parliament for the *Convergència i Unió* party; Daniel Font, MP in the Catalan Parliament for the *Partit dels Socialistes de Catalunya - Ciutadans pel Canvi* party; Josep Maria Freixenet, MP for the *Esquerra* party; and Laia Ortiz, MP for the *Iniciativa per Catalunya* party. The representative of the *Partit Popular de Catalunya* party excused her absence, and no mention was made of any representatives of the *Ciutadans/Ciudadanos* party. Chaired by Miquel Berga, the President of APAC and Dean of the College of Humanities at Pompeu Fabra University, this round table set out to evaluate the current situation of English in Catalonia and to propose and discuss ideas for improving the communicative capacities of the people of Catalonia in this language.

Mr. Badia, who has participated in the APAC Conference for the past four years, and who has considerable power in the design and implementation of educational policy, introduced the topic as a state question, rather than as an issue for party politics. The whole of Catalan society is demanding that the level of English here improve, with this message coming especially from the business sector and also from those interested in fostering free population movement within the European Union. But, improving English skills is an endeavor that transcends the walls of schools and must also be promoted in other areas of people's daily lives, such as on TV or in the cinema. However, not much would be accomplished if the mass media were persuaded to make English significantly more available to the population but the people of Catalonia did not have the language level necessary to take advan-

IMPROVING ENGLISH SKILLS IS AN ENDEAVOR THAT TRANSCENDS THE WALLS OF SCHOOLS AND MUST ALSO BE PROMOTED IN OTHER AREAS OF PEOPLE'S DAILY LIVES, SUCH AS ON TV OR IN THE CINEMA



tage of this added input. Moreover, the mass media has strong concerns about ratings and is reluctant to implement changes that might result in a loss of audience. In addition, other sectors, such as trade unions and professional groups, must also get involved in making the necessary changes. The new Estatut calls for Catalans to become trilingual, but this goal involves great changes in how things are done in this society.

In the area of education, 215 million euros will be invested over the next few years to help reach this goal. Fifty million will be focused on students, halving group sizes, sending students to language-learning summer camps, fostering study-abroad experiences and promoting language-use activities outside of the schools. Seventy-two million will go to improving the skills and talents of teachers, with the aim of having some 15,000 educators participate in training activities by the year 2010. The goal is to create a pyramidal structure in which there is a broad base of teachers with enough English knowledge and skills to be able to maintain a conversation in this language and, if necessary, participate in an exchange with another country; a significant number of teachers who could teach some or all of the subjects in their area in

English; and, of course, English teachers. The rest of the money, ninety-three million euros, will go to extending the network of resource centers in the Department's experimental program, while maintaining their quality.

Of course, this plan may encounter some problems, such as a lack of English teachers for primary schools, and it is not easy to bring them in from abroad, nor is it beneficial from a long-term standpoint. There may also be legislative problems; for instance, a mastery of English cannot be included as a requirement in the competitions for teaching positions in all academic areas, although it is being debated as a merit. Finally, it is difficult to get English so well implanted in the curriculums of the teachers' colleges that their students graduate with a much higher level in this language.

The Department of Education is continuing with many things that were done before, but hopefully making them more efficient, by centralizing efforts and making teachers and other social agents more proficient in English, and it is rolling out the ambitious plan outlined above.

The next turn was that of Irene Rigau, who brought out the idea that teachers should not only have a vocation but also a personal passion, like strong interest in a hobby or other extra-curricular subject or activity, which can give them a drive to innovate. She believed that for many members of the audience this was the English language and cultures. She also believed that "the best guarantee of innovation in education is for teachers to assume the obligation of renewing and updating as being their own."

From this introduction, she went on to raise the issue of examining whether all of the initiatives and resources planned and implemented were focused in the right direction and whether the bases for them were solid enough. And she hoped that the teachers would be able to help them make this evaluation. She also set the discussion within the context of the Common European Framework of Reference and the LOE, saying that policy-makers should see what level the other European countries are establishing as an expectation for those who finish their secondary education and for their teachers, and then Catalonia should see how it can match these standards, in order to be able to com-

"THE BEST GUARANTEE OF INNOVATION IN EDUCATION IS FOR TEACHERS TO ASSUME THE OBLIGATION OF RENEWING AND UPDATING AS BEING THEIR OWN."

THE RIGHT TO TRILINGUALISM CONTAINED IN THE ESTATUT MUST NOT COME AT THE PRICE OF LOWERING THE HOURS DEDICATED TO CATALAN

pete with the rest of Europe.

Ms. Rigau advocated optimizing resources, with regard to training and providing teaching positions, both in terms of quantity and quality. She then went on to discuss the politicization of educational reform, saying that different plans had been "sold" in the past. This is good for making the headlines, but it also affects the definition

of "Catalan school." The right to trilingualism contained in the Estatut must not come at the price of lowering the hours dedicated to Catalan.

She also called for more input from teachers, in this case in the form of classroom research. The LOE speaks of providing English instruction in primary schools, and some people advocate even teaching it at the kindergarten level. But, she questioned whether or not there was a clear enough scientific basis for these proposals, and she stated that they were a supposition, an assumption upon which a great debate has been mounted. Politicians need the insights of experienced teachers concerning what strategies are best for guaranteeing that the citizenry gain a good mastery of English, insights that require a solid scientific backing through classroom research. From this point, she advocated leaving it up to each school to decide what strategies to implement, in accordance with each center's reality: more hours in the curriculum; beginning it in kindergarten; teaching subjects in English; etc.

But, she said, what all of these ideas require is a competent teaching staff. A lot of emphasis is placed

POLITICIANS NEED THE INSIGHTS OF EXPERIENCED TEACHERS CONCERNING WHAT STRATEGIES ARE BEST FOR GUARANTEEING THAT THE CITIZENRY GAIN A GOOD MASTERY OF ENGLISH

on training, but then what? Then the top English teacher in a given year's civil servant exam may find him or herself in an aula d'acollida [a class for new arrivals in which they focus on learning Catalan, starting from scratch]. She sees little point in investing so much in making a great step forward in training if there is no guarantee that this will be properly taken advantage of.

The problem is that there is no courage in the govern-

ment. For example, she wanted one of the minimum requirements for being accepted into a teaching degree program to be a mastery of English. But, agreements between trade unions and the Spanish government have prevented this from happening, and the LOE ended up watered-down in this respect. However, it is not an unrealistic proposal, given that nowa-

days the vast majority of high school students take English and have been studying it for many years. The other side of the coin is that of all of the Batxillerat students, less than half have a level equivalent to the end of the elementary level of the Official Language Schools. So, she said, there is a methodology problem and maybe also a maturational problem. There is also problem with the training of teachers: after the latest competitions for English-teaching positions, over 100 vacancies remained. Those who failed the exams had no reason to worry – they are all working now. It is the parents who have to worry!

Also, the government has to prioritize better. The current lack of English teachers is a grave concern. It takes so long to find a substitute for English teachers that the members of the round table audience were obliged not to catch colds or the flu and to refrain from having children, because it would be very difficult to replace them, she joked.

Daniel Font began his intervention by mentioning that the Spanish government and the Catalan government are somewhat at odds with each other in the area of education, and language policy raises passions in many places. Then he indicated that he would discuss the situation of English in more general terms than Joan Badia, because he would look at it from the point of view of his party. According to this perspective, the reason for demanding an improved level of English is because of the 2005 Strategic Pact for the Competitiveness of the

Catalan Economy, which demands a higher mastery of English throughout the population and in the labor pool. English is the key to being up to date in the information society and international culture.

His party gives quality education a top priority, to avoid falling into decadence, to gain knowledge, and to promote civic values. It does not want a dual system of Catalan-speaking schools and Spanish-speaking ones. It wants a system where everyone finishes their education knowing three languages well in both their oral and written modes. And it would like for students

THE OTHER SIDE OF THE COIN IS THAT OF ALL OF THE BATXILLERAT STUDENTS, LESS THAN HALF HAVE A LEVEL EQUIVALENT TO THE END OF THE ELEMENTARY LEVEL OF THE OFFICIAL LANGUAGE SCHOOLS.

to know them by the end of primary education. He joked that some people comment that it would be good if a person who graduates from a university knew how to read and write. And he added that the texts written by some MPs in the Catalan Parliament revealed a certain lack of education.

Mr. Font listed five legal instruments that promote improved learning of three languages in Catalonia: the Estatut, the LOE, the National Pact for Education, the Programming Document of the *Entesa Nacional i de Progrés*, the future Education Law of Catalonia. But, he considered the debate on numbers of hours to be a sterile one; each language should receive the amount of time needed in order to ensure full knowledge of it. Catalan should really be made the vehicular language in schools. Spanish should be given greater or lesser emphasis depending on the social context in which a school is found. And a greater effort should be made in the teaching of English. His party also advocates reviewing students' mastery of English in teachers' colleges; promoting CLIL in primary, secondary and university education; giving points to candidates for their English knowledge in competitions for teaching positions; giving incentives to teachers to participate in European projects and stays abroad; increasing availability of such programs and also of in-service training programs; and increasing the presence of English in the media, especially cinema and TV.

Josep Maria Freixenet's intervention was short, due to the time taken up by the previous speakers. He said his party demands more English for three reasons: because the Estatut calls for it; because the economic sectors need a pool of workers who know the greatest number of languages possible in order to be competitive; and because the citizens demand it, and the educational

ENGLISH IS THE KEY TO BEING UP TO DATE IN THE INFORMATION SOCIETY AND INTERNATIONAL CULTURE.

system must guarantee equality of opportunities. He advocated going from English-teaching specialists in schools to all teachers having English among their personal resources. He added that the reason that this is not so yet is because governments tend to be reactive rather than proactive. The bureaucracy is hard to move and slow to change. It is hard to change the merit system. Public schools have a hard time finding multi-faceted teachers.

He did believe that English learning can be initiated in kindergarten, and that languages are learned through

contact with them, citing the cases of children who are raised in multilingual households and defending the idea of implementing CLIL in primary schools and high schools. He also advocated a better geographical distribution of Official Language Schools and specific programs in them addressed to teachers, with incentives for teachers to attend them. Finally, he called on the administration to listen to the voice of experience from teachers in order to find the solutions it is looking for.

Laia Ortiz had to be even more succinct than Mr. Freixenet, due lack of time. She commented on the fact that 50% of *Batxillerat* students went to private language schools to reinforce their English, and yet the level of English among them is questionable, and the *Selectivitat* exam does not guarantee that those who pass the English section have a level that would allow them to study or work abroad. She also brought up the fact that the socio-economic level of families influences students' mastery of English. She believed that it is good to begin English classes in kindergarten because it has been shown that the earlier one starts, the better. She was also glad that society has come to see English as a strategic instrument, necessary for work, study and exchange in a globalized world, since this will make the politicians, who are always a few steps behind society, react. Organizations like APAC aid in innovation, but the government has to foster this. She brought out the fact that in the political debate and election campaigns the issue of English in the society at large and in training for trades has not come out. She stated that this instrument has to be guaranteed for everyone, so that nobody will be isolated in this globalized world. She also advocated giving businesses incentives for continuing their employees' training. People of all ages need the opportunity to study it. She shared the opinion that more classes should be taught in English at universities. And, finally, she said that this issue must be approached calmly and with the results of scientific research as a basis. Innovation must be discussed and implemented in a participatory way, with MPs, teacher associations, parents and students all involved. This ended the politicians' turns for introducing their ideas, and before giving the floor to the audience, and due to the very limited time left, Miquel Berga announced to the audience that the MPs would arrange for members of the APAC to appear before a parliamen-

HE CALLED ON THE ADMINISTRATION TO LISTEN TO THE VOICE OF EXPERIENCE FROM TEACHERS IN ORDER TO FIND THE SOLUTIONS IT IS LOOKING FOR.

tary committee to present the teachers' issues to the Catalan Parliament.

Then, three teachers were able to address the table. The first one expressed concern about the disappearance of the Resource Center and about the end of her reduction in teaching hours due to her position as a teacher trainer. The second teacher expressed his annoyance at the questioning of the teachers' training, especially that of English teachers. He stated that they are accused of being obsessed with grammar, which can be disproved just by looking at the titles of the plenary and workshop sessions they are going to attend during the conference. He also raised the question of the students who do not speak Catalan, especially in the Barcelona area, and the issue of how to teach them a third language. Finally, he advocated ceasing to dub films, to bring Catalonia in line with the rest of the world and to give students more input. The third teacher informed the MPs that there exists quite

SELECTIVITAT EXAM DOES NOT GUARANTEE THAT THOSE WHO PASS THE ENGLISH SECTION HAVE A LEVEL THAT WOULD ALLOW THEM TO STUDY OR WORK ABROAD.

a bit of research on language acquisition and on the ideal age to begin learning one. Little children are good in acquisition and weak in learning, to employ the Krashen dichotomy. He said that for teachers, the priority number one would be to reduce class sizes. They can work very well with up to 20 students, but beyond that, there are always some who escape the teacher's attention and get left behind. He also criticized the LOGSE for not taking the European setting into account and for dealing with student diversity in a disastrous way. This has caused a social split between public and private schools. The LOGSE was supposed to end the discrimination that BUP and FP represented, but it actually generated a worse type of discrimination, going from a "meritocracy" to an "economicracy", a socio-economic hierarchization. He called for flexible itineraries and external exams, like what is found in any European country.

SOCIETY HAS COME TO SEE ENGLISH AS A STRATEGIC INSTRUMENT, NECESSARY FOR WORK, STUDY AND EXCHANGE IN A GLOBALIZED WORLD,

Joan Badia responded to these interventions in the following way. He said that the Resource Center was being replaced by something even better, similar to the CILT in England, which would continue and reinforce the two tasks being performed by the previous center, those of giving impetus to experimental schemes and providing resources for teachers of English and other

foreign languages. He also said that the situation of that particular teacher trainer had been stipulated in the contract she had signed three years earlier, and that she had done a great job in training teachers but that maintaining all of the reduced teaching loads was unsustainable.

LITTLE CHILDREN ARE GOOD IN ACQUISITION AND WEAK IN LEARNING

He defended English teachers as great innovators in schools, saying that he himself, as a Catalan teacher, had learned a lot of methodology from English and French teachers. He did not see them as being obsessed with grammar, but he said that there are some people who might say this, because there are some English teachers who may not so up to date in their methodology. He is also constantly meeting with TV3 to change dubbing policy, but there is quite a bit of work to be accomplished. He acknowledged that a great deal of research on language acquisition had been done, but that the results have not reached the education system in an efficient way. Research is done in a dispersed way, and little classroom research has been promoted. Now there exists a network for educational research in Catalonia, called LLERA (Language and Literary Education in Multilingual Environments). As for reduced class size, he stated that it is not appropriate for all academic areas and that there is evidence that it is not the best measure for fostering learning. But, for English and for other subjects that require greater interaction, reduced class sizes may become more common. Finally, he refused to enter into a debate on the LOGSE, but he gave the audience his e-mail address:

(joan.badiap@gencat.net), stating that he would gladly attend to all of their questions.

Miquel Berga wrapped up the session by reiterating the two commitments made by the political authorities to continuing to discuss the situation of English in Catalonia and what can be done to improve it: the offer of the Director-General to maintain direct contact with teachers by e-mail; and the initiative by the MPs to summon APAC to appear before the Parliament's Education Committee.

RESEARCH IS DONE IN A DISPERSED WAY, AND LITTLE CLASSROOM RESEARCH HAS BEEN PROMOTED.

Comments gleaned from audience members as they left the auditorium included the following. The government does not take private language schools into consideration enough, and that perhaps these language academies could aid the government in overcoming its current lack of available English teachers. The government should speak with the Association of Private Language schools (UCAI – *Unió Catalana d'Acadèmies d'Idiomes*) about this. And, time limitations should have been strictly enforced on the initial interventions by the politicians to allow the audience much more time to interact with them. However, the general feeling was that it had been a very good idea to get such powerful and experienced movers and shakers together with teachers to discuss educational concerns, and it was hoped that this would be continued in the future. A complete tapescript of the round table, in Catalan, can be found on the APAC web page (www.apac.es).

<http://www.apac.es>

THE CREATIVE CLASSROOM



by Carolyn Graham – Tapescript by Ana Aguilar

The discovery of the connection between language and jazz, with the enormous potential this held for language learning, was made by me back in the 1960s. Today, I shall try to present you with a series of activities that I have used with my students. They are designed to practice the English language with the help of rhythm and music. They have proved to be extremely effective for the learning of EFL. Moreover, they can be a lot of fun and very creative.

Rhythm is the solution for effective learning. It can even energize elderly students. When one focuses on the sound system of the language, and especially through the magic of rhythm, acquisition is made easy. Language is made to be sung, not to be “studied”. With rhythm and music, learners enjoy themselves, make fast progress and become immediately responsive.

Teachers waste a huge amount of energy trying to teach language focused on grammar. You have many people trying to learn English year after year and not getting anywhere. That makes them morose and unresponsive. On the other hand, happy learners who feel they are making good progress become responsive audiences, which can give the teacher a huge amount of energy.

Now, let me tell you how this question of the “jazz chants” began.

A friend of mine from Saudi Arabia told me that the rhythm of Arabic poetry comes from the movement of the camel. I thought that was so beautiful ! . To fully know that, you have to be a poet on a camel.

To find the connection between English and jazz, you have to be a teacher and a musician. I was teaching in New York University in the 1960s, a marvelous time to be in New York City because you could simply reinvent yourself. Everything was possible.

I was then leading two different lives: a singer/entertainer and a teacher of languages. My repertoire included very old traditional songs. I loved teaching and I loved entertaining, and I wanted to try to bring some of the fun of the entertaining into my classroom. So jazz chants began to pop up in my mind. Jazz chants make a connection between American English and traditional jazz. The connection has always been there, but I made the discovery. One wonders why it took so long to be discovered. After the discovery, I began hearing jazz chants in every utterance that came to my ear. Talking to the beats of the rhythm of the language that correspond to stress patterns, my foreign students started sounding like native speakers. The brain grasps the rhythm in the chanting, helping memory to retain the patterns.

Take, for example, the question,
Do you speak English?

CAROLYN GRAHAM IS A TEACHER TRAINER, AUTHOR AND MUSICIAN WHO CREATED JAZZ CHANTS DURING HER TWENTY-FIVE YEARS TEACHING ENGLISH AS A SECOND LANGUAGE AT NEW YORK UNIVERSITY. SHE IS CURRENTLY WORKING WITH TEACHERS THROUGHOUT THE WORLD SHOWING TECHNIQUES FOR USING JAZZ CHANTS AND POETRY IN THE LANGUAGE CLASSROOM.

A group of near beginners was terrified by it. If the answer was yes, the interlocutor would start talking too quickly. The perfect answer accompanied by rhythm was:

Yes, I do but not very well.

To mark the rhythm better, begin with the students stamping their feet and clapping their hands before the speaking. To practice the structures I divide the class into groups, like in a choir, each coming in at different moments and providing an uninhibited, raucous practice that is, nevertheless, most useful. Later, to retrieve the language in other classes, the teacher needs only to clap her hands and the whole utterance comes out. Rhythm is powerful and can also make the classes a lot of fun.

Teachers can also make their own jazz chants, by using a very simple formula: **Two – three – one**. Vocabulary chants, for example: sports. Choose words with one, two and three syllables. Here comes the magic formula: Two – three – one. First use a word with two syllables, then one with three and finally with one:

Football, basketball, golf

The chant will have the rhythm one **two three, one two three**.

Grammar chants: We can turn a vocabulary chant into a grammar chant to reinforce some patterns like subject pronoun and verb inflection:

He plays football, she plays basketball, they play golf

Then it can be turned into a simple question pattern

Does he play football? Yes, he does.

Does she play basketball? Yes, she does.

Do they play golf? Yes, they do.

Later the whole thing can be turned into a song.

*Football, basketball, golf (three times)
He plays football, she plays basketball,
they play golf.*

Personal descriptions: I make up a chant using students' names for the practice of personal questions and descriptions. Choosing a name for the chant from the students in the group is a great boost to their moral. Particularly moving was a visit in Japan to a school for the blind and mentally handicapped. They had many limitations, but they could dance, move and sing. I picked up the name of one of the kids and they were really thrilled because they became aware that someone out there cared for them.

I usually follow a routine beginning with:

What is your name?

How do you spell it?

How do you pronounce it?

Let me chose a beautiful Spanish name *like Maria*. It is extremely important in the context of practicing names that they are familiar with the alphabet because spelling one's name is one of the most frequent tasks people have to do. We follow the same routine, from jazz chant to song. Next, questions about age:

How old is Maria?

She is six years old.

Poetry: Another activity is with simple lines of poetry. I have my students practice them and then substitute the words of the poem with their own words, each according to their personality. I sometimes work with Valentines, such as:

Roses are red

Violets are blue

Sugar is sweet

And I love you

The game here is to change whatever they want except for the word blue and I love you. One student wrote:

Your hair is white

Now it is kind of blue

It looks kind of weird

But I love you

Stories: I also have a formula for a story. Give students two names and two numbers. Tell them to write a story. The results are amazing and can be very funny.

Teacher or the students themselves choose two numbers: 4 and 88, and two names: Maria and Juan. The learners have to create a story with these items.

Ex: Maria and Juan met when they were four, married and lived happily ever after. They are now 88 and have been together for 82 years.

Songs: Another fascinating practice is with songs. For example, take the song by Elvis Presley:

Are you lonesome tonight?

The students have to answer each of the lines in the negative:

Are you lonesome tonight?

No, I am not.

Do you miss me tonight?

No, I don't.

Are you sorry we drifted apart?

No, I am not.

Does your memory stray to a bright sunny day?

No, it doesn't.

When I kissed you and called you sweetheart?

No, it doesn't.

Do the chairs in your parlor seem empty and bare?

No, they don't.

Do you gaze at your doorstep and picture me there?

No, I don't

Is your heart filled with pain?

No it, isn't.

Shall I come back again?

No, you should not.

Tell me dear, are you lonesome tonight?

No, I am not.

CONCLUSION

Thanks a lot for being such a responsive audience. You have transmitted a huge flow of energy to me to keep me going. I am in the transient age, but this energy makes me feel much younger than my years.

Let me tell you a funny anecdote. I gave a talk in Japan. At the end, a gentleman in a smart suit stood up and said:

Professor Graham, I listened to one of your talks 10 years ago. You look better today. How do you do it?

I answered: I follow my heart. That is my advice to you. Give yourselves permission to dream and find what you really want to do. If it is teaching, appeal to the right side of the brain. Bring color, music, and rhythm into your classroom. Do not lose heart. Go head-on into the struggle your job represents.

I have just given you a few tips, opened a few doors, but there a million more out there waiting for you.

Note about the author: She has published a highly popular series of *Jazz Chants* books through Oxford University Press: *Jazz Chants*, *Jazz Chants for Children*, *Grammarchants*, *Jazz Chant Fairy Tales*, *Jazz Chants Old and New*, *Small Talk: More Jazz Chants*, *Mother Goose Jazz Chants*, *Let's Chant-Let's Sing*, *Creating Chants and Songs*, *Holiday Jazz Chants*, among others.



UN proclaims 2008 International Year of Languages

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the world's more than 6000 languages**

Entrevista a Carolyn Graham publicada a la contraportada de La Vanguardia el 16 d'abril 2007

CAROLYN GRAHAM :CREADORA DEL JAZZ CHANZ PARA APRENDER INGLÉS

No estudie inglés: ¡cántelo!

by Lluís Amiguet

COMO NIÑOS

Noam Chomsky me explicó, como Carolyn Graham ahora, que la clave para aprender idiomas era ser niño: cantarlos sin miedo y superar la soberbia que nos hace creer que el propio idioma es el único. Por eso, explicaba, las mujeres y los niños hablan antes otras lenguas, porque no tienen miedo al ridículo ni a que los demás les vean equivocarse. Un alto cargo le dio la razón al explicarme cómo las clases de inglés a las que acudía un conseller con su equipo se vieron retrasadas porque el político no tenía siempre tiempo para la lección y no podía ser que los subordinados acabaran sabiendo más inglés que el jefe. Veo a Carolyn en fotos de la red dando clases en El Cairo, en Tokio, en Malasia... Enseña inglés, pero sobre todo enseña a ser niño. Es el modo de crecer.

¿Edad? Soy una niña porque aprendo cada día. Nací en Estados Unidos, pero mi país es todo el mundo y le he dado la vuelta en velero con mi marido, turco: 30 años enamorados. El inglés es una canción universal que unirá lo que las guerras separan: ayúdenme a cantarla. Les recomiendo que escriban su lista de la felicidad... Y la cumplan.

El inglés es música. Literalmente.

- **Y aquí somos duros de oído.**

- Aquí les cuesta aprender porque consideran el inglés un sistema que se ha de memorizar...

- **Cueste lo que cueste. Y cuesta un pastón.**

- Les han enseñado a estudiarlo, cuando el inglés es más fácil: sólo hay que cantarlo.

- **Sonar, suena bien.**

- Repita conmigo: / *How-are-you?* /

- **Bueno, voy tirando, pero con estas lluvias tengo lumbago y me está matando...**

- Su lumbago me da igual.

- ... **Mujer... No diga eso.**

- Es que usted, aunque hable inglés, está pensando en español...

- **Hago lo que puedo, oiga.**

- Si pensara en inglés, no me habría contado su vida. Cuando un anglopensante le dice / *How-are-you?* /, en realidad no quiere saber cómo se siente.

- **¿Ah, no? ¿Para qué pregunta, entonces?**

- Es sólo un saludo y usted debe contestar: / *Fine!* / *How-are-you?* /

- **Fine, how are you?**

- Y ahora siga mi ritmo: / *How-are-you?* /

- / *Fine!* / *How-are-you?* /

- Ahora con palmadas... ¡Vamos! Y con taconeos, con todo el cuerpo y con melodía: *How-are-you?* / *Fine!* / *How-are-you?* /

- **Tiene usted razón: ¡es pura música!**

- Es la música del inglés. Cántela conmigo y se meterá en su cerebro. Fíjese que usted, al estudiar inglés, cree que debe hablarlo.

- **Es lo que me habían dicho.**

- Debe cantarlo. Interiorice la melodía. Sólo si canta le entenderán los anglopensantes.

- **Supongo que me enseñará más letritas.**

- Claro, el inglés tiene una melodía para cada situación y usted debe aprender todas esas cancioncillas con el mismo ritmo.

- **Por ejemplo.**

- El inglés americano siempre repite el pie rítmico del jazz en cuatro tiempos. Siempre Un/ dos/ tres/ cuatro/. Cuando eduque el oído y aprenda esa melodía, la sabrá descubrir en todas partes y la cantará sin darse



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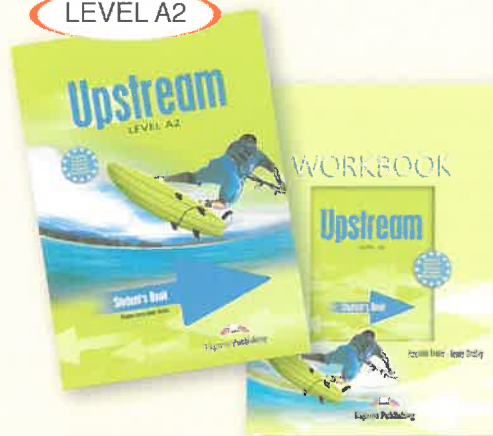
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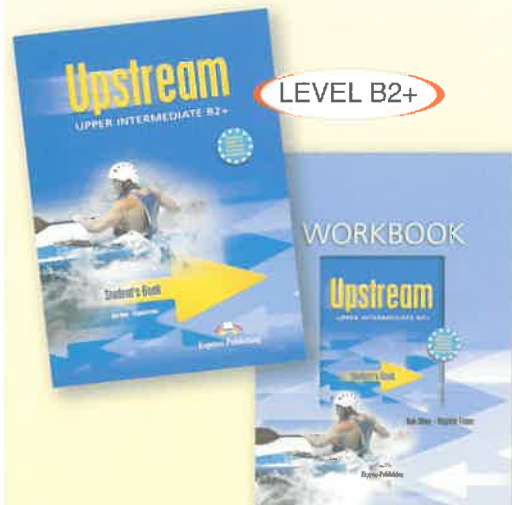
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cuenta. Entonces, my friend, habrá aprendido inglés.

**- O me enterrarán bajo un epitafio:
Aquí yace un estudiante de inglés.**

- Sólo si se empeña en separar la gramática de la música. Muchos profesores ignoran la importancia de la melodía y creen que el inglés es algo separable en escrito y luego hablado, por eso sus alumnos fracasan con su inglés al coger el primer taxi en Londres o Nueva York y acaban donde el taxista quiere... ..

- Y, encima, pagando...

- La gramática hay que estudiarla - dicen los profesores- y después ya practicará la pronunciación. Y no. Así no funciona, porque resulta que la pronunciación es la lengua.

- Ya lo decía Saussure.

- Esa melodía y la lengua son inseparables, la misma cosa. Igual que música y letra no se pueden separar en una canción. Por eso, no se obsesione con aprender estructuras. Simplemente cante como los niños, que aprenden la música del idioma sin memorizar las listas de verbos. Lo importante es dónde pone el acento en cada frase: cántelo.

-/ I-am-ready/ Oh-yes/ I-am.

- ¡Bien! ¡Ése es el espíritu! Ahora le voy a programar para que piense y sueñe en inglés.

- Pero cosas bonitas...

- Esconda el despertador y mañana al levantarse repita: / I-wonder/ what-time/ is-it/

- I wonder what time is it.

- ¡No está usted pensando en inglés!

- ¿No? ¡Jolín, es verdad!

- ¡Repita ahora con ritmo, vamos, y con palmadas!: / I-wonder/ what-time/ is-it/

-/ I-wonder/ what-time/ is-it... ¿Y luego qué?

-/ Oh-good!/ It's-only-eight/ I-am-not-late!/ ¡Vamos, vamos! ¡Pero con la misma música! ¡Con palmadas! ¡Se está usted durmiendo!

- Oh good. It's only eight. I am not late.

- ¡Con música, hombre! Esa música irá entrando en su cerebro hasta que la cante como la canción del verano, sin darse cuenta.

-/ Oh-good!/ It's only eight/ I-am-not-late/.

Luego sale a la ventana diciendo: / I-hope/ it's-not/ raining/ con la misma melodía...

- ¿Y si trabajas de noche?

- *Look-at-the-moon/ How-beautiful-it is/ look-at-the-stars/ How-beautiful-they are...*

- Y así cada momentito tiene su canción.

- ¡Eso es! Empecé a enseñar esta canción en la Universidad de Nueva York y la he repetido en Harvard, Columbia y después en los departamentos de inglés de medio mundo, pero sobre todo la he cantado con niños.

- Los chavales tienen mejor oído.

- Vengo de cantarla en Malasia y quiero ir ahora a Iraq, Afganistán...

- Allí hace usted mucha falta.

- Que el inglés no sea sólo el idioma de los que bombardean, que sea también la música del mundo que todos sabemos cantar.

- Con los Beatles, Abba, Walt Whitman...

- Vendré a cantar esa canción aquí a Barcelona con ustedes. Necesito la energía de la gente para seguir trabajando...

- Yo le diré que My Taylor is rich.

- ¿... ..?

- Es una broma para estudiantes de inglés.

- Un día cantaba el inglés en Sudáfrica cuando vi que un niño pequeñito dibujaba sin escuchar y le pedí que cantara, pero me avisaron que era sordo. Los demás niños daban palmas y cantaban y él dibujaba en su silencio. Al acabar la clase me dio el dibujo balbuceando: Is you.

-...

- Le di un abrazo. Mire el dibujo. Aquí.

- Es muy bonito.

- Es la portada de mi disco, porque también su sonrisa muda era un jazz chant, la canción del inglés.

Usted deje que esa música del inglés se le pegue al corazón y la mente ya le seguirá y nunca le abandonará.

SPOKEN GRAMMARS, WRITTEN GRAMMARS: From Corpus to Classroom

by Ron Carter

Professor of Modern English Language University of Nottingham

Summary by Ana Aguilar

HIS PLENARY TALK EXPLORES RECENT RESEARCH INTO THE DIFFERENCES AND DISTINCTIONS BETWEEN SPOKEN AND WRITTEN GRAMMAR IN ENGLISH. THE DIFFERENT PROCESSING CONSTRAINTS IN SPOKEN AND WRITTEN LANGUAGE MEAN THAT SPOKEN GRAMMAR HAS CERTAIN MARKED GRAMMATICAL CONSTRUCTIONS AND IT IS ARGUED THAT THE MORE WE KNOW ABOUT THESE SPOKEN FEATURES THE MORE LIKELY IT IS THAT WE CAN HELP LEARNERS WITH DIFFERENT LEVELS OF FORMALITY IN ENGLISH. THE STUDY OF SPOKEN GRAMMAR ALSO RAISES FUNDAMENTAL QUESTIONS, HOWEVER, ABOUT HOW STANDARD GRAMMAR IS DEFINED, ABOUT THE NOTION OF CHOICE IN LANGUAGE AND ABOUT THE MATERIALS DEVELOPMENT FOR THE TEACHING OF ENGLISH AS A WHOLE.

SPOKEN ENGLISH. DIFFERENCES AND DISTINCTIONS BETWEEN SPOKEN ENGLISH AND WRITTEN ENGLISH

As English teachers, we know a lot about the written language. We have been studying written grammar and vocabulary for a long time, but we know a little less about how grammar and vocabulary work in spoken communication. There are connections, but I am going to concentrate on some of the differences.

Nowadays it is relatively easy to put a written corpus together, and with very simple software one can start working on the corpus to see which are the most familiar words. National newspapers sell CDs with a whole year's worth of issues, containing 30 million words. The problem is that if you look for frequent words in a British newspaper, you find that **Blair** comes in the top ten.

Creating a spoken corpus is much more difficult. First you need very good microphones. But when people are aware that they are being recorded, they change the way they speak. It is necessary to catch people speaking when they are less conscious or even una-



ware that they are being recorded. For our research, microphones were used that had been developed by the CIA and later manufactured by Sony. They can detect people speaking 200 metres away, and they are remarkable at filtering out noise.

Nevertheless, one needs to obtain speakers' permission to use the material recorded, and transcriptions need to be made. It is a big job, a long and arduous process. It took 8 years to put the corpus together. It was called: the *Cambridge and Nottingham Corpus of Discourse in English*, featuring the word discourse be-

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cause grammar can not study just sentences. It needs to study language in continuous texts, in stretches of discourse.

The corpus includes information about the most frequent words as well as information about the speakers. That is essentially a sociolinguistic principle: the need of a corpus to be sociolinguistically profiled. In other words, it needs to have a mix of male and female, different ages, different social backgrounds, different educational backgrounds, different parts of the country. For that reason, as well, it takes a long time to put a corpus together.

The 40 most common words in *written* English contain mainly definite articles, copula verbs, prepositions and auxiliary verbs. This is not surprising. The surprises come when one looks at the 40 most common words in *spoken* English.

Top 40 most frequent words in spoken English	
1 THE	22 OH
2 I	23 WE
3 AND	24 HAVE
4 YOU	25 NO
5 IT	26 LAUGHS
6 TO	27 WELL
7 A	28 LIKE
8 YEAH	29 WHAT
9 THAT	30 DO
10 OF	31 RIGHT
11 IN	32 JUST
12 WAS	33 HE
13 IT'S	34 FOR
14 KNOW	35 ERM
15 MM	36 BE
16 IS	37 THIS
17 ER	38 ALL
18 BUT	39 THERE
19 SO	40 GOT
20 THEY	
21 ON	

There is a mistake: number 26, *laughs*. It reflects when people laughed during the recordings but does not represent that the word was actually being said. It is interesting because it reflects that in conversations people laugh a lot. It might have to do with politeness, or that we make plays on words and joke when we are talking to each other in most social circumstances, except in textbooks for teaching English. No one laughs there. It is deadly serious; very content-based. Based on propositions transmitted in a very serious, deadpan face. The spoken language is not like that.

Number 8 is interesting, more so because one does not find the word *Yes*, while in textbooks one finds very few examples of *yeah*. *Yeah* is more informal, more relaxed. It is a listener's word rather than a speaker's word. It is used in ways that linguists call *back-channel* communication. The listener feeds back to the speaker the fact that he is listening, that he is interested in what is being said.

Other back-feeders are: *um, oh...*, which do not appear in dictionaries. Spoken language involves two people. It is reciprocal. It is a mutual construction of meaning, and the listener's language is as important as the speaker's language for maintaining relationships. But not much attention has been paid to the language of listening.

Yeah is also a tag question:

What time does the cinema start? Six. Yeah?

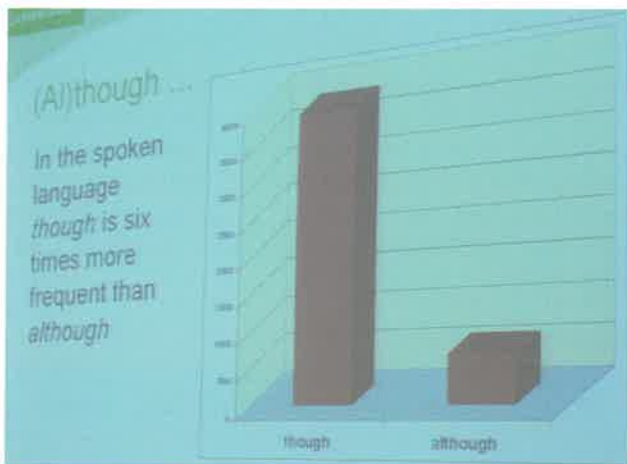
These back-channel items are difficult to teach. How does one teach *oh* (number 22)? Each different intonation pattern carries different meaning. It is complex to encode them in the classroom. Teachers might decide not to teach them but they need to know they are there in order to make informed decisions about excluding them or not.

Number 19, *so*, is also surprising: It is a discourse marker and might be accompanied by a clap of the hands. It seems to mark a transition from one topic to the other. It compares to a full stop and new paragraph in written language, indicating that a new set of information is being delivered.

In written English there are many ways of making this kind of transition: sentence adverbs, for example. In spoken English, one has *so* and Number 31, *right*. They seem like the spoken equivalent of punctuation. There is no punctuation in spoken language. It is only when it is transcribed that one sees it. There are no capital letters, no commas, no inverted commas, no exclamation marks, and no semicolons. So, somehow way we need to signal our listener where we are going, where we are coming from, and they have to indicate how they are receiving the message, what their attitude towards it is. In written English one uses punctuation for many of those purposes.

Why is *know* so frequent? Or *just*? It is 30 times more frequent in spoken English than in written English. It has nothing to do with justice. It is an almost non-propositional word. It has a pragmatic, interactive meaning.

Take another word that we found confusing, difficult, one that we did not know what to do with: the word **although**. In the written corpus there are thousands of examples. In the spoken corpus it is not there, or not there very often. It is only there when one is speaking very formally.



In fact, in spoken English people say **though**, rather than **although**.

TROUGHT: EXAMPLE

A: Have you got a licence?
B: Yeah, I don't like driving, *trought*

It might be because **though** is just one syllable and generally, when we speak, the brain is looking for the quickest route between the thoughts and their articulation. It seems to function more like an adverb meaning *however*.

Other adverbs also occur at the end of the clause in spoken English. It is like an afterthought. When writing, one has time, and utterances can be shaped. One can structure what one says and deliver the information in good order. When speaking, you have got to do it in real time, and very often the phrases that are not essential get put at the end.

YOU KNOW

In the spoken language 60% of all the examples of *know* occur in the phrase *You know*

Many people consider these kinds of elements to be bad English. I do not know what it is like here in Catalonia, but in Britain we have lots of politicians that interfere with language. They are always criticising teachers for not doing things properly, complaining that speech is deteriorating, that children are becoming more sloppy and careless in the way they speak. Politicians are queuing up to say this sort of thing on television, and they do not like such items as **you know**, those words that do not seem to add anything to the conversation, that do not have context. They are proposition-less, like so much in spoken language.

But that assumes a one-way channel of communication. Spoken language is, as we have said, reciprocal and mutual. Two people are involved. **You know** is a checking device on the part of speaker to establish common ground and shared knowledge with the listener. Its function is absolutely vital in everyday conversation. In fact, it shows respect for the listener. It is a listener-oriented piece of language. That is why it is so frequent and we are very good at using it in all languages. In fact it is the most frequent phrase in spoken English. And it is used by politicians as well. They just do not want to notice that they are using it. Writing is very impersonal, very detached. Speaking is face-to-face, and the language reflects this communicative context.

In our corpus we have got examples of senior public figures. The following is an example of a famous public figure making a complete mess of the English language. This is someone who has given speeches on the English language criticising English teachers for using expressions like this:

I don't know. I'd try. I'd. You know. I'd just can only hope that, eh when I am gone they might appreciate it a bit more. You know what I mean?

Who is this making a complete mess of the English language?



Just is also very important. It has not got any propositional meaning. It has pragmatic meaning. It softens the effect. It lessens the imposition.

JUST: EXAMPLE

**Could you just have a look at this?
Can I just ask you something?**

Just is not just a softener. It also intensifies when it is used with a directive.

Just shut up.

Here is a very interesting word for corpus-catchers: **so**. We have got examples of it in the last four years only. It is an example of a structure that seems to be entering British English. **So** is normally used with adverbs and adjectives. In our corpus it is used with noun phrases, non-finite clauses and other elements.

SO is becoming more common these days in contexts like:

**That phone is so last week
I was so not ready to take an exam
You are so going to get into trouble**

In written English this would be incorrect. It is not what we were taught. Ten years ago, nobody would have known what it meant, but nowadays everybody seems to be saying it, all age groups, all parts of the country, all genders. It seems to be an American import, from one of the sitcoms, like *Friends*, that type of informal, relaxed, cool English.

Absolutely is four times more frequent in spoken English than in written English. It seems to occur as a single utterance and its meaning seems to be *Yes, indeed*.

A: Is Barça the best football team in the world.

B: Absolutely

It indicates agreement but it is not done in written English.

Like is another very important feature of spoken English.

Like

The use of like to introduce speech is overwhelmingly confined to young speakers.

“I was like don’t come near me”

It might become a feature of standardized English as people of the older generation pass away. At the moment it is non-standard, as it is not representative of the language as a whole. It is not completely standard spoken English.

Some grammatical features

Headers

- **In spoken English, people have no problem in understanding expressions like this:**

“His cousin in London, her boyfriend, his parents bought him a car for his birthday”

- **These are not found in written English**

This type of structure is uttered thousands of times. Speakers are loading information to the front of the clause to make sure that their listeners are with them. It is very listener-centred. The speaker wants to make sure that the listener has all the information he needs to process the sentence.

In written English, there would be four different sentences, but in speaking we do this chunking. It is an extreme example, but a very common phenomenon, as are *tails*, tacking this mention of the topic onto the end of the utterance.

Tails

- **She is a very good swimmer, Jenny is.**
- **It is difficult to eat, isn’t it, spaghetti.**
- **It can leave you feeling very weak; it can though, apparently, shingle, can’t it?**

Here the speaker believes the listener has not got all the information he needs and repeats the noun at the end. This is done because we are sensitive to the listener. When we see in his eyes that he has not quite got what we are saying, we reintroduce information at the end of the clause and check that they have un-

derstood it. It is very mutual, and constructive of reciprocal meaning in spoken English. It is quite different from written English, where there is no need to do it. The writer does not see who is reading the text, and the reader has got time to read and re-read it. There is no need to pack information in quite the same way.

Ellipsis is the most common phenomenon in spoken English.

- Don't know that film was on tonight. (I)
- Sounds good to me. (That/It)
- Lots of things to tell you about the trip to Barcelona (There is/are)

A: Are you going to Leeds this weekend?
B: Yes, I must (go this weekend)

It is very informal, almost like e-mail. E-mail English has the features of the spoken language, although it is written. Textbooks do not have a lot of ellipsis in them, because you are learning the complete structure. It is a written structure, rather than a spoken one.

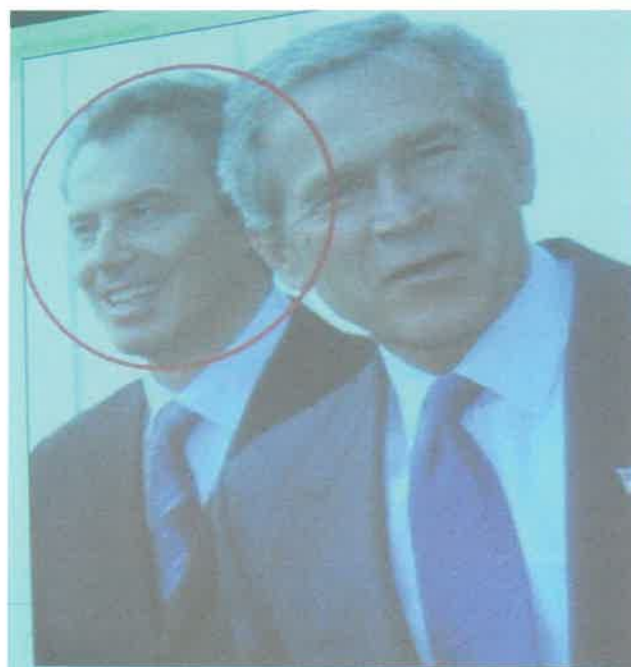
I don't know is very common in spoken English:

A: What time does the pub open this evening?
B: I don't know. At six.

A: What time is your flight?
B: I don't know. It's at seven fifteen.

It is fascinating. It must be something about British culture, that we do not like to show off what we know. So, we put *I don't know* before delivering the information. Another interesting element is *there is/are*. Native speakers of English have stopped using *there are*. Whether singular or plural, they say *there's*. It is a case of the brain finding the shortest route to the utterance. Everybody starts using it, and the process of standardization begins, until eventually it becomes a standard form. It is very rare to hear native speakers say *there are*; they write it but they don't speak it. Here is an example from another public figure doing what he can with the English language:

- What happens is that there are fifteen members of the Security Council. There's five permanent members, and the five permanent members have got the veto.



The guy on the right can't speak English at all.

Another area in which the spoken language makes a liar of written theory is that of **comparatives**. You teach your students to say *cold/colder*, but they get off the plane at Heathrow and find that everybody says *more cold*. This is only in the context of informal, spoken communication, but it presents pedagogical problems.

Formality and English grammar

If you ask somebody, "Did you enjoy the play last night? What was it about?", he will not answer:

First staged at the Glasgow Citizens in 1994, and described by Williams as being a "comedy of death", the play sees Everet cast brilliantly against type as the rich, dying widow, Fiora Goforth.

In spoken English non-finite clauses are not used at the beginning of the utterance. An utterance like this would sound extremely formal and pretentious.

On the other hand, while spoken and written English are different, there are also some overlaps, and some features of spoken English are entering the written language. Internet English is an example, as well as e-mail and advertising language. They are written, but they display a lot of spoken features. Journalism also shows overlapping. Here is an example taken from a Sunday Magazine.

So, there I was sitting in Mick Jagger's kitchen while he went about making both of us afternoon tea. Well, you can imagine how long it took to get him to talk about the band's latest album. Exactly. You've got it. Over two minutes (The Daily Telegraph 19/09/2002)

In this example, one finds ellipsis and discourse markers. The journalist is very skilful and very creative in mixing speech and writing. He is also highly effective in making the relationship with the reader more equal, so he is not speaking down to him. E-mail is another example of democratic English, quite a new phenomenon.

Summary

The corpus shows there are ways in which we speak that successful speakers of English recognise as grammar of conversation. Spoken English is face-to-face, and that conditions the way one manipulates the language. Some educated speakers break the rules. But, are they really breaking them? Actually, they are breaking the rules of written grammar but are staying perfectly in line with the norms of standard spoken language.

A corpus shows us patterns we may not have noticed like: *so, just, absolutely....* Information has come to light because it has been recorded. The corpus shows how language is really being used and also how the language is changing and what the most recent changes are.

How much of this should be taught? Once linguists describe what happens in spoken English, it is up to teachers to decide whether they teach those complex structures or not, particularly when they do not appear on most standard examinations. If these structures are taught, do we aim for our learners to sound like native speakers? Is that really to be desired? Do we as teacher want our learners to sound like British native speakers? Why can't they sound like Spanish speakers of English, with their own repertoire of expressions that enable them to communicate effectively? Also, do we want to focus on British English, or include English from other parts of the world?

It is important that the learners know these expressions exist and be able to understand them receptively, but, do we have time to make our learners able to use these expressions productively?

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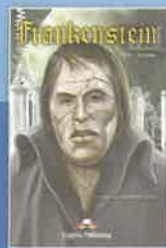
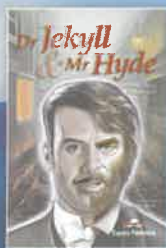
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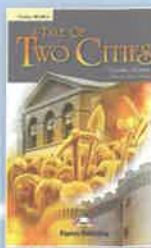
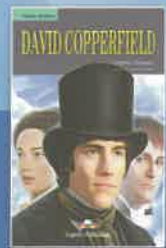
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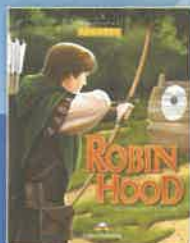
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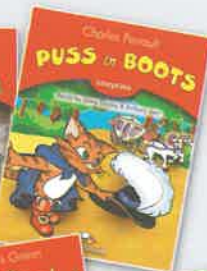
illustrated READERS



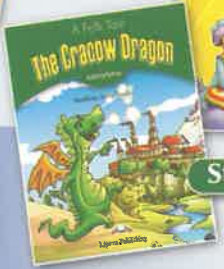
• Christmas-time •



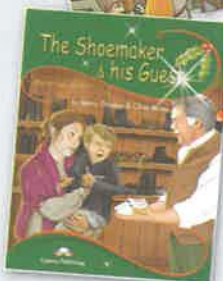
Stage 1



Stage 2



Stage 3



Storytime



...many more titles from all series of Readers are also available!

SPEECH IMPAIRED OR JUST UNINSPIRED?

by Yolanda Scott -Tennent,
EOI Tarragona

What can we do to make our students speak? Is it at all possible or should we just give it up as a lost cause? Why don't they? Where's the problem? Is it really that they don't know how to or can't be bothered to because the exercises are so uninspiring? An overview of ideas will be seen for using authentic materials, mostly obtained or produced with ICT sources, to elicit, practice and improve oral production in class in a motivating and, hopefully, meaningful way. Some activities I have used successfully will be shown.

The presentation at APAC was in fact a condensed summary of a 20-hour- course I had taught this year for ICE to a group of very enthusiastic secondary school teachers at the CRP in Reus. It was already extremely difficult to squeeze the course into a sample over the hour we were given for our workshop at APAC, even with the added bonus of being able to show the actual audiovisual documents and pages with the projector. It will be even harder to try and elaborate an article about the session, especially as it is always very difficult to try and put down on paper anything that is largely visual (as were the video documents I showed to illustrate my proposals and ideas), but I shall do my best!!

SPICING UP ORAL PRODUCTION

The whole purpose of the workshop is to find ways in which to make oral practice more motivating, with the hope that this will draw students to participate more actively in oral production practice than they do at present. The reasons for trying to "spice up" oral produc-

tion and activities seem fairly obvious. Moreover, most of the activities suggested were a great aid for me in terms of setting context and giving students "something to hold onto", thereby frequently providing them with some measure of security and ideas on what to talk about, how to do so, etc. and last but not least, to provide a reason or need to talk, hopefully with fairly inspiring resources, etc.

Obtaining these materials, mostly from authentic internet resources means that they are more often than not closer to communication in reality – but communication needs all the appropriate dressings. Besides, the younger generations are decidedly part of what I would call a "screen generation" – PCs, MP3s/4s; Play Stations, Cell Phones, and they therefore respond much more naturally and enthusiastically when materials are presented in this way. As usual, my advice is KISS (keep it short and simple) when putting these ideas and materials into practice.

NOT DROPPING THEM IN AT THE DEEP END

I commented that I quite often have the feeling that we drop students in at the deep end when the oral production we expect is more than just mechanically repeating structures or form, maybe even with expectations or tasks that they would be very capable of doing or inspired to do in their own language, let alone with the added difficulty of having to do so in a foreign language with the added factor of insecurity, limitations, etc. and then we are expecting a more sophisticated production in terms of content, we then sometimes rather neglect other equally important aspects of oral communication such as intonation, etc.. We often work on these as-

AFTER YEARS OF PRIVATE TEACHING AT DIFFERENT LEVELS, Y.S-T BECAME A BATXILLERAT TEACHER AND THEN AN EOI TEACHER. SHE HAS TAUGHT AT THE EOI TARRAGONA FOR THE PAST FIFTEEN YEARS. SIMULTANEOUSLY, SHE HAS SPOKEN IN SEVERAL CONGRESSES ON A WIDELY VARIED RANGE OF ELT TOPICS SUCH AS THE USE OF E-MAIL IN ELT, ERROR ANALYSIS AND CORRECTION, LANGUAGE LAB MATERIALS, USING "SOAPS" IN CLASS, USING AUTHENTIC VIDEOS TO IMPROVE GRAMMAR, ETC. SHE HAS CONSULTED AND GUIDED DIFFERENT PUBLISHER'S MATERIALS, IS A TEACHER TRAINER, AND WROTE EOI ADVANCED LEVEL EXAMS FOR THE DEPARTMENT OF EDUCATION IN CATALUNYA FOR A NUMBER OF YEARS. LAST YEAR SHE PARTICIPATED IN A WORK GROUP COORDINATED BY THE DEPT. TO PRODUCE FUTURE ONLINE MATERIALS FOR EOI AND IS INCREASINGLY INTERESTED IN THE APPLICATIONS AND IMPLICATIONS OF ICT IN LANGUAGE TEACHING.

pects in an isolated way and then expect students to include them more or less “spontaneously” in freer conversation. My first suggestion was, therefore, to expose students to conversations and more developed conversation patterns which have already been prepared for them, so that they are not concentrating so much in what they are saying but on how they are saying it. Once they become relatively comfortable with these, then we can move a step further with a much more confident and communicatively competent bunch of students.

More monitored practice can easily be found on the Internet, there are many basic conversation pages with audios (so they can previously hear such things as pronunciation, intonation, appropriate pauses, etc.) and with the actual texts used printed out. We can work with them listening before the activity and then, as they become more able to produce them adequately, move on to providing them with the texts and asking them to produce it and perhaps later listen and identify whether they were doing so correctly. We saw examples of this from ELT Podcast and Focus English, but there are many more.

Another source for this was going to Biography pages of famous people (it is easy to find ones of famous people they admire or are genuinely interested in) and asking them to reproduce a simulated interview about themselves (and maybe adding the challenge of asking the others to guess who they are) , or simply reproducing interviews of their idols which can be easily obtained from TV channels or magazines internet pages, even using Yellow Press, because they are generally simpler language.

Other sources for this which are also easily found on the net were theatre and film scripts, quotes (I showed some good, amusing ones by Groucho Marx) and speeches (we saw an example of Oscar acceptance speeches from recent Oscar ceremonies, or trying to re-tell jokes. Much more can be found and there are some good pre-cooked oral lesson plans and advice and oral questions for interviews and even games in the I-TESL Journal pages.

SONGS

Once again, many ideas for songs and lyrics are already prepared for teachers on the pre-cooked song exploitation pages, provided by the BBC and their “Song lines” page.

An idea of mine to do with songs which has gone down very well with students, is tapping on our human innate curiosity and love of guessing answers. I tell one of the students about the next song we are going to be listening to in class and ask them to record (on a tape,



CD, MP3, computer- whatever) three or four clues about the song and/ or the singer(s). I do one myself first so that students know more or less what they're supposed to come up with. It becomes a guessing game to set the scene and both the person who has prepared the clues enjoys doing so and the other students love the challenge of being the first to guess! And they are practising oral production, which is the whole point!

We saw video clips of a couple of songs - Abba /The Winner Takes it All and Hot Chocolate/ Sexy Thing (a cartoon version of a mouse dancing to the song and singing it) - with exploitations that had been elaborated using Hot Potatoes,[a free programme available on Internet that allows teachers to produce a variety of HTML exercises and include videos, too] to illustrate how different types of exercises can be quickly and easily prepared and with the added attractive of actually being able to watch the video clip of the song and looking at the exercise on screen at the same time.

There was also an example on a video clip obtained from U-Tube in which a man was miming the words to the song Torn by Natalie Imbruglia. Not only was it



amusing to watch, but it could even develop into an alternative to film charades and be used to encourage students to move from comprehension and body language props to smatterings of real communication. Another proposal was to use the visual film and scene setting of many video clips to talk about the situation. We saw Robbie Williams singing Misunderstood - the video shows him being arrested and interrogated- and also EMINEM with Mosh, a video about George Bush, violence, etc which could be used with older, more mature students.

I often also use songs and their lyrics to provide role-plays (e.g. Dr. Hook- Silvia's Mother Says) and students have to role-play Sylvia, her mother or the young man who is trying to get in touch with her and, if the oral production is motivating, they may even want to write the situation up as a report or an informal letter to a friend explaining what happened.

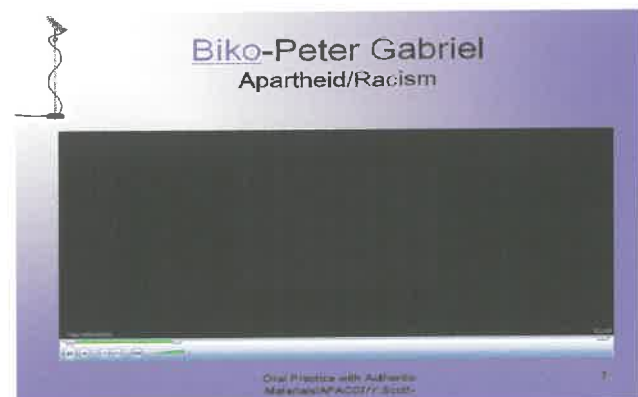
Songs also provide situations (and therefore their context, vocabulary, etc.) that can be easily made into role-plays, set scenarios for students to reach a consensus, orally of course, [for example, in the case of Sylvia's song it may well be among a group of friends deciding what advice they would give to Sylvia, the young man or Sylvia's mother] and all the range or types of oral activities.

These are some of the songs we saw for situations:

- Logical song – Supertramp - Life [When I was young/Narrative]
- Everybody Hurts -R.E.M – Life and its Drawbacks [Present Tense/When/Imperatives]
- Feel -Robbie Williams- Wishes/Feelings [Present Tense-Routine?]

And these others for social issues or topics

- Biko -Peter Gabriel-Apartheid/Racism (this video is particularly useful because it includes brief scenes from the film, so students can actually see what went on during Apartheid if they don't actually know much about it)



- Beds are Burning -Midnight Oil-Ecology/Environmental Problems/Recycling
- Under Pressure - David Bowie- Stress/Rat Race
- The Show Must Go on - Queen- AIDS

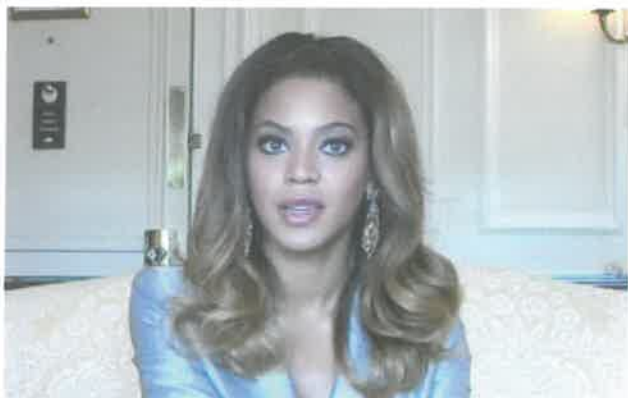
These ideas for songs can also be applied to karaoke. There are at present, also on the net, free karaoke playing programs and an endless supply of songs to play on them in karaoke format. This makes it easy to use the song for any of the above ideas or other things we generally do with songs, together with the added incentive of singing it to a karaoke (improving phonetics and phonology, vocab and structures acquisition, contributing greatly to future oral production of a more communicative nature).

INTERVIEWS

Some of the interviews I have found on the net, in video form, and have used successfully in class are of ordinary people, for example from the BBC Videonation archive. I have used a number of their wide variety of videos, but one great favourite is the collection of videos recorded with real English-speaking teenagers, dealing with a variety of topics that are internationally meaningful to teenagers and young adults, or people who are involved with these generations (parents, teachers, etc.). I often choose a specific topic and then search the repertoire of teen mags and zines on the net to find matching texts or articles that can lead to a role play, discussion, reaching a consensus, etc. oral task. Students are quite often not only interested by the topic, but by the specific language register of young adults using adolonic and ebonics.

Other videos include famous or popular people they admired. I showed an interview with Beyoncé. The added attractive of this video, apart from the fact that many people are interested in hearing what she has to say, is that she answers questions that are printed on the screen they see before actually hearing the answer (we don't hear the interviewer's voice on the video either).

So, they hear Beyoncé's answers and then we use the questions for them to answer themselves (things like, "what is your worst habit?", " something you regret?") and then elaborate their own interview. It's not that the questions are incredibly original, but presenting them in this way, rather than in a text book or just written format and hearing Beyoncé speak provides them with useful vocabulary and structures to respond, and they also just plainly enjoy watching one of the people who is famous among youngsters above all nowadays.



If we can't find a suitable video – I've found many usable ones with stars talking about their records, films, programs, acting/singing in general on TV channel talk shows or film web pages - printed interviews (even Yellow press ones) can be re-enacted by students and the interview taken further or elaborated for someone else.

CARTOONS

Cartoons can often be an amusing, and therefore much more memorable way of introducing or repeating variations of a situation, for example Introductions, in a far more attractive way than on paper. We saw an example of this with a computer generated cartoon, with beings trapped in a computer programme introducing themselves. I also pointed out that many cartoons can be found in DVD format, so if a structure or situation strikes us, even when watching it in Spanish/Catalan with our family, the structure will be there in English, as most DVDs have this option. I showed an example, lasting only a minute, taken from an episode from the Simpsons in which Homer reminisces on his childhood. I have used this time and again in class to talk about the past, when we were children, etc. with a whole range of different levels and it always works.



Well known cartoons, such as the Simpsons may not only provide whatever appears in an episode, but also a source of common knowledge to talk about or compare cartoons, talk about your favourite cartoon/character, etc.



ADVERTS

In this section we saw a variety of adverts: One quite amusing one is publicity for a language teaching institution. It illustrates a misunderstanding caused by a phonetic misinterpretation in which a German coastguard interprets a message from a ship that communicates "We are sinking" and asks them "What are you sinking about?" I just use it anecdotically in class to illustrate the importance of correct pronunciation and comprehension. We saw another collection of amusing adverts obtained from a number of pages by just "googling" "funny" or "amusing adverts" and discussed a variety of oral activities to be done ranging from guessing what the adverts is about, to whether the adverts would be "acceptable" on Catalan T.V. (many of the Budweiser adverts give rise to extensive discussion), talking about adverts we have enjoyed in the past, remember what for some specific reason, discussing what makes an advert good, the ethics of advertising... the possibilities are infinite.

We also saw a collection of written bloopers in advertisements and I mentioned that students have fun discussing orally what they think the mistake is or why the text is misleading or even downright amusing.

We also saw a couple of more serious advertisements that tackle issues such as Bullying or parents being so often absent from home or busy that their kids have problems in recognising them. Not only do this type of topics provide for a number of oral activities, in secondary schools they can often be linked up with "Tutories" or cross-curricular activities dealing with the topics illustrated.



FILM TRAILERS

Film trailers have long been used in ELT and there are a number of pre-cooked oral and other types of activities on internet pages such as the BCC World Service : Learning/Entertainment and Learn English through the Movies.

Other examples we saw were the trailers for

- The Chronicles of Narnia – used to discuss traditional stories and books for children or comics e.g. What did your parents/grandparents/you read as children, etc.

- Shrek 3 – the question “Will Shrek become the future King?” is actually said both orally and appears written on the screen - students can have fun using future structures to predict what is going to happen, invent a story, etc. with the added incentive of being able to see whether they were right when the film actually hits our screens in Catalan cinemas!



Pirates of the Caribbean- The dead Man’s Chest- a much loved film which I use to discuss again, what is going to happen in the next delivery, to talk about the characters and the actors, what makes it so attractive to people, memorable scenes and with lower levels to talk about habits and routines “A life in the diary of a pirate” which provides much more stimulating material than talking about one’s own life- especially in teaching contexts where students have very similar routines (e.g. secondary school !)

Harry Potter - a similar case to the previous one... and the day in the life of an apprentice to wizardry certainly provides for an ample range of vocabulary and use of imagination



- 3-D New Edition of A Night Before Christmas – to talk about the film itself, re-editions, “different” cartoons (Manga, etc.)

NEWS

News items found on British, World Newspapers or T.V. channels (readily available on the web) can be used for a number of oral activities as we know. I often turn the tables to create a new angle, and instead of actually discussing the piece of news, I ask students to imagine they were the reporters or cameramen and say why they were reporting or filming it, how they arrived, what happened etc. The same applies to magazines, photographs (National Geographic, etc.)

Again the BBC Learning page or others, such as the Voice of America, offer a wide range of activities (many oral) ready-prepared to do with news, and with audio or audiovisual documents included.

CULTURE

Apart from being a useful tool to expose our students to English culture all over the world, I use, for example bits of “soaps” from British, Australian and American T.V. Some of them have been shown here, and in this case I often just put the tune song on at the beginning and get another guessing game going to whet their ap-

petites. Then, we can talk about them or compare with Spanish/Catalan soaps.



Comedy programs often have scenes which can help us to work around festivities, customs and traditions. We saw an example with Mr. Bean at Christmas, which I use year after year, to great enjoyment of the students to talk about Christmas in the U.K. and then move on to Catalan traditions, including asking them how they would explain the “Caga Tió” tradition to a foreigner or the “caganer” in a Nativity scene.

Short excerpts of popular or cult programmes, series, etc. such as CSI (also as a warm up as well for published or existing oral games e.g. detectives), Desperate Housewives, House, Irish Dance Programme (like “Mira quién baila”), Who Wants to be a Millionaire (there are DVD versions available too, which can be played in class) provide lengthy discussions on whether they are good or not, whether people in class (or their families) watch them, the characters, plots etc.



Other cult programmes, such as Heroes (have not yet been broad cast here so people can watch a short trailer and predict what it will be about, who will be attracted by them, and so on)

Another useful cultural aspect are videos or reports on events, such as the Oscar ceremony. We watched a short video report on the American Idol Gala (Operación Triunfo in the U.S.). Young people were shown saying what they would be prepared to do in order to obtain entry tickets- good practice of “would” or conditional structures in oral context and easily transferable to tickets for other events- concerts, a Madrid-Barcelona football final... you name it!!

REAL SOURCES FOR EVERYDAY TOPICS

We also saw a few suggestions for oral exercises developed from everyday sources. For example, I take short videos from BBC: Talking Teens, British Council: Living in the U.K. to talk about teen interests – do they differ from country to country? Are there stereotypes?

Then we play a role play in which I have downloaded pictures of teenagers from Google Images- they portray a stereotype and students have to pretend they are students meeting on a course to learn English in the U.K. and discuss topics/answer questions adopting the role and way of thinking they imagine for the type of person in their stereotype image card. Students love to change personalities, even of the same age- and often the game works making adults pretend they are teenagers or vice versa, getting teenagers to represent stereotypes of adults, discussing very serious “adult” topics.



Internet often provides material which is not only useful for oral activities, but also for life. There are pages with work interviews (advice, recordings, videos) and other types of situations in which they may well find themselves one day. Or just to learn and tell others how to do things they know how to- look at the wide variety of videos available on Videojug. Some magazines also provide an interesting variety of slang and specific generation texts. Also, the numerous pages to decode and help with Messenger language in English can also spur some interesting conversation about the use of Messenger, etc. and provide fun classes as fillers for end of term and so on.

Advanced on regular T.V. programmes (what's on next) often provides the basis for many an oral activity.

E-MAIL ATTACHMENTS

Finally, we looked at some e-mail attachments I have been sent on by friends that I use quite successfully in class.

For example:

4 idiots – four shorts clips of people doing the most amazingly stupid things, a good starter for explaining embarrassing moments, things we have seen/been told/heard...



Granny sky-diving (and ending up losing her dentures!) – Talking about hobbies, spare time, the elderly...

Painted hands – This is a slide show of a selection of photographs of hands that have been painted to represent animals. It is already totally mind-blowing in itself, but excellent to talk about art, photos/images we have seen on the net/at home/on T.V., in the cinema....

Cribs – Shows a Canon advert portraying students cheating in class- very amusing, so it lends itself to many of the activities suggested previously for humorous adverts, and also to more serious topics like cheating itself, petty crimes, and so on.



Well, as you can see the possibilities are endless. We ran out of time in the workshop and I fear I am running well over my allotted space here. I hope I have proved my point- ICT can definitely become a help, not a hindrance to ELT teachers at different levels. Take the plunge, surf the net and never look back! You'll soon be wondering how to shut your students up (but now it will be English that they're speaking and without much further poking or prodding, either). Undoubtedly worth a try!

The images included in this article have been captured from videos, that is why they sometimes seem a little blurred or less defined than static images. Sorry for any inconveniences.

LAROUSSE

bilingual dictionaries

for effective language learning

Larousse English-Spanish bilingual dictionaries are powerful reference tools for both language learners and professionals, not only because of the breadth and depth of their coverage of language, but because of the valuable information they provide about the cultural and social aspects of life in English-speaking countries.

General dictionaries

All titles featured here are accompanied by an electronic dictionary on CD-ROM

Gran diccionario

- over 250,000 words and expressions
- over 400,000 translations
- visual dictionary: 20 thematic colour plates
- CD with the entire contents



Concise

- over 170,000 words and expressions
- over 260,000 translations
- supplement about the cultural aspects of life in English- and Spanish-speaking countries



Compact plus

- over 125,000 words and expressions
- over 200,000 translations
- 64-page communication guide with templates for CVs and e-mails, set phrases and standard expressions



Compact

- over 90,000 words and expressions
- over 120,000 translations
- phonetic transcription of English words
- notes on culture and society



Specialist dictionaries

Business

Price Waterhouse Coopers

- business vocabulary: finance, stock market, marketing, insurance
- examples of usage taken from the specialist press
- communication guide with templates for letters, e-mails, faxes, CVs



Guide to Essential Business English

- terminology and expressions for writing reports, making presentations or negotiating
- examples of letters, e-mails, etc.



Diccionario de Marketing

Price Waterhouse Coopers

- over 6,500 words and expressions
- lexicon includes advertising, distribution and import / export terminology
- examples of usage taken from the specialist press



Slang

- familiar, colloquial and impolite words and expressions
- register of usage is clearly indicated
- a wide range of examples



School dictionaries

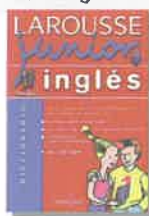
School

- 22,000 words and expressions
- 20,000 examples of usage
- tables listing false friends and about culture
- visual dictionary with over 500 illustrations



Larousse Junior

- 32 monolingual thematic plates
- bilingual dictionary adapted to primary school children
- notebook with activities and puzzles
- interactive CD with games and songs



LAROUSSE

www.larousse.es

5 ICT FILES FOR THE ELT TEACHER

THERE ARE ENDLESS POSSIBILITIES THAT NEW TECHNOLOGIES CAN OFFER TO YOUR ENGLISH CLASSES. IN A ONE-HOUR WORKSHOP IT WOULD HAVE BEEN IMPOSSIBLE EVEN TO JUST FLEETINGLY "MENTION" ALL OF THEM. IN THIS WORKSHOP AT APAC, I DECIDED TO ANALYSE 5 OF THE HUGE RANGE OF FILES YOU CAN CREATE WITH A COMPUTER AND WHICH HAVE PROBABLY WORKED BEST AMONG MY STUDENTS. THE MOST IMPORTANT THING ABOUT THESE FILES IS THAT YOU DON'T NEED TO BE A COMPUTER EXPERT TO CREATE USEFUL, MOTIVATING AND MEMORABLE EXPLOITATIONS AT ANY LEVEL. WE ALSO SAW A FEW EXAMPLES AND IDEAS THAT I HAVE CARRIED OUT WITH GREAT SUCCESS AMONG MY STUDENTS. ABOVE ALL, THESE FILES ENABLE THE PRODUCTION OF EXTREMELY HANDY EXPLOITATIONS TO BE USED MAINLY (OR PREFERABLY) IN THE COMPUTER ROOM AND CLASSES WHERE YOU HAVE A PC + PROJECTOR AVAILABLE. HOWEVER, IT IS QUITE EASY TO MANIPULATE AND ADAPT THEM TO BE USED IN MORE "TRADITIONAL" CLASSROOMS.

by Josep Suller - EOI Tarragona

FILE NUMBER 1

Videos on the Internet

Internet offers us an unlimited number of videos that are ready to be used. Unlike what happens when using material obtained from a satellite dish, DVDs, etc. you don't need to spend long hours watching TV recordings and selecting or editing the sections that you consider relevant for classroom use. On the internet, you can find many kinds of videos (news items, interviews, reports, adverts, film trailers, music clips, etc.) that have the sort of length (2-5 minutes) which make them ideal for classroom exploitations.

Most files on the internet are in "streaming", which means that they can be played, but not downloaded (until now!).

I have heard of many teachers that came across a great video on the internet. They prepared a really good exploitation to take their students to the computer room, but once there, the video had been removed or the webpage was simply temporarily unavailable, thus making that particular class or exploitation impossible to do. This is very common in news items, which are constantly being renewed.

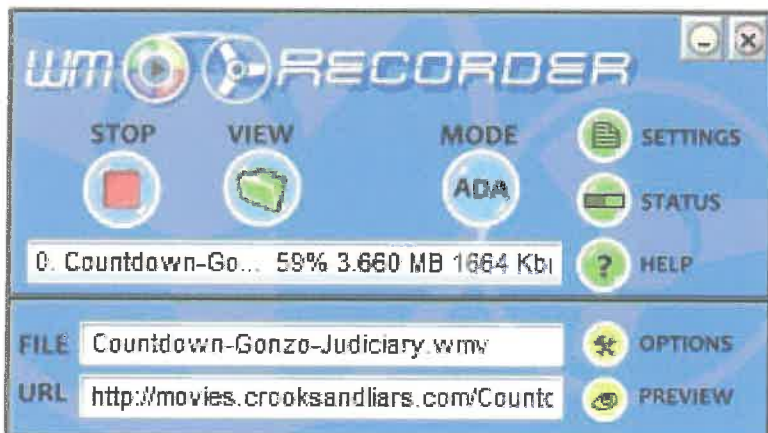
If you download the videos you want to use with your students and keep them on the computer, apart from not running the risk of "losing" your videos forever or finding temporarily unavailable websites, you will notice that videos run much more smoothly. Internet is not yet powerful enough to allow 20 or more computers to connect and play videos simultaneously without the typical "glitches", where video and sound constantly stop, thus making it almost impossible for our students to understand them.

It is very useful, therefore, to download these videos. There are some programmes that allow you to download most streaming videos. My favourite ones are:

- WM Recorder: www.wmrecorder.com
- Video Downloader: <https://addons.mozilla.org/firefox/2390> (free plug-in for Firefox)

In the workshop at APAC we saw how to use WM Recorder and some examples and ideas that I normally do in my classes with videos downloaded from the internet.

JOSEP SULLER HOLDS A DEGREE IN ENGLISH PHILOLOGY FROM URV (UNIVERSITAT ROVIRA I VIRGILI). HE HAS TAUGHT ENGLISH AND COMPUTER STUDIES AT ESCOLA SANT GREGORI (BARCELONA) AND ESCOLA JOAN XXIII (TARRAGONA). SINCE 2004 HE HAS BEEN TEACHING AT THE EOI TARRAGONA, WHERE HE IS ALSO THE ICT COORDINATOR. HE HAS PUBLISHED SEVERAL ARTICLES AND HAS DONE SOME TEACHER TRAINING COURSES ON THE USE OF ICT FOR ELT. HE HAS ALSO PRODUCED ONLINE ELT MATERIALS FOR EOI STUDENTS. SINCE HE HAS A WIDE EXPERIENCE AS A MUSICIAN, HE IS ALSO INVOLVED IN THE "SING ALONG PROJECT": A PROJECT TO LEARN ENGLISH WITH LIVE POP & ROCK MUSIC: WWW.TELEFONICA.NET/WEB2/SINGALONG



It's quite easy to download videos with WMRRecorder. It works quite similarly to a traditional video Recorder.

The greatest advantage of working with videos that have been downloaded is that you can put some videos on each computer (or on the server) and give them any task to do with them (multiple choice, T/F, open questions, gaps, etc.), set a time limit and students can work at their own pace: they have total control over the video: they can decide upon the sections they need to rewind as many times as they want to and the sections they can skip because they have already understood. These sort of activities help them to enhance their learning autonomy and they are very good to deal with diversity in the class (slow students can work with one or two videos and early finishers can work with more). Furthermore, your students' self confidence and motivation will be boosted, since they will be able to understand almost 100% of many "authentic videos". They will not depend on the typical "let's all [the whole class] watch this video twice"

I also love uploading videos on virtual disks such as: www.esnips.com and then ask them to watch a video "for homework". This is really motivating for them.

SOME RECOMMENDED WEBS TO DOWNLOAD VIDEOS

- <http://guide.real.com/>
- <http://www.bbc.co.uk/videonation/archive/>
- <http://abcasiapacific.com/englishbites/archives.htm>
- <http://real.feedroom.com/>
- <http://www.bbc.co.uk/>
- <http://www.cnn.com>

Apart from this list, there are hundreds of websites from which you can download videos for classroom exploitation. With any of the readily available search engines there are nowadays (such as "google"), you will be able to find whatever kind of video you are looking for very easily: news items, interviews, reports, commercials, music clips, etc.

FILE NUMBER 2 Html files with Hot Potatoes

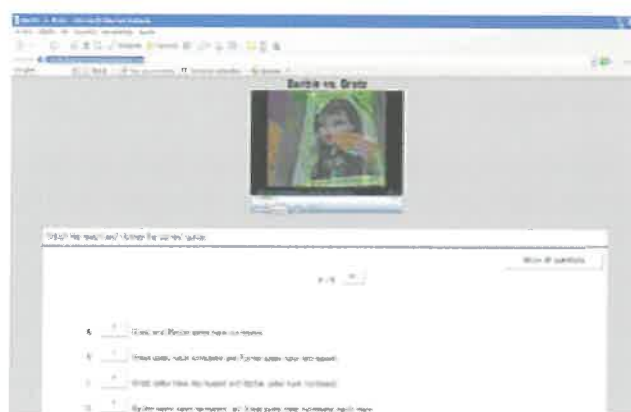
What is Hot Potatoes?

With this great (and free) programme available on: <http://hotpot.uvic.ca/> we can create interactive exercises for the Web that work with any modern web explorer (Internet Explorer 6, Mozilla, Firefox, etc.) We do not need to know anything about .html language, JavaScript, etc. The only thing you need to do is enter your data -- texts, questions, answers etc. -- and the program will create the Web pages for you. Then you can

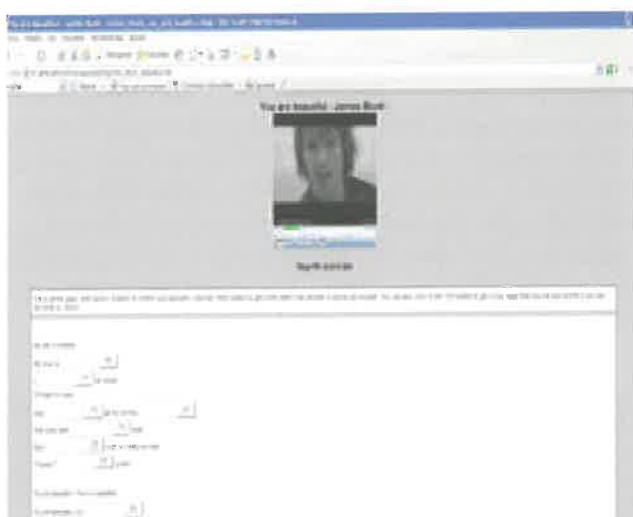
post them on your Web site or work with your activities locally. It only takes a few minutes to learn how to use this programme and create your own activities with exercises of all kinds (multiple-choice, short-answer, jumbled-sentence, crossword, matching, ordering and gap-fill exercises.)

For teachers that have never tried Hot Potatoes, the best way to get used to it is by following the tutorial included in the programme. In a few minutes we will know how to create a simple activity.

Many teachers have already tried this programme and have even created some exploitations. However, I have hardly seen exploitations that include a video. This is the part of Hot Potatoes we concentrated on in the workshop: how to "embed" a video in a "potato file":



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.

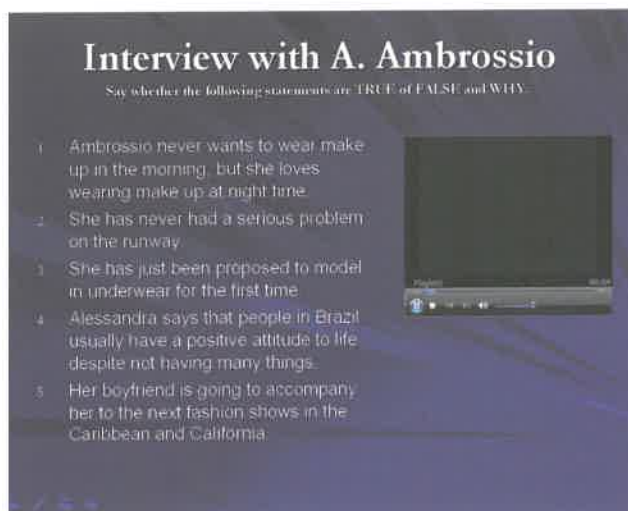


James Blunt's song: "You're beautiful": This song was one of the biggest hits of 2005 in the U.K and it has become immensely popular among students. The lyrics were copied from the internet, pasted on "Hot potatoes" and all verbs and adjectives were removed. Students were also given "hints & feedback" 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.

FILE NUMBER 3 Inserting a WINDOWS MEDIA PLAYER in Powerpoint

Powerpoint is one of the most important tools we will use if we want to make the most of our PC + Projector + screen. Inserting a video in a Powerpoint presentation enables us to create lots of useful and motivating exploitations.

It is extremely easy and common to insert a video (in the "traditional" way) in Powerpoint: you only need to go to: INSERTAR / PELICULAS Y SONIDOS / PELÍCULA DE ARCHIVO and browse the appropriate video file you have already stored on your hard disk. However, for classroom use, it is not very practical to insert a video like this, since then you don't have any control over its projection (you cannot rewind, pause, skip sections, etc.) The best way (which not many people know) is to insert a Windows Media Player into Powerpoint. This process might seem a bit difficult at first, but it's extremely easy once you've done it a couple of times. Class possibilities are unlimited! In the workshop, we saw how we can do this and some examples of exploitations I've carried out in my classes.



An example of a Powerpoint slide with an embedded video with full controls. This is particularly useful to correct or make comments on a video in the classroom, since it is extremely easy to locate, repeat, skip, etc. any section we want to.

FILE NUMBER 4 Recording Audio Files into mp3.

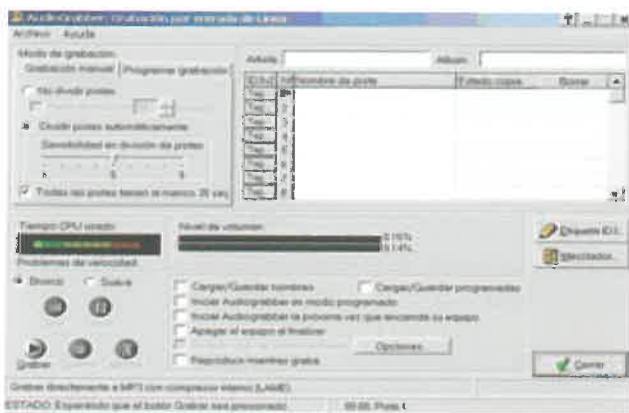
Some programmes that allow you to record audio files into mp3 are:

- **Nero:** <http://www.nero.com> (you might need to purchase plug-ins separately depending on the version you have)
- **Audacity:** <http://audacity.sourceforge.net> (free: it doesn't extract cd tracks. It only records voice: the greatest advantage is that it is a multi-track recorder)
- **AudioGrabber** <http://www.audiograbber.com-us.net> (free: It extracts cd tracks and records voice. Together with Nero, this is the best option. Its greatest advantage is that it's completely free.

In the workshop, we saw how we could extract CD tracks, convert old cassettes into MP3 or record our students' voice also in MP3, using Nero as an example. We also had a look at some ideas of how we can use these files: For example, mp3 files could be played on any computer or on the PC + projectors available in some classes. We can use them to create interactive .html files with Hot Potatoes, or even use Virtual Disks: www.esnips.com for instance, to upload these files, so that our students will be able to listen to them from home, etc.

In order to learn how to use a virtual disk, simply visit

any web page that gives you free space, create an account and follow the online instructions. It will take you less than 10 minutes, it's very easy and their possibilities are endless.



Nero and Audiograbber are two very useful programmes that allow you to extract cd tracks or record old cassettes and voice into mp3.

FILE NUMBER 5 Creating your own karaokes

“Karaokeing” is a great activity you can carry out in class taking advantage of a PC + Projector. There are a few “FREE” karaoke players available on the Internet:

- www.vanbasco.com
- www.karafun.com
- etc.

The greatest advantage of Computer karaokes is that, apart from being completely free, they allow you to “adjust” the key and tempo of any song, so that anybody can become a “singer”.

It's extremely easy to find any FREE karaoke song on the Internet using “Google” or any searching engine. We will, from now on, no longer be limited to “Beatles & Christmas Carols”.

In the workshop, we saw how to install and configure Vanbasco karaoke and how easy it is to find songs on the internet, adjust the key, tempo, screen, mute any instrument you don't want to hear, etc. You can use karaokes to complement any song you do in the class, after listening to the “real” version or as a standalone activity for special festivities. Your students will probably be quite shy the first time you invite them to sing, but after a few minutes the majority of your students will be singing along (obviously, every class has the typical students who prefer to resort to “playback”)



Karaokeing is a “different” way of working with songs in classes where you have a PC & Projector available. It's really useful and motivating for your students. Not only will they listen to the actual lyrics; they will also “sing” them. With computer karaokes, you can get hold of “any” song you want, completely free. You are not limited to the traditional DVD karaoke collections, which are very expensive and generally offer a range of available songs which is rather poor, to say the least. Moreover, not everybody can sing in the key of “Freddy Mercury, Mariah Carey, Sting, etc.” and this is something that often puts students off from even trying. By manipulating all these variables to meet the students' possibilities, they will soon be happily singing away to their hearts' content!

CONCLUSION

It's not very difficult to use ICT in our English classes. These 5 files we saw in the workshop are just a tiny sample of the amount of things that can be included in our teaching repertoire easily. With these five files (among many others) we will be able to create a lot of enjoyable and useful activities. They will help us add to our classes the “spice” that we might need to get from our students the extra degree of motivation that can frequently make a difference between a successful or unsuccessful class.

DEVELOPING CHANGES AND FORWARD-ERROR CORRECTION



by Jesús García Laborda
Universidad Politécnica de Valencia

1. Introduction

Recent advances in large-scale testing in Spain (Amengual Pizarro, 2006) are based entirely on the assumption that grammar, testing and language acquisition are not in conflict, despite the split between P.A.U. and language learning. Such a hypothesis might seem perverse since it always conflicts with the students' needs for real language teaching and the expectations and attitudes created by their teachers towards the P.A.U. After years of intuitive teacher-based research into the sting coherence and practice we validated and pointed out the flaws in their classroom assessment practices especially for the P.A.U. Therefore it is important to get to know what are the areas in which teachers fail to refine their error correction, policy in language testing, and how to make it more valid for the last year Batxillerat students. We show how the usual testing errors can be avoided through a stochastic, probabilistic and practical way.

2. Framework - What are the common mistakes produced in assessment by 2nd-year Batxillerat teachers?

It is evident that for many of practising teachers, exams suppose a waste of energy and time that does not have any recognition, neither institutional nor from their own students, who, on not few occasions, ignore (and even mock) the corrections. However, when students see or feel there is little correction or feedback

on their papers or oral production, it is not unusual to hear things like: "Jesús ni se mira los exámenes" or "pone la nota que le da la gana". In my almost 20-year career, I never saw more such rejection nor disrespect for my work than in the years in which I worked in Batxillerat (the old one!). Indeed, many 2nd-year Batxillerat students want to know their own language failures and flaws but unfortunately, many times, not to learn but to improve their grade on the P.A.U. (with no further interest). Thus, assessment is a tedious activity that takes hours of preparation. Maybe some other subjects may be easier to test, but preparing a simple English exam can take, at least, a couple of hours.

As a consequence, any Batxillerat teacher should revisit his or her policy towards language testing and error correction with questions such as:

- What type of feedback, rewriting and grading patterns facilitate Batxillerat students' development?
- What sorts of items and tasks can facilitate language learning beyond the P.A.U.?
- What are the characteristics of the tests and assessment tools (including oral tests, informal assessment, type of error feedback and evaluation processes they follow) and what are their implications both for the P.A.U. and students' overall language acquisition?
- Does formal instruction facilitate language learning and students' achievement on the P.A.U. (if most of class time is devoted to more traditional exercises)?
- What affective variables correlate with the classroom work? In other words, are my students happy and se-

cure with what they are doing in class?

--What type of error correction from the teacher facilitates learning and, also, helps to get a good grade on the P.A.U.?

--What interactional-error-correction modifications among students can be helpful in class, and by implication, valuable help to practising teachers?

One major issue in error-correction research is that which is concerned with the identification of correctible errors and when to perform it. The L2 classroom learning processes, thus, should pay extra attention to two main issues: communication interference and test accuracy as well as what can be learned inside and outside the classroom. Some studies have observed that there are tasks currently done in class that do not lead to improvement in L2 acquisition nor in language-testing situations, such as long grammar drilling or continuous repetition of certain language units (i.e. passive voice, reported speech, and other supposedly difficult types of grammar structures), and the traditional approach of not progressing until certain contents are completely learned and mastered by the students.

Finally, it states clear differences between students according to their reaction towards these aspects of their learning processes. A few can feel happy and motivated when they feel that can "grammar is under control" but, on the other hand, most feel bored and exhausted after very many years of intensive test-skills training. Additionally, skill- / task-training may lead to the development of certain test strategies but seldom to language learning. As a consequence, many high school graduates leave their school with 9 – 12 years of English but incapable of expressing simple thought in ways different from the traditional 120-150 word compositions of that strange ability to "transform any sentence into the passive voice". Therefore, it is necessary to revise our patterns and our facilitation of interaction, give real meaning and contextual use to language functions, redefine classroom tasks, and so on, which in communicative classrooms are genuinely found both in the school and in natural settings outside of the classroom. That is, trying to make the L2 classroom resemble real-life language use rather than controlled practices of artificial, unused language.

3. Common errors or mistakes in L2

The following is a list of common errors / mistakes found in many Batxillerat and first-year university students:

Singular/Plural Agreement
Count/Non-Count Nouns
Verb Tenses and Forms
Verb Tenses

Five Basic Verb Forms

Eight Rules for Better Verb Use

Past Tense Rules (liked, have liked, had liked)

Practice: Past Tense Verbs

Passive Voice

Conditional Forms: III and Irregulars

Conditional Clauses

Verbs + Prepositions

Verbs + Gerunds or Infinitives

Adjective Clauses: Which and That Clauses

Adjective Clauses

4. Implementation and problem avoidance

Traditional error correction is based on pointing out and punishing, and for some researchers neither error correction nor recasting lead to learning (Krashen, 1994): Current suggestions in error correction are based on the development of the capacity of rapid monitorization of one's speech and self-correction. Some practising teachers have pointed out the possibility of signaling the student's error while producing oral discourse as well as using certain marks in written production that have a correspondence with the error. The key issue relies on the fact that the student should know which rule needs to be applied in each circumstance in order to correct it. Additionally, the student may change his or her production immediately but this may not have any effect in the long run. Some other teachers prefer to collect the information on written production and then comment on it in class. This approach seems more constructivist but ignores the role of the teacher in error correction (other than as an information facilitator).

In relation to the practice of error correction, it is important to mention that some errors may be corrected and others may not. Fossilized errors usually are almost impossible to eliminate while some frequent errors just need some feedback. The issue is mostly related to two main issues: intrinsic and extrinsic error correction possibility. Intrinsic difficulties are usually related to the possibility of confusing words, false transfers (false friends) and many other issues; while extrinsic reasons may be changes such as number or even verb tense according to certain pre-established rules. Teachers should correct primarily errors that interfere with communication, and Batxillerat teachers may want to correct those that are most penalized on the P.A.U. However, teachers may want to remember that more correction does not necessarily lead to better production.

In order to simplify the techniques used in error correction, only those related to the P.A.U will be mentioned here. Error correction should also promote students' correct production (not inhibit them from expressing themselves "correctly"):

	Grammar	Speaking	Writing
Teacher initiated	Justifying Provide 'correct model' Constant drilling until internalization is achieved	Rephrasing Repetition Pointing out the mistake (even physically) General review of them at the end of the activity segment Explicit correction ("you should say")	Correct syntax, format, spelling, lexis, register, paragraphing, text division Avoid red-only corrections Ask for clarifications, examples, rewrite, avoidance, different ways to say the same, justify
Peer	Revisions of exercises and papers	During planning for controlled production, they want to rehearse production and encourage the students to correct one another	Revise grammar, rewrite, process- or group-writing
Own correction	Autonomous computer and grammar learning	There is little that can be done outside the computer /language lab. In there, production comparison can be most effective	When possible, try to correct the 'red underlining' done by word processors

5. Conclusions

The fact that error correction is specifically aimed at facilitating language learning does not seem to be always right. Thus error correction needs to be sufficiently justified in light of program, objectives, communication and motivation (and self-esteem). Over-correction can damage the student's self-image, under-correction can be seen as teacher negligence or lack of interest in the students' performance. Therefore, even for the 'unbelieving' teachers, error correction has its own and unique place in language teaching. However, more research is needed that focuses on its effect in classroom and second language acquisition. The most pressing need for most teachers is to make students aware of their own flaws but also assume that learning is a cyclical process and abundance of correction will not improve their performance on the P.A.U. Obviously, this leads to a simple question: why do teachers in Batxillerat spend so much time on controlled exercises and so little on language learning and communicative language use? Finally, many current teaching habits are couched within a tradition that assumes that error correction and content repetition mean 'real learning' (I once met a teacher who hardly covered one third of the syllabus just because he preferred the students to 'do better in a few

things than badly in everything'). In consequence, there is a need to drop these false ideas that simply damage the little language that learners acquire in Batxillerat.

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STORIES FOR PRIMARY SCHOOL CHILDREN

STORYTELLING CAN BE AN EXCELLENT WAY OF APPROACHING ENGLISH. HOWEVER, NOT ALL STORIES ENGAGE THE CHILDREN IN THE SAME WAY; WHILE SOME STORIES FASCINATE THE CHILDREN, OTHERS SEEM NOT TO BE MEMORABLE AT ALL. WHAT MAKES A STORY CATCHY AND SUCCESSFUL FOR TEACHING-LEARNING ENGLISH? THREE STORIES, ONE FOR EACH CYCLE OF PRIMARY EDUCATION, WILL BE PRESENTED FOLLOWED BY AND ANALYSIS OF THEIR KEY FEATURES PLUS A BATTERY OF ACTIVITIES AND TASKS TO EXPLOIT THEM.

by Pepita Subirà by Iolanda Moya
Summary done by Iolanda Moya

"Who thinks stories are a good method for teaching and learning English?" asked Pepita Subirà to kick off her talk about storytelling. Some shy hands cautiously went up, as their owners sought to spur Ms Subirà on, without being saddled with unexpected protagonism themselves. But I would wager that almost everybody in the audience believed in the potential of stories as a good tool for teaching and learning a foreign language, and that's why we were there, ready to listen carefully to what Ms Subirà had to tell us about the topic.

Why use stories in class? What makes them different from other types of input? Well, as Ms Subirà said, having students listen to stories allows the teacher to introduce a lot of rich input presented in a natural way, getting away from the stereotyped language presented through adapted songs, dialogues, descriptions, etc. based mainly on grammar or vocabulary. Students enjoy listening to stories over and over again. So, it is a way of recycling or reinforcing language already introduced. Some stories also involve repetition of key vocabulary and structures. This can help pupils remember the details, and, little by little, they can learn to anticipate what is going to happen next and thus become more confident with the language and more participative in class. Moreover, stories offer a potential for designing a variety of tasks, and their content can easily be linked to cross-curricular themes or contents from other subjects.

Granted, storytelling can be an excellent way for learning and teaching English, but what makes a story catchy and successful? Pepita Subirà presented four stories, one for each cycle of primary education, followed by an analysis of their key features plus a battery of activities and tasks for exploiting them. She called the first story "A Name for the Class", and it was aimed at kindergarteners. To facilitate students' comprehension, she presents the story with a few drawings, which she showed us during the storytelling. With this story, she showed us the importance of an appropriate kind of language, which should be authentic and suitable to the children's level. This story talked about a group of students who wanted to choose a name for their classroom, and it exemplified the importance of the subject matter of the story we want to tell our students, which has to be relevant to their interests and appropriate to their knowledge of the world.

A NAME FOR THE CLASS:

Narrator: It's nine o'clock. The teacher and the children are in the classroom. Look, Ann is sitting with her friends, John, Paula, Mark and Jane. They are all wearing overalls: green, red, blue, yellow...

Teacher: The class hasn't got a name. Let's find a name for the class!

TEACHER AND TRAINER, PEPITA SUBIRÀ HAS PUBLISHED SEVERAL ARTICLES ON METHODOLOGY AND CO-AUTHOR OF BIG RED BUS AND SUPERBUS, BY MCMILLAN AND SUNSHINE BY PEARSON-LONGMAN. AT PRESENT SHE WORKS AT THE DEPARTMENT OF EDUCATION AND UNIVERSITIES, RESOURCE CENTRE FOR FOREIGN LANGUAGES TEACHERS

John: Giants! We're very tall!

Paula: We aren't tall, we're small. Ants! Ants are very small!

Mark: I don't like ants!

Jane: Spiders!

Ann: Spiders? I'm afraid of spiders!

Teacher: Children, look! I've got a present for you.

Children: A present! What is it?

Narrator: The children are sitting around the teacher now. The teacher's got a brown box. A brown box with little holes in it.

Children: What's in the box?

Teacher: Let's see.

Children: Wow. It's a tortoise! It's a nice tortoise!

Ann: I've got an idea. Let's call our class "Tortoises".

Narrator: All the children are very happy. They've got a tortoise and they've got a name for their class: The Tortoises.

Ms Subirà finished the story showing us a big picture of a great tortoise. She told us that with this picture we can go on talking about this animal, the parts of its body, tortoises' characteristics, their habitat and so on. Doing so, teachers can build up a perfect link between the story and other cross-curricular subjects, such as, in this case, Natural Science.



A poem was another kind of activity to be linked with the story. Unfortunately, there wasn't much time left to actually work on it, but I'm sure all of us left the classroom with lots of possible ways to work with our pupils.

My tortoise

This is my tortoise

He lives in a shell

He likes his home very well

He pokes his head out

When he wants to eat

And he pulls it back

When he wants to sleep.

When dealing with stories, we have to be very careful with their content. It has to be clear and internally well-structured. It also has to develop positive attitudes, and not every story promotes them (be careful with sweet, little Goldilocks, an angelic-looking girl who commits trespassing, pillages a family's dinner table, destroys furniture in their home and then escapes, running away from it all without apologizing!).

An unexpected ending is important when telling a story in order to catch the listeners' attention. With the second story, aimed at the second cycle and called "It's Raining", the speaker kept our interest by hiding the ending of the story until the very last moment. The surprise of the final outcome caused great laughter in the audience.

IT'S RAINING:

Narrator: It's sunny. Tom's at home. Look at Tom! He's wearing a t-shirt, shorts and sandals.

Narrator: Suddenly, black clouds appear in the sky. Tom goes to the window and looks outside.

Tom: Wow! It's raining! It's raining! I like the rain!

Mum: Tom, where are you going?

Tom: I'm going out. It's raining!

Mum: Tom, put on your raincoat.

Tom: OK, mum.

Mum: Tom, put on your hat.

Tom: OK, mum.

Mum: Tom, put on your boots.

Tom: OK, mum.

Mum: Now you're ready. You can go out.

Narrator: Tom opens the door and...

Tom: Yes, but look mum...It's not raining now. It's sunny again!

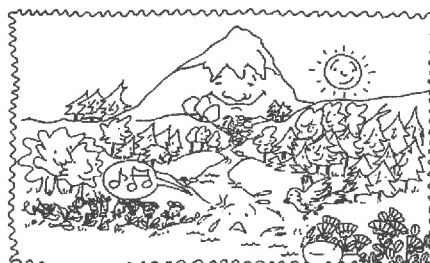
This funny story about a boy who wants to go out and play in the rain could be an excellent starting point for working on or reviewing such topics as the weather, clothing, etc. Ms Subirà passed out a sheet with pictures of clothes and asked us what kind of activities we could do with it. Some talked about a memory game, or Bingo, or about classifying clothes depending on the weather.



The next story was a well-known one by many Catalan teachers: "The River that Stopped Singing". This story is a good example of well-defined characters that are a mixture of make-believe and real ones. This beautiful tale is a good tool in linking fantasy with the children's real world and in working with cross-curricular subjects such as science, as we can link the story with topics related to the environment, pollution, differences between cities and towns, and so on.

To make the most of a story's potential and facilitate the pupils' following of it, we need some kind of support. Pepita Subirà provided us with some beautiful visual material to illustrate her stories and also mimed some actions and changed the tone of her voice. She made us aware of how all these little things make our students' enjoyment increase and help them follow the story much more easily. To tell that story, Ms Subirà showed us a beautiful picture in which we could see all the characters in the tale. This was a very useful way to introduce the story and its characters to us and also to the students.

What's there in the picture?



Once we finish talking about the picture with the class, we can tell them the story, which they will understand. A nice way to round off the sessions would be to sing a song related to the topic of the story, such as the one she suggested:

Song: sing, sing, sing

Happy, happy, happy

Sing, sing, sing

Sing this little song with me.

Fast, fast, fast

Sing, sing, sing

Sing this little song with me.

Loud, loud, loud

Sing, sing, sing

Sing this little song with me.

Sad, sad, sad

Oh! NO!

Happy, happy, happy

Sing, sing, sing

The last story was about the discovery of radium. Marie Curie was presented as a hardworking woman whose passion for science and concern for people led her to discover radium and its use to fight certain type of cancers.

There wasn't much time left so Pepita, just mentioned some of the activities designed to exploit the story and how it could be linked to finding information about other great scientists and to writing biographies.

So, telling stories in class can make our students enjoy the language. We sometimes forget that pupils can feel bored when faced with the textbook day after day. Therefore, the pleasure of listening to stories in class could be one of the teacher's main objectives. However, we should never forget that although stories are made for our pupils' enjoyment, they are also for our own! So, remember what Pepita Subirà advised us to ask ourselves as storytellers: *Will my children like the story?* and much more importantly, *Do I like the story?*

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Little Red



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Robin Hood

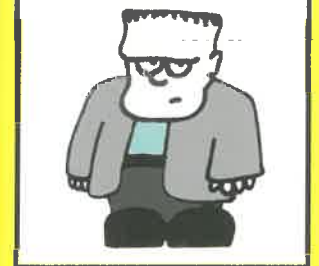


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POEMS TO READ, WRITE AND RAP

WHY GIVE UP ON POETRY ONCE OUR PUPILS ARE TOO OLD FOR NURSERY RIMES AND CHANTS? WHY NOT TAKE ADVANTAGE OF THE RHYTHM, BREVITY AND CONTENT RELEVANT OF CONTEMPORARY POEMS? IN THIS WORKSHOP THERE IS AN EXPLORATION OF WAYS OF APPROACHING POEMS WITH TEENAGERS AND PRE-TEENS AIMING AT LANGUAGE AWARENESS, INTERCULTURAL COMPETENCE AND ... FUN



by **Claudia Ferradas-Moi and Levi Tafari**
Compilation done by **Neus Serra**

Here are some of the poems Levi Tafari read to the audience, engaging us all in the enormous possibilities that poetry offers to all English teachers. He read some poems from his own production and from other poets. Due to lack of space we will only include some of them, but we would like to remind you that the British Council has a special web site for the learning and teaching of English through Literature
<http://www.teachingenglish.org.uk/britlit.shtml>

BritLit offers you complete short stories and poems copyright free, guidance on exploring related materials, effective pre-reading activities, suggested follow-up reading, related language work, free on-line access, and so on.

'BritLit' was originally a British Council project, in conjunction with the Portuguese Association of English Teachers (APPI), designed to work with school teachers using British literature in the ELT classroom. It was started in Portugal in 2002 with the aim of providing teachers of English for students aged between 15 and 17 with resource material to work on contemporary short stories.

Since then a number of developments have occurred. Firstly, it was recognised that many teachers outside of Portugal would find the materials useful, though some parts might need to be adapted. BritLit projects based in different countries are now being established. Secondly, the use of literature, or even story telling, is

CLAUDIA FERRADAS-MOI IS BASED IN ARGENTINA, WHERE SHE IS A TEACHER TRAINER AND UNIVERSITY LECTURER. IN THE UK SHE IS A VISITING FELLOW AT THE SCHOOL OF LANGUAGES, LEEDS METROPOLITAN UNIVERSITY, AND AN ASSOCIATE TRAINER WITH NILE: AN EXPERIENCED INTERNATIONAL PRESENTER, CLAUDIA OFTEN WORKS AS A CONSULTANT AND MATERIALS DESIGNER FOR THE BRITISH COUNCIL AND HAS CO CHAIRED THE OXFORD CONFERENCE OF THE TEACHING OF LITERATURE ON FIVE OCCASIONS.

LEVI TAFARI WAS BORN IN LIVERPOOL. HE IS THE AUTHOR OF THREE POETRY COLLECTIONS: DUBOETRY (1987), LIVERPOOL EXPERIENCE (1989) AND RHYME DON'T PAY (1998). HIS NEW COLLECTION, FROM THE PAGE TO THE STAGE, IS FORTHCOMING. HIS PLAYS HAVE BEEN PERFORMED AT THE UNITY THEATRE AND THE PLAYHOUSE IN LIVERPOOL, AS WELL AS AT THE BLACKHEATH THEATRE IN STAFFORD. HE HAS ALSO WORKED ON EDUCATIONAL PROJECTS RUNNING CREATIVE WRITING WORKSHOPS IN SCHOOLS, COLLEGES, UNIVERSITIES, YOUTH CENTRES, PRISONS AND LIBRARIES.

seen as a legitimate, not to say powerful way of assisting students to become proficient users of the language. For this reason the extent of the project has been extended to include all levels of language, from the requirements of teachers working with 7 year olds, to those teaching 18 year olds. During 2006 we plan to produce a range of new materials to meet the needs of these learners and these will soon appear here on the site.

THE FIRST WOMEN IN MY LIFE by Levi Tafari

A woman's work is never done
 If you don't believe me ask your mum
 She worked her fingers to the bone
 To provide us with a decent home
 If she lived in Ancient Rome
 She could of built that city of her own
 She cooks, she cleans
 She does everything
 She irons decorates and does the shopping
 She chastised us when we were rude
 But never sent us to bed with out food
 Everyday she would change our clothes
 If we had colds she would wipe our nose
 Or if we went to mum with a problem
 Mum would always help us solve them
 WE didn't want for anything
 WE got the greatest gift mum's loving
 You can have ten aunties and scores of lovers
 But remember you only have one mother
 I remember when someone pointed the finger
 Mum said I was Black, beautiful and I had a culture
 She always made sure we went to school
 Because in this life you can't be a fool
 You see people will ride you like a mule
 It was mum who taught you to be cool
 So mother there's something I want you to know
 I love you mum, I love you so
 You taught me to survive in the ghetto
 You can have my last ROLO
 If it as not for you then I would not exist
 So here it comes for you as a kiss
 Yes you was the first woman in my life
 But one day I will take a wife
 Then hopefully she'll become a mum
 A woman's work is never done

A good way to practice rhythm is through RAP, which according to Levi Tafari would mean Rhythmically Applied Poetry. So should you work with the poem below in your classes try to read it with the correct "rap" rhythm.

WEATHER RAPPORT by Levi Tafari

Sorry we can't bring you
 The WEATHER RAPPORT
 Because the weather ain't
 Gonna be what you thought
 What will happen
 From week to week?
 I don't know because the weather is doing the FREAK

We don't know WHETHER
 The sun will shine
 We don't know WHETHER
 There'll be a hurricane
 We don't know WHETHER
 Well get sleet or snow
 We don't know WHETHER
 There'll be a shower of rain
 We don't know WHETHER
 Fog will show its face
 We don't know WHETHER
 The frost will take a hold
 WE don't know WHETHER
 Temperatures will soar
 We don't know WHETHER
 It will just stay cold

The snow starts to fall
 Through the sunshine
 The rain begins to dance
 At the same time
 The wind starts to blow
 Creating a song
 A confused state of affairs
 The WEATHER has gone wrong
 Then man plays his part
 And makes things worse
 All because he wants
 To fatten his purse
 And that RAPS up
 Our RAPPORT for this week
 The outlook is
 The WEATHER'S still doing the FREAK

Classroom Activities suggested in the Britlit web page when working with the previous poem.

1. What's the weather like today? What was the weather like last week? Is this the kind of weather you would normally expect at this time fo the year?
2. Look at these words describing different weather conditions. Try to match them with the Catalan equivalent.

Hurricane	Neu
Sleet	Ruixat
Snow	Huracà
Shower	Gelada
Fog	Aiguaneu
Frost	Boira

3. Which combinations of weather are a) normal, b) unusual, but possible c) impossible.

1. sunny with clouds
2. clear skies with rain
3. showers and sun
4. fog and hurricane
5. frost and fog
6. sunny, with clouds and snow
7. hot and frosty
8. heavy rain with low humidity
9. snow and rain together
10. snow, rain, frost and fog altogether

4. Some more vocabulary- can you match them?

REPORT	n harmony
RAPPORT	Music (Type)
RAP	Information
WRAP UP	Finish

WEATHER	Crazy
WETHER	If
FREAK	Go up quickly
SOAR	Climate

5. A question.

Some people say that the weather is going crazy because of man's influence, through pollution, etc. Do you agree?. Give your reasons.

6. A quest

Read Levi Tafari's poem and decide if Levi would agree or disagree with your answer in question 5. Look at the poem again and find three examples of the poet playing with the sound of the words (homophones)

Other poems read by Levi Tafari included the following:

WHO IS WHO? By Benjamin Zephania

I used to think nurses were women
I used to think police were men
I used to think poets were
Until

DANNY LIVES ON by Benjamin Zephania

Danny the cat
Dies last week
Killed by kicks
Of Human feet,
I am sorry to say
He passed away,
A household of tears
I cried that day.
Danny's not with me anymore
Human beings beat him
I don't know what for,
I know some animals
Kill others to eat
But this gang just wanted to
Fight on the streets.
Danny my friend
Waz walking home
Not making trouble
And all on his own,
A few neighbours told me
That Danny then ran
And a human being kick him
To prove he's a man,
But what kind of a man
Could this wicked be
I think he's a coward
He couldn't fight me.
What kind of a world do we live in today,
When our future adults
Treat life this way.
Dear Reader,
Excuse me,
I am hurting inside,
I just don't think that we
Are near civilized,
We know how to fly
And we sail on the sea
But we don't understand
That life is a tree,
And Danny my friend
If this message gets through
You'll know this poet
Is thinking of you,
These animals beaters
Are so filled with hate,
Us animals lovers
Know Danny waz great.

ENJOYING STORIES IN THE TEENAGE ELT CLASS

By Claudia Ferradas

Summary of the workshop given by Claudia Ferradas at the British Institute, done by Ana Aguilar. This workshop was addressed to secondary school teachers interested in the BritLit project.



Claudia asked the audience whether they were familiar with the Brit Lit material. Most of them (state secondary school teachers) were, and one of them was attending the next summer course in England.



Claudia began by telling a story with a purpose we shall see later. She said you should try to be faithful to the story because otherwise, the ghosts of the people who told you the story would pinch you.

The story began with the magic words:

Once upon a time, ...

...there was a woman. A woman who was bored of living in the same old village where she saw the same people, every morning, every afternoon, every eve-

ning, in the same little pub, in the same little high street shop. She wanted adventure. So off she went that day, with no money at all, down the dusty road that took her downhill to the next village. And as it was early when she got there, she just walked on and on and on till the sun was beginning to set, and she thought:

"I am hungry, I need a bowl of soup, I need some bread, and I need a bed for the night. I am looking forward to meeting perfect strangers"

And there she went and knocked on the door of the first cottage she saw in the next village. And guess what? Every door she knocked on was slammed in her face. No hand stretched out to give her a bowl of soup. No welcoming hugs were given to her. And so, that night, hungry, exhausted, disappointed, she found a haystack in a barn and tried to sleep there.

Through a little window she could see another figure coming down the same dusty road she had been on. This was a slightly younger woman, with a cheerful way of walking. And she knocked on the door that she had started with. And guess what?

The door was opened wide, and she was welcomed into the house, and our protagonist could tell that she was getting a bowl of soup.

"And she is getting a slice of bread. And here I am: tired, hungry and rejected."

But she was an optimist, as we all intend to be, and so the next morning as soon as the sun was up, there she was again, walking the dusty road to the next village,

and the next one and the next one. And this time she got to a larger town, and she thought:

"I'll have lots of chances here. "

And so she started knocking on doors just as the light was beginning to get thin. And sure enough no doors were open to welcome her. No arms told her, Come in and I'll give you a bowl of soup. There was a woman again incapable of finding food and accommodation. And this time there was no barn to be seen, so she huddled inside a ditch. And she was beginning to get really worried. What was she doing wrong?

And as you can imagine, just a few minutes later, there was the other woman, the younger woman, coming, you know, with all this optimism in her gait. And she knocked on the door. And what do you think happened? She was welcomed, sure enough, just as she'd been the night before.

As you can imagine, our protagonist was beginning to get even more worried. She was too hungry and too tired to become philosophical. So she said:

"I'll have no more of this. I've got to do something. And I'm not going back to my village disappointed and rejected. I'll keep on trying."

So the next morning, she waited for the younger woman to leave the house and she followed her. The next thing she knew she was talking to this woman. And she said:

"Look, I've been watching you. Every evening you knock on doors and the first door you knock on is opened wide for you and you are welcomed. I've been knocking on every single door. Invariably, doors have been slammed in my face. What have I been doing wrong? Tell me."

And the younger woman just answered with a big smile. And she said:

"Well, let me introduce myself first. My name is story. What is yours?"

And the other woman said:

"I am truth."

"Well, very pleased to meet you, truth. I don't know why people keep rejecting you, but I know what we can do. Tonight, we will travel together. When we get to the first house, we knock on the

door together and I assure you we will be allowed in."

And so they did. They travelled, they gossiped, they chatted, they shared their sorrows and their dreams, and when they got to the first door, they knocked on it and the two were welcomed. And they shared an evening by the fire, two lovely bowls of soup, slices of bread, and a comfortable bed.

And since then, you can see these two women, on every dusty road, round the world. From town to town, from city to city, from village to village. From pueblo blanco to pueblo blanco.

And ever since that night, when doors open to welcome them, there has been a little bit of truth in every story.

This story came from a group of teachers in Argentina in a course on story telling. As I had shared my stories with them, they gave me this story at the end of the course with the condition that I share it with other teachers.

When you retell the story in the classroom, you would elaborate much more; you should give a name to the protagonist, describe the colour of the door that she knocked on, talk about the mood the characters were in, how they looked, what she wore, hair colour. Invariably and unavoidably, we shall visualize the story at every stage.

RATIONALE FOR STORIES

- They have a **motivating factor** incorporated in them, no matter what we do with them. It is the **"And then" factor**

Leaving the characters hanging from the cliff.

- Whatever we say about our protagonist is within a **context**, the context of the story. There is a need to create a context for the language. The story provides it. Meaningful is no longer arbitrary, it belongs to that context.

- They are **memorable**. The language of stories and songs stay with you forever.

- They **illustrate a point** instead of making it abstract. They prove a point of some kind. It does not need to be didactic.

- They are **relevant** when chosen carefully. And if the content is relevant, it contains lots of cultural information about the values of people different from ourselves. Even in monolingual classrooms there are many "tribes": **Hip hoppers, Rolinga** (in Argen-

tina the followers of the Rolling Stones). Each tribe wears different clothes, listens to different music and would not speak to the others. They are mutually aggressive. Even in this room we are all teachers, multilingual but still, I am sure, we have very different approaches to life. And that is because we have different values.

- They **illustrate values at work**. As teachers, who are interested in Education with a big "E" rather than in English with a small "e", we are interested in developing values within the context of the English class. Stories give a chance of bringing issues into the classroom. That might be opening a can of worms. But as a teacher, I'd rather hear it in the class than later when it is too late. I'd rather face the conflict, talk to the parents, and see what I can do...

This is my rationale; the method in my madness; the reason I want to teach literature with a small "l" in every class. When I say literature, I don't only mean Shakespeare. I mean revealing the creative and expressive potential of language, giving the learners access to new sociocultural meaning.

Henry Widdowson, the big guru of Applied Linguistics, said that when you read a creative text (call it literary or not) you must, as a reader, build the world as if you were inside the text. You have to start making sense in a way you do not do with other forms of discourse, because it is fictional and fiction needs to be reconstructed as if you were inventing the world.

While I was telling you about these women, were you busily trying to reconstruct the village? How many questions were unanswered? And it is because literature has so many silences, so many things left unsaid in order that the reader comes in with his or her own world. To negotiate the dialogue.

Even just with the title of a story, "**Henry and the Dog**", one can get very different reactions from different cultures. In some, "dogs" are taboo; others consider them a delicious dish. We westerners can become very sentimental about our pets. To each reader the story says something different.

Stories give our students the chance to build new sociocultural meanings that they might reject or accept but they will never be the same after reading it.

So far the theory. Let's plunge into the stories now.

QUESTIONS ABOUT THE STORIES

- How early to introduce them?

The answer is as soon as possible. Begin with chants, poems, songs. They have an essential role in language acquisition

- How easy?

Graded, ungraded?


Make it challenging but not discouraging. Take them a step further, having them make an effort, a little effort.

- How authentic? With children as authentic as you wish. With teenagers, as authentic as possible, challenging but not discouraging. Of course, different persons have different levels of frustration. Adolescents might get more easily frustrated, and one has to choose carefully, trying to avoid frustration but not spoon-feeding them. Also consider proverbs, short poems, picture books, cartoons, comics, graded readers, video clips...

The web site I invite you to visit is

<http://www.teachingenglish.org.uk/>



Select the  We hope that eventually BritLit will become independent and not under the umbrella of teachingenglish. Org.

This is the information you will find in the we page:

'Meet The Author' kits

- Melvin Burgess An exploration of his work
- Levi Tafari An exploration of his work
- Menna Elfyn An exploration of her work
- Benjamin Zephaniah An exploration of his work
- Romesh Guneseckera An exploration of his work

Links to resource kits for secondary level

- Lucky by Jane Rogers
- Views from Edinburgh based on works by Jackie Kay and Ron Butlin
- Whose face do you see? by Melvin Burgess
- Liverpool Poems by Levi Tafari
- 'Visiting Time' by Emma Brockes
- Poems on the Metro
- 'The Curse' by Arthur C. Clarke
- 'Carapace' by Romesh Guneseckera
- 'Bend it like Beckham' (extract) by Dharinder Dhani

- 'A House in the Country' by Romesh Gunsekera
- 'Fever Pitch' (extract) by Nick Hornby
- 'The Return of the Moon Man' by Eric Malpass
- 'The Landlady' by Roald Dahl
- 'Clap hands, here comes Charlie' by Beryl Bainbridge
- 'Weekend' by Fay Weldon

Resource kits for younger teens (13 - 14 years)

- 'The Copy' by Paul Jennings
- 'Emergency Landing' by Louise Cooper
- 'Ex Poser' by Paul Jennings
- 'Pink Bow Tie' by Paul Jennings

From the list of writers, the ones I recommend most for the young teenagers are Levi Tafari and Benjamin Zephaniah. Both are Rastafarian poets.

Here appear the titles of the stories that have been used to make the kits, plus texts you can print (no need to buy them) and a host of activities. Primary learners have also lots of proposals for activities, even a puppet show. It is question of clicking away.

What I do not like about most resources on line is that come ready-made, in a package. I do not like the pac-

ket. I might want to use some of the resources, but others are not suitable for my situations. The kits in BritLit are adaptable. You load them into your computer and can cut, paste and adapt as you wish.

The project started in Porto, Portugal. Initially it was thought of for advanced students who needed to brush up on their English. It was started with 'Weekend' by Fay Weldon. The project grew, and teachers were invited by the British Council to develop the kits, initially in a two-week course in England where they learned how to develop material. The outcome of that project was a kit to be uploaded in BritLit. The kits you have now have been actually designed by people like you, in the classroom everyday. That is the reason why many of the glossaries that you find are in Portuguese. You might decide to add your own glossary in Spanish and Catalan and then send it to the site. We would be delighted to upload it. Or you might not like any translation.

If you visit our web site http://www.apac.es/teachresource_article.html you will find a complete version of Claudia Ferrada's workshop that include other stories and activities to be used in our classrooms.

CURS de QUALIFICACIÓ PEDAGÒGICA (especialitat en llengua anglesa)

MÀSTER en ENSENYAMENT DE L'ANGLÈS COM A LLENGUA ESTRANGERA

2007-2008

UNIVERSITAT POMPEU FABRA

www.upf.edu/fhuma

A TRIVIA GAME

“Around the world in ten Tintin books and eighty questions”

by J.L. Bartolomé
EOI de Ripoll

Previous task: reading the following story-books by Hergé (Madrid: Ediciones del Prado).

Cigars of the Pharaoh (CF)
The Seven Crystal Balls (SCB)
Tintin in America (TA)
Prisoners of the Sun (PS)
Tintin and the Picaros (TP)
The Crab with Golden Claws (CGC)
Land of Black Gold (LBG)
Tintin in Tibet (TT)
The Broken Ear (BE)
The Blue Lotus (BL)

How to play the game: set up five teams of four players. One of the students becomes the spokesperson for the team, but everyone on the team helps choose the correct answer. The teacher acts as Master of Ceremonies and referee. Each team gives themselves a “nom de guerre” (The Butterflies, The Spiders, The Monkeys, The Parrots, The Lizards). There is a draw and each team is given a playing number (1 to 5).

The teacher asks Team 1 one question eliminating the three multiple choices. The time set for the answer is 20 seconds. If the team knows the right answer they score three points. If they can't think of the answer they can call for multiple choices (“Help, please!”) the teacher reads out and so another 20 seconds are allowed. If they succeed they score two points. If they don't the following team (Team 2) can have a lucky try: if their answer is right they score one point, if wrong they lose two points.

The game goes on until each team has had four turns, eight turns or sixteen turns. The team with the most points becomes the winner.

After each question the teacher hands the team / teams a card that shows their performance in a distinctive colour

Orange	+ 3
Yellow	+ 2
Blue	+ 1
Red	- 2

JOSÉ LUIS BARTOLOMÉ WORKS AT THE EOI IN RIPOLL. HE HAS BEEN IN CHARGE OF THE SOTS COORDINACIÓ PER A LES PAU FOR THE UNIVERSITY OF GIRONA SINCE 1994. HE HAS BEEN A TEACHER TRAINER FOR MANY LONG YEARS (ESCOLES D'ESTIU, JORNADES, ICE...) AND A REGULAR CONTRIBUTOR TO APAC MAGAZINE SINCE ITS EARLY DAYS. IN HIS FREE TIME HE WRITES POEMS (PATCHWORK, APHORISMS...) AND PUBLISHES ARTICLES ON A WIDE VARIETY OF SUBJECTS RANGING FROM TOPICS RELATED TO CLASSICAL LANGUAGES (AURIGA MAGAZINE) TO LOCAL ISSUES (GARROTXA, ALT EMPORDÀ). HE IS CURRENTLY DOING RESEARCH AND GIVING TALKS ON 'MULTICULTURALISM IN THE CINEMA'.

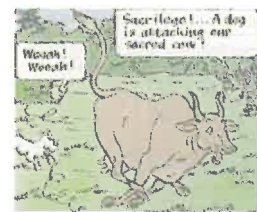
The players choose the questions at random from 1 to 80. The teacher can keep a record of the questions on a grid like this

1	9	17	25	33	41	49	57	65	73
2	10	18	26	34	42	50	58	66	74
3	11	19	27	35	43	51	59	67	75
4	12	20	28	36	44	52	60	68	76
5	13	21	29	37	45	53	61	69	77
6	14	22	30	38	46	54	62	70	78
7	15	23	31	39	47	55	63	71	79
8	16	24	32	40	48	56	64	72	80

Alternatives: the game can be played many times just by changing combinations of the questions. Before the team game starts a number of refreshing reviews or warm ups can be tried out in pairs: board games like *Tintin's Zoo* follow this Trivia Quiz. Each pair of students will need a set of a die and tokens.

Between brackets the abbreviations for the Tintin story-book and the page that shows the background for the questions and answers.

1. What is EFFENDI? (CF, p. 6)
 - a) a title of respect in Arab countries
 - b) a fruit that grows near the River Nile
 - c) an ancient Egyptian god
2. The chief or head of an Arab tribe, family or village is a... (CF, p. 15)
 - a) Guru
 - b) Sheik
 - c) Pharaoh
3. A greeting of peace in Arabic is SALAAM... (CF, pp. 14-15)
 - a) Aleikum
 - b) Shúkran
 - c) Inshallah
4. A DHOW /dau/ is found on the Arabian Sea. It's a ... (CF, p. 17)
 - a) strong wind
 - b) boat
 - c) big black fish
5. A nomadic Arab of the desert is a ... (CF, p. 24)
 - a) Sandyman
 - b) Blueberry
 - c) Bedouin
6. QUININE is a medicine used as a remedy for... (CF, p. 34)
 - a) jungle madness
 - b) malaria
 - c) monkey fever
7. One storey-houses we now call BUNGALOWS originally came from...(CF, p. 37)
 - a) Arabia
 - b) Iran
 - c) Bengal (in former India)
8. Which animal is sacred and cannot be eaten or disturbed in India? (CF, p. 48)
 - a) a donkey
 - b) a cow
 - c) an elephant
9. Which animal is the lord of the jungle in India? (CF, p. 51)
 - a) tigers
 - b) white elephants
 - c) gorillas



13. A Hindu god worshipped in many aspects (an angry destroyer, naked ascetic, lord of the cosmic dance, lord of the beasts, in the form of Phallus...) is... (CF, pp. 49-50)
- a) Siva
 - b) Brahma
 - c) Vishnu
14. MAHARAJA is the title of an Indian... (CF, p. 51)
- a) priest
 - b) prince
 - c) elephant-driver
15. Opium also is a drug used in medicine as an analgesic and narcotic. Which plant is it made from? (CF, p. 52)
- a) daisy
 - b) poppy
 - c) lotus
16. A Hindu or Muslim beggar ("poor man" in Arabic) who is regarded as a holy man and who can do magic is called... (SCB, p. 7)
- a) Ashram
 - b) Fakir
 - c) Ziggurat
17. A person who teaches YOGA is a ... (SCB, p. 7)
- a) Yohi or Yoke
 - b) Yahoo
 - c) Yogi
18. RASCAR CAPAC (he-who-unleashes-the-Fire-of-Heaven) was... (SCB, p. 28)
- a) an Incan mummy
 - b) an Aztec god
 - c) the watcher of a Mayan temple
19. Chiquito was a descendant of the Incas. His real name was... (SCB, p. 57)
- a) Rupac Inca Huaco
 - b) Aymara Rupac Titicaca
 - c) Lama Glama Huaca
20. Many native people of Peru are pure-blooded Indians like Chiquito, who speak one of the official languages of this country. What language is this? (SCB, p. 57)
- a) Guarani
 - b) Ojibwa
 - c) Quechua
21. The excrement of seabirds used as manure on islands off South America is called... (SCB, p. 62)
- a) guarro
 - b) guano
 - c) iguana
22. The supreme chief of some North American Indian tribes like the Blackfeet was the mighty... (TA, p. 19)
- a) Sake
 - b) Saccharin
 - c) Sachem
23. A TOMAHAWK is a North American Indian war... (TA, p. 19)
- a) axe
 - b) arrow
 - c) spear
24. In the North American Indian mythology a god having supernatural power was... (TA, p. 20)
- a) the Great Jackpot
 - b) the Great Manitou
 - c) the Dumb Redskin
25. A North American Indian woman or wife was called a ... (TA, p. 21)
- a) squatter
 - b) squaw
 - c) squash
26. A PAPOOSE was a young North American Indian... (TA, p. 22)
- a) prairie dog
 - b) kid
 - c) horse
27. Some North American Indians lived in tents made of skins called... (TA, p. 26)
- a) wigwam
 - b) big bangs
 - c) tenteapees
28. A legendary 16th century North American Indian teacher and chieftain was... (TA, p. 29)
- a) Hoboes
 - b) Highwater
 - c) Hiawatha
29. A STAG is an animal that lives in the prairies. It's an adult male... (TA, p. 38)
- a) bear
 - b) puma
 - c) deer
30. What kind of animal is a GYMNOTUS? (TP, p. 38)
- a) a small snake
 - b) an electric fish
 - c) a parrot
31. What animals of the same family as crocodiles and alligators are common in South America? (TP, p. 36)

- a) Caymans
- b) Mohicans
- c) Maycams

32. One of the largest snakes lives in South America both on land and in the water. This is... (TP, p. 37)

- a) the Boa bull
- b) the Anaconda
- c) the Amaterasu

33. A very difficult problem is a(CGC, p. 8)

- a) Chinese puzzle
- b) Tibetan mah-jong
- c) Japanese go

34. The Sahara Desert might also be called... (CGC, p. 28)

- a) the land of oil
- b) the land of golden rocks
- c) the land of thirst

35. "My Kingdom for a horse!" In the Sahara Desert the translation of this line from Shakespeare would read... (CGC, p. 28)

- a) My kingdom for a crab
- b) My kingdom for a camel
- c) My kingdom for a lizard

36. Normadic Tuaregs are an example of a people native of the north of Africa who are called... (CGC, p. 36)

- a) Berbers
- b) Barbarians
- c) Rif al-Bagghar

37. A courtesy title meaning "Sir / Lord" is used for a Muslim chief or leader and sometimes for important white people. This is... (CGC, p. 46)

- a) Yihad
- b) Sidi
- c) Yasser



38. What are the visitors to a mosque asked to remove? (CGC, p. 50)

- a) their cloaks
- b) their hats
- c) their shoes

39. An object worshipped for its magical power by primitive peoples (like the "Arumbayas") is a ...(BE, p. 1)

- a) fetish
- b) totem
- c) tattoo

40. CURARE is a terrible vegetable poison, used by South America Indians, that paralyses your...(BE, p. 2)

- a) hands
- b) feet
- d) nerves and breathing

41. A South-American freshwater fish notorious for its voracity ("man-eating fish") and sharp teeth is a ... (BE, p. 55)

- a) migraine
- b) piranha
- c) gymnotus robustus

42. A male Muslim ruler descendant of Muhammad is an... (LBG, p. 18)

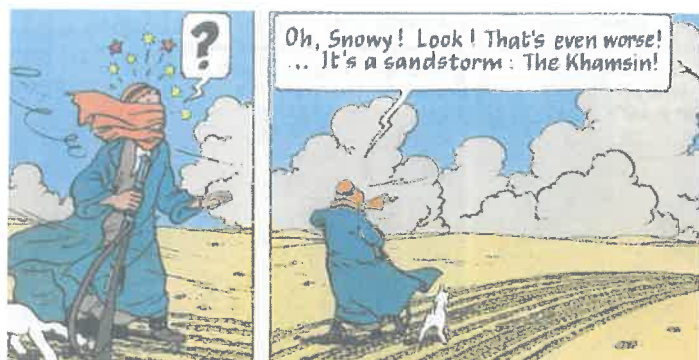
- a) Emir
- b) Eminem
- c) Imam Ben Oman

43. A spot in the desert where water and vegetation are found is... (LBG, p. 23)

- a) an Egyptian well
- b) a mirage
- c) an oasis

44. What is KHAMSIN? (LBG, p. 30)

- a) a sandstorm caused by a hot wind that may last up to fifty days
- b) rainclouds in the sky for one hundred (Khamsin) days
- c) chilly sandhills where you can spend the night



45. A sound used to attract attention at a distance that Australia settlers copied from the Aborigines is... (LBG, p. 32)

- a) Cooee /ku:i/
- b) Coo /ku:/
- c) Cookie /'kuki/

46. Mohamed Ben Kalish Ezab calls his son Abdullah "my one and only little CHICKADEE". This is ... (LBG, p. 38)

- a) a small bird from North America
- b) a small chicken from Morocco
- c) a young Emir from Algeria

47. What kind of vehicles did RICKSHAW boys use to pull in China (this transport has been banned today for 'unhealthy and servile')? (BL, p. 6)

- a) two-wheeled carriages
- b) six-wheeled carriages
- c) push bikes

48. The Chinese legendary founder of Taoism said, "You must find your way (tao)". Who was he?(BL, p. 13)

- a) Confucius
- b) Lao Tzu
- c) Yangtze Kiang

49. What is a SAMPAN in China? (BL, p. 16)

- a) a small boat
- b) a cold wind from the Himalayas
- c) a trackless train along the Great Wall

50. The Chinese also know the "poison of madness". This is... (BL, p. 23)

- a) Mahayana
- b) Mahabharata
- c) Rajaijah

51. The Japs offered a reward for Tintin. It was a 5000 ... (BL, p. 27)

- a) Yen
- b) Yuan
- c) Japanese dollar

52. In 1899 a Chinese society led an uprising against Western domination (War of Righteous and Harmo-nious Fists). It was called... (BL, p. 43)

- a) The Boer Rebellion
- b) The Boxer Rebellion
- c) The Boxing Parade

53. Opium dens like the Blue Lotus were popular in one of the largest and most fashionable cities in China in the 1930s. This was...(BL, p. 54)

- a) Beijing
- b) Hong Kong
- c) Shanghai

54. It's a stereotype that the Chinese eat rotten eggs and .. nests (BL, p. 43)

- a) Eagles'
- b) Storks'
- c) Swallows'



55. Which is the most important city in Peru by the sea? (PS, p. 1)

- a) Callao
- b) Lima
- c) Guayaquil

56. What is the national drink in Peru? (PS, p. 1)

- a) tequila
- b) pisco
- c) chicle

57. What do llamas do when they are angry? (PS, p. 2)

- a) they spit at you
- b) they smile at you
- c) they chew coca leaves

61. What is a CHULPA? (PS, p. 22)

- a) a mummy
- b) a popular coat in Peru
- c) an old Inca tomb

62. A very large vulture that lives in the Andes is a ... (PS, p. 27)

- a) condor
- b) golden eagle
- c) crow

63. Name two animals with a long snout (nose) for feeding on the vegetation and ants or termites (PS, pp. 36-37)

- a) Tapirs and ant-eaters
- b) Boa constrictors and alligators
- c) Bears and gibbering monkeys



58. Which seabird drops "guano"? (PS, p. 4)

- a) albatrosses
- b) seagulls
- c) puffins

59. A little medal that helps you in danger is a... (PS, p. 20)

- a) piercing
- b) taboo
- c) talisman

60. Llamas, alpacas and vicuñas belong to the same family as African... (PS, p. 21)

- a) zebras
- b) antelopes
- c) camels

64. What shakes the earth's surface in the Andes very often? (PS, p. 44)

- a) waterfalls
- b) earthquakes
- c) jungle creepers

65. What did the Spanish conquistadores search for in vain for a long time in Peru? (PS, p. 62)

- a) the fountain of eternal youth
- b) the treasures of the Incas
- c) the tomb of Pachacamac (maker of the earth and god of life)

66. What ashes are preserved in a Tibetan CHORTEN? (TT, p. 20)

- a) the ashes of noble soldiers
- b) the ashes of pilgrims
- c) the ashes of great lamas



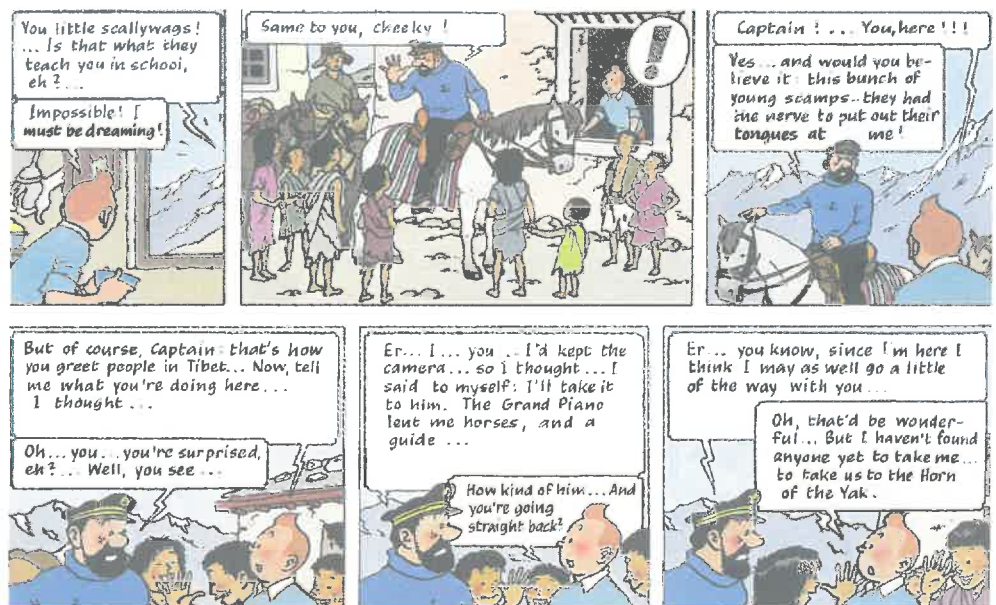
67. What is CHANG? (TT, p. 23)
- a) a very strong beer
 - b) onion soup from Tibet
 - c) green rice from Tibet
68. When people get lost in the mountains of Tibet they... (TT, p. 30)
- a) make Cooee cries
 - b) carve their names on flat rocks
 - c) pray for the White Goddess to fall
69. An atmospheric phenomenon which sometimes makes flashes on a ship or an aircraft during a storm is called... (TT, p. 39)
- a) a thunderbolt of shock
 - b) St Elmo's fire
 - c) a twister
70. A pack-animal in Tibet which looks like an ox or a buffalo is a... (TT, p. 45)
- a) Yakuza
 - b) Yank
 - c) Yak
71. A Tibetan meal of barley with tea and butter is called... (TT, p. 22)
- a) Tsampa
 - b) Pampa
 - c) Samba
72. Himalayan people who are skilled in mountaineering and rescue parties are... (TT, p. 23)
- a) Charahbangs
 - b) Sherpas
 - c) Patnas
73. A hobby for boy monks

- in Buddhist monasteries can be... (TT, p. 48)
- a) parasailing
 - b) flying beautiful kites
 - c) shooting birds

74. Which is a common disease for European climbers in Tibet? (TT, p. 20)
- a) mountain sickness
 - b) colour blindness
 - c) homesickness

75. Tibetans stick out their tongues when... (TT, p. 53)
- a) they greet you
 - b) they are unhappy
 - c) it rains

76. What animals in the high Tibetan mountains make sure no traces of dead bodies remain? (TT, p. 49)
- a) hummingbirds
 - b) horses
 - c) vultures



77. What colour is the bonnet worn by Tibetan monks and abbots on grand events? (TT, p. 61)

- a) black
- b) yellow
- c) white

78. The natural White Goddess in Tibet is... (TT, pp. 44, 47)

- a) the snow
- b) the summer clouds
- c) the abbot's chief wife

79. Which is a good name for a monk in Tibet? (TT, p. 46)

- a) Sahib
- b) Dong
- c) Lobsang

80. The Abominable Snowman is named Yeti (Yeh-teh) in Nepal. In Tibet... (TT, p. 50)

- a) Amigo
- b) Khor Biyong
- c) Migou



TINTIN'S ZOO: A BOARD GAME

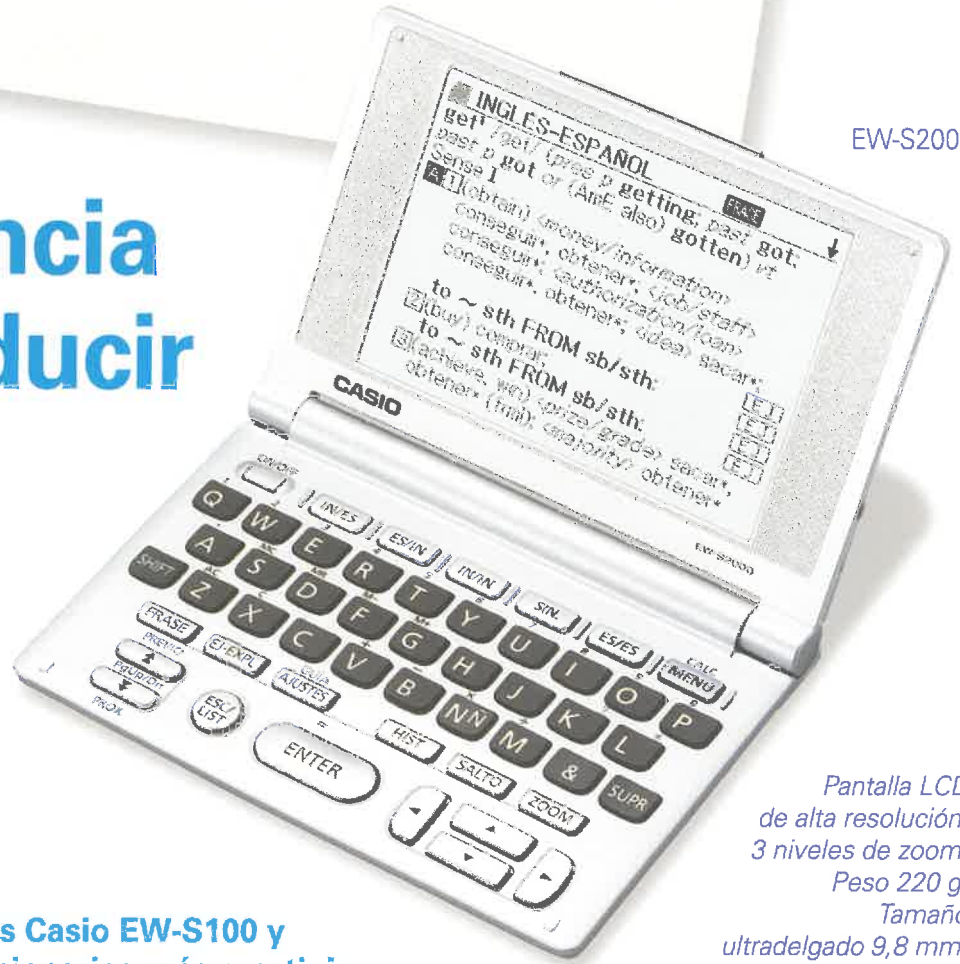
START (Good luck!)	5) Adult male deer in North America	10) Where do Chickadees live?	15) Are there bears in South America?	20) <i>Rajaijah !!</i> MISS TWO TURNS	25) <i>Ant-eaters trap.</i> GO BACK TO 17
1) Sacred animal in India	6) Mountain lion in North America	11) Chinese eat rotten eggs from these nests	16) Sacred birds in Tibet	21) These snakes are constrictors (3 letters)	26) The Yeti in Tibet is named ...
2) Lord of the Indian jungle	7) Crocs or alligators in South America	12) These animals spit at you when angry	17) Do Tapirs have a short or big snout?	22) An electric fish	27) Lost in the Himalayas. Saved by Sherpas GO TO FINISH
3) <i>Fakir's trick.</i> GO TO 13	8) Largest snake in South America (8 letters)	13) <i>Curare!!</i> GO BACK TO START	18) <i>Yogi's siesta.</i> MISS A TURN	23) <i>Have some Tsampa and Pisco and sleep it off.</i> MISS A TURN	28) <i>Have some quinine.</i> MISS A TURN
4) Seabird that drops "guano"	9) A 'horse' in the Sahara Desert	14) A pack-animal from Tibet	19) A large bird in the Andes	24) A man-eating freshwater fish	FINISH (Well done!)

...rayas with
 bras de un
 uestra las
 plos de frases
 con claridad
diccionarios

... (un -) drawing, sketch;
 caricature; -s animados (Cine) cartoons; - del natural drawing
 from life; - (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.**

La diferencia entre traducir y definir.

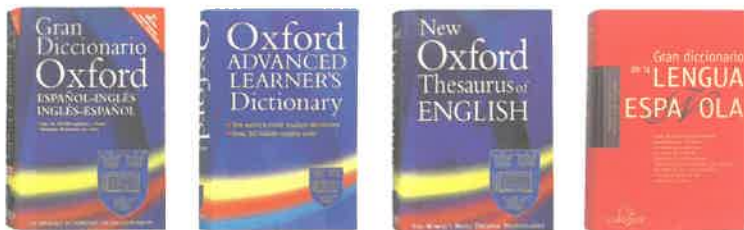


EW-S2000

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.



CASIO

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APAC – JOHN MCDOWELL AWARD 2006



Acta del jurat:

En la **Modalitat C, treballs presentats per grups classe**. El jurat ha decidit concedir dos premis i dos accèssits.

- **Premi** que consisteix en un lot de material per a l'escola

Ha estat concedit al treball **Let's Discover Catalonia** presentat pels alumnes de **5è de primària** de les Escoles de Gurb. Passen a recollir el premi un grup d'alumnes en representació de l'escola.

- **Premi** que consisteix en un lot de material per a l'escola

Ha estat concedit a la representació teatral **A Christmas Carol**, presentat pels alumnes de **2n d'ESO**, de l'escola Les Alzines de Girona. Passen a recollir el premi un grup d'alumnes en representació de l'escola.

- **Accèssit** que consisteix en un lot de material per a l'escola

Ha estat concedit al treball **Messages 13**, presentat pels alumnes de **3r d'ESO**, de la Salle Berga. 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

Ha estat concedit al treball **Gingerbread Man**, presentat pels alumnes de **2n de primària**, de l'escola Les Alzines de Girona. 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 un accèssit.

- **Accèssit**: Consisteix en un lot de material especialitzat, ha estat concedit al treball de recerca **My English New Method**, un estudi de diferents mètodes d'ensenyament de l'anglès que desemboca en la creació d'un nou mètode per part de l'autora del treball. L'autora és l' **Anna Laribal Abante**, de l'Escola Pia Santa Anna de Mataró i ha estat dirigida pel Pau Tam.



Pel que fa a la **MODALITAT A, treballs presentats per professors**, el jurat ha concedit un premi i un accèssit.

- **Accèssit**: Consisteix en un lot de material especialitzat. Ha estat concedit al treball **The Book of Balance**, un llibre on es poden trobar diferents recursos que es podran utilitzar tant en classes d'anglès com en classes de CLIL.

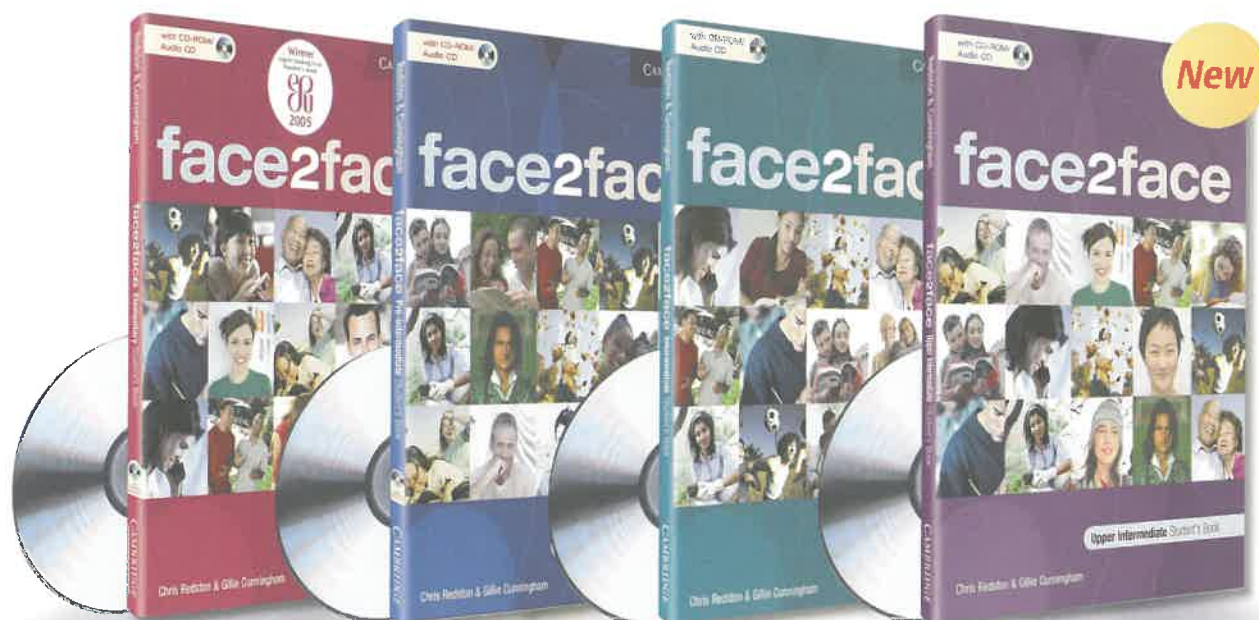
La seva autora és la **Núria Batlle**. Passa a recollir el premi, la Núria.

- **Premi**: Consisteix en un curs al Regne Unit patrocinat pel British Council i ha estat concedit al treball **Learn English with Haiku and Haiga. Have you ever tried to see what's behind a poem or a picture?**, un treball que proposa utilitzar Haikus i Haigas com a recursos a les classes d'anglès, tant de primària com de secundària i mostrar, d'aquesta manera, que es poden utilitzar altres tipus de texts, fora dels més convencionals. La seva autora és la **Iolanda Moya**. Passa a recollir el premi la Iolanda.



El jurat vol felicitar a tots els guanyadors i animar a tothom a participar en la propera edició dels Premis Apac-John McDowell 2007. També vol agrair la col·laboració de Bayard Revistas, British Council, Burlington Books, Cambridge University Press, Casio, Easy Languages, Larousse, Macmillan Heinemann, McGraw Hill, Oxford University Press, Richmond Santillana, Vicenç Vives i Wind Star ja que són ells qui fan possible el lliurament d'aquests premis.

Everybody's talking...



“ The range of material is impressive ”
Pete Sharma, EL Gazette

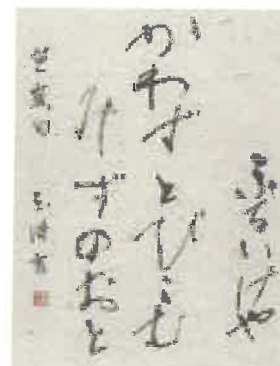
“ In a nutshell, THEY LOVE IT! ”
Linda Pollet, Teacher, France

face2face

LEARN ENGLISH WITH HAIKU AND HAIGA

Have you ever tried to see what's
behind a poem or a picture?

by Iolanda Moya
(APAC-John McDowell Award 2006)



1- Teaching English in primary education

Aims and objectives

Learning English in our present society involves rather more than the learning of structures that enable people to communicate in the foreign language. That's why among different objectives, the Department of Education's foreign language curriculum highlights the importance of developing the following objectives:

Throughout primary education pupils have to learn how to:

- Express themselves through visual, verbal and body language.
- Develop their aesthetic sensitivity and creativity and develop their capacity to enjoy artistic manifestations.
- Develop their autonomy and show personal initiative.
- Respect other people's moral, social and ethical values.
- Participate in and be responsible for their own learning.
- Develop skills in reading, understanding and creating short written texts.
- Develop interest in other languages and cultures.
- Relate sounds to spelling.
- Appreciate the use of non-verbal language.
- Show some kind of understanding of oral messages to be able to participate in the classroom.
- Participate in class respecting the rules.
- Memorise and produce short texts such as short poems.

- Understand written texts and react orally.
- Produce texts from models previously worked on in class.
- Cooperate in individual and group activities.
- Value and respect cultural and linguistic differences.

Poetry as a tool for teaching a foreign language

Some people might say: Why poetry? Isn't it too difficult for primary school children? My answer would be: No, it isn't. It all depends.

When I first got acquainted with haikus and haigas, I discovered a world of possibilities, not only for my own enjoyment but from the professional point of view as well.

The world of information, creativity, expression of personal feelings and so on finds its way through poetry. The richest romantic poem or the simplest children's rhyme can encode a whole world of "feelings".

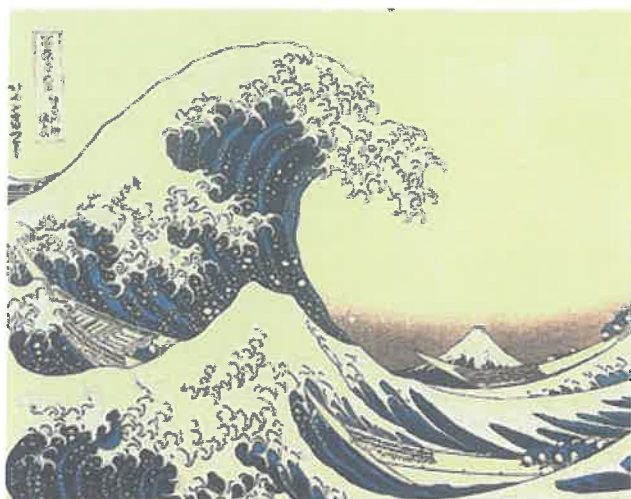
The purpose of this article is not to go deeper into the world of poetry but to show that we can use other kinds of texts in our classrooms.

I would like to limit my article to the use of haikus and haigas as a most valuable resource to be used in our English classes, either in primary or secondary education.

2- Haikus and Haigas

Another kind of poetry

What are they?



To understand haigas it is most important to get rid of our way of understanding western poetry because with them, we are going to enter into a different world and into a different way of seeing and feeling the reality that surrounds us.

We are used to seeing no more than what a picture shows us and we don't usually go beyond words when reading a poem. When reading a poem we can easily understand it, because the poem is explicit enough. The same happens with pictures or photographs. We can look at them and we can interpret what it is shown or what the author is trying to express. But, have you ever tried to see what's behind a poem or a picture? Have you ever tried to guess the author's feelings? You may have never done so. If you want to learn how to do it, try with haigas.



When you are in front of a haiga, you have to let your imagination fly because you cannot only read and look at a haiga, you can smell it, feel it, hear it...

Where do Haiku and Haiga come from?

The art of haiku started about the 16th century in Japan. We cannot talk about this kind of Japanese poetry without mentioning the name of Matsuo Basho. He was one of the greatest poets and he was the father of haiku. Some time later, the art of haiku was completed by Buson Yosa, who was a poet but also a

painter, and was the first one who completed a haiku with a picture, so he was one of the first creators of the art of haiga.

What is a Haiku?

Before talking about haigas we must know a little about haikus in order to understand them, since a haiku is an important part of a completed haiga.



Haiga is the eighteenth-century Japanese art and literature completed by Yosa Buson, one of the greatest poets in Japan. It consists of a picture in ink and a poem, haiku.

A haiku is a very short poem composed with only 5 – 7 – 5 syllables. Actually not only Japanese people compose haikus. This type of poetry has become famous around the world, and recently, composing English haikus is becoming more and more popular year by year. You only have to surf the net to be aware of how many people try to write haikus in different languages.

Compared with Japanese haiku, English haiku is more liberal to compose. For example, we can create a 3 – 5 – 3 syllable haiku or a 5 – 7 – 5 one. Another difference from Japanese poetry is that, in English haikus, the use of a season word is not strict. On the other hand, Japanese haiku has many traditional rules.

- In the dark (3)
- Vivid vapour trails (5)
- A cat is walking (5)
- looking down on begonias (7)
- silent night (3)
- brightened day (5)¹



What is a Haiga?

So, now that we have learned a little bit about haiku poetry, we are ready to talk about the haiku paintings, called haiga.



As with haikus, haigas follow strict structures. However, the most important thing is to combine the same seasonal picture and poem, but on different topics. The picture has to be inspired by the same season as the poem, but not necessary the same topics, for example, a picture of a summer flower and a poem of summer wind. If you look for a haiga with the same topics in the picture and in the poem, you won't find any.

I think that in haiga, the poem and the picture are just like air and water, or husband and wife. It is indeed a sensory perceptive art in which you have to use your imagination to see ahead.

If we observe a haiga painting we will be aware that the picture of a haiga has to be simple, only a few minimal brushes to represent the season in not very strong colours, and, as we have said about haiku, it represents an everyday experience, a special little moment, something that other people might find trivial.



3- Why use Japanese poetry in the teaching of a foreign language?

Why use Japanese poetry? Because many haikus are easy to understand since they tell things as they really are. Have a look at this Haiku:

"I can smell its scent (5)

then see its furry body (7)
the old brown camel" (5)

Haikus don't have any metaphors or personifications. The poem gives us no confusion, only a direct view of real things. Because of the directness of the poem and the freedom to analyse them, no response can be wrong.

The special characteristics of this kind of Japanese poetry make them suitable for our classes: they are short, simple, and they deal with animals and topics that we work on throughout the curriculum.



As we have seen, haikus are very short poems. These poems are made up from "real" images and they can arise from present visions, images from personal experience, books or imagination. Animals or seasons are topics that children may enjoy working with and are part of their curriculum.

Why are they a good tool for teaching English?

As I said before, it could be a good idea to use haiku and haiga in class, with all kinds of students, whether they are primary or secondary school children. The poem is short and the vocabulary is not too difficult, so the students can understand them easily. Also, the interpretation is really open, so the students can feel free to interpret and understand it in their own way, just as they understand the world, which also implies paying more attention to their knowledge about the topic. In my opinion, the topic also teaches the students to appreciate and respect nature and enjoy it. It makes us look at things, hear things, notice how things feel and taste in a way that we can connect with the world that surrounds us much more easily, and it helps them share their experience and respect other people's cultures. Therefore, students can learn new vocabulary and grammar in a meaningful and interesting context.

We also have to keep in mind the importance that is

being given to the learning of English through other subjects. Working with haigas, in this case, the topic can have a close link with the Arts and Crafts department. Working with haigas can easily lead to drawing and painting, developing our pupils' creativity.

Haikus in our classrooms

It is a good idea to begin the lesson with reading or writing some famous haiku poems on the board like this one by Matsuo Basho:

An old quiet pond (5)
a frog is jumping into (7)
the sound of water (5)

Children will love haiku poetry when they find out that capitalisation, punctuation, rhyming and titles are not usually used in it.

When we read a haiku, we can create a mental image of what we are reading. The essence of haiku is to make the reader feel what the writer felt when he/she wrote it. If a writer captures the image of an experience that produced emotion, then the reader should have a similar emotion based on experiencing the images provided by the writer. Teachers can create a favorable atmosphere with music or pictures to help students to create an image in their mind.



Patient little snail
Slides across the morning dew
in the zen garden

It is interesting to observe the amount of senses that a short, simple haiku can involve. For example, in Basho's haiku we can talk about movement (the frog jumping), what we are hearing (the sound of the water when the frog jumps into it). The murmur of the other frogs, the buzzing of the first mosquitoes, temperature (the still fresh air of the season), what we can smell (it smells different in spring, when the earth is still wet after the soft rain, the trees, the grass, the water...), what we can touch (we can feel the earth, the grass, the water). We can feel the humidity in our hair and skin and also what you feel in that place. Maybe you feel relaxed or maybe lonely. So, haiku is the answer to this "what". What's the matter? Are you sad? Are you happy? What has put this smile on your face?

Since seasons play an important role in haiku poetry, it can be a good idea to use it to talk about the start of a season. If it is autumn, you can work with haikus that represent autumn and complete them with drawing or sticking leaves that the children can collect from the playground onto the sheet with the haiku, or if it is winter they can stick cotton balls onto the paper next to the haiku (although I still think that you can dare to have them draw a beautiful picture with haiga materials; if not with beginners, then with older pupils).

4- Lesson plan: the world of haiku and haiga

Objectives:

- To explore a different cultural art.
- To learn the syllable structure of the English language.
- To learn about the history and characteristics of haiku and haiga.
- To read some haikus and haigas and be able to interpret and appreciate them.
- To create an original haiku and haiga.
- To become more aware of the different artistic manifestation.
- To discuss the different possibilities of a haiku/haiga's interpretation.
- To share ideas and interpretations in small groups.
- To read with expression depending on the text.
- To listen with attention for enjoyment and then be able to discuss.
- To experiment with poetry writing.
- To develop different vocabulary to write the haiku.
- To sensitize pupils to other cultures.



- Sounds of nature music or something similar
- *Optional: If you want to paint an original haiga with traditional Japanese materials, maybe with older pupils, you will need:
 - Thick brush (oh fude)
 - Thin brush (ko fudel)
 - Ink in form of a bar (suzuri)
 - A special stone to thin the ink
 - Paperweight that can be a simple stone (bunchin)
 - A cloth (epuron)
 - A black soft mat to put under the paper

These objectives will always be the same throughout all the stages. Only the different classroom activities will change.

Therefore they will not be repeated in the lesson plans that I'll present. The aim of the lesson plan is to give examples of how haikus and haigas can be worked on and worked with at different levels, bearing in mind a close connection with curricular topics and the moment they are presented to our pupils.

Level:

All levels. It all depends on the difficulty of the vocabulary of the haikus and the way that you are going to present them in class. Some of the objectives may not be worked on so thoroughly with young beginners (learning about the history and characteristics of haiku and haiga, discussing the different possibilities of a haiku/haiga's interpretation, sharing ideas and interpretations in small groups or experimenting with poetry writing).

Materials:

- Examples of easy haikus
- Leaves of different sizes (to copy)
- Crayons or brushes
- Water-colours
- Blank paper to write the haiku and draw on

- A glass of water to clean the brushes (borokire)
- A special Japanese paper (shikishi)

I tried to paint a haiga on another kind of paper and I have to say that it is important not to practice a haiga beforehand on other kinds of paper, such as newspapers, because the bristles can come off and the brush can lose its quality.

Dear Readers,

Due to the length of this article, we could not include the accompanying hand-outs in the journal. Therefore, we have posted them, along with the complete article, on the APAC web page. These hand-outs are very interesting and useful, so you must not miss them. Please go to the APAC web page (www.apac.es/teachresource_exper.html) and see for yourselves!
Yours faithfully,

The Editor

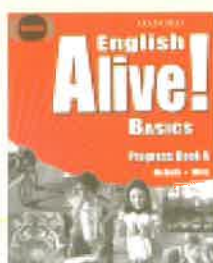
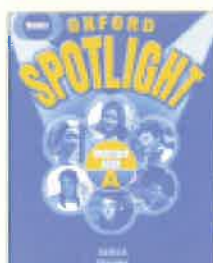
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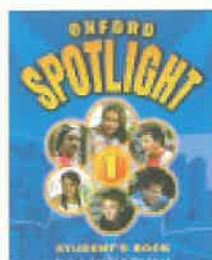
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