

Quarterly Magazine

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Associació  
de Professors  
i Professores  
d'Anglès  
de Catalunya



## ELT convention 09

APAC roundtable 2009 by Tom Maguire

Interactive Reading for Longer Texts by Joe Mckenna

How To Be a Successful e-Learning Teacher by Jeff Judge

Developing Intercultural Competence by María González-Davies

Watching a Film is More Than Fun by Carme Porcel

Additional Language Acquisition at Infant School

by Cristina Corcoll and Carme Flores

## CONTRIBUTIONS

• Social Learning in Web 2.0  
by Sónia Aguilana

• Junk Food  
by Belen Sotos

• The Power of Image  
by Ben Goldstein







## BOOK REVIEWS

• Working with images  
reviewed by Josep Sala

• Survival Handbook  
reviewed by Neus Serra

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# Editorial

This is it! This is really IT! This is the European Year of Creativity and Innovation! It aims to raise awareness of the importance of creativity and innovation for personal, social and economic development. So, this is the chance for all of us to ratchet up our creative endeavours a notch or two.

Although information technology (IT) isn't the be-all and end-all of creativity and innovation, it's a good place to start. It can be motivational for students, practical for teachers, and flexible for educational programs. Many of the APAC contributors in this issue seem to lead us in direction. One clear example is the 2009 APAC Roundtable, *Teaching the Next Generation: The Pros and Cons of IT*, summarised by Tom Maguire.

In addition, bearing in mind that the Next Generation is the Net Generation, many teachers explain how to integrate IT into classrooms. Rosa Bergadà shows us how she uses online CLIL materials to enable her primary school classes to study experimental science. Ricard Garcia promotes the creative use of 3D in classrooms. Dolores Permanyer set up an exchange with a high school in Finland and shows us how useful blogging was for preparing the visits. Susanna Soler presents something quite revolutionary – a school which has replaced textbooks with laptops connected to Internet. In *Developing Intercultural Competence: Two Authentic Projects*, Maria González Davies uses the internet with her students to promote intercultural competence through translation. She explores fairy tale retellings in print and online and she builds bridges between Catalan and British culture in two projects. Jeff Judge explores e-learning in *Memoirs of an E-Learning Teacher and Student: How to Be a Successful E-Learning Teacher*. He gives us guidelines for becoming an effective in this kind of pedagogy. Sònia Guilana talks

about modern technology in *Social Learning in Web 2.0: Empowering Students for Lifelong Learning*. She makes use of popular tools like forums, chats, blogs, wikis, YouTube, podcasting, and social networks like Myspace and Facebook, among others. Network learning is both an opportunity and a challenge for educators in the twenty-first century. As Ray Bradbury once said, "Life is trying things to see if they work."

In an era of digital technology (internet, interactive whiteboards, YouTube and Flickr), Ben Goldstein seeks out some innovative alternatives for developing visual literacy in class in *The Power of Image*. Carme Porcel advocates the use of films in *Watching a Film is More than Fun*. Working on a biology project with a group of Swedish students, she realised that the Swedish students had better pronunciation and they told her that there were many programmes in English in their country. She offers us new ways to exploit films in class. Joe McKenna presents a technique for making classroom reading work more dynamically in *Interactive Reading for Longer Texts*.

We hope that the contents of the magazine will be a hit with you. We think that all of them can be a source of inspiration, creativity, and innovation. Or, at least, they will make for MIGHTY good summer reading. And finally, once again, we invite you to participate with us, through articles and book reviews, and even more so through simply sending us your comments for enriching the journal, the web site and the Association as a whole. Have a good summer, and celebrate the European Year of Creativity and Innovation by thinking of a way to make a lasting, positive change in the world around you!

**The editorial team**



## Dear colleagues,

Now and then, I like to remind you of APAC's bigger picture. How we keep a membership approaching the magical figure of one thousand; how we've managed to be around for the last twenty-three years; how we bring together five hundred to six hundred people in our annual conventions; how we attract some thirty stands from the industry in these conventions, and so on... But my story today is about things in a small way. Important as they might be sometimes they come in a small package. This is how I feel about the modest extension of our offices at Gran Via de les Corts Catalanes, 606, 4-2 (just in case you ever wondered about our postal address), which was formally opened last month. It's nothing much, I assure you. Yet, it provides APAC with something we have always felt could become instrumental in invigorating the life of the association between the big conventions: a nice, clean room ideally suited for small-group seminar work. The new room comfortably seats some twelve people around a table. If I remember well that was enough for Jesus to spread his word. Our aims are less ambitious and we are not really thinking of having suppers there, but you are all invited to make suggestions for its use. It is a place open to any member's reasonable initiative, and the challenge for the present board is to imagine things that never were. A good omen was the occasion of its opening. Since Professor Gert Ronberg -an old friend of APAC's and



the author of the standard book on the language of Shakespeare and the English Renaissance- happened to be in Barcelona in April we asked him to bless the room with the reading of one of the Sonnets. He obliged. He read with splendid diction Sonnet 129, one of the sharp meditations Shakespeare devoted to the dark lady, and offered some learned comments. A glass of cava followed, and the room was considered opened to all APAC members. There were fewer than twenty people attending but, as you can imagine, the place seemed overcrowded. This is one of the advantages of things small: you can easily hang a "full house" notice on the door. Small places seemed curiously fitted for great things. Hope you'll experience that soon if we are all inventive enough to put the new, small place to good service.

With best wishes,

**Miquel Berga**  
President

*"I think that people who work hard while having fun are the ones who get the best life career and contribute most to society. Having broad and mixed experience and many different kinds of contacts is very valuable as well. The more students use what they learn and express it, the better they learn it."*

Professor Bengt-Åke Lundvall, an Ambassador of the European Year of Creativity and Innovation,

*Creativity is a driver for innovation  
and a key factor for the development  
of personal, occupational, entrepreneurial  
and social competences and the well-being  
of all individuals in society*



Creativity  
and Innovation  
European Year 2009

# APAC-ELT Convention 2009

## Assessment

Dear friends and colleagues,

Once again we come over to you with an overall view of your comments and ratings of the APAC's 2009 edition, Teaching the Ne(X)t generation.

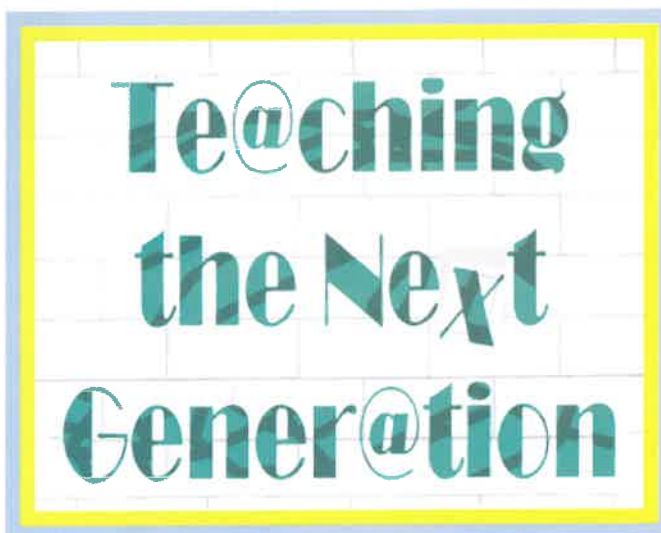
The 2009 conference brought together 588 attendees, 67 speakers from Catalonia, Valencia, Balears, Portugal, Sweden, the United Kingdom and Ireland, and more than 30 stands set up by regular publishing partners and new and hopefully long-lasting ELT-related exhibitors. We are happy to keep steadily increasing figures year after year. The crisis did not seem to affect our teachers dramatically...

The Honorable Conseller, Erne Maragall, joined us, like in 2007, for the Opening session. Carmela Pérez, the UPF vice-chancellor and Chris Branwood from the British Council-Barcelona accompanied APAC's president Miquel Berga with their encouraging speeches and the handing of the John McDowell Award on Thursday 26th afternoon.

The Opening session was delivered by Jeremy Harmer (When were candles obsolete?). He gave a lively and personal view, an expert musician as he is, using music as a metaphor on how teachers have incorporated the ICT in their teaching methodologies.



You know, we keep having problems with the assessment agendas we collect when you pick the certificates: Mr Harmer got 37 +, 2- and 12 Oks. That makes



51 ratings out of more than 300 attendees (the auditorium was full to the brim!), which means that only round 15% of the delegates gave us feedback on the session. Admittedly feedback increased as from Friday morning. From then on we got round 28% of ratings. Yet this is insufficient. The selecting committee keeps insisting feedback is worth its weight in gold to help improve the quality of the proposals.

But to the point, after the welcome cava we had a novelty from APPI, Rui Henriques (Writing Sense from "Nonsense"), last year's most successful plenary speaker, Hugh Dellar (New Routes to Fluency) and we were honoured with Michael Swann's (Usage Guides) presence. He had not been to APAC for years now and it was high time we heard to him again: he gave an approach to Phrase books full of personal experiences, anecdotes and a sparkling sense of humour.

On Friday morning keynote speaker Gavin Dudeney, leading author of Monograph n.7 on ICT and an old friend and active contributor to APAC offered his counterpoint to Jeremy Harmer's musical approach to ICT (Beyond the Book – What computer Games Teach Us About Today's Learners), which polarised the audience. The web offered video where Gavin Dudeney interviewed

Jeremy Harmer as a warm-up of what was to come. Hope you found this enriching.

Simultaneously, and for those not too fond of technology, the British Council presented one of the writers of what Mr. Branwood called “the black book”, that is, the APAC’s extra monograph sponsored by the British Council about the BritLit project. Our colleague from Porto, Fitch O’Connell and writer Louise Cooper lead the session. A group of teachers who are actively taking part were there to give their views as well.

After the morning break we had 3 options: APAC’s roundtable (Teaching the Ne(X)t Generation: the Pros and Cons of ICT) chaired by our webweaver Tom Maguire, Julie Dawes’ session on ICT addressed to Primary –that some complained it was wrongly labelled also as “early Secondary”-- and Gudrun Eriksonn (Good Practice in Secondary School Assessment). The three of them have the favour of the delegates, with some scattered exceptions.

Last year some people asked us to shorten the midday break, and so we did. The morning session started half an hour later, the afternoon sessions started at 3pm, not 3:30 and so their finished thirty minutes earlier. This meant the working day was a bit milder. We hope that those finishing their working schoolday round midday were able to make it in time and those willing to get home earlier could do so as well.

Friday afternoon means workshops start off. We had our regular 3 strands of 7 simultaneous workshops chosen on the basis of offering food for thought to teachers of almost all areas, taking Primary and Secondary teachers as target audiences. As you know, more than 50% of the audience is made up of these two strands. This year 8% were students, 14% were language school teachers and, again, 17% did not answer.

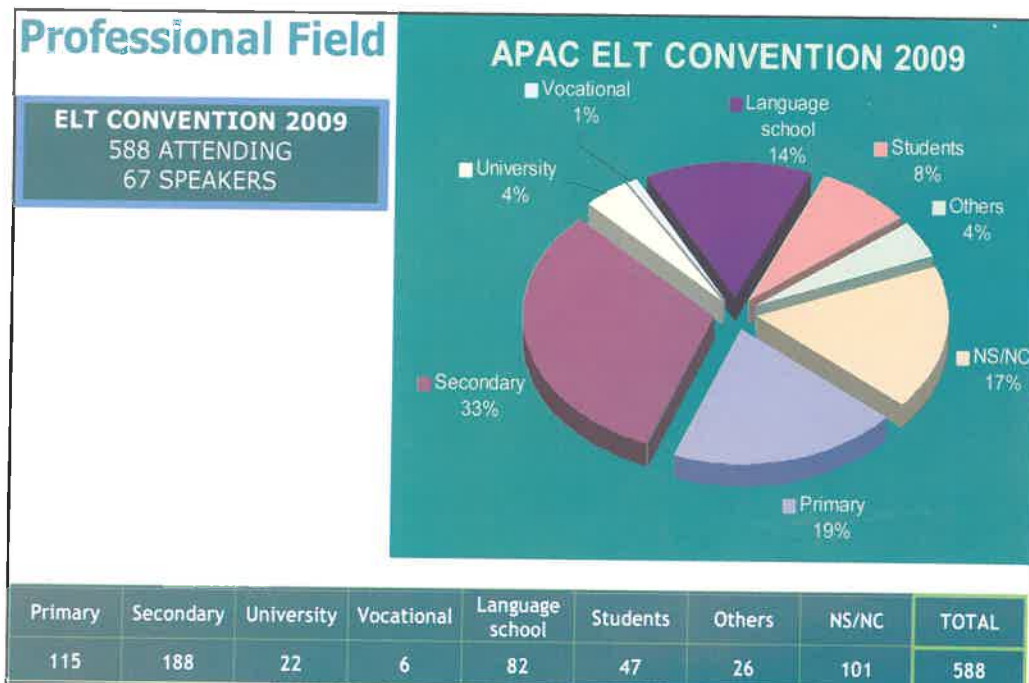
Here come the data about the 48 workshops on Friday afternoon and Saturday morning. On Friday 3-4pm the Secondary speakers were highly rated: Hugh Dellar (Re-thinking teacher talking time), Susan Dreger (Wikis), Carme Porcel (Films). The Primary sessions have lower

grades but fewer opinions, which again, makes it difficult to know whether delegates are happy (no news good news) or uninterested.

Half an hour later, another 7 session bunch: Mònica Castanyer i Montse Paradedà (Moodle for Projects) had the favour of the Primary and Secondary audience. Rosa Bergadà (Science and English in Primary) and the trio Batista-Jacas-Ponce addressed to Young-learner teachers got mostly positive validations. The secondary strand was not so successful and we got only 11 opinions, not enough to get an accurate idea of how the sessions developed. Unfortunately, we had a last-minute cancellation and the offer for secondary was reduced to two options.

The last Friday strand had a general session on Technology by Lewis Gordon who left a divided audience, maybe because the abstract to the session failed to state clearly enough who it was addressed to regarding expertise. The same probably happened with Rui Henriques’ session (Magic Words) – it was not clearly targeted. That also left a polarised audience. Visi Alaminos’ session for Secondary (Online videos) was highly praised and so were Lourdes Font & Marta Hernández’ view of CLIL for Primary and Emma Reynold’s storytelling session for Primary and Young learners. Unfortunately, we did not get enough feedback to rate the other four proposals.

Most Saturday morning early speakers succeeded with flying colours: Usoa Sol (Memory), and Michael Harris (Listening) for Secondary upwards; Cristina Corcoll and Carme Flores from Blanquerna (CLIL in infant school), Katherine Scott (CLIL) and Sandie Mourao (Picture books) for the youngest. There is no meaningful feedback from the other three sessions.

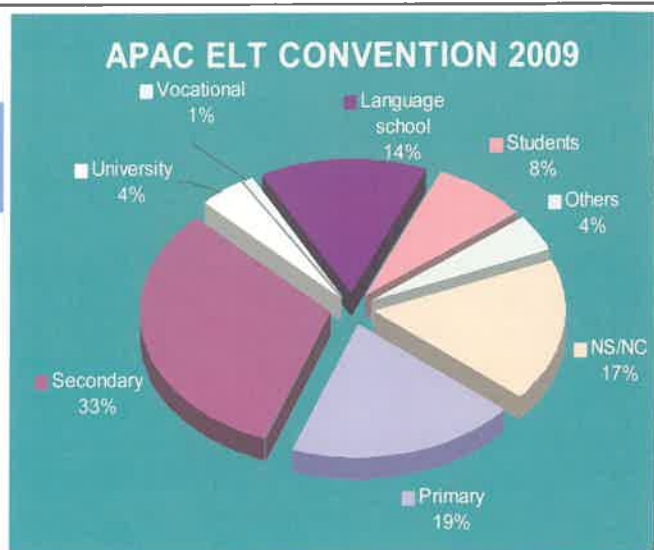


After the traditional and crowded one-hour coffee break at the exhibition hall, we had 9 more sessions. The champions of this strand are Michael Swann (What exactly is Grammar?), Dave Allan (Assessment) and David Wells (H.E.L.P.) for Secondary + and Julie Dawes (Star Kids) and Salvador Rodríguez (CLIL) for the youngest.

## Professional Field

### ELT CONVENTION 2009

588 ATTENDING  
67 SPEAKERS



Primary	Secondary	University	Vocational	Language school	Students	Others	NS/NC	TOTAL
115	188	22	6	82	47	26	101	588

The 1 to 2pm session had good ratings on the whole. For Primary, Steve Lever (Kinaesthetic students) and the group from Mallorca with Ferran Juan and two Ainas (The Lost Crown Project) were the favourites. The favourites for Secondary + were Gordon Knowles (ELT For The Digital Generation) Chris Roland (Classroom Management) and Wynn Parry (UK Culture).

Should Thanks to all the speakers who generously shared their knowledge and expertise with almost 600 grassroots teachers and carefully followed the instructions of the APAC organising committee. Delegates will still find information about them on the web, along with the handouts of the sessions. Contents of some of this conference's sessions will be published in coming issues of our magazine APAC of News.

Thanks once again all those who contributed

one way or another to making this new edition possible, especially the new group in the helpteam from FPCEE-Blanquerna, we really hope they could make their best of this opportunity and are willing to come back. We also welcome those ELT-related newcomer professionals and hope this will be an enduring relationship.

And as always, some hints for next year. This time we only have the dates and the venue: February 25th, 26th and 27th, Universitat Pompeu Fabra, Campus Ciutadella, Barcelona. The title and plenary speakers are still in the air ☒.

See you in 8 months!

**The organising committee**





# Advanced English Courses

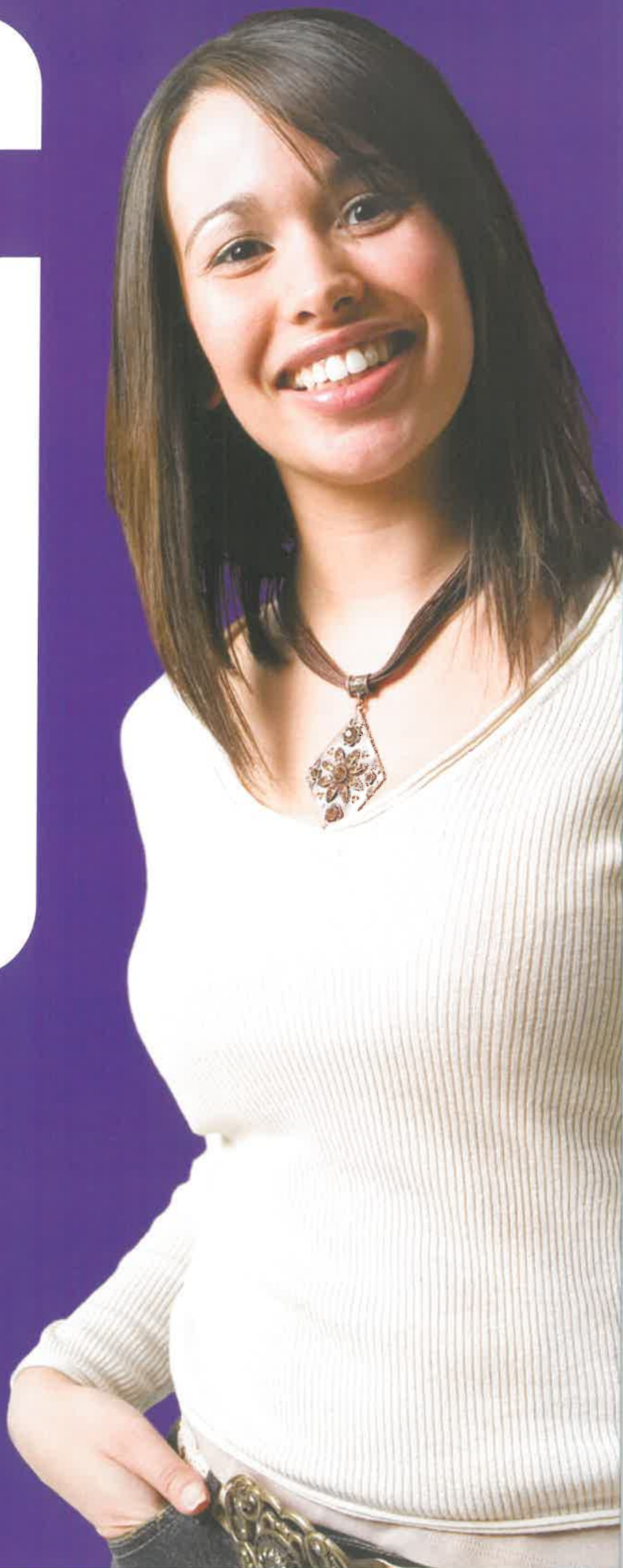
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## APAC - John McDowell AWARD 2009

En la **Modalitat C, treballs presentats per grups classe**, el jurat ha concedit un premi i un accèssit.

- **Premi:** Consisteix en un val de 500 euros per a material didàctic.

Ha estat concedit al treball **SCIENCE FOR ESO STUDENTS**, un projecte de CLIL coordinat pel professor de ciències, el de tecnologia i la professora de llengües estrangeres. Aquest treball el presenten els alumnes de **4t d'ESO** de l'**IES Sòl-de-Riu d'Alcanar**. Passen a recollir el premi un grup d'alumnes en representació del centre.

- **Accèssit:** Consisteix en un val de 100 euros per a material didàctic.

Ha estat concedit al treball **FAR AWAY BUT GETTING CLOSER**, un projecte COMENIUS dut a terme entre tres escoles amb alumnes de diferents nivells (de 2n d'ESO a 2n de Batxillerat): una escola holandesa, una escola polaca i l'escola que presenta aquest treball: l'IES Sant Andreu de Barcelona. Passen a recollir el premi un grup d'alumnes en representació d'aquest centre.

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 val de 100 euros per a material especialitzat. Ha **estat concedit al treball de recerca OSCAR WILDE – LOVED FOR BEING UNIQUE BUT HATED FOR BEING DIFFERENT**, un estudi de la vida i obra de l'escriptor irlandès, Oscar Wilde. L'autora és la **Irene Lagares Ruiz**, de l'**IES Jaume Salvador i Pedrol de Sant Joan Despí** i ha estat dirigida per la **Sílvia Palou**. Passa a recollir el premi la Irene.

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

- **Accèssit:** Consisteix en un val de 100 euros per a material especialitzat i una traductora CASIO i ha estat concedit al treball **FOOD ACTIVITES BOOK**, un llibre sobre menjar pensat per a alumnes d'educació infantil. Els seus autors són la Montse Correa Porras, la Ma Dolors Abadal Salvia, la Laura de Frutos Garriga, en David González Mata, la Ingrid Morrerres Mesalles, la Marta Pitart Pon, l'Erika Rogel Vilanova i en Xavier Sangenis Campos.

- **Accèssit:** Consisteix en un val de 100 euros per a material especialitzat i ha estat concedit al treball **SOME COMPETENCES ARE WORTH A THOUSAND WORDS**, un projecte de recerca on s'estudia la relació entre les competències comunicativa i cognitiva a una tasca dins un projecte CLIL. L'autora és l'Àngels Oliva Girbau. Passa a recollir el premi l'Àngels.

**Premi:** Consisteix en un curs al Regne Unit patrocinat pel British Council i ha estat concedit al treball **WE CAN CHANGE THE WORLD**, la matèria optativa sobre valors i ciències socials elaborada per l'autora durant una estada a un institut de secundària a Glasgow i que actualment imparteix a alumnes de 3r d'ESO. La seva autora és la **Maria Rosa Ena Vidal**. Passa a recollir el premi la Maria Rosa.

El jurat vol felicitar a tots els guanyadors i animar a tothom a participar en la propera edició dels Premis Apac-John McDowell 2009.



# PREMI APAC – JOHN McDOWELL

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

Com cada any, l'APAC (Associació de Professors i Professores d'Anglès de Catalunya) us convida a participar en el **premi APAC - John McDowell**, que té la finalitat de reconèixer l'esforç realitzat tant per professors com per alumnes en els seus treballs en llengua anglesa. El fet de participar en un premi d'aquestes característiques pot ajudar a fomentar la motivació de professors a seguir fent recerca i innovar dins l'aula i la dels alumnes a trobar-li un sentit a tot allò que realitzen diàriament a classe.

És per això que l'APAC us anima a presentar tant els vostres treballs com els dels vostres alumnes.

## MODALITATS

- **MODALITAT A: TREBALLS PRESENTATS PER PROFESSORS ( o futurs professors) (Crèdits variables d'anglès, treballs d'investigació, projectes, memòries, treballs acadèmics, etc.)**

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

**1 premi que consistirà en un curs de dues setmanes al Regne Unit**, esponsoritzat per l'Institut Britànic (l'anada i la tornada al lloc de destinació serà a càrrec del professor/a premiat/ada) **1 accèssit** que consistirà en un val de 100€ i una traductora CASIO

- **MODALITAT B: TREBALLS PRESENTATS PER ALUMNES (Treballs de recerca)**

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

**1 premi** que consistirà en un mini-portàtil i **1 accèssit** que consistirà en un val de 100€

- **MODALITAT C: TREBALLS PRESENTATS PER GRUPS CLASSE (Vídeos, DVDs, projectes, revistes, pàgines web, etc.)**

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

**1 premi** que consistirà en un val de 500€ i **1 accèssit** que consistirà en un val de 100€

## Bases generals

- És condició indispensable que tots els treballs siguin en anglès.
- Tots els treballs s'han de presentar en un sobre o paquet tancat. La informació imprescindible que hi ha de constar és:
  - Modalitat en la qual participa (Modalitat A, Modalitat B o Modalitat C)
  - Nom, adreça, correu electrònic i telèfon de contacte del concursant
  - Nivell educatiu o curs (en cas dels alumnes i grup classe)
  - Escola i nom del professor/a
- El termini de presentació dels premis finalitza el dia 31 de desembre de 2009.
- El jurat estarà format per cinc membres d'APAC.
- Els premis es lliuraran en el marc de l'APAC- ELT Convention 2010.
- APAC es reserva el dret de publicar totalment o parcialment els treballs presentats a la revista i / o a la web d'APAC.
- Tots els participants al Premi APAC han de ser socis d'APAC amb l'excepció de les modalitats B i C.
- Tots els treballs s'enviaran per correu ordinari :  
APAC (PREMI APAC) Gran Via de les Corts Catalanes, 606, 4t 2aF 08007 Barcelona
- APAC no es responsabilitza dels treballs no recollits abans del dia 30 d'abril del 2010.
- Aquestes bases anul·len les bases publicades anteriorment.

# APAC.es - Website update

The first picture in the highlights section of the present portal is that of APAC's new seminar room inauguration. There's a scanned photo of the Shakespeare sonnet, subject of the opening lecture, commented on by Professor Gert Ronberg of Aberdeen University. You can also see snapshots of the event. Next week I'll be posting a streaming video of the commentary on the poem whose main theme is... lust. APAC is busy setting up future seminars, designed for working teachers, to be held in the seminar premises which are conveniently located in the centre of Barcelona. Details will be posted on the website, of course. So watch the space at [www.apac.es](http://www.apac.es)



The social network is forging ahead connecting a total of 150 members in its short lifespan of around five months. The blog section has a new recruit from Galicia who is interested in sharing information about the European Portfolio project. Check it out at <http://apacelt.ning.com> In the pipeline there is a plan to start a Britlit. blog using APAC's network. I'll send members a line when this is up and running. If you're not yet on this free and open network do join at the above address.

Another advantage of subscribing and participating as a blogger in the social network is the close cooperation between APAC magazine and the blog section (<http://apacelt.ning.com/profiles/blog/list>). This means that your blog may be chosen for publication as an article in the magazine, with your agreement and authorship. This allows more people to read it and gives you valuable career points for a publication.

## Members

Members can publicise personal websites, blogs, youtube clips or other web material here. [Send links](#)



[The English Plus Network. Innovative teaching](#)



[Proyectos colaborativos en Internet](#)



[Teaching reading through synthetic phonics](#)



[The English Learning Box Get a box for your](#)

The next magazine will be out shortly and it carries one of these 'blog into article' prints.

Finally a reminder that if you are an APAC member you can advertise your website, personal blog, photos or any other link, free of charge, on the [www.apac.es/members](http://www.apac.es/members) page.

If you'd like to join APAC see the main menu for the subscription form.

All the best,  
Tom ( Apac webweaver)

Once upon a time there was a princess...and a hopeful suitor....and a genie...and they all lived happily ever after, right? Well not exactly. You see, the hopeful suitor was a weedy type of guy, and he got stuffed into a lamp by a genie, who then went and claimed the princess as his own. And in fact, the princess was delighted by this turn of events! Fairly tales aren't always what they seem when they have been written by Louise Cooper. You can find this short story (Genie-us) along with some other of her works at the British Council BritLit website, [www.teachingenglish.org.uk/try/resources/britlit](http://www.teachingenglish.org.uk/try/resources/britlit).

If you were at the recent APAC conference, you may have seen Louise Cooper, together with Fitch O'Connell from the British Council, talking about the BritLit project. This project started 6 years ago in Portugal, partly to meet a need from local teachers for accessible, contemporary work in English to use with their secondary pupils. The result has been the creation of a bank of over 40 texts online, with a huge amount of material linked to each text, enabling teachers to assemble their own 'kit' of materials for their own classes, by choosing the most appropriate worksheets. These materials include pre-reading activities, helping students to get closer to the texts and to create the context for understanding. They also include post-reading activities which very often use the text as a springboard for students to create imaginative responses to the works that they have read.

Most of the materials on the website have all been written by teachers from Spain, Portugal and Italy, as a result of a 2 week material writing courses at the Norwich Institute of Language Education (NILE) over the past few years. After applying for, and receiving, a Comenius grant, these teachers travelled to the UK for these 2 week summer courses, and

their work was later published on the Brit Lit website.

To give you an idea of the range of texts available, at primary level there are several poems by Tony Mitton, including 'Down by the Cool of the Pool', and 'the Key'. A huge amount of worksheets are also available to exploit the two classic stories, 'Little Red Riding Hood' and 'Jack and the Beanstalk'.

At young teens level, there are two stories by Louise Cooper (Genie-us, and the Wolf's Tale) and several stories by the Australian writer, Paul Jennings. To give you an idea as an example of his subject matter, one story involves a 'clone-making' machine which creates 'copies' of people ('The Copy') and another story involves a special 'turn back time' machine ('Pink Bow Tie'). At higher levels, there are short stories by Sri-Lankan author Bali Rai Ramesh Gunasekera, and one story, 'Loose Change', by the author Andrea Levy, author of the successful novel 'Small Island'. There are also poems such as, 'Celbr8' by the author-poet Levi Tafari.

## The Key

(Tony Mitton)

This is the key.  
The mystery key.  
The key to what?  
I'm not  
Quite sure.  
I wonder what  
this key is for?  
Let me see...  
Could it be:  
The key to the door  
of a treasure store?  
The key to a lid  
where things lie hid?  
A secret box  
with magic locks?  
The key to a cupboard,  
a closet, a drawer?  
I wonder what  
this key is for?  
When I find it  
I'll unlock it,  
But meanwhile keep  
this key  
in my pocket.

Levi Tafari visited various schools in Catalunya in 2007 as part of the 'animating literature' dimension of 'BritLit'. Over the past 6 years, around 15 authors have visited schools in different parts of Spain, Italy and Portugal. The most recent of these encounters has taken place here in Barcelona.

Louise Cooper was here in Barcelona just before the APAC conference, and she visited 4 schools where students from 1º ESO up to 1º Batxillerato had been reading her poems and stories.

The first school she visited on Wednesday morning was in the city centre, IES Consell de Cent, at the bottom of Parallel. Here, Laura Nogués had been working on the poem 'Silly Billy' with two groups of 1º ESO. The first class performed the poem for Louise, and they explained some an alternative ending that they had written for the poem whereby Billy had picked up a stone which came from a Gaudi building, and by throwing the stone he had created the characteristic 'trencadis' technique. The second class performed the poem with a range of onomatopoeic sounds added to it, really making the poem come alive. The class requested to hear Louise and her husband Cas sing a sea shanty, and they willingly obliged with the shanty, 'what shall we do with a drunken sailor'.

The next visit on Thursday morning was to the school Betania Patmos, where Marie Farrell had been working with several groups of 2º ESO. The students had read Genie-us, and they had subsequently written their own 'alternative fairy stories' which they presented to Louise in a class book as a take home present. Students then read out their work which included titles as outlandish and original as: 'Little red surfing bikini', 'The wet, ugly princess and the bean', and 'St Charles and the dragon'. Louise listened eagerly to the tales of magic and adventure, and when she heard there were pirates in one story, she looked enthralled. Telepathically, the students must have found out about the sea shanty singing down town, and more sea shanties were requested!

On Thursday afternoon, the visit was to IES Menendez y Pelayo where Giselle Dubois had been working with groups of 1º ESO and 3º ESO on dramatising some of Louise's short stories. The performance took place in the school's theatre, and the students performed various plays, including a story called 'Vanishing Lane' where children mysteriously disappear when walking home, and 'Knock knock', where a seemingly harmless cat turns out to be anything but. Additionally, the students had prepared a kind of 'murder mystery' case with a line up of Louise's characters, in order for her to guess the culprit of the crime. After a few clues, Louise was able to deduce that the author of the crime could have been none other than a green, antenna waggling, alien.

Finally, on Monday 2 March, Louise visited IES Pau Vila, in Sabadell. Here Josie Pont had been working with 3 groups of 4º ESO, and 2 groups of Batxillerato, and had put together a 3 hour long

performance. The groups of 4º ESO had written the continuation to Louise's story, Emergency Landing, where an alien spaceship is about to land on earth.

The plays were wildly imaginative; they included talking penguins, magic camels, a levitating Buddha and an alien love story, with all the colourful drama of a Venezuelan soap opera. All the students were involved and they had obviously had great fun inventing and rehearsing the stories. The plays were followed by a screening of some films made by the Batxillerato groups, of various of Louise's stories which are in her 'Short and Scary' book (published by OUP). The films showed not only how imaginative and creative the students were able to be in English, but also their ability to manipulate technology and editing software to produce fantastic results. This is the audiovisual generation...the digital natives!

This last point also illustrates the great value of these kinds of projects: students work on a number of different skills at the same time, and they work with their classmates to produce an end product. This kind of groupwork has a very positive effect on group dynamics. At IES Pau Vila, the students themselves commented on their reaction to the project; one said 'I have always seen literature as a boring but I think that taking literature and using it in the way we've done (making a film based on a short story) makes it funny and interesting' (Núria 1ª Bachillerato).

The visit of an author to a school is a catalyst which inspires a rich outpouring of linguistic responses. Louise Cooper herself was delighted and inspired by the experience, and in fact, she says that she has thought of ideas for at least 6 stories based on her trip to visit Catalan schools.

Thanks to its success, the BritLit project, which was due to finish in April 09, has acquired a new lease of life. As a result, more materials will be developed and added to the website mentioned above, and hopefully more author visits can also be arranged in the future. If you and your school would be interested in being involved in the future, or would like to join the BritLit forum and receive regular updates, please contact me at this e-mail address: [joanna.dossetor@britishcouncil.es](mailto:joanna.dossetor@britishcouncil.es)

In the meantime, happy reading!



# BritLit project, 2ESO



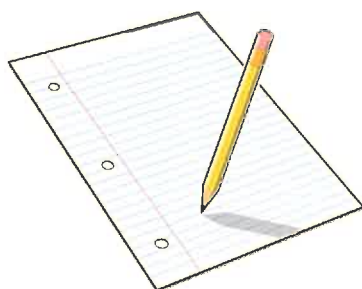
All of 2ESO took part in the 'Meet the Author' project. We chose Louise Cooper's story *Genie-us*, firstly because the fairy-tale is a familiar concept, and also because the students had already done a module on writing legends, so they had some ideas already on inventing characters with special powers etc. After doing the pre-reading activity, where they had to predict the answers to questions about the story, we read and listened to *Genie-us*, and then the pupils wrote their own versions of a traditional fairy tale, either in pairs or groups of three. They had some extra input from websites on writing 'fractured' fairy tales, to fire their imagination, but in the end all the ideas were their own, and they wrote some great stories.

The stories were redrafted, after teacher correction, and a selection of the best ones were put together in a pack to give to Louise as a souvenir of her visit. During the rewriting process, we concentrated less on the grammar and correction, focusing instead on the creative element - how to improve the story content - with lots of peer criticism after reading the earlier, corrected version together in class.

The benefits have been enormous: pupils got lots of writing practice, by preparing questions to ask Louise, having to write and re-draft their stories, and then writing a report after the visit, extracts from which were used to write an article for the school magazine. The fact that there was a real audience, and a performance which had to be of a high standard, meant that most of them made an effort to produce good writing. It was a really welcome difference from the typical composition that only their teacher gets to read, and they didn't complain once about having to re-write the whole story.

It was a fantastic experience for us, and one I intend to repeat if possible. As a result of this project, we have bought several copies of *Short and Scary* to use as class readers for 2ESO, as there is really no substitute for being able to read short stories in their non-abridged version, and the stories provide a great stimulus to practising all skill areas. In any case, our 'fractured fairy-tale' module is here to stay, even if Louise doesn't come back next year, though I sincerely hope she does!

**Marie Farrell**  
Escola Betania Patmos



## CALL FOR CONTRIBUTIONS

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

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

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



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## APAC Roundtable 2009

by Tom Maguire

### Teaching the NExT Generation: The Pros And Cons Of IT.

The title of this year's roundtable was deliberately ambiguous. The next generation referred to is the one we have in our classrooms but it doubles as the Net generation because this age group has grown up with Internet. Now, of course it expects to use IT in class. If the language bamboozles maybe it is because the task is sometimes dizzyingly unclear.

To bring some sense of direction into the way ahead we invited a panel of four teachers to explain how they integrate IT into their classrooms.

Rosa Bergadà showed us how she uses online CLIL materials to enable her primary classes to study experimental science. To accompany a BBC website hands-on experiment (<http://www.bbc.co.uk/schools/ks2bitesize/science/activities/materials.shtml>) she uses online worksheets or makes out sheets ([http://www.apac.es/elt-convention/documents/activity\\_materials.pdf](http://www.apac.es/elt-convention/documents/activity_materials.pdf)) where the pupils note down what they have actually observed and then compare with their previous hypothesis to come to conclusions. Rosa explained that beyond clicking and seeing she aims to introduce the children to basic scientific practice: experiment,

observe, note down and discuss. She also pointed out the benefits of virtual experimentation projects in terms of motivation, time-saving and lab security issues, all of which have a direct repercussion on the extra time needed when teaching content through a foreign language.

Ricard Garcia is behind an education department initiative which promotes the creative use of 3D in classrooms. Based on the reflection that students are familiar with and enjoy playing computer games, Ricard believes these could be used to enhance learning. He showed us some of the freeware teachers and their students can use to create their own 3D games based on educational information. Using this software staff can fairly easily edit ready-made virtual environments to introduce their pupils to the games. However, once classes get the hang of the programmes the children themselves can begin to create their own games using whatever subject matter they happen to be studying. In this way they can reproduce learning content meaningfully using their imaginations and cooperating with their peers. Ricard has a blog on the subject which explains how to go about introducing 3D gaming into education: <http://blocs.xtec.cat/thinkingworlds>

Dolor Permanyer set up an exchange with a high school in Finland and showed us how useful blogging was for preparing and following up the visits. A group of Catalan students went to Pornai-



# ELT Convention

nen (Finland) last May. Students from Finland visited Caldes de Montbui this March. The blog site ([http://www.classblogmeister.com/blog.php?blogger\\_id=64097](http://www.classblogmeister.com/blog.php?blogger_id=64097)) enabled students to exchange information before and after the real exchanges. Students were thus able to show each other their photos, listen to the others' voices as well as express their thoughts in writing and through power points (example: [http://www.classblogmeister.com/blog.php?user\\_id=64097&blogger\\_id=127287](http://www.classblogmeister.com/blog.php?user_id=64097&blogger_id=127287))

Susanna Soler presented something quite revolutionary – a school which has replaced textbooks with laptops connected to Internet (<http://www.ies-montgros.cat>). This involves more than just substituting hardware for paper, it means that school is online 24/7 because staff and students can continue to work

from their home computers. Susanna explained that this experiment has started off fairly smoothly because hers is a new school and, for the mo-



ment, has a small intake and also because of parents' full support and high commitment to the school. She was optimistic about the practical side of things like keeping computer batteries charged, wiring and the WiFi set up which all run quite well even though the school has not yet a proper building but is located in prefab huts. She was also upbeat about the students' reactions to this novel way of working saying that they often asked for more class time, something unheard of in normal high schools.

After the short panel presentations the floor was open for audience questions which came slowly at first then thick and fast. Some wanted to know about the blogging or 3D experiences; others were intrigued by the CLIL and computerised school set ups. The high point came, however, when one person went as far

as to suggest that Susanna should be nominated minister of education.

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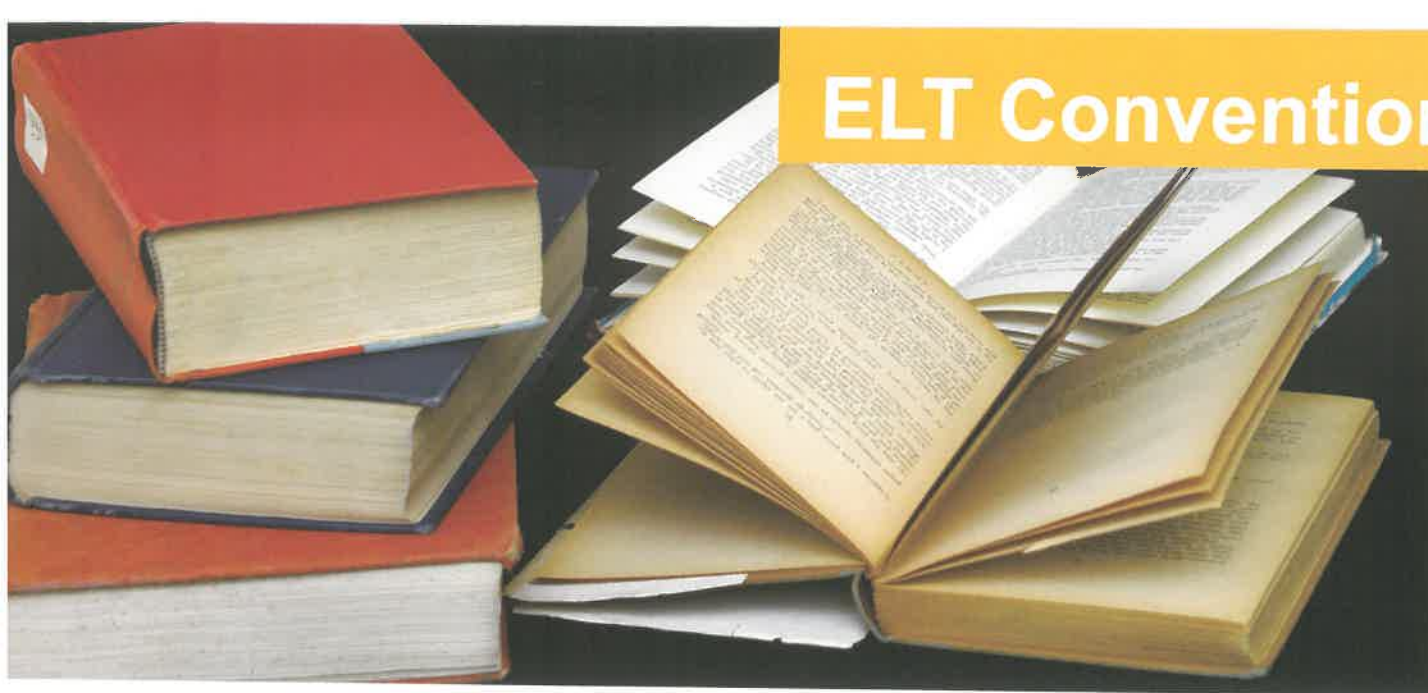
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## Interactive Reading for Longer Texts

by Joe  
McKenna

There were three main aims in the proposal workshop: to present a technique for making classroom reading work more dynamic; to offer hands-on practice of the technique, and to reflect on the possibilities that the technique opens up. What the session involved was the exploitation of a sample of longer reading via the use of interactive reading techniques. The basic idea behind the techniques is that it helps to heighten interest, covers other skills at the same time – thus making a more efficient use of classroom time available – while also bridging the gap between the classroom environment and the outside world, insofar as it encourages learners to read and share the experience of what they read.

### Introduction

This article will define what is meant by longer reading texts, identify the primary objectives of the activity proposed and suggest criteria for the selection of appropriate texts. The main section will provide a step by step explanation of how to organise the activity, before offering an outline of the subskills likely to be practised and the possible range of applications of the technique described. Finally a section on troubleshooting will examine the kind of problems that can and do occur in working with the technique.

### Definition of terms.

'Longer reading texts' is taken to mean three consecutive pages of a book, or any kind of press article that can be readily divided into three approximately equal parts.

### Objectives of the activity

Four objectives were identified for the interactive reading activity proposed. Firstly, to comply with Common European Framework descriptors for reading skills. From level B1 upwards, CEF descriptors talk of 'lengthy, complex...texts/ instructions' (CEF, §4.4.2.2) Classroom activities should clearly reflect the level and be consistent with the kind of material likely to be used in assessment. Secondly, to get beyond the limitations of standard coursebooks. Restrictions of space on the page or considerations of market-appropriate contents make it difficult for coursebook texts to cover learner priorities in this area. Student motivation is crucial, so that it is often necessary to supplement coursebooks with material which is either more up to date or closer to their interests. Thirdly, to get more communication into reading

Joe McKenna (mckenna1314@gmail.com) started out in EFL in Indonesia in 1979 and subsequently worked in Morocco, Spain and Japan before passing oposicions for EOI in Spain. He's been at EOI Córdoba since 1991. In 2002-04, he coordinated a project to adapt our syllabus to the terms of CEF. In 2005-06 he served as vice-coordinator in the preparation of the new Basic Level curriculum for Andalucía. His main concern is setting meaning before form in classroom work, and the spoken word before the written one. He is currently writing the Workbooks for the new OUP Result general English series.

work in the classroom. Classroom time is limited, meaning that maximum efficiency is required of the way it is used. An interactive approach activates language use and promotes skills development on several levels, all at the same time. Finally, to motivate learners to read more outside the classroom. Most learners are studying in their own country, with limited L2 input. The more exposure they get through reading, for example, the better they assimilate the language learned. Extensive reading in a foreign language nonetheless needs a bit of leveraging into. What better than a platform of shared classroom experience to whet appetites and bolster motivation?

## Criteria for text selection

Text length is crucial. If too long or too short, the activity will not work well. Allow 250-350 words per page/ section of text, depending on learner level and density of text. Denser texts are more difficult, dialogue-rich texts a lot easier to work with. Illustrations will also make life easier. Texts should be reasonably self-contained, and preferably include some kind of clear order/ structure. Lengthy descriptions where nothing happens are likely to be counter-productive.

## Organising interactive reading work

As an example, let us suppose we have selected three consecutive pages from a prescribed reading book. To begin with, make one set of photocopies of the separate pages, counting a single page per person, removing any page numbers before copying. Labelling the pages A, B and C is helpful for subsequent reference (in which case do make it clear to learners that A-B-C is not the correct order!). If working with a press article a further set of copies of the complete text is advisable, for distribution to the whole group once the interactive session is over. Next, explain that learners each have one part of the text, and that the task consists of working together to decide on the correct order of the pages. Work is done orally in two stages, in the second of which learners are not allowed to show each other their part of the text (see also 'Troubleshooting' below). In Stage 1, divide the class into three large groups, A, B and C. Each group reads the single page with the same letter, checking together that they all understand the same thing. They must agree on the essential components of what they have read, so that they all provide the same details to classmates at Stage 2. Further, they should also decide what kind of information they will want from other classmates at that stage, in order to complement what they themselves already know. In Stage 2, redistribute the class into small groups of three, each with one person from previous groups A, B and C. (An effective way of doing this is to give each student in

each group a number, eg from 1 to 10 in a class of thirty, and then ask those with the same number to sit together). The new task is to exchange relevant information, check details, clarify doubts and decide on overall contents and text order. Teacher monitors both stages, on hand to answer any queries, and also to gauge language being used. Finally, there is a conclusions session, in which the correct order is established and justified; feedback provided on strengths and weaknesses detected in the process, and a follow-up task set (eg. read the next chapter, read the whole article at home, watch a related video, etc)

## Subskills

Just for reference, we may outline the nature of the subskills the activity is likely to generate. At the level of text recognition work: identifying text structure patterns and conventions; inference, logical deduction and prediction; selection of key components, requiring learners to distinguish between primary and secondary detail; identifying linkers and text reference. At the level of meaningful communication, subskills would include: negotiating meaning, reporting, mediating, rephrasing, checking, clarifying, recapitulating, agreeing/disagreeing, and summarising – to name but the main ones.

## Applications

This technique can be used in practically any reading context: general language learning (texts from prescribed reading and/or press articles); EAP, CLIL or university classes (subject-specific texts and articles). The photocopied handout included, by way of example, texts by Raymond Chandler and Joseph Stiglitz, alongside articles from a popular science magazine, a reference book entry on the second law of thermodynamics and an extract from a simplified reader.



## Troubleshooting

- 1) "My students would just show each other the sections and not do the oral work."  
After giving them reasonable time in Stage 1, take back the photocopies. In the face of protests, allow them to make (brief) notes before returning the copies.
- 2) "My students compare the beginnings and endings of each section, put them in the correct order and that's it, job done."

A good example of practical, lateral thinking! But they still have to be able to retell the story/ sequence of events. Or complete a worksheet (see below). You could also emphasise that participation will be assessed and feedback on performance given.

3) "I find the activity a bit open-ended. It doesn't actually go anywhere."

That will depend on the objectives. If you're working with a reader, for example, then the aim is usually to motivate students to read the next part of the book, prior to discussion in class. If working with an article, it's a much more closed affair, but is also likely to lead into a speaking or writing task. In either case, a further option is to provide a worksheet, where students can make notes of what happens in their respective section before going on to exchange notes with partners who have read different sections. Activity objectives would then include note-taking as a subskill.

4) "I'm not sure this is suitable for primary students." There is no reason that it shouldn't be. This will depend on the kind of text you're working with and what you want the students to achieve. As mentioned above in the criteria section, I'd make sure the texts are dialogue-rich, giving students scope for their own expression of what occurs in the text. Illustrations would probably also be very useful.



## INTERACTIVE READING ACTIVITIES

### 1 TOOLS: How did you complete the task?

We looked at:

- the beginning and ending of the different pages
  - key word connections
  - the flow of ideas
  - the sequence of events
  - linkers
  - Others:
- 
- 

### 2 LANGUAGE PRACTICE: What subskills did you use?

- reporting
  - giving and getting repetition
  - giving and getting clarification
  - negotiation of meaning
  - distinction between primary & secondary information
  - selection of key components
  - agree/ disagree
  - mediation
  - Others:
- 
- 

### 3 AFTERMATH:

Personal:

- Was this motivating enough to make you want to read more?

Pedagogical: discuss pre- and post- activity options.

- Pre-teach any unknown key vocabulary
- Predict content/ patterns from knowledge of genre
- Set 3-4 questions in order to focus the task
  - Read more!
  - Language analysis
  - Project work
  - Case studies
  - Role-play

### 4 CRITERIA FOR TEXT SELECTION

- length
- reasonably self-contained
- avoid lengthy descriptions where nothing actually happens
- some kind of order/ sequence/ structure
- the denser the text, the more difficult it becomes
- dialogue-rich easier to work with at lower levels

### 5 APPLICATIONS

- General English classes (Pre-Int upwards)
  - a) for 'dynamic' reading in class
  - b) as introduction to prescribed texts.
- EAP
- CLIL
- language/ literature classes

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## Memoirs of an e-learning teacher and student; How to be a successful e-learning teacher.

by Jeff  
Judge

Teaching English to adults in a traditional setting can be complicated enough as it is. There are many aspects to consider in teaching English to adults such as the different roles of a teacher, the various teaching methods, learning styles, course materials, and establishing the learning environment to mention only a few. The e-learning English teacher has these aspects to consider along with new challenges. So, what does it take to be an effective teacher? What are some of the methods and tools used in e-learning instructions? What are the qualities of such a teacher? What are some of the methods and tools used in e-learning instruction? How can a teacher develop a social and cognitive presence with adult students that he or she may never see or talk to in person?.

### E-learning teaching methods

E-learning teaching methods are not simply electronic versions of the traditional teaching methods but rather require a different teaching approach (Anderson & Garrison, 2003). The internet provides a much greater capacity to connect students to educational resources and to each other than traditional teaching formats (Anderson & Elloumi, 2004). The internet was first used for educational purposes to simply distribute class notes to students. Today the internet can be used for a range of educational purposes such as simply posting class lectures, using online tests, or involving students in interactive educational games. Regardless of the e-learning activity

or method used, the activities and exercises need to be aligned with the specific learning objectives of the e-learning course or program (Anderson & Garrison, 2003).

### Asynchronous & Synchronous Communications

Asynchronous communication is an online learning method that uses text conversations between the students and the teacher that are not in real time. The conversation grows over time and does not require a specific log-in time by the participants. Synchronous communications involve real time interactions, requiring students to interact and log-in at the same time (Salmon, 2002).

Joe companies and manages a team of Business English teachers. He also teaches in two universities associated with the University Pompeu Fabra. Jeff currently is working as an e-learning teacher and student. As an e-learning teacher, he manages several e-learning business English courses in different companies. As an e-learning student he is enrolled in a PhD program online specialized in Adult Education from Walden University. He is from the United States and has lived in Spain for 10 years.

## Streaming Audio and Video

Streaming audio and video is a technology that allows the user to listen to an audio recording or watch a video as soon as the data arrive to the user's computer. This technology compresses the audio or video file and avoids requiring a complete download in order to listen to the file (Anderson & Elloumi, 2004).

As a teaching tool, streaming audio can be used in various forms. A teacher can record a traditional lecture and make it accessible to the students on a web page. A recorded interview, panel discussion, or debate can also be used as a streaming file. Students can use streaming files to share a project among other students (Anderson & Elloumi, 2004).

## Audio Chat and Voice over Internet Protocol

Audio chat and voice over internet protocol is a technology that permits a user to speak with another user anywhere in the world. This technology can connect a computer with another computer or a computer with a landline telephone or mobile telephone. Due to recent advances in technology, the quality of the connection is rapidly improving, providing easier and clearer connections (Anderson & Elloumi, 2004).

For educational purposes, audio chats can provide a similar format as a traditional pen pal, except allowing two students to speak to one another instead of writing. In the foreign language classroom, this technology can provide exposure for students to the foreign language. Audio chats also can link students with other students, or with teachers to provide a conferencing atmosphere without the expense of long-distance telephone calls (Anderson & Elloumi, 2004).

## Web Whiteboarding

Web Whiteboarding is used normally with voice over internet protocol to provide a digital surface for people to draw and write. Therefore, during an online lecture or conference, the instructor or participants can use the web whiteboard to produce, change, or add to the contents on the board. The contents written on the web whiteboard can be saved and used in future conferences. A web whiteboard is a virtual adaption of a traditional chalkboard except that students can also contribute ideas and thoughts by writing on the whiteboard (Anderson & Elloumi, 2004).

## Instant Messaging

Instant messaging is an online tool that connects computer users. It is a text-based computer

application, and can also be used with audio and video chats. If users have an instant messenger service installed and currently running on the computer, other users who currently are logged onto the service can be detected. Instant messaging involves sending a text message through a messenger service, such as MSN Messenger or AOL Instant Messenger, from one computer user to another. For educational purposes, instant messaging is used for immediate interaction between students, tutors and/or teachers rather than a means for delivering course material (Anderson & Elloumi, 2004).

## Learning Objects

A learning object is an educational lesson based on an online video file, audio file, graphic or text. For example, a video file could be used as the basis of a learning object. By using the video file, a teacher can create a learning object or lesson based on the file. The learning object then can be located on a web-page to provide easy access for the students. Individual learning objects can be used in online courses as a stand-alone learning unit or in conjunction with a larger learning project (Anderson & Elloumi, 2004).

## E-learning standards

An e-learning course needs to have standards of quality in order to provide an effective learning environment for the students. The different areas that an e-learning educational provider needs to consider in providing high standards of quality are; institutional standards, curriculum and instruction, student and faculty support, and assessment (Anderson & Elloumi, 2004).

An e-learning institution needs to implement standards of quality to ensure that there is adequate technological infrastructure and funding. E-learning courses need to align with an institute's educational mission and meet accreditation requirements. Furthermore, faculty and staff must have access to appropriate training in the e-learning technology (Anderson & Elloumi, 2004).

In the area of curriculum and instruction, quality standards must incorporate only qualified personnel in order to provide rigorous programs. The instruction must include adequate interactions among the students and teacher. The online program requirements need to be clearly explained to the students, including minimum technological requirements and time investment (Anderson & Elloumi, 2004).

Both students and faculty have to be thoroughly supported in the learning process. Students need to be offered adequate resources and support to successfully complete the online learning program. Support includes technological and advisory. Faculty

needs to be given sufficient orientation, compensation, and continuous training in order to meet the needs of the students (Anderson & Elloumi, 2004). Finally, the e-learning course needs to have standards of quality in place for student assessment. Any assessment or evaluation needs to ensure the correct identification of the appropriate student along with student confidentiality. Examinations must adequately measure the student's work and development in the course (Anderson & Elloumi, 2004).

## Preparing the instructor for an e-learning course

In order to offer an effective e-learning course for the students, adequate measures must be in place to prepare the instructor. Teacher training for the e-learning instructor is essential and needs to include skill development in technology, pedagogy, and time management (Anderson & Elloumi, 2004).

An e-learning teacher first must be comfortable with basic computer skills before teaching online. After the basic skills are acquired, an e-learning teacher can learn the necessary technological skills in e-learning by becoming an online student. Taking an online course and visiting other online courses are useful ways for a teacher to experience first-hand what is required to be an e-learner. Apart from becoming an online student, the educational institution needs to provide teacher training in e-learning in order to adequately equip the faculty (Anderson & Elloumi, 2004). One specific area that e-learning teachers need training is in assessment and evaluation. Teachers need to learn how to grade electronically with ease and quickness (Salmon, 2006).

Pedagogically, an e-learning teacher needs to understand how to teach in the virtual classroom. E-learning teachers need to understand how to use the technology in order to enhance learning. The online learning environment can provide effective interaction and problem solving situations in order to challenge students. Therefore, the online teacher has to know how to effectively create learning opportunities online (Anderson & Elloumi, 2004).

Time management for the online teacher is another crucial component to prepare the teacher for the online teaching experience. Teaching online requires the teacher to combine numerous activities that can be unpredictable and difficult to control. Some of these activities are responding to student emails, grading projects, interacting in forums or chats, and handling all the institutional requirements. The amount of time needed to respond to student emails can be unpredictable and fluctuate during different points of the

course. The beginning of the course generally requires a high investment of time as students learn how to use the technology. Unexpected technical problems also can cause high influxes of emails and thus require unforeseen work (Anderson & Elloumi, 2004).

## Preparing the students for an e-learning course

In order to have an effective online learning experience, the students need to be properly prepared. The first step to prepare the students is to evaluate if the student is ready for the online learning experience. This process helps the teacher and the student become aware of various factors of the potential student's readiness to learn. Some areas that need to be analyzed in order to decide if the student is ready are the following; sufficient language skills in the language of instruction, identification of learning styles, review of learning objectives, and basic technological skills. (Anderson & Elloumi, 2004).



The next step in preparing the learner for an online learning experience is to ensure that the student is able to adequately use the technology. Therefore, before a student starts to study online, the student must feel comfortable with basic computer skills. The more a student accepts and understands technology, the more likely it is that the student will have a successful online learning experience (Coryell & Chlup, 2007). The time needed to train students in the technology usually requires more time than originally planned. Therefore, student technological training needs to be administered in steps and over time for more effective results (Anderson & Garrison, 2003).

When a student has confirmed proper readiness to engage in an e-learning course, the student needs to be able to choose an adequate e-learning program, which includes knowledge about numerous aspects of the e-learning course. A student needs to



be informed about the minimum technical and knowledge requirements to successfully complete the course. The technology needs to be user friendly. About the course contents, the relevance and access of the materials need to be ensured, along with an understanding of assessment procedures. About timing, the starting and finishing dates need to be clear, including the flexibility of the course if unexpected events happen that require a leave of absence. The student should be informed about all the costs, including tuition, materials, and technology. The school delivering the e-learning course needs to have proper accreditations that ensure transferable credits if needed by the student. Finally, the school needs to offer proper student support, academically and technically (Anderson & Elloumi, 2004).

### **Preparing the technology for an e-learning course**

In order to offer a successful e-learning experience, careful planning and preparing of the technology, whether it is a software program or web page, is essential. The technology must provide a participative learning environment, allowing for students to ask questions, give feedback, and to provide a setting for students to include their own experiences. This participative environment needs to provide opportunities for large and small group work. The technological system must provide a means for students to interact with material that builds and develops knowledge over the length of the course, providing summaries of covered material and directing students to the learning objectives. Finally, the technology must have guidelines and support for the students so that they easily understand the system and know how to ask for help (Rosell-Aguilar, 2005).

### **What resources are needed**

A successful e-learning course needs to have various resources in place in order to provide sufficient services and support for the students without jeopardizing the student's privacy by excessively emailing or contacting the student. Technological resources and support must be properly in place well before starting an e-learning course. The students should have 24 hour asynchronous access to the course, and easy synchronous access if designated as part of the course requirements. All interactions with tech support needs to be quick, efficient, user friendly, and provide the proper follow-up (Anderson & Elloumi, 2004).

The student needs to have easy access to all necessary information and administration resources. Therefore, the educational provider's web page consistently needs to be updated and improved in order to provide the most accurate information for the students. All administrative actions need to be automated or able to be accomplished through email or instant messenger (Anderson & Elloumi, 2004).



Other resources needed are support services to help students become successful in their studies. Students need to have access to resources that will help them organize and structure their time and study tasks. Resources need to be available to help students prepare for tests and interact with fellow students. For research, students need to have access to writing and library services (Anderson & Elloumi, 2004).

The final resource that is needed in order to prepare an online course is a course development team. A course development team usually consists of five members, the content developer, the "graphic designer, Web developer, programmer, and instructional designer" (Anderson & Elloumi, pp. 186 – 187, 2004).

### **Implementing an e-learning course**

The five steps to successfully implement an e-learning course provide the necessary structure to help students gradually move through the beginning stages of the course and into the dynamic exchange and acquisition of knowledge. This structure provides an intentional progression for the students to build on previous activities and knowledge in the course. The e-learning activities need to be introduced at the appropriate time only when students have developed the necessary skills for the required tasks (Salmon, 2006).

#### **Implementing: Step one, access and motivation**

Students are influenced, either positively or negatively, by their level of acceptance of technology (Coryell & Chlup, 2007). Students can be frustrated

easily by technical difficulties with an e-learning system. Therefore, it is essential to begin the e-learning experience by focusing on student access to the system and motivation to continue through the course. Access refers not only to successfully logging onto the system, but also to instructing students how to actively participate and interact in the system. In order to help students learn how to successfully access the system, the beginning activities need to revolve around teaching the students about the technology of the e-learning system (Salmon, 2006).

Students should be allowed a one week time period to initially log on the system. The course introduction should contain several components; a personal welcome from the teacher, a basic outline of the course, and requirements for student participation (Salmon, 2006). Furthermore, the students should have access to several documents or informational messages in order to facilitate the students' access (Anderson & Elloumi, 2004).

Motivating the students is the second goal in the first step of implementing an e-learning course. In order to motivate, the beginning activities need to have a clear purpose and reason. The activities must be achievable, yet not too easy as to lead to boredom. The difficulty level of the activities needs to increase slowly in order to continually challenge the students (Salmon, 2006).

In order to motivate the students further with the online course, there are several factors that need to be considered. The students need to understand clearly the instructions and objectives of each activity. The difficulty level of the activity needs to be carefully evaluated, ensuring that all students will be able to complete it without excessive frustration or boredom. Dividing the activity into smaller parts may be needed for larger or more difficult activities. All instructions and activities need to be free from any possible offensive or alienating remarks that could offend certain students, cultures, or people groups. Finally, all activities need to provide an internal reward for active participation or the lack of a reward for the absence of participation (Salmon, 2006).

### **Implementing: Step two, socializing online**

In this step, the main goal is to start building the foundations of a virtual community. In order to successfully develop this step, several key objectives need to be reached. First, the students need to understand the value of working together and contributing their time and effort to the course. Also, the students need to have a setting in order to get to know each other. This setting may be in an informal location of the e-learning course such as a student café. The online environment may provide an easier format for some people to share personal information despite not meeting the other students face-to-face (Salmon, 2006).

The final objective of this step in implementing an e-learning course is to explore and discover the body of knowledge and resources that are brought to the e-learning course from all the people involved. This discovery can include understanding the languages, tools, styles, and cultures represented by the students and teachers of the course (Salmon, 2006).

This step has been accomplished when the students are sharing freely about themselves. Students may share personal anecdotes, stories, or ideas that allow the other classmates to gain a deeper understanding of that person. In order to develop online socialization, personal introductions need to be located on the online course in a location that is easily accessible and that cannot be erased (Salmon, 2006).

### **Implementing: Step three, exchanging information**

In the exchanging information step, the students first need strategies and resources in order to collect information. The e-learning instructor needs to teach the students where and how to find information. In all the activities and assignments in this step, the teacher needs to clearly explain the purpose of each activity, encourage participation and the exchange of ideas among the students. The students need to interact with the course contents and with the other students. (Salmon, 2006).

The advantage of an asynchronous system in exchanging information is that students are able to work at their own pace, allowing time for thought and reflection before posting. The instructor needs to provide summaries and reviews of postings for every ten to 20 postings in order to keep students up-to-date and to avoid "lurking" (Salmon, 2006, p. 27), which means when students only read posts but do not partake in the interaction.

The exchanging information step has been accomplished when students successfully know how and where to find information. They will be prepared to post and present the information gained in their investigations. Another sign of the successful accomplishment of this step is when the majority of the students are participating and low percentages are lurking (Salmon, 2006).

### **Implementing: Step four, constructing knowledge**

In this step, the students enter into the critical thinking stage of the course. Students begin to use the knowledge gained in the previous step in order to assess, compare, and contrast ideas and information. This step is characterized by practical and creative contributions by the students. The teacher needs to validate and acknowledge the students' contributions, along with commenting on the adequate use of data

and quality of information in the contribution (Salmon, 2006).

The activities in this step need to be problem solving type projects without clear solutions, or that contain various possible solutions. Students can be encouraged to introduce the knowledge gained in the information exchange step and also bring in their own experiences into the problem solving. This step has been successfully accomplished when students produce a project or complete a group task (Salmon, 2006).

### **Implementing: Step five, developing knowledge**

In the fifth step to successfully implement an e-learning course, the goal is for the students to take total responsibility of their learning. In this step, the students should feel very comfortable with the system and with the rest of the students. Therefore, the students can build on the ideas and concepts of the previous steps in order to apply new principles and knowledge. The teacher and the students need to encourage deeper reflection by testing and challenging the presented ideas and concepts of their peers (Salmon, 2006).

### **Implementing: the teacher's role**

In the reviewed literature, there is much discussion on the aspect of the teacher's role in e-learning (Anderson & Elloumi, 2004, Anderson & Garrison, 2003, Salmon, 2006, Son, 2007). Some of the authors think it is necessary for the e-learning instructor to be a subject expert. Being a subject expert ensures that the teacher can directly instruct when necessary. Directly instructing involves providing correctional comments, directing students to resources, and knowing how to structure the activities in a way that facilitates the development of the students (Anderson & Elloumi, 2004).

On the other hand, some authors do not think that the e-learning teacher needs to be a subject expert, but rather be able to provide guidance (Son, 2007) for the students, and "act as a mediator between the content and the learning" (Salmon, 2006, p. 8). This role involves clear teacher communication skills to be able to give instructions for online tasks.

Regardless of whether an online teacher is a subject expert or not, the online teacher needs to possess certain qualities to be a successful teacher. First, an online teacher needs to be an excellent teacher, apart from the online environment. This quality involves the ability and desire to work with learners, amply motivating and teaching them. Next, an online teacher needs to have the necessary tech-

nical skills to take part in e-learning. It is not necessary for the teacher to be a technical expert, but rather have the basic skills in technology to provide the teacher with computer competence. Finally, an online teacher needs to be a type of pioneer due to the continually developing field of e-learning. This quality involves adaptability, creativity, and perseverance (Anderson & Elloumi, 2004).

### **Concluding: Assessment**

Assessment of e-learning can take different forms. The main consensus from the literature (Anderson & Elloumi, 2004, Anderson & Garrison, 2003) is to provide a balanced assessment of the quality and quantity of the student's contribution. As for the quantity, the attendance and participation of the students can be evaluated. Some e-learning systems use a rubrics in order to assess the number of student postings (Anderson & Elloumi, 2004). The reason for a strong emphasis on assessing student participation in e-learning is due to the fact that discourse is usually the primary aspect in e-learning. Furthermore, adult e-learners may not dedicate time to activities that are not officially evaluated due to the numerous demands of the adult learner (Anderson & Garrison, 2003).

Assessing the quality of student contribution is equally important in e-learning. Objectively, assessment of quality can be performed by using a rubrics or other system in order to evaluate the relevance and evidence of critical thinking. Some teachers prefer a subjective assessment, which requires students to reflect on their own contributions to the course that demonstrate their learning (Anderson & Elloumi, 2004). Any assessment must reflect the learning objectives of the course in order to ensure the relevance of the assessment activity (Anderson & Garrison, 2003).

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http://www

## Developing Intercultural Competence: Two Authentic Projects

by Maria  
González-Davies

The spread of internet has been very influential in the consolidation of communicative language teaching and in the introduction of humanistic approaches which require shared responsibilities between teachers and students and imply a shift in power relationships in the classroom (...) Things have changed, and we need to change in terms of approach and in terms of content. There is no going back.  
(Presentation, APAC Convention 09)

Allow me to take the Presentation on the webpage of this year's APAC Convention as a starting point for some thoughts on Intercultural Competence and mediation skills that I would like to share with you. It is obvious that the prefix inter- brings interculturality and the Internet together – so , why not use them to our advantage? In the projects I have carried out with my teacher students, power relations between digital natives and non-natives seemed to have blended together naturally.

### General working framework

In our new millennium, new needs have arisen related to multiculturalism and education systems: we need to explore ways to bring together languages and cultures in our classrooms so as to promote understanding, tolerance and mobility. In our globalised world, intercultural competence has become one of the main competences expected from present and future generations to cope with the new social and economic challenges. In this

line, the Common European Framework of Reference for Languages (CEFRL, 2001) includes three concepts under "Intercultural Competence" (IC): a) Plurilingualism, b) Communicative Language Competence, involving mediation (in particular interpreting or translating), and c) Sociocultural awareness. This paper will centre mainly on the last two points and, especially, on mediation skills.

Without going too deeply or for too long into definitions of intercultural competence (IC) or me-

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diation, let's take a look at what the CEFRL (p.103) says about IC awareness:

Knowledge, awareness and understanding of the relation (similarities and differences) between the 'world of origin' and the 'world of the target community'. Intercultural awareness covers an awareness of how each community appears from the perspective of the other, often in the form of national stereotypes.

Let's take the first paragraph and think for a minute on how we could bridge the "world of origin" and the "world of the target community" in everyday life. The CEFRL mentions translating and interpreting as it is precisely the job of professional translators and interpreters to relate two (or more!) worlds so that communication may flow. Their competencies may give us clues as to how to deal with this issue in a practical way.

Basically, two clines can serve to illustrate the translator's dilemma:

- a) **Possible vs impossible translations, and**
- b) **literal vs free translations.**

The field of Translation Studies has devoted much energy to (re)defining "translation". One of the agreed conclusions is that "absolute untranslatability, whether linguistic or cultural, does not exist (anymore)" (de Pedro 1999, p. 556).

As to the second conflict, professional translators and interpreters always consider different **degrees of fidelity**:

<b>Interlineal</b>	<b>Literal</b>	<b>Faithful</b>
<b>Communicative</b>	<b>Idiomatic</b>	<b>Free</b>

Compare, for instance, the following translations of a Chinese conversation presented by Henvey et al (1995) to illustrate how degrees of fidelity need not affect the original message and can help to gauge language and context:

Literal translation	Communicative translation	Idiomatic translation
Are you well, Sir?	How do you do?	Hello
Are you well?	How do you do?	Hi
Where do you come from?	Where are you from?	Where are you from, then?
I come from England	England	I'm English
How big a family do you have?	Have you any family?	Got a family?
A wife and five children.	Yes, a wife and five children. And you?	Wife and five kids. How about you?
And yourself?		

Now let's look at the second paragraph: "Intercultural awareness covers an awareness of how each community appears from the perspective of the other, often in the form of national stereotypes", and focus on the last word linking it with Hanvey's well-known scale of degrees of cultural immersion (1992) to open a discussion – e.g. the students' write down how many languages they know in one column and the degree of cultural immersion they think they have achieved for each one of them in a second column:

**LEVEL 1: Facts, Stereotypes and Deficiencies.** At this stage there is still a large comprehension gap between the source culture and the target culture.

**LEVEL 2: Shallow comprehension.** Subtle traits can be discerned in the thought and behaviour of the foreign culture community.

**LEVEL 3: In-Depth Comprehension.** Acceptance of the target culture and understanding of the reasons behind certain modes of behaviour.

**LEVEL 4: Empathy.** This stage can only be achieved by immersion in the foreign culture.

If we would like our students to move away from the first stage, "Facts, stereotypes and deficiencies", we can use different activities to raise awareness and provide them with real life everyday practice to overcome the obstacles they may find when trying to communicate with someone from another culture or when writing for another culture – that is, according to the CEFRL, when they have to **mediate**.

There are different strategies, well-documented in Translation Studies, to solve mediating problems related to cultural references. Let's take a look at the cline suggested by Hervey, Higgins and Haywood (1995)<sup>1</sup>, and adapt it to our purposes:

Exoticism	Cultural borrowing	Calque	Transliteration	Communicative translation	Cultural transplantation
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Source cultura.....Target culture

**Exoticism:** The SL is kept with no changes in the translation. For instance:

<sup>1</sup> See González Davies, M. and C. Scott-Tennent, 2005.

<p><b>Source text:</b> script from <i>Mujeres al bordo de un ataque de nervios</i> (Pedro Almodóvar, 1988)</p>	<p>Target text: Dubbed version</p>
<p>¿Le gusta el mambo? Tengo de todo: heavy metal, rock, soul, cumbias, incluso sevillanas, salsa, tecno-pop, lo que quiera</p>	<p>Do you mind the mambo? I've got everything: heavy metal, rock, soul, cumbias, even sevillanas, salsa, Techno-pop, whatever you like...</p>

**Cultural Borrowing:** the SL word or expression is rendered with little change in the TL e.g. kleenex in Spanish.

**Calque:** the TL is similar to the SL word or expression (e.g. salir del armario in Spanish, for "to come out of the cupboard").

**Transliteration:** the cultural referent is changed according to the phonic or graphic conventions of the TL (e.g. bumerán for "boomerang").

**Communicative translation:** the SL referent has an identifiable correspondence in the TL with different lexis and/or syntax, (e.g. Recién pintado for "Wet paint," or many proverbs and sayings).

**Cultural transplantation:** the reference has been completely adapted to the target culture or has been substituted by a reference which is more in accordance with the norms of the TC or has been changed for ideological reasons. For instance, these two renderings of Lewis Carroll's *Alice in Wonderland*:

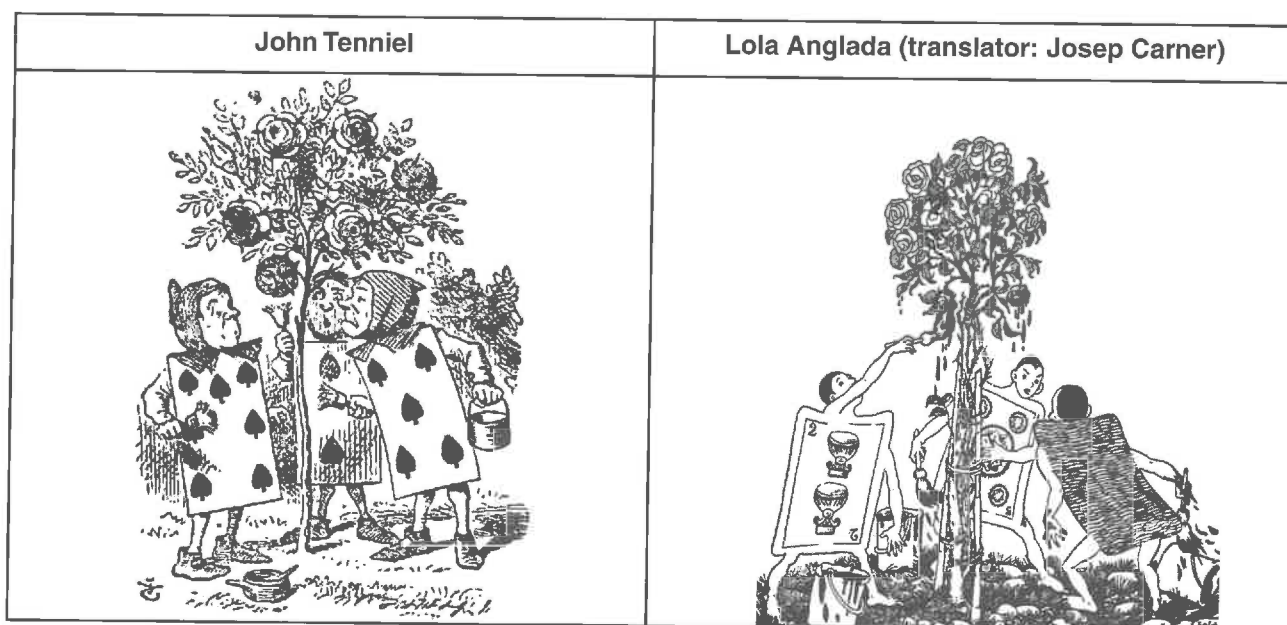
Up to here we have been dealing with mediation and have used professional translation skills to solve day-to-day problems. As we have seen, translation competence is relevant to the acquisition of mediation skills.

## PART 2. THE PROJECTS

How can we help our students bridge the 'world of origin' and the 'world of the target community'? This is where intercultural awareness and the Internet may join forces to produce projects such as the following, which I carried out with my student-teachers.

### Project 1<sup>2</sup>. Fairy Tale Retellings in Print and Online.

The project revolved around paper and online research related to Cinderella and is transferable to most educational levels and contexts.



Our aim is to make the students aware of the existence of a potential translation problem – here, cultural references – and guide them through a process which will enable them to solve it, and produce a translation which is coherent.

#### The main aims of the study were:

- To explore the potential of presenting fairy tale retellings as a valuable learning procedure to develop **intercultural competence** both for the student-teachers

<sup>2</sup> See González Davies, M. 2008.

chers and for their future pupils.

- To provide them with a solid **theoretical background** and **teaching ideas** to carry out with their future pupils related to the development of intercultural competence.
- To apply analysing tools from **Translation Studies** that may favour an informed study of fairy-tale retellings to diminish subjective and impressionistic interpretations.
- To design effective classroom procedures that include **new technologies** (in this case, the students used mainly the Blanquerna Intranet Messenger Service (*bLink*) and Internet resources related to the topic).

## The project

The story of Cinderella was chosen because it is well-known and can be traced back for centuries in most cultures in one shape or another. Following group and class discussions, the students agreed to take Disney's version as the leading source text because it is known in most cultures nowadays due to globalising marketing strategies, and because it can be exploited both verbally and visually, as the film is easily available. The project consisted of four main parts:

- A presentation of the technical features of the selected stories.
- A description of the heroine's quest in each tale.
- A comparative study of the renderings based on Translation Studies proposals, specifically, those related to degrees of proximity and the transference of cultural references.
- The design of classroom activities for elementary schools

Each group of students had to find at least three versions of the story, either in print, or online; and either in their original language or in English.

## Fairy tales, translation and intercultural competence: Applying Translation Analysis tools to fairy tale retellings

Why establish this relationship? By its very nature, translation is related to intercultural competence. By transmission processes, fairy tales have spread to different cultures. Therefore, why not build bridges between these fields to develop intercultural competence in different educational contexts? Myths and fairy tales are a common background to most cultures. They work on many levels and invite many angles of interpretation. They form a body of accessible sources (from books to the Internet) that include subject matters common to many communities. This makes it possible for mental and emotional associations to be quickly established and can open

paths towards mutual understanding. However, their effective study in different subjects entails sensitising the students by creating an awareness of

- the existence of different versions in different cultures and different generations,
- how the versions reflect the sociohistorical and psychological value systems of the communities and generations that produced them, and
- the fact that these versions include both verbal and visual changes.

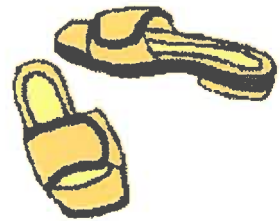
## Degrees of fidelity

Depending on our bias (towards the source or target culture) we will render one degree or another. Here follow some examples of the students' selection and adaptation of these degrees for their Cinderellas, which they preferred to rename as "degrees of proximity":

### Literal adaptations

The stepmother and the stepsisters mistreat Cinderella; a slipper or shoe is lost at a party; the Prince/King wants to marry the owner of the shoe; there appears a protector...

**Visual:**  
(Egyptian) slippers



### Idiomatic adaptation

*Chinese:* a wise old man gives her advice. The slippers were woven in a pattern of a fish and the soles were made of solid gold...

**Visual:**  
*Zezolla, La gatta Cenerentola* by Giambattista Basile (1634).



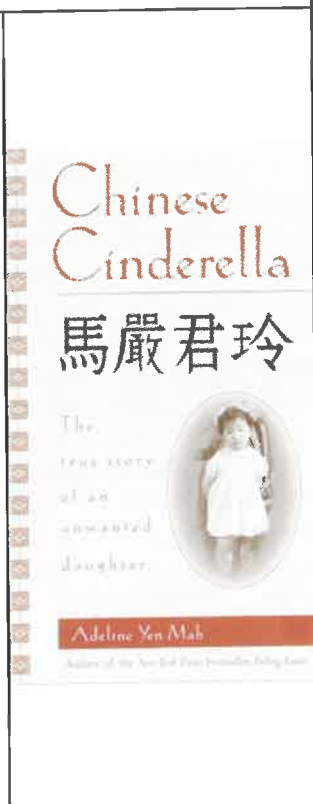
## Free adaptation

*Egyptian:* A girl is kidnapped from Greece.

*Chinese:* the only friend she had was a beautiful fish with big golden eyes ... Her stepmother, stabbed it with a dagger, and cooked the fish for dinner.

At the end of the story, the stepmother and daughter were forced to live in a cave until the day they were crushed to death in a shower of flying stones

**Visual:** Yeh-Shen, *A Cinderella Story* by Aai-Ling Louie (1990).



## Communicative translation

**Verbal.** The meaning of her name, related to the phoenix, the bird that resurrects from its own ashes (cinders), is adapted: La gatta Cenerentola, Cendrillon, Cenicienta...

**Visual.** *Egyptian:* The god Horus flew down from the sky and took her slipper:



## Cultural transplantation

**Verbal.** Other names are adopted:  
*Egyptian:* Rodopis (rosy-cheeked),  
*Catalan:* Ventafocs (fireplace-cleaner) and Poncellina (bunch of flowers)...

**Visual:** Catalan religious context - The Virgin Mary appears in the sky.  
Illustration from *La Ventafocs* by Josep Ma. Folch i Torres (illustration: Joan Junceda), (1920).



## Cultural references

Now, we'll observe the cultural changes in the different renderings. A main point of interest in our case is the choice between cultural transplantation (domesticating) or exoticizing (foreignising) strategies: in the first case, the text is adapted to the target readers' culture and time whereas in the second case, the translated text keeps the source culture's "foreign" flavour, thus highlighting the differences so that we can learn about the other culture.

To explore both verbal and visual intercultural variations, the cline proposed by Henvey, Higgins and Haywood (1995, 20) was adapted. Here follow some examples of the students' selection and adaptation of these strategies:

## Exoticism (foreignisation)

The source contents are kept with no changes in the target culture

**Visual:** North American cultural references are known in most countries due to globalising versions, such as Disney's *Cinderella* (1949).



## Combining teaching materials and new technologies

Some activities proposed by the participants in the project to carry out with their elementary school students are:

- *Where am I from?* Different illustrations from different versions of the story are shown. The students guess their country of origin and other points of interest.
- *Let's learn new languages!* By accessing certain web pages the students have the chance to write their names using Chinese and Egyptian hieroglyphics:  
<http://www.eyelid.co.uk/hiero1.htm>;  
<http://www.formosa-translation.com/chinese>
- *Travelling around the world!* The aim is to relate images and different texts from the versions they



have worked with by giving them maps on which they can stick texts and images they find or create themselves.

- *Intercultural exhibition:* The students and the teacher find out whether there is any cultural event related to fairy tales in their town that school year. Also, the teacher can ask the students to look for different fairy tale images from different countries or to ask their relatives for any they may have (comics, magazines, books or the Internet). Then they can share and discover the different drawings by organising a class or school exhibition. The students can look for fairy tale references in films, ads, etc that school year and add them to their exhibition.

There are many other projects that can be carried out with adult learners: from translating web pages related to the topic to translating a story using different cultural transference strategies (e.g. half the class applies cultural transplantation to the text while the other half applies exoticizing strategies). They can send their translations to other classes or to other universities or schools so that they are evaluated by real readers (González Davies 2004).

## Project 2. The Catalan Picture Book Collection

### The main aims of the project were:

- To build bridges between Catalan and British cultures
- To explore child images in the literature for young readers of both communities
- To improve intercultural competence

### The project

Over a three-month period and as part of the subject “Children’s Literature in English”, the student-teachers suggested short stories they had read as children and enjoyed (not imposed by an official canon). Sessions were set up to reflect on translation and intercultural competence. The discussion mainly revolved around degrees of fidelity and translation strategies, definitions of “culture”, child images in both communities and on the role of mediators in perpetuating or challenging existing agendas.

The students translated the stories in groups into English and designed activities for elementary schools for each translation. Finally, they published the source text, translations and activities on the website: *The Catalan Picturebook Collection*, which is part of the EPBC – *European Picture Book Collection*

<http://www.ncrcl.ac.uk/epbc/EN/index.asp?>

## Follow-up for very young learners

As this was a popular project, the students and teachers<sup>3</sup> of the English department in Blanquerna decided to carry out a follow-up for student-teachers who were specialising in preschool levels. They rewrote the stories as plays for 4 and 5 year olds after analysing the source text and the translations carried out by their peers. They also had to become familiar with translation approaches and strategies to improve their mediating skills and go through the same process as their fellow students. Their versions will be published in *The Catalan Picture Book Collection* shortly.

Mediation has always been with us, but has been denied a place in TEFL classrooms for too long. Now it is here to stay, apparently –there’s no going back, as the APAC presentation 2009 suggests. Digital native and non-natives can find many ways to link technology, literature, FLA... to shift power relationships in the classroom and to work together: “The greatest discovery of my generation is that a human being can alter his life by altering his attitudes of mind.” (William James, 1842 - 1910).

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<sup>3</sup> This part of the Project was carried out by Cristina Corcoll.



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<http://www.britishcouncil.org/learnenglish.htm>

<http://edtech.kennesaw.edu/web/childlit.html>

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

### (Multicultural) Cinderella

<http://www.shens.com/cinderella.html>

<http://www.fairrosa.info/lists/cinderella.html>

<http://www.geocities.com/Athens/Olympus/7123/cinderactivities.html>

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<http://www.britishcouncil.org/kids-games-multiple-choice-monsters.htm>

<http://www.edchange.org/multicultural/>

<http://www.estcomp.ro/~cfg/>

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## Everything in English

- General & Business & Text Books
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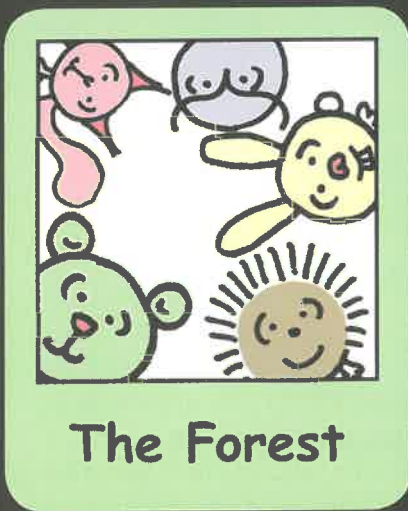
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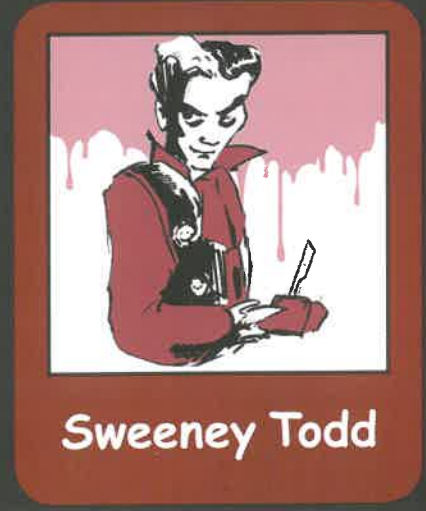
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## Additional Language Acquisition at Infant School: Integrating MORE than Content and ILanguage

by Cristina  
Corcoll López

Carme  
Flores Muxí

---

English is taught as an additional language in many schools at pre-primary level. Starting early alone, however, does not guarantee satisfying results in the long run. This is why it is necessary to develop new teaching proposals that are fully appropriate for children this age and that may promote natural language acquisition. And the answer may already be in the system: applying a methodology similar to what we use for Catalan and Spanish to English, that is, implementing CLIL from an early start. The reasoning behind this idea is that it is precisely at this stage where a CLIL proposal becomes more natural and productive: with very young learners, teaching must necessarily be global, content-linked and practical in order to be successful. It is here, then, where the L3 can be acquired, rather than learned; lived, rather than practiced. And how can this be done? Some practical ideas will be presented and discussed in the session to try and shed some light on this question

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## Starting Point

The Catalan educational system considers Early Childhood Education as an educational stage arranged into two key-stages or cycles, Nursery and Kindergarten. At this stage, a developmental process takes place:

- From dependency towards autonomy
- From impulsiveness towards reflection
- From selfishness towards socialisation
- From silent period towards first oral exchanges in language use

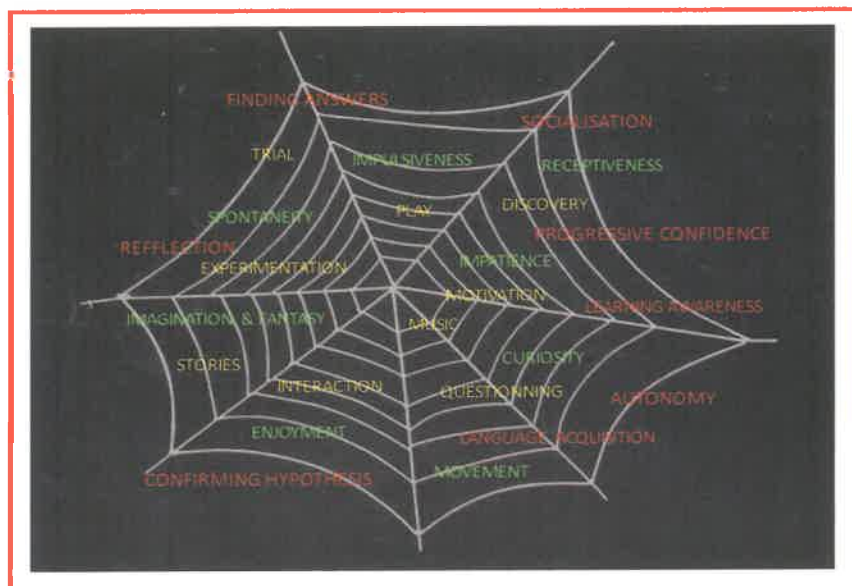
The stage is considered as an educational complement of the family, not as a substitute, and has an important socialisation function. Our psycho pedagogical bases meet in the constructivist view of learning, significant learning which is scaffolded by experience and by the others, adults and peers, and in a global approach and integration of contents. Languages are tools through which communication and content development take place. The teacher should be a specialist of Infant Education and cater for the stage needs. Everybody who is involved in teaching very young learners knows this. The aim of this article is to take it as the basis for a **coherent** introduction of English and coherence means taking all the following variables into account:

- Children's needs, instincts, abilities and interests
- Methodology: content development and teaching proposals
- School project
- Family

## Children's needs, instincts, abilities and interests

Very young learners bring with them some instincts, some needs that should not be ignored. Receptiveness, motivation and enjoyment are natural features that clearly identify these children. They want to discover, they want to try, they are curious, spontaneous, impatient, they are having their first oral interactions with other children, they need to move and they need to rest. And they are always ready for meaningful experiences, such as experimenting with different materials so they can confirm hypotheses, searching answers to the questions that they are constantly asking, becoming more confident and autonomous with school routines and habits and enjoying themselves with the world of fantasy and imagination through stories, games and other opportunities for socialisation.

Children's emotional, corporal and environmental resources, their previous knowledge and experience and their new meaningful encounters will knit an acquisition and learning web that will become thicker and bigger through the years and will bring more language and learning awareness with it. A compartmentalised view of learning is not acceptable because the approach a child takes towards discovery, awareness and communication is completely global. The infant is seen as an active and capable human being and all his/her possibilities and languages will immediately activate with every proposal and in each of the many moments that the child will live through.



## Methology: content development and teaching proposals

Clearly, trying to be coherent with the idea described above has consequences for the language classroom and, specifically, regarding the use of the different languages present in the school. On the one hand, children's first language is used to work on different curricular contents. With their first language, children also express their feelings, listen to their teachers' instructions and proposals, explain things that happen to them. The same way children develop their first language capacities and improve their oral skills by being immersed in the language, not exposed to but immersed, a similar model should be adopted when introducing an additional language at this stage. Languages would then become "acquired and lived" rather than "learned and practised".

All the teachers at an Infant School no matter the language used, first, second or additional, should develop a project where all the tasks become integrated in order to acquire common targets. It is true that the teacher using the additional language will need to consider certain aspects. First, children will try to understand the global meaning of instructions and narrations but they will mainly use their first language to keep communication flowing. Later on, they will start using code-switching and chunks of language in English. The classroom language and school language will change as teachers adapt their productions to the children and the moment. Furthermore, teachers will need to make a greater use of non-verbal communication and visual support and, very likely, some specific didactic resources such as songs, chants or stories will be used to a greater extent.

So, how can all this be brought to the classroom? How could this be done? Next, two different and complementary applications that could help to answer this question will be described: **Integrated Learning Units (ILUs) and Outdoor CLIL at School (OCLILS)**.

In Integrated Learning Units, the aims to be achieved by the children are shared by all teachers, no matter what language they use, and the concepts are covered in children's mother tongue, second language and additional language depending on the school's linguistic project. They should offer didactic proposals that bear in mind contents from different curricular areas and before designing a unit, teachers should carefully discuss, reflect upon and decide on a series of aspects such as the expected oral comprehension and oral production from children and the choice and sequence of activities. Let us illustrate with two examples of ILUs<sup>1</sup>: Discovering Miró and Philip the Clown.

In Discovering Miró, different didactic proposals developing contents from different curricular areas have been described. For instance, an activity developing direct and indirect observation (awareness of one's social, natural and cultural context) through the sculpture the woman and the bird; another activity to work on parts of the face and symmetry (self-awareness) by showing Miró's painting "A portrait of a young Girl" so that children carefully observe it, pay attention to its symmetry and draw one of the two halves in a paper where just one half is shown.

In Philip the Clown, there are also interesting proposals such as celebrating Philip's birthday in the classroom, where the teacher's performance could be something like: where the teacher uses language that is well-adapted to the children's level of English, creating a context that is motivating and where children are working for a purpose; the teacher is also using repetition and visual support where required, and so on.



<sup>1</sup> These ILUs were originally created by Infant Education students at Blanquerna. They have been partially modified by ourselves.

Ok, boys and girls. I've got a surprise for you. Yesterday I got a letter from Philip. Philip, the clown!  
He is very happy. Do you know why he is so happy?  
Do you want me to read the letter? Yes? Shall we? Ok, then, let's open it...interesting...it's not a letter,  
it's a card...

(the teacher takes the envelope, opens it and shows the card to the children; she starts reading the card)  
*Hello children!*

*Today I'm very happy! It's my birthday! And I want to invite you to my birthday party!*

Today is his birthday! (the teacher acts out being very happy and surprised)

*There is only one thing*

What can it be? Strange? (the teacher pretends something strange is going on...)

*You should become clowns !*

How can we do that?

*The party will begin in a moment ! Come on , use my make up! It's in the envelope!*

In the envelope? In the letter? (the teacher takes the envelope and looks inside; she takes out some  
coloured stickers) Here it is!

Use the red stickers for your nose, the blue stickers for your cheeks and the green stickers for your eye-  
brows. Go ahead!

Shall we use his make-up? Yes? Ok! Then, Marta, stand up and come here, please. Take a red sticker. Is it  
a triangle? No? What is it? Good, it's a round sticker; it's not a triangle. Ok, now, put it on your nose...

Good...now take two blue stickers....



By the end of a unit such as this, children will identify with Philip and will see in him part of themselves: a clown expressing his feelings (the clown is sad, children are also sad sometimes), a clown showing his abilities and his physical limitations (he usually falls down, children often fall down) or a clown getting dressed (children are improving their skills at developing autonomy, dressing themselves and undressing themselves).

In *Outdoor CLIL at School (OCLILS)*, we are aware and take advantage of the fact that infant school educational time and space open their limits in terms of communication and thus there are many possibilities for interaction among children and teachers apart from the classroom: the playground, the corridor, the dining-room or even the bathroom can become very rich settings for content development and natural exchanges in an additional language, especially as regards habits and play. Also, interesting moments can be used: lunch time, playground time, and tidy up time, for instance, offer new possibilities for real and meaningful communication.

## OCLILS

	Contents (non-linguistic): routines, attitudes, abilities	Contents (linguistic): expressions appropriate to the context, chants, songs...	Resources: to promote interaction +to promote language production	Curriculum links (Descoberta d'un mateix i dels alters, Descoberta de l'entorn, Comunicació i llenguatges
Playground Time				
Toilet Time				
In-and-out-the-classroom Time				
Lunch Time				
...				

We would like to exemplify OCLILS by concentrating on playground time, where the purpose should be the use of the additional language together with other languages in a context where the teacher plays with the children, joins in their games and in their actions in a more or less active way, using information talk when necessary, and showing, listening or observing at those times. Children will eventually start using words and expressions from the additional language for their real interactions.

## PLAYGROUND TIME

### Contents (non-linguistic)

#### Playing together:

- Respecting the participation of whoever wants to play in any game and in any playground area;
- Solving conflicts once they appear and have not been avoided before: listening to the classmates' versions, giving own version and solving the problem;
- Describing, showing emotions and respecting others' emotions;
- Following the rules of group games;
- Singing songs and dancing

#### Playing in the playground:

- Describing the playground areas;
- Locating oneself, resources (materials and facilities) and natural elements in the playground;
- Taking care of materials and playground facilities: respect for facilities and other elements that can be found in the playground (i.e. plants, birds...);
- Developing gross motor and fine motor skills through play;
- Developing imagination and creativity through play;
- Becoming aware of weather conditions and clothing needs (playground jackets)

#### Playing with things:

- Describing materials available in the playground;
- Sharing materials: taking turns in the use of materials provided in the playground when only individual use is required (i.e. spade, rake...);

#### Playing and tidying up:

- Washing plastic materials (i.e. buckets, shovels, tins...)
- Washing hands
- Going to the toilet



## Contents (linguistic)

### Going outside:

- Let's go to the playground!
- Get in line to go outside!
- Hold hands!
- Everybody, let's go outside!

### Socialisation:

- Hello!
- What are you doing?
- Can I play with you?
- And me?
- Are you ok?
- How are you?

### Fighting:

It was an accident

- I won't do it again
- I'm sorry

### Weather:

- What's the weather like?
- Can we go outside?
- Is it sunny?
- Oh, it's raining!

### Games and playing:

- What shall we play?
- Do you want to play with us?
- Let's play together
- It's my turn
- We could share it
- Who wants to slide down the slide?

**Build a bridge – In the sandpit** (Smart Moves 2, Preschool thru 1<sup>st</sup> n. 1)

Build a bridge, build a tunnel, build a road

Build a cave, build a tower, build a wall

**Sortim a jugar** (Cantarelles i rutines, n. 9)

El sol truca a la porta

Quin dia més clar

El pati ens espera

Sortim a jugar

(Adapted version)

(The) sun is knocking on the door

What a beautiful day!

The playground is waiting

Let's go out to play!

## Resources

### Materials:

Ball	Car
Lorry / truck	Boat
Bucket and spade/	Tins/mold
Spoon	Straw and stick
Skipping rope	Watering can
Wheelbarrow/ wagon	Tricycle / Kiddie car
Motorbike	Rocking horse
Cup	Wheel
...	

### Areas and facilities:

Sand pit	
Big train, big turtle, Wooden house...	
Tree (palm tree...), Plant (bushes...), Grass, hedge...	
Fountain	Bench,
Fence	Swing
Seesaw	Climbing frame
Slide	
...	

## Curriculum links

### *Descoberta d'un mateix i dels altres*

#### Autoconeixement i gestió de les emocions

Exploració i reconeixement de les pròpies possibilitats a través del cos: emocionals, sensorials i perceptives, motrius, afectives i relacionals, expressives i cognoscitives.

#### Joc i moviment

Gust i valoració del joc, l'exploració sensorial i psicomotriu com a mitjà de gaudi personal i de relació amb si mateix, amb els altres i amb els objectes.

Exploració de moviments en relació amb un mateix, els altres, els objectes, i la situació espaciotemporal, tot avançant en les possibilitats expressives del propi cos.

Expressió, a partir de l'activitat espontània, de la vida afectiva i relacional mitjançant el llenguatge corporal.

Domini progressiu de les habilitats motrius bàsiques: coordinació, to muscular, equilibri, postures diverses i respiració.

Experimentació i interpretació de sensacions i significats referits a l'espai: dintre-fora, davant-darrere, segur-perillós, entre altres, i referits al temps: ritme, ordre, durada, simultaneïtat, espera.

Comprensió i valoració progressiva de la necessitat de normes en alguns jocs

Prudència davant algunes situacions de risc o perill.

#### Relacions afectives i comunicatives

Sentiment de pertànyer al grup i compromís de participar en projectes compartits.

Reflexió sobre les relacions que s'estableixen en els grups i participació en la concreció de normes per afavorir la convivència.

Disposició a la resolució de conflictes mitjançant el diàleg, a l'assumpció de responsabilitats i a la flexibilització d'actituds personals per trobar punts de coincidència amb els altres i arribar a acords.

#### Autonomia personal i relacional

Participació en la cura i manteniment dels objectes i espais col·lectius.

### *Descoberta de l'entorn*

#### Exploració de l'entorn

Observació i identificació de diferents elements de l'entorn: materials, objectes, animals, plantes, paisatges.

Observació i identificació de qualitats d'elements de l'entorn.

Observació i identificació de fenòmens naturals: dia, nit, sol, pluja, núvols, vent, entre altres, i valoració de la seva incidència en la vida quotidiana.

Identificació de figures tridimensionals: esfera, cilindre i prisma, i planes: triangle, quadrilàter i cercle, que formen part d'elements de l'entorn.

Respecte pels elements de l'entorn natural i social i participació en actuacions per a la conservació del medi.

#### Experimentació i interpretació

Observació i reconeixement de semblances i diferències en organismes, objectes i materials: color, grandària, mida, plasticitat, utilitat, sensacions i altres propietats.

Observació de característiques i comportaments d'alguns animals i plantes en contextos diversos: com són, com s'alimenten, on viuen, com es relacionen.

Reconeixement dels canvis que es produeixen en animals i plantes en el decurs del seu desenvolupament, interpretant les primeres nocions d'ésser viu i cicle.

#### Raonament i representació

Situació dels objectes en l'espai, reconeixent la posició que ocupen i la distància respecte d'un punt determinat. Orientació en espais habituals de l'habitatge, l'escola i d'entorns coneguts, fent ús de la memòria espacial.

### *Comunicació i llenguatges*

#### Observar, escoltar i experimentar

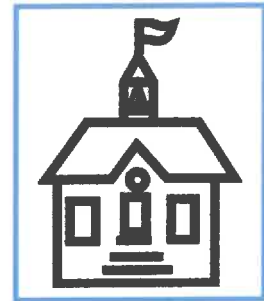
Participació i escolta activa en situacions habituals de comunicació, com ara converses, contextos de joc, activitats de la vida quotidiana i activitats relacionades amb la cultura.

#### Parlar, expressar i comunicar

Ús de la llengua per mostrar acords i desacords i resoldre conflictes de manera apropiada i assertiva.

## School project

The third variable we want to focus on is the school project, because we believe that introducing English in Infant Education should be a School project where all members of the community play their role. On the one hand, the children, the main protagonists, the board and the coordinating team should cater for the appropriate time and space to promote natural communication in the additional language; the teachers should have the opportunity to work together in the design of meaningful didactic proposals with clear objectives and contents that integrate the different curricular areas; and the families, always in a context that can offer other opportunities.



## Family

Last but not least, the family can play a crucial role in motivating the children, encouraging them to hear and use English: for instance, using libraries that offer storytelling moments, taking the children to theatre plays in English at the district leisure centre, and so on. The family can also reinforce the language being used at school, welcome children's first oral productions positively, help the teacher with resources and materials or even participate in some sessions at school by telling children their favourite story in English or cooperating with whatever project is going on.

In this sense, the parents' meeting is an ideal time to present the linguistic project of the school and ask for their cooperation. Fortunately, most parents are very concerned with the need to start with English early in a positive and effective way so teachers may well take advantage of that.

## Concluding remarks

A very early start with an additional language has been supported by many authors (Taylor, 2007; Piquer, 2006, Perez & Roig, 2004; Vez, 2002, Mur, 1998; Roth, 1998; Reilly & Ward, 1997) who call upon positive attitudes towards other cultures and languages through rewarding and memorable experiences and who share the belief that the younger children are introduced to an additional language, the better. While we agree with this, we also believe that the emphasis should be on the idea that the first contact with a new language should be positive, enjoyable and effective, that is, coherent with the children's needs and educational stage.

Advantageous given  
optimal learning conditions

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## Watching a Films is More than Fun

by Carme Porcel

Watching a film in the English class is more than fun and having a good time. It is a matter of learning and listening to the real English language that British or American people speak in their everyday lives, the language which is alive and kicking in the streets of English-speaking countries.

Have you ever wondered why more than 80% of the population in northern European countries like the Netherlands or Sweden have an excellent command of spoken English? How can young children, teenagers, adults and even some elderly people speak English perfectly when it is not their mother tongue? The answer is in television. Films, cartoons and some other programmes in these countries are all shown in their original version with subtitles.



### I CAME TO A CONCLUSION

Some years ago some of our bachillerato students worked on a biology project with a group of Swedish students. When these Swedish students visited our school, we all, students and teachers, stood gaping in astonishment when we heard them speak English. Their pronunciation and intonation was excellent and so was their fluency. They told us there were many TV programmes in English in their country and they had been watching them subtitled since they were little children.

One day they came to my English class, and we were doing some grammar stuff. I don't remember exactly what it was. Anyway, the thing is that it was then that I realised they didn't know much grammar. My students were far better than them in knowing what the present perfect continuous was or transforming a sentence from active to passive but, unfortunately, none of them could speak English as fluently and with such good pronunciation and intonation as the Swedish students could. I felt frustrated and really disappointed. Up to that day I had always thought I was doing a good job with my students. But that same day I came to the conclusion that there

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is something more than textbooks, resource books, games, pair-work activities ... when teaching a language. And that's films.

But we don't have to move so far up as Sweden to see how children can learn a language just by listening to it. Something similar is happening in some little Catalan villages with the Spanish language. I live in Ripoll and my husband and I speak Catalan. I have two children and all the family has always talked to them in Catalan. However, they can speak Spanish perfectly. Why is that so? Thanks to cartoons and Disney films.

Both experiences have led me to think that our students can benefit a lot from watching films in English. They can improve their listening and speaking skills, they can enlarge their vocabulary knowledge and they can even make their pronunciation and intonation better. That's why using films in my English classes has been one of the most rewarding experiences so far.



## WHICH FILMS?

It's important to choose films the students will feel motivated to watch. I usually use animated films such as Ice Age, Cars, or Madagascar, along with Harry Potter films, comedies like Maid in Manhattan, Bridget Jones' Diary, My Best Friend's Wedding, or adventure and action films such as James Bond films, Jumanji, The Mummy ... We're not trying to give a master class on cinema; our aim must be to have our students immersed in the language for a couple of hours, that is, two classes.

Usually I give them the chance to pick from among two or three films and we choose the most popular one. Other times I just choose the film I want them to work on since maybe there's something in the plot or the setting related to what we've been doing in class.



## EVERY TWO UNITS

Every two units we watch a film in class. Our English class has wall-to-wall carpeting, and we have cushions for the students to make them feel more comfortable, so I let them lie on the floor, feel at home and watch the film. We usually devote two classes to the viewing and, after that, we do some exercise worksheets I prepare for them to work on in the next class. With E.S.O. students we use Spanish subtitles whereas Batxillerat students watch the films with English subtitles.

I basically like working with vocabulary and expressions. I also prepare some exercises to work on the plot and the characters. It's very important to adapt the practice to the level of the students and be aware of their abilities and limitations. It's not a question of being very original and inventing new drills and exercises but just being practical and doing something the students will take good profit from.



## I WATCH THE FILM AND TAKE NOTES

The first thing I do is to watch the film carefully by taking notes. I make a list of everyday vocabulary and expressions I want my students to learn. I also write down relevant sentences the characters say, physical and personality features about them, the most important events in the plot and so on. Then it's time to make up the exercises.



## THE WORKSHEETS

I try to make worksheets more attractive by including pictures from the film and very practical exercises so that the students won't get bored doing them. There are many types of exercises you can create. Here are some examples:

### 1. PLOT

- **Plot multiple choice test:** write questions on what happens in the film with three or four possible answers.

## Example: (NIGHT AT THE MUSEUM)

- 1- The story happens at the
- Natural History Museum in London
  - Museum of National History in New York
  - Museum of Natural History in New York

• **True / False sentences:** the students have to decide if the facts the sentences state happened or not, and depending on the level you can ask them to correct the wrong information.



## Example: (CARS)

- McQueen is a rookie car in the Dinoco 400 race.
- In the Dinoco 400 race there was a draw.

• **Fill in gaps:** write a summary of the plot with some gaps for the students to fill in. According to the level of the students you can provide the missing words, you can give them more words than gaps, or you can just get them to guess.

## Example: (JUMANJI)

1969	HIT	BOX	FATHER	NIECE	NEPHEW
DRUMS	BURY	BOYS	SHOE	BOARD GAME	
LATER	DISAPPEARS	TRAINER	BIKE		



The film starts in 1869. Two \_\_\_\_\_ are carrying a wooden box in a cart\* and want to get rid of\* it. So they decide to \_\_\_\_\_ it in the forest. If anybody else finds it ...

“May God have mercy \* on his soul \*\*”, they say.

A hundred years later, in \_\_\_\_\_, in Bratford, New Hampshire, Alan Parrish is riding his \_\_\_\_\_ to his father's \_\_\_\_\_ factory. Suddenly, a group of boys his age start chasing\* him. He manages to get into the factory and meets Carl. He shows him a great revolution in shoes: a \_\_\_\_\_, and he says it will be the “shoe” of the future. Then (...)

• **Answer questions:** write some questions about the plot for them to answer after watching the film.

## Example: (THE HOLIDAY)

- What's Iris'house like?
- Why does Amanda want to go away for a holiday?

• **Order exercises:** order facts chronologically or order paragraphs in order to build up a summary of the film.  
 • **Choose relevant words:** give them a list of words and ask them which of them appeared in the film, which of them are relevant in the plot, which of them are related to several facts listed about the plot ...

## Example: (DIE ANOTHER DAY)

WHICH OF THESE THINGS DID YOU SEE IN THE FILM?

A bike / A helicopter / A train / A penguin / A yellow sports car / A blue Jaguar / A bus / Big Ben / The Eiffel Tower / A taxi / Waiters skating / A pair of binoculars / A yacht / A special watch / A skateboard / A gun / A shooting ring / A parachute / A snowmotorbike / A history book / A sword / A laser machine / A hovercraft / A bell / A photo album / A mask / A newspaper / A telephone book / A cinema / A teddy bear / A cat / A car race / An underground station .

# ELT Convention

- **Match beginnings and endings:** match the beginning and end of a sentence describing something which happened in the film.

## 2. CHARACTERS

**Match descriptions and names:** read the descriptions and write the names of the characters. (...)  
**(THE HOLIDAYS)**

ARTHUR ABBOT / MILES / ETHAN / JASPER / IRIS /  
AMANDA / GRAHAM / OLIVIA / SOPHIE / MAGGIE

- 1- She works for a newspaper, she lives in Surrey. She has been in love with Jasper for over three years, the worst years of her life, because he doesn't love her back.
- 2- He is an English book editor. He's a widower with two daughters and he has a younger sister, Iris (...)

- **Who said it?:** match the sentences taken from the film to the characters who said them.

### Who said it?

- 1- "I hate rusty cars"
  - 2- "Race cars don't need headlights because the tracks are always lit"
  - 3- "What a race! I didn't see it but they told me it was great"
- (...)



- **Classify vocabulary:** match words to the characters they are related to.
- **Questions:** answer some questions about the main characters.
- **Who did it? Who is it?:** match facts to characters

- 1- It's his 10th anniversary and he's fed up with being in the zoo. \_\_\_\_\_
  - 2- He loves living in the zoo and he also loves people. He doesn't like the wild and he hates spiders. \_\_\_\_\_
  - 3- She's a beautiful and sweet hippo. \_\_\_\_\_
- (...)

- **Which characters?**

### Example: (JOHNY ENGLISH)

Which of these characters appear in the film?

Jeronimo	Pascal Wild
Pascal Sauvage	Johny English
Lorna Campbell	Peter Crystal
Bough	James Fandango
The Queen of Spain	Pegasus
The Queen of England	Agent 007
Agent One	James Bond



## 3. VOCABULARY AND EXPRESSIONS

- **Match words and expressions to their translations:** match vocabulary to the suitable Catalan or English translation.

**(SHALL WE DANCE?)**

Believe / Happen / Faint / Sign up / Gather / Score / Cheer / Turn around / Share  
/ Belong / Find out / Rehearse / Pretend

- |                 |                  |
|-----------------|------------------|
| 1- Assajar =    | 8- Fer veure=    |
| 2- Girar-se =   | 9- Marcar =      |
| 3- Pertànyer =  | 10- Desmaiar-se= |
| 4- Apuntar-se = | 11- Descobrir =  |
| 5- Animar =     | 12- Passar =     |
| 6- Creure =     | 13- Reunir-se =  |
| 7- Compartir =  |                  |

## Example. EXPRESSIONS 2

Link the following expressions with the catalalan translation

- |                                    |                                       |
|------------------------------------|---------------------------------------|
| 1- That's what we needed           | a. Quan abans millor                  |
| 2- Have you ever danced before?    | b. Jas sé prou coses ara!             |
| 3- Harder than it looks, isn't it? | c. Sembla més content ara             |
| 4- To impress the ladies           | d. Aprenc ràpid                       |
| 5- One more time                   | e. Què vols dir?                      |
| 6- He seems happier lately         | f. Això és el que necessitàvem        |
| 7- The rest is up to you           | g. No vol dir res                     |
| 8- Feel free to watch              | h. Has ballat alguna vegada abans?    |
| 9- I'm a fast learner              | i. No ha pogut venir aquesta nit.     |
| 10- It doesn't mean anything       | j. És més difícil del que sembla, no? |
| 11- The sooner the better          | k. Vols ballar?                       |
| 12- What do you mean?              | l. Un altre cop                       |
| 13- She couldn't make it tonight   | m. Mireu sense compromís              |
| 14- Do you wanna dance?            | n. Per impressionar les dones         |
| 15- I know enough now!             | o. La resta depèn de tu.              |

### • Match words and definitions

Complete the definitions with the words in the box: (HARRY POTTER AND THE PRISONER OF AZKABAN)

School stuff / blood / witch / wizard / murderer / a bow /  
broom / laughter / wound / godfather

- 1- What runs through your veins :
- 2- The noun from the verb laugh:
- 3- You do this to a person when you want to greet him/her in a very formal way. Usually done to kings and queens:
- 4- A woman who uses magic:

• **Find synonyms:** provide a box full of vocabulary and ask them to find synonym words or expressions. (CHOCOLAT)

Portrait   Show up   Wind   Soul   Dishes  
Boat   Silly   Pass away   Melt   Apology

- |                         |                           |
|-------------------------|---------------------------|
| 1. Appear, arrive =     | 6. Picture, painting=     |
| 2. Dissolve, soften =   | 7. Vessel, ship=          |
| 3. Plates, recipes =    | 8. Stupid, foolish =      |
| 4. Die, expire =        | 9. Breeze, air current =  |
| 5. Regret, beg-pardon = | 10. Spirit, inner-being = |

• **Complete sentences:** fill in some sentences about the film with some words they have to choose from a bunch provided at the top of the exercise.





# ELT Convention

- Complete a piece of dialogue extracted from the film: (ICE AGE)

Example

EATEN / FEAR / SLOW / FLY / PREY /  
SURVIVED / PET / SELL / EARTH / LIKE /  
DUDE / SWEETIE / FUN / DOG / OFFER / KID



**Manfred:** So, still think she's the girl for me?

**Sid:** Sure. She's tons of fun, and you're no \_\_\_\_\_ at all. She completes you.

**Eddie:** What if we're the last animals left alive? We'll have to repopulate the \_\_\_\_\_.

**Crash:** How are we supposed to do that? Everyone here is either a \_\_\_\_\_ or our sister.

(...)

- **Work on some specific vocabulary:** sometimes we can work some specific vocabulary according to what the film is about, for instance, cookery, hotels, playing board games, love, magic, museums ...

Example

HOTEL VOCABULARY. Translate these words using a dictionary: (MAID IN MANHATTAN)

Check in	Apron
Check out	Tip
Maid	Employee
Butler	Pressing
Guest	Unpacking
Housekeeping	Butler service
A robe	A closet

- Match the beginnings and ends of phrases or expressions: (BRIDGE JONE'S DIARD)

1- To make	a) up
2- To cause	b) weigh
3- To smoke	c) offence
4- To drink	d) somebody
5- To lose	e) a new book
6- To quit	f) wrong
7- To be	g) a decision
8- To launch	h) like a fish
9- To introduce	i) smoking
10- To give	j) like a chimney

- Write a summary of the film using the words given (NIGHT AT THE MUSEUM)

Example

pharaoh mammoth whale battle single father bubble gum chase job interview  
magic trick ice hockey lion tour guide fire extinguisher cowboy flat tyre arrow  
waxfigure Egyptian curse remote control car Tyranosaurus model train pathfinder  
Native American face slap mummy burglary

- Write a guided dialogue: give the students some instructions to write a dialogue with a friend, for example, and they have to use as many of the expressions and vocabulary studied in the film as possible.

- Write another ending: excellent exercise for the students to practice their writing skills. Ask them to make up another ending for the story.

These are some of the exercises you can prepare to work with films and some examples taken from my worksheets.

## GIVE IT A TRY

And my suggestion is, don't hesitate, do it, you won't regret it. At the beginning it is lots of work but then you'll be proud of it. Creating your own, personal materials is really satisfying and you will see it is of great help to your students. So, GIVE IT A TRY!

You can download some more activities from our web: <http://www.apac.es>

... un idioma.  
 ... ras en un  
 ... s. Que, a  
 ... gnificado

... 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.

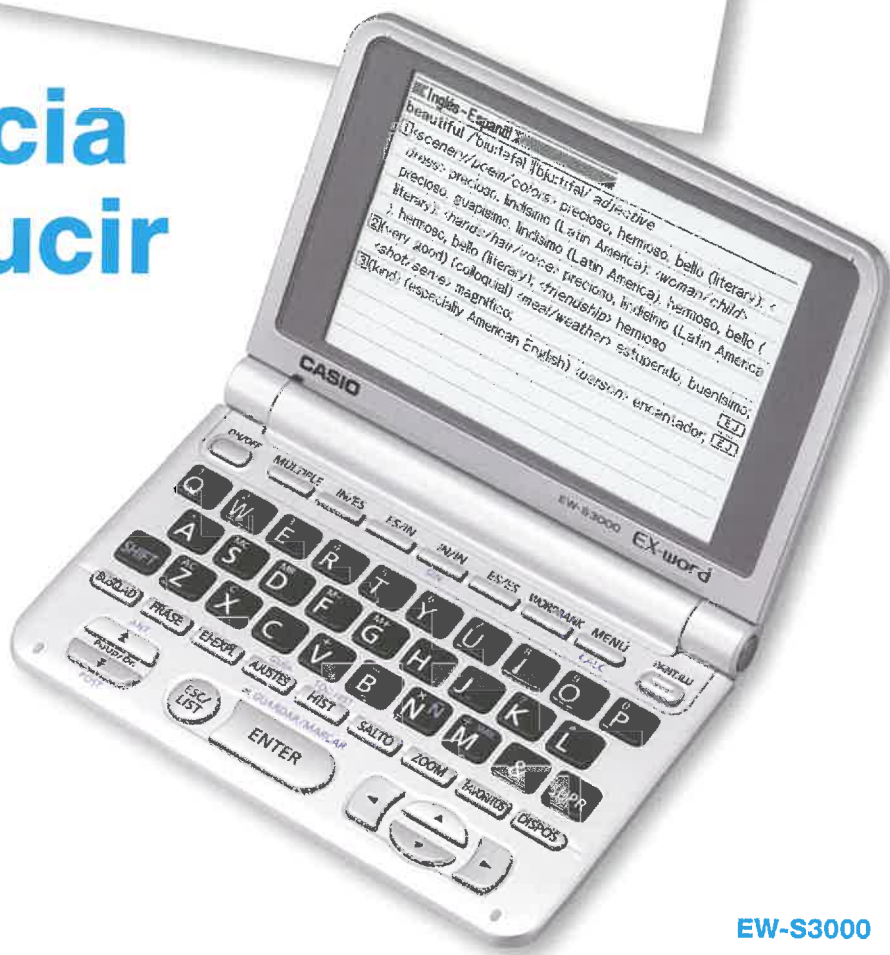
Ejemplo: **Diccionarios electrónicos Casio EW-S200 y EW-S3000.**

# La diferencia entre traducir y definir

Los diccionarios electrónicos Casio EW-S200 y EW-S3000 contienen los diccionarios más prestigiosos:



- Gran Diccionario Oxford (3ª edición)
- Oxford Advanced Learner's Dictionary (7th edition)
- New Oxford Thesaurus of English (2nd edition)
- Gran Diccionario de la Lengua Española Larousse



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## WEB

### Social Learning in Web 2.0: Empowering Students for Lifelong Learning

by Sonia  
Guilana

Web 2.0 comprises popular tools like forums, chats, blogs, wikis, YouTube, podcasting, and social networks like Myspace and Facebook, among others. This article examines how learning with these tools becomes a social experience and enables students and teachers to engage in a learning construction process beyond the traditional class time and space. Network learning is both an opportunity and a challenge for educators in the twenty-first century.

#### Connectivity

Always on. Connected. That is the status of **Generation Y**, a tag for those born roughly between 1980-2000, according to wikipedia<sup>i</sup>. Also known as digital natives<sup>i</sup>, most of them have been immersed in technology since they can remember. Video games, computers, mobile phones, ipods and mp3 players are a basic toolset they can't do without. It is part of their identity in a fast growing digital society. Paradoxically, when they enter schools, they are often asked to "power off"<sup>iii</sup>. This way, school and formal learning are disconnected from their world. How can students be prepared to face the challenges of an interconnected world through disconnected learning?

#### Web 2.0 and Social Media

Learning today is not restricted to class-

room transmission anymore. Information is massively available on the web to cater for all interests. For free. Web 2.0<sup>v</sup>, a term coined by Tim O'Reilly in 2004, has turned the web into a platform for communication between people. Internet users are no longer passive consumers but active producers of ideas. Knowledge is readily shared with a world audience, connecting people through interests. Users create communities for a greater efficiency in the management, distribution, filtering, commenting, rating, and re-using of the growing content overload. A social media is born in the internet with user-generated content.

In 2008, the number of Google pages indexed reached 1 trillion<sup>v</sup>. Seventy million videos had been uploaded in Youtube, which would take 412.3 years to look at<sup>vi</sup>. Ten million articles in total were written in the Wikipedia in 26 languages. 2.695.295 entries were in English<sup>vii</sup>.

Sonia Guilana has been working as a high school teacher of English and German for 12 years. She is also an IT teacher trainer and coordinator for the training programme Llengua [+TIC] run by the Department of Education in Catalonia. She is currently working at IES Castelló d'Empúries and participating in a social networking programme for teacher trainers at the Department of Education.

One of the main reasons for this explosion of participation is the low technical skill required. Web 2.0 tools like forums, chats, blogs, wikis, YouTube, podcasts, and social networks like Facebook or Twitter can be mastered fairly quickly in Gen Y'er style: intuitive clicking with trial-error, asking in a forum, using one's networks of friends, video tutorials or eventually scanning manuals when desperate.

## Non-Gen-Y teachers

What are teachers supposed to do with this ongoing revolution? Most of us are pre-Generation Y, the so called Generation X<sup>viii</sup> (born in the 60-70s) or Boomers (born in the 50s). We have a linear, printed-text attitude to learning which collides with this multi-linear, hypermedia, ubiquitous phenomenon. Our students thrive in it but often collapse in the face of traditional learning associated with taking notes and passing tests.

As technology becomes more available in schools, teachers are gradually taking the winding path from Gutenberg to Google<sup>x</sup>. It generally starts at the personal level: email, web browsing, word processors or sharing family photos. At one point they feel the need to "catch up with the times". This is one of the most common expressions I hear in the training courses for llengua [+TIC]. They generally look for a shortcut to the winding path... only to find out that it is a question of time. Time to adapt to a whole new approach that is in the making.

However, as Michael Wesch claims, it is a rather urgent issue: "We use social media in the classroom not because our students use it, but because we are afraid that social media might be *using them* - that they are using social media blindly, without recognition of the new challenges and opportunities they might create."<sup>x</sup>

A new media literacy is required in education. Students are already living and interacting in it but must be made aware of its challenges. For example, what Davis calls "unforeseen consequences"<sup>xi</sup>, footprints of personal and uncontrollable information that people post on the web for everyone to see, track and use, even prospective employers. As for learning opportunities, the new media opens up entirely new possibilities. Generation Y are deft hands at using technology to entertain themselves

in Messenger chats, updating their profiles in Myspace or Facebook, playing online videogames, downloading music and films and copy-pasting googled bites for class work. Yet there is more in the social media that can be used to learn effectively and critically.

## Some web 2.0 tools explored for teaching and learning

I have been using web 2.0 tools to teach English since 2005, and helping other teachers to use them too, and I have observed two things. First, beyond entertainment skills, students are hardly familiar with most social media tools like blogs or wikis and it comes as a surprise to them that technology can be used for learning. Putting their belief of "technology is for fun" into question can cause different types of reactions. There is interest and relief, but also confusion and even some negative

reactions at the beginning, in particular if it is the first time that technology is used regularly in class in a "non-technological subject" like language, for example. This, in turn, shocks most teachers who have taken the time and energy to start the digital connection.



Second, once the novelty of powering the class on wears off, not all students are eager to participate. Participating entails active, sustained performance, while listening to teachers' explanations requires only automatic note-taking or gap-filling and a few hours of memorizing. Switching off on a Monday morning is relatively easy if you are just required to sit and listen but not participate or collaborate, with or without technology.

It takes some time to adjust to the digital approach to learning, for teachers and students alike. It is a new literacy for both parties and the clear-cut roles of expert and non-expert are blurring. Instead of fearing this apparent loss of power, I encourage teachers to regard it as a positive change and devise the learning experience with co-responsibility and engagement on both parts to everyone's benefit.

By the time this article gets published, new tools will have appeared under the buzzword web 2.0. New uses emerge with new practices, and teachers and learners are also contributing to social

learning in creative ways. Here are some of the most powerful yet simple to use tools in the web 2.0 learning landscape.

## Forums

Extending class participation for every student on any topic is now possible. Forums can foster a rich, creative interaction between students with minimum teacher participation. It gives the time and courage that is often lacking in a face to face conversation in class. Students read their peers' contributions, and comment on and discuss the different threads of conversation when they have time to do it, in class, at home or on a public computer. When no more contributions are made, the topic closes and a new one starts. The conversation stays, though, to be analysed and evaluated. I like rounding the activity off with a summary of contributions and conclusions in class, for example.



Other uses of forums can be to discuss (mandatory) readings, school trips, problem issues for tutorial class. Try creating a forum at [www.tangler.com](http://www.tangler.com) or [www.my-forum.org](http://www.my-forum.org). Send your students there and start discussing!

## Chats

This is probably the tool most of your students are familiar with. MSN chat or the messenger, as it is popularly known, usually stands as their gateway to social media. Like in forums, communicating with peers is the primary function. Often students use it to keep in contact and manage their social life but also to discuss homework and exchange files and information. As a teacher, it is a communication channel to your students outside class. You needn't worry about being disturbed all the time. In fact, they do not always want to engage in a conversation with a teacher after school... Yet for sick students, some problems that arise in class, file exchange, questions about projects, contact with people from around the world, chats prove to be an effective, fast channel for synchronous communication. Try it at <http://es.msn.com/>.

## Blogs

Inspired by logs and private diaries, blogs are personal web pages that have utterly changed the landscape of internet. Individuals express their ideas to a potential worldwide readership, who in turn, comment on the different posts (news, ideas) that the blogger publishes. Again, a dialogue is established among people, overcoming time and space constraints. Blogs allow hypermedia to enrich the linearity of text with links to other web pages, videos, pictures, etc. In 2005, students didn't know what a blog was. Now they are familiar with the term but do not have one of their own, mostly. Blogs for education, or edublogs, have been popular since the creation of this tool. Teachers publish, share their material and lessons with other teachers or try to engage students in active participation through tasks on the web.

Some popular blogs for English teachers are: <http://larryferlazzo.edublogs.org/>, and <http://tbarrett.edublogs.org/>. You can find many others at the sites for edublog awards: in the U.S., <http://edublogawards.com/2008/> and in Spain, <http://ciberespiral.org/>.

You can start your blog in 5 minutes at [www.blogger.com](http://www.blogger.com).



## Wikis

Named after the Hawaiian word for "fast", wikis are a wonderful collaborative tool for online work. While blogs tend to be more personal and individually managed, the spirit of wikis is the collaborative resulting work of many editors. Take the famous wikipedia as an example. Cursed and loved alike, the spirit of wikipedia remains alive: anyone can edit an encyclopedia and use it for free. Users become editors. Students are very impressed when I show them how easily wikipedia can be edited. Naturally, that questions the validity of its content. Who supervises it? There is a team behind it, but the great potential is that anyone can edit and re-edit it. Students themselves, too. It is a valuable learning experience to teach students to edit wikipedia. The awareness of its potential and weakness at the same time makes them critical users in the future, and by extension, the validity of web content is questioned, too.

Check <http://jornadesgirona2008.wikispaces.com/> to see examples of class wikis.

## Podcasts and Video

So far we have been using 2.0 text tools. Fostering oral competence in English can be just as easy and fun. Podcasting is the web term for the creation, editing and distribution of sound and video on internet and downloading these into your ipod, your mobile phone or other media players. Once downloaded, you can listen to the audio file (music, radio programmes, etc) and watch the videos on your ipod/mobile/player anywhere, anytime, on the move, on demand. Users are also the creators of new multimedia, uploading videos in Youtube, creating, editing, mixing music, mp3 archives etc. In the English class, the learning potential these tools provide is endless.

Popular podcasting sites to learn English are [www.eslvideo.com](http://www.eslvideo.com); [www.real-english.com](http://www.real-english.com), [www.eslpod.com](http://www.eslpod.com); [betteratenglish.com](http://betteratenglish.com), [listening-to-english.com](http://listening-to-english.com) or [bbc.co.uk/worldservice/learningenglish](http://bbc.co.uk/worldservice/learningenglish).

Students can create their own podcasts by recording textbook featured dialogues, role-plays, interviews, presentations, etc., and sharing them on internet or in their blogs for others to comment on. A good place to start is at <http://podomatic.com/>.

## Social Bookmarking

Bookmarks are your favourite webs that you sometimes store in your personal computer. However, bookmarking on the web offers users two advantages.

Firstly, favourite websites are stored in a server and thus available anywhere, anytime through a URL address. This proves particularly useful for storing all your good sites at one place or when your PC breaks down. Secondly, by making your favourite webs public, you share filtered information with other users, which saves time browsing. Networks of collective, filtered information are created by individuals sharing interests. It is an excellent tool for research, too.

Excellent sites to start social bookmarking are <http://delicious.com/>, [www.diigo.com/](http://www.diigo.com/).

## Social Networking

Ask your students if they are in Myspace (basically teenagers) or in Facebook (young adults).

Most of them are. Some might be in other social spaces like tuenti, hi5, or Twitter, to mention a few among the most popular. What's cooking there? The growth of social spaces within the web answers to the human need to socialize. For fun, gossip and other motives, granted, but also for sharing, contributing, helping and all the other human behaviours associated to socialization.

Technically, social networks are platforms where members have a personal space and the possibility to join or form groups based on particular interests within the same network. They feature forum and chat facilities, interaction with other members, video and photo-posting facilities, or other ways to share information.

For teachers, social networks evolve into information filters and a place to contact, share and create ideas with other professionals from different backgrounds but with similar interests. APAC has just launched a social network for English teachers: <http://apacelt.ning.com/>

Other popular networks for teachers are <http://www.classroom20.com/>, <http://internetaula.ning.com/>

If you want to explore other networks related to your interests or create your own, try: <http://www.ning.com/>



## The New Classroom

Always on. Connected. Available 24/7 on demand. Ubiquitous learning on the web supplemented by a 2/3 hour interaction face-to face. This way, learning escapes class boundaries of time and space. The classroom becomes the physical meeting space to discuss, stimulate, coordinate, present, and follow-up the learning process. Naturally, the assessment and evaluation of this process becomes more complex and needs adjusting to the new paradigm.

The class turns into a social network. Stu-

# Contributions

dents link to each others' blogs and comment on their posts, participate in forums about different topics, collaborate in chats, create common projects through wikis, scan the web for info to prepare their class presentations, post class videos on Youtube, listen and watch podcasts on the move, create their podcasts to be heard, share their experience in networks, etc.

Naturally, this class network is easily connected to other networks. In high school. In town. In the country or worldwide. Just a shared interest sparks off a new connection between people. Learning by making connections empowers students to collaborate and participate in a social media that is creating a new language and shaping a new environment. The new century our students will live, learn and work in calls for a new literacy. Howard Rheingold states,

"If print culture shaped the environment in which the Enlightenment blossomed and set the

scene for the Industrial Revolution, participatory media might similarly shape the cognitive and social environments in which twenty-first century life will take place (a shift in the way our culture operates). For this reason, participatory media literacy is not another subject to be shoehorned into the curriculum as job training for knowledge workers."

## Wrap-Up

The English class and education in general have been pursuing a more student-centered, constructivist approach to learning for a long time. Technology today enables a form of collective knowledge construction through the participation and collaboration of individuals. Within class time lifelong learning begins. Yet technology in itself cannot change anything. It is an opportunity and a challenge for teachers to educate literate and critical students in and with the new media that is shaping our world. We have been given the tools. Will we help with the job?

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<http://www.marcprensky.com/writing/Prensky%20-%20Digital%20Natives,%20Digital%20Immigrants%20-%20Part1.pdf>

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<sup>xi</sup> Lidija Davis, [http://www.readwriteweb.com/archives/social\\_web\\_unforeseen\\_consequences.php](http://www.readwriteweb.com/archives/social_web_unforeseen_consequences.php)

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<http://www.jisc.org.uk/media/documents/techwatch/tsw0701b.pdf>

**Seely Brown, J.; Adler, R. *Minds on fire: Open Education, The long tail and web 2.0* (2008)**

[http://foruminnova.files.wordpress.com/2007/12/minds\\_on\\_fire.pdf](http://foruminnova.files.wordpress.com/2007/12/minds_on_fire.pdf)

## Further Watching:

Blogs and wikis <http://www.teachers.tv/video/30868>

Podcasting <http://www.teachers.tv/video/31119>

## Practical uses of web 2.0 English learning

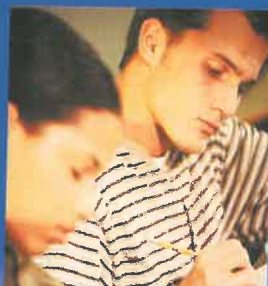
**Davis, Vickie** <http://www.slideshare.net/coolcatteacher/wikis-in-the-classroom>

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## Junk Food

by Belen Sotos

Education for the twenty-first century is organized around four fundamental types of learning (“les competències bàsiques” of our curriculum), which, throughout a person’s life, will be in a way the pillars of their knowledge: learning to know, that is, acquiring the instruments of understanding; learning to do, so as to be able to act creatively on one’s environment; learning to live together, so as to participate and co-operate with other people in all human activities; and learning to be, an essential progression which proceeds from the previous three.

The following article with class exercises about Junk Food puts some of these types of learning into practice.

**Junk food** is an informal term applied to some foods with little or no nutritional value, or to products with nutritional value but which also have ingredients considered unhealthy when regularly eaten, or to those considered unhealthy to consume at all. The term was coined by Michael Jacobson, director of the Center for Science in the Public Interest, in 1972.

### Watch the clip on youtube

(<http://www.youtube.com/watch?v=PyWq-vLD9P4>):

- 1) Do you think these children eat a balanced diet? Why?
- 2) Do you think they feel physically well? Why?
- 3) And you? Do you eat the right food and feel healthy?

### Health Capsule- The right food to eat

A healthy mind resides in a healthy body. To follow this we must stay in a clean environment, where we get pure water to drink, fresh air to breathe, and nutritious food to eat. We should also understand the importance of keeping fit.



### We all need food because:

- It helps us to grow
- Gives us energy to do work
- Helps to protect against diseases
- To keep our skin, hair, teeth in good condition.
- All systems of our body like brain, heart, lungs, and muscle require food.

If we don't eat a balanced diet, our body will not work well. We might think of our body as a factory. Each department will work well if it is provided with the proper raw material. It is great fun to enjoy food but it is equally important that the food is balanced according to the needs of our body. That means a balanced diet.

## Balanced diet

It is very essential that the food we eat should be selected carefully. What does a good diet mean? A diet containing all the nutrients in right quantity required by the body is called a balanced diet.

The nutrients are: Carbohydrates, proteins, fats, vitamins, minerals and salts.

## For example, look at this food pyramid:

This Healthy Eating Pyramid shows that you should eat more foods from the bottom part of the pyramid (vegetables, whole grains) and less from the top (red meat, refined grains).

## Carbohydrates

Carbohydrates, as a class, are found in nature. They

are produced by green plants and by bacteria using the process known as photosynthesis. They are known as energy giving foods, e.g. Rice, potato and wheat, bread, sugar.

## Proteins

Proteins are called body builders. They help to repair the wear and tear of the body. Milk, milk products, eggs, meat, fish, soyabeans, peas are growth promoting foodstuffs. Growing children must have food that contains bodybuilding proteins.

## Fats

Fats provide energy. e.g. nuts, ghee and oil.

## Vitamins

They improve our appetite, help us to fight against diseases, keep our body fit. e.g. Green leafy vegetables, yellow vegetables, fresh fruits, are rich source of vitamins. Vitamin A in carrots is good for our eyes, Vitamin B in nuts helps us absorb energy from other foods, Vitamin C in oranges and lemons protects against cold. Exposure of body to sunlight is a good source of vitamin D.

## Minerals

Important minerals for our body are iron, calcium, zinc etc. They protect us against diseases. We get calcium from milk, cheese, and fish and get Iron from green leafy vegetables. Iron gives our blood more oxygen. Zinc is found in pulses, meat, seafood etc.

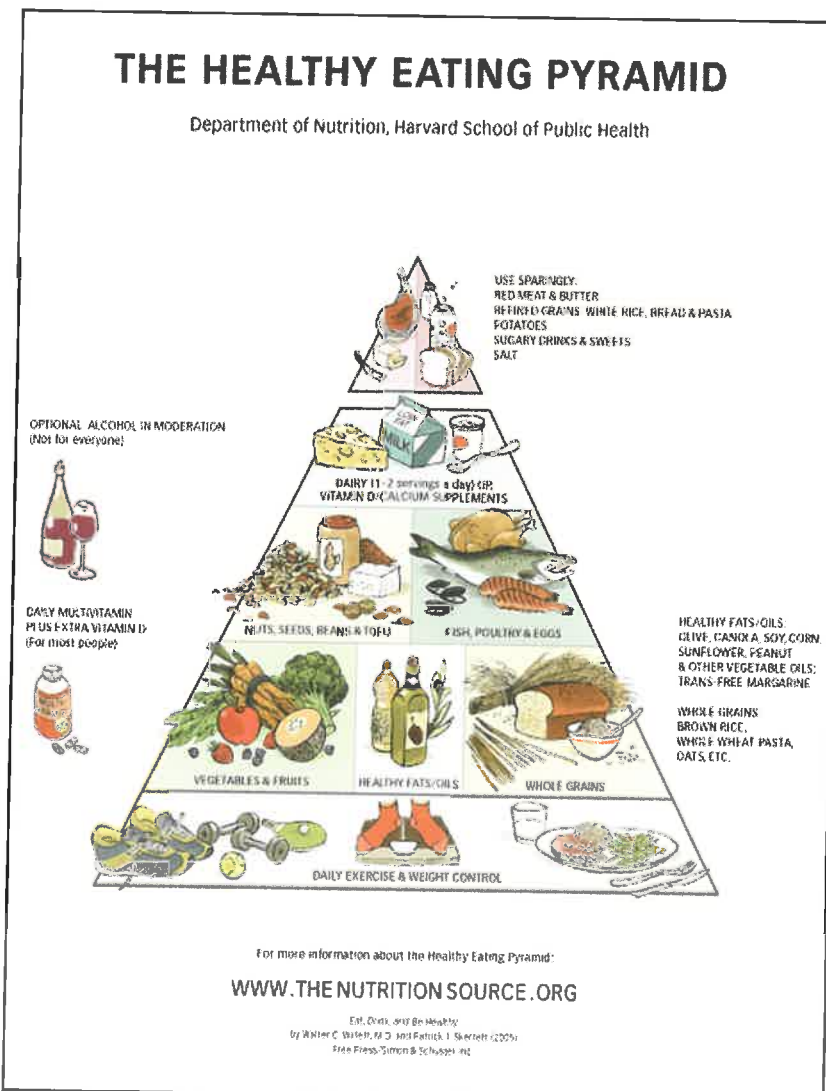
To increase the nutritive value of food we should eat sprouted and germinated grains, pulses, and cereals.

**Do you want to live longer and healthier? According to the universities of Cambridge and Harvard you should take into consideration the following points:**

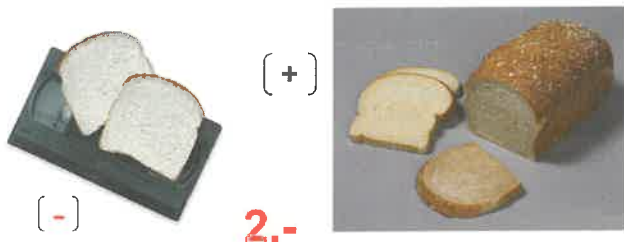
## Harvard University health advice



*A daily glass of orange juice doubles the body's iron says nutritionist Maryon Stewart.*

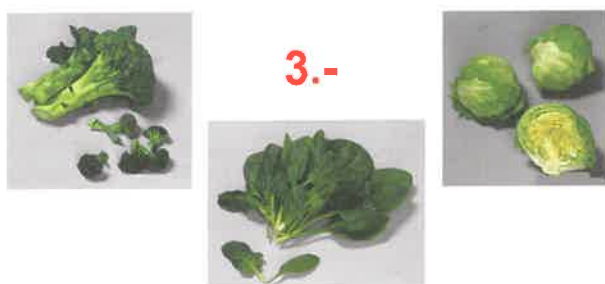


# Contributions



**2.-**

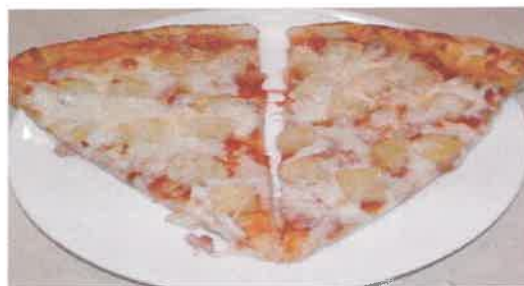
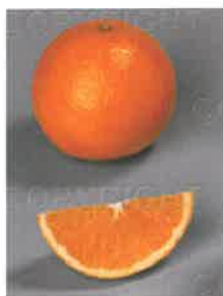
*Change from white to brown. Wholemeal bread has almost 4 times more fibre, 3 times more zinc and nearly twice as much iron as white bread. Eat the crusts since they contain 8 times more pronyl-lysine which encourages enzymes to combat colon cancer.*



**3.-**

*Chew vegetables longer. This increases the amount of anticancer chemicals they release into the body, according to the Institute of Food Research. Chewing releases sinigrin. The less veg is cooked the more preventive the effect it has.*

**4.-** Oranges are the future. They reduce the risk of lung cancer. Whoever eats them regularly has 30% less probability of contracting the disease, according to a study by the International Journal Of Cancer.



**6.-** Eat pizza. But select a thin base with extra sauce. It is believed that lycopene, a tomato antioxidant, inhibits and even reverses tumour growth. It is better absorbed by the body when the tomatoes are in pasta or pizza sauces.



**7.-** Vegetables and fruit should be cut just before eating. Preparing fresh food in time increases the levels of nutrients.

**8.-** Enjoy a cup of tea. Green tea contains even more levels of antioxidants than common tea. Drinking just one cup a day lessens the risk of coronary disease. Israeli scientists also found that tea drinking increases survival after a heart attack.



**5.-**

*Eat in rainbow colours. If you eat a variety of red, orange, yellow, green, purple and white fruit and vegetables you'll get a better mix of antioxidants, vitamins and minerals. This is stated by experts of the Institute of Food Research in 'The Mirror'*



**9.-** Put a tomato in your sandwich. Or drink a glass of tomato juice, or put tomato sauce on toast. One portion of tomato per day lowers the risk of heart attack by 30% according to scientists at Harvard Medical School.



**10.-** Reorganize the fridge. Artificial light destroys nutritive substances vegetables of because it attacks the flavonoids that all greens contain and which fight off cancer, according to nutritionist Maryon Stewart. So, keep veg. on the lower shelves.



Can you answer the following questions?

1. The food pyramid suggests that we eat a varied diet. Which type of food should you eat the most of each day?

2. How many servings of breads, rice, pasta, and other starchy foods should you eat each day?

3. How many servings of vegetables should you eat each day?

4. How many servings of fruit should you eat each day?

5. How many servings of milk, cheese, and yogurt should you eat each day?

6. How many servings of meat, fish, beans, and nuts should you eat each day?

7. What food group do raisins fit into in this pyramid?

8. What food group does peanut butter fit into in this pyramid?

9. Name two foods that belong to the vegetable food group.

10. What foods are the least nutritious and should be the smallest part of your diet?



**11.-**



Eat like a canary. Sunflower seeds and sesame seeds in salads and cereals are nutrients and antioxidants says nutritionist Ian Marber. Eating nuts between meals reduces the risk of diabetes according to experts at Harvard Medical Faculty.

**Lastly: have fun!**

- **Eat chocolate.**  
Dark chocolate has iron magnesium and potassium.



**12.-**

**Think positively:** Optimists can live for 12 years more than pessimists who also catch colds and flu more readily.

**Be more sociable:** Those with strong social ties or a network of friends live more healthy lives than solitary people or those who only have contact with their family.

# Contributions



Find all 16 words on this board.

- APPLE
- BANANA
- BISCUIT
- CHIPS
- HAM
- HAMBURGER
- KETCHUP
- MAYONNAISE
- MILK
- OMELETTE
- ORANGE
- PEAR
- PIZZA
- POTATOES
- SALAD
- WATER

O	X	R	W	S	D	A	P	L	L	F	M	T	H	Y
N	G	T	Q	B	P	U	P	J	R	R	O	S	S	G
T	E	O	U	W	D	I	J	H	D	Z	E	Q	X	G
Z	I	T	N	T	K	W	H	O	E	O	R	G	V	S
V	L	U	T	I	P	U	H	C	T	E	K	C	E	A
K	E	M	C	E	R	P	M	G	G	O	K	O	N	L
G	R	K	H	S	L	T	A	R	G	V	T	T	M	A
G	R	H	L	Z	I	E	U	S	B	A	P	G	T	D
I	T	E	M	I	L	B	M	E	T	Y	F	V	X	I
Y	W	Z	T	U	M	A	Y	O	N	A	I	S	E	O
E	L	P	P	A	J	N	P	E	R	E	K	I	U	P
C	L	C	H	N	W	A	E	I	B	A	P	S	Y	S
X	I	Z	K	U	M	N	A	B	Z	O	N	O	S	X
Y	Y	N	X	A	K	A	R	V	H	Z	D	G	E	R
J	G	X	K	R	F	Y	K	R	C	A	A	A	E	U

Act out this role play with a partner:



**Ordering:**  
 I'll have ~  
 I'd like ~  
 Could I get ~  
 I want ~

**Waiter:** Good afternoon. How are you doing today? My name is....., and I'll be your server for this afternoon. Can I get you any appetizers or drinks to start?

Customers:

- C1:** Yes, we'd like an order of nachos, and I'll have a coke.
- C2:** I'd like an iced tea, please.
- C3:** Could I get a coke as well?

**Waiter:** Great. The soup of the day is clam chowder. I recommend it. It's delicious. I'll be right back with your drinks.

**Waiter:** Here you go.

Are you ready to order or do you need a few more minutes?  
 (No) Okay. I'll be back in a bit.

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# Contributions



## The Power of Image

by Ben Goldstein

Thanks to digital technology inside and outside the classroom – for example, Internet, interactive whiteboards, YouTube and Flickr - never have we been able to access or create such a great variety of images in so little time. This article will analyse ways images have been traditionally used in the language classroom and seek out some alternatives. We will look at ways we can exploit images for their cultural importance, their role as visual aids, their creative potential, their iconic/symbolic dimension as well as in their own right. In doing so, the paper suggests ways to develop a visual literacy in class, encouraging students to interpret not just describe images. Some classroom ideas are presented which feature different image types – icons, symbols, maps, artworks, visual aids, mental images, etc. We will see ways in which learners can also introduce their own images, thus taking a more active role in the classroom.

Ben has taught English for nearly 20 years in Spain, currently as an online tutor at the Universitat Oberta de Catalunya in Barcelona and on the MA Tesol Program of the New School, New York. He is the main author of Richmond Publishing's adult/young adult coursebook series 'Framework' & 'New Framework' and the methodology handbook 'Working with Images' (Cambridge).

# Contributions

Images – as visual aids – have always played an important (if subservient) role in language teaching materials. The Direct Method, for example, depended on the use of wall charts and flashcards to convey a whole range of grammatical and lexical concepts that might formerly have been conveyed through translation. With the advent of large scale ELT publishing, publishers have used images not only as visual reinforcement, but in order to make their products more attractive and hence more marketable. However, although our classroom materials are full of such images, most of these are used as a support to written texts, which provide the main focus of our attention in class. The images perform often a mere secondary or technical role or are seen simply as decoration.

Aside from their use as prompts, warmers or for purely mechanical task types (e.g. flashcards, 'spot the difference' matching exercises), images have rarely been placed at the centre of our teaching practice and are not generally given the attention they deserve. This is all the more surprising considering the impact that images can possess in class and their increased accessibility for both teachers and learners. Without realising it, we are trained to 'read images' from an early age, we are surrounded (and, indeed, frequently bombarded) by images every minute of the day and yet their value is often underestimated in a teaching context

For example, on the first page of a beginner's English coursebook, you may find a large photo or illustration of two people greeting each other, but students and teachers will tend to focus on the dialogue that appears alongside it, to the extent that the image itself loses any value. Likewise, an icon commonly found in language teaching materials is the standard map of the world, frequently used to teach countries, cities and continents. Its conventions are adopted without question. However, by providing an alternative world map (whose crite-

This emphasis on text over image is due to the fact that we are accustomed to reading and analysing text from an early age. We understand that texts may have particular features that make them coherent and cohesive but we don't normally consider how a visual image is organised. As Gunther Kress has stated in a recent study on visual design<sup>1</sup>: 'in education, children are encouraged to draw but these drawings are seen as examples of self-expression, rather than communication'. Likewise, as we grow older or become more proficient in a skill, our textbooks contain fewer images and longer texts, as if we grow out of images as we get older.

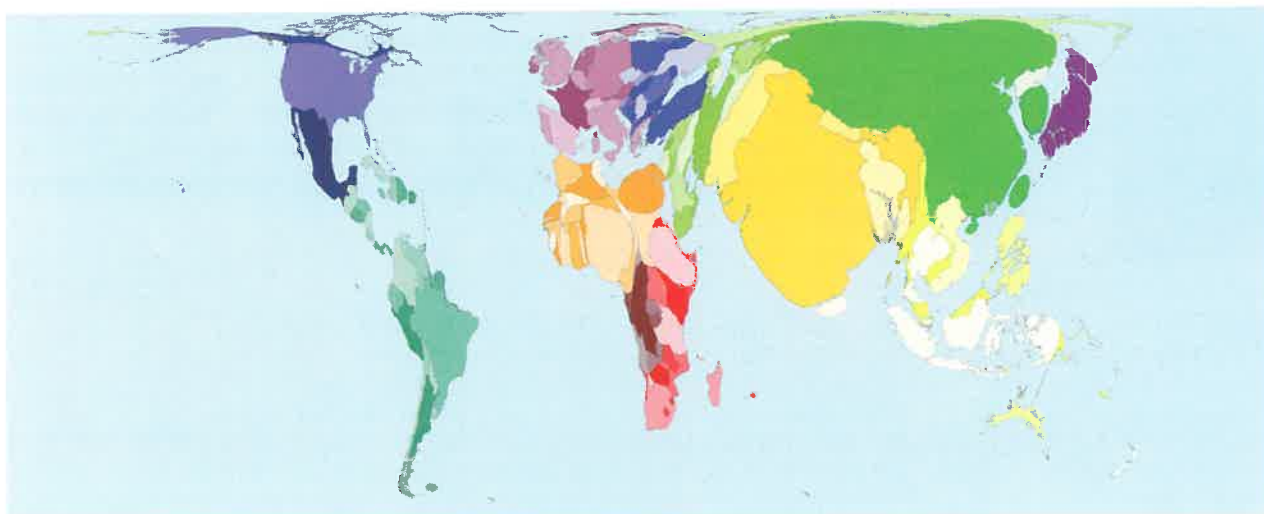
Images are also interesting and invaluable 'media representations' in their own right, not merely 'innocent' reflections of a reality. As such, images may carry important political messages and serve as key educational tools, for example, to combat prejudice and challenge stereotypical viewpoints. In addition to this, it is useful for learners to see how images are presented in the media, how they are framed and positioned on the page, as well as how captions and accompanying texts 'help' or 'manipulate' our interpretation of them.

The current ubiquitous nature of images and their accessibility – due, in part, to the digital revolution and the increasing number of images in the public domain – can now help us to construct a more informed vision of the role of images in the classroom.

## Why use images?

### A) Range and accessibility

Thanks to digital technology, never before have we had access to such a wide range of different images. Many high-quality digital images are now in the public domain and their use for educational purposes requires no copyright payment. One of the advantages of using 'real world images' is tapping that



<sup>1</sup> Kress, G. & van Leeuwen, T. *Reading Images: The Grammar of Visual Design* (Routledge, 1996)

shared knowledge and turning it to advantage in a classroom context.

## B) As a motivational tool and shortcut

There is nothing like a striking image to capture attention and motivate learners. If an image has been specially selected for a teaching purpose, for example to accompany a written article, the image may act as a key way to gain interest in a topic or to trigger a quick response. Better still, if an image is chosen from the world at large – as an open-ended resource - its authenticity and immediacy can have an even more powerful effect in class. When students suddenly come across an authentic image from the real world – be it an advert, a sequence from a film, an emoticon, a piece of graffiti, a portrait, etc. – that often sparks a curiosity on the part of the learner about how the image will be used in the classroom. Furthermore, ‘real-world images’ can provide a unique shortcut in the classroom. An ‘image’ may be able to sum up instantaneously what a text and/or a teacher’s explanation may take hours to do. In this sense, a picture can really be worth ‘a thousand words’.



way through today’s information-laden environment, helping us to gain knowledge and critical understanding of the wider world.

However, the images we see do not always tell the whole story, they may be open to multiple interpretations. Media representations can, for example, often contribute to and reinforce negative stereotypes. For this reason, students should be encouraged to question an image and look beyond its referential value to discover what it truly represents. This skill is particularly useful when analysing icons and symbols.



## 2 Their role as a visual aid/prompt:

Image has been used traditionally in the classroom as a support for introducing language items. An image can illustrate a concept rapidly and (if well chosen) memorably for students and can bypass lengthy and convoluted explanations (which often involve metalanguage), particularly in the learning of idioms, grammatical structures and metaphorical language. Images can also act as key prompts for certain task types, such as story telling, ordering and sequencing events and matching image with text.

Remember too to train your students in the art of visualising, an extension of which is imaging (a kind of pictorial thinking). Imaging has been defined as the ‘ability to conjure up something in the mind’s eye, move it around, change it and make judgements’<sup>2</sup>- in fact, this is something that all of us do everyday. However, only recently has it been exploited in a language teaching context. Such imagery work can be used as a first step to connect with students who are used to high dosages of visual exposure, enabling them ‘to go inside, extend their attention span and become more centred and clear-thinking’<sup>3</sup>.

## C) Uses of Image

Images have a whole host of functions both in the real world and in the classroom world. By placing an additional emphasis on the use of image we may be able to bring these two worlds a bit closer together.

### 1 Their cultural importance: As a window on the world / a questioning tool

Images are hugely influential. Every single day we are exposed to hundreds of them, from the cereal packet we see at breakfast time, to the junk mail on our doorstep, the online banners that pop up on our computer screen, the billboards that flash past us on the highway. Although seemingly innocuous or superficial, everyday images like these play an important role in shaping our ideas as well as introducing us to other people’s worlds and cultural outlook. Visual literacy can therefore be seen as important as print literacy when trying to find our

### 3 Their iconic/symbolic dimension

An image very often stands for something or it may be a form of shorthand, i.e. a code or a sign. Such symbols are becoming more and more commonplace in a multimedia operated



<sup>2</sup> Fletcher, Alan, *The Art of Looking Sideways*, Phaidon, 2001, p. 443

<sup>3</sup> Arnold, Jane, Puchta, Herbert & Rinvoluceri, Mario, *Imagine That!*, Helbling 2007, p. 165





society in which people's concentration spans are becoming increasingly shorter and the differences between spoken and written language are becoming blurred through emails and text messages, etc. (the use of emoticons is one example of this phenomenon). Our learners can contribute a knowledge of

these icons and symbols in class, having had contact with a vast array of emblems, logos, motifs, etc. For example, consider the image of the 'apple'. This is one of the first words we learn in English because the image of the apple is used as a flashcard when we learn the alphabet at school. The apple has evolved from being Adam and Eve's forbidden fruit to the logo of a well-known computer company. In fact, it can conjure up a whole host of different mental images from 'the Big Apple' to the Beatles' record label (Apple Records) to an Adam's apple (part of the body!), to apple pie, to William Tell and Isaac Newton, and expressions such as 'an apple a day keeps the doctor away' or 'an apple for the teacher'.

#### 4 Their creative potential

Most students enjoy taking a break from reading and writing and welcome the freedom that illustration can bring. But that doesn't mean drawing matchstick men any more, for example, with software such as Photoshop, Google Earth, Panoramio, Sketch Up etc. students can create their own 3D interactive images online with photos. While with the use of other technologies, such as interactive whiteboards, the potential for introducing creative tasks involving image have increased enormously. Such creative scope allows the teacher to set up a number of fun activities and games, which are particularly appropriate for

younger learners. Student-generated images also puts greater responsibility on the learner, allowing him/her to have a greater role in the class and obliging teachers to be more reactive in their teaching practice.

#### 5 In their own right

Learners may take great pleasure from describing and analyzing images for the sake of it – from familiar images in their own photograph album to prestigious and untouchable works of art – . Describing images may, indeed, be something students will need to do in their future professional lives especially if they choose to work in such fields as design, marketing, advertising, journalism, etc.

#### Conclusion

Back in the 1970s, John Berger, speaking within the context of 'high art', saw a new language of image as conferring a 'new kind of power', with which 'we could begin to define our experiences more precisely in areas where words are inadequate'. He went on to say: "The art of the past no longer exists as it once did. Its authority is lost. In its place there is a language of images. What matters now is who uses that language for what purpose"<sup>4</sup>



Over forty years later, surrounded by downloadable, copyright-free images, Photoshopping and image manipulation has become a form of social critique, and Berger's words could not be more prophetic.

It is hoped that having looked at these uses of image, teachers may begin to see the image as forming an integral part of their teaching practice and not merely as an accessory or visual aid (in the traditional sense of the term). Images surround us more and more each day, never have we been able to access or create such a variety in so little time – let's use that resource to aid the teaching and learning process the best we can.

#### Note

#### Accessing images with 'flickr'

Apart from well-established search facilities such as Google Images, [www.flickr.com](http://www.flickr.com) has become the most popular online image-sharing service and is totally free. In a sense, it is to still photography what You Tube is to the amateur video. Flickr users upload photos onto the site and then tag them with a number of identifying words, names, locations, event descriptions, etc. The best way, then, to search for a photo here is to insert a tag or a key word. You can easily create a group of photos for your class by placing them into different sets, tagging each one with the name of the student who took the photo, etc. or using any other identification system you like.

## Working With Images

by Ben Goldstein

Cambridge University Press, 2008

Cambridge Handbooks for Language Teachers

ISBN 978-0-521-71057-2

Reviewed by Josep Sala

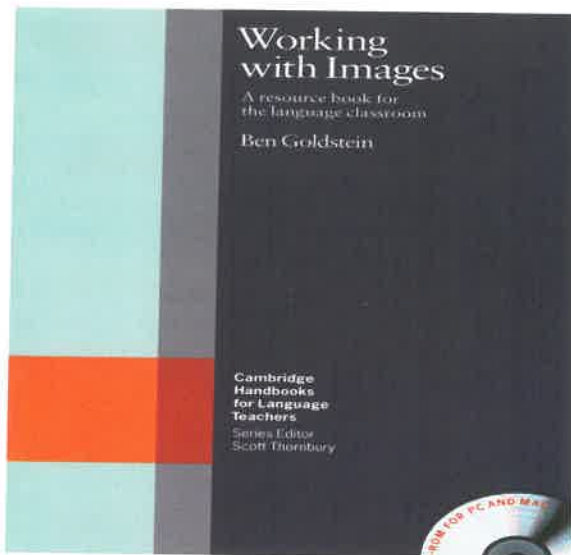
Although images have always been used in language teaching (the Direct Method, the Audio-Lingual Method, realia, authentic material, videos, DVDs, CLIL and CALL among others), the power of images to stimulate ideas and discussion is currently underexploited in the majority of language coursebooks. However, the ability to interpret images and analyse one's reactions to them is a crucial aspect of life in today's visual world, where advertising and multimedia play such an important role.

Language classrooms are no exception. Interactive whiteboards, CD-ROMs, web pages and blogs are now established ways of engaging the new image-oriented learner.

*Working with Images* (WWI) is a resource book which contains over 75 practical teaching ideas for the language classroom. It is divided into two large sections: Activity types and image types, which are then split into four or three sections respectively. The first focuses on what you can do with images (describing, interpreting, creating and visualising them) and the second looks at some of the types of images you can use to do this. In both parts, there are a number of variations and ideas for follow-up tasks. In addition, the author explains the procedure and also gives tips for using the activities with mixed-ability groups and different age groups. The author has provided the reader with photocopiable texts, questions and vocabulary about the image, which makes the teacher's task easier, and most of the activities need little or no preparation.

Each activity is organised in a methodical way: 1. The outline ( the kind of task, i.e. describe and draw ); 2. Focus (grammar, language and vocabulary used) , 3. Level (from beginner to advanced); 4. Time; 5. Materials and Preparation.

The author, Ben Goldstein, has worked for 22 years, currently online at the Open University in Barcelona and on the New School's MATESOL program. He has



also worked for the British Council in Hong Kong and is the author of the adult course *Framework* (Richmond). His main interests lie in encouraging intercultural awareness and the use of images in teaching materials.

Ben Goldstein recognizes that he is indebted (as most of us are) to his predecessors (Earl W. Stevick *Images and Options in the Language Classroom* (1986) , Andrew Wright *Pictures for Language Learning* (1989) and Alan Maley, Alan Duff and

Françoise Grellet *The Mind's Eye* (1980), all of them published by Cambridge University Press. Nevertheless, Ben Goldstein has been quite original and he has opened new doors or windows onto the use of unusual images. WWI has an accompanying CD-ROM which contains a bank of images ready for immediate use.

The selection of images has been painstaking. You can find a variety of images: painters like Edward Hopper, Paul Cézanne, Pieter Breughel, ads, a window onto the sea, notices, pictograms, smileys, shadow photos, famous photographs (i.e. V-J day in Times Square) and many others (500 digital images presented in PDF files), which you can put to immediate use in your own lessons.

The book is also connected with the Cambridge website, where you can have a look at some of the images. WWI is a practical resource book in which the activities are designed so that you can adapt and reuse the ideas again and again. It is clearly organised and the right material is easily found.

WWI is a book for the teachers who want to look for new ideas to add an extra dimension to their lessons and for teachers who want to try out original images which are a far cry from the stereotyped images in our textbooks. As the adage says, "Pictures speak louder than words", and following one of the quotations of the book with which I agree "it is because pictures say nothing in words that so much can be said in words about them".

## The Language Teacher's Survival Handbook

by Lindsay Clandfield and Duncan Foord

It's Magazines 2008

Reviewed by N. Serra

The Language Teacher's Survival Handbook is a little 66-page book (with very small print, unfortunately) filled with practical ideas on how to deal with key challenges in teaching, both inside and outside the classroom.

The contents reflect the insights and experience of the authors, and although it is not a methodological book, or an activity book, when reading it one is never away from the classroom situation. Practical teaching tips are sprinkled thorough the book as the reader can deduce from the following contents of the book.

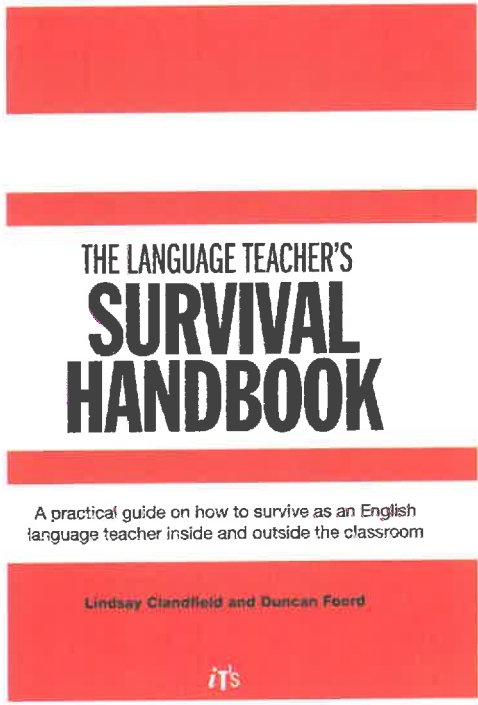
**What is a teacher's survival kit?** Although the 10 top things interviewed teachers put forward would not exactly match with answers given by Catalan teachers, they can be taken as a fine description of a good language teacher.

**Teaching under the influence**, has an interesting warm up that leads the reader into an interesting and brief account on how theories became teaching methods.

**In first classes**, teachers can find 20 motivating classroom activities to carry out at the beginning of the school year, in only three pages

**Surviving the staffroom** makes you aware that everyone shares common problems. Solutions are given in an attractive lay-out.

**Surviving grammar** deals with the panic teachers feel when faced with students' questions that they do not know the answer to. The authors accept that non-native teachers often feel comfortable with grammar but less confident with advanced vocabulary, collocations and pronunciation.



### THE LANGUAGE TEACHER'S SURVIVAL HANDBOOK

A practical guide on how to survive as an English language teacher inside and outside the classroom

Lindsay Clandfield and Duncan Foord

it's

Since non-verbal communication is just as powerful as what we actually say, most teachers will find the three pages devoted to **Strike a Pose**, a useful self-reflection exercise.

**The teacher burnout** symptom and ways to avoid it, like taking steps towards professional development may help teachers to take a more positive attitude to the fatigue we are all bound to feel at one time or another along the school year.

The chapter on **Surviving Young Learners** gives 10 useful tips which may prove

as useful as the proposed range of activities divided into categories: activities with movement, with drawing and with music.

The **L1 Practical Ideas Kit** comes quite handy for those teachers who worry about the use of too much L1 in the classroom. Accepting that there is a natural interplay of L1 and L2 in second-language acquisition, the authors' suggestions can take some burden off our shoulders.

It is not surprising that this "small" book has been shortlisted for the 2009 ELTons (British Council Innovation Awards), given to outstanding new language learning products and services, which use innovative ideas to help learners achieve their goals, or to innovative research which has clear practical benefits for English Language Learning.

It is a book easy to read and interesting for teachers who have been on the track for quite some time as well as those who have just entered the teaching profession.



*OSCAR WILDE, loved for being unique but hated for being different*

*Oscar Wilde was one of the best Irish theatre writers of the 19th century. So, I have chosen this writer to do this project because he was an author whose skills I really admire. I also appreciate his originality and inconformity when he wrote his plays, and I wanted to know more about him.*

*Oscar Wilde was not afraid of the reaction of Victorian society, so he risked and put in his plays all the social complains of his period, although he was judged later. Maybe he was an advanced man to live in his time, because he tried to express his feelings freely and he was punished for doing so.*

*I am going to talk about Oscar Wilde's life trying to understand his situation and position, and contrasting it with the issue of homosexuality nowadays. I am going to explain his life as a writer, as a philosopher and as a person, too.*

*Gwendolen Fairfax*

The project "**Far away but getting closer**" started in 2005 in collaboration with a school in the Netherlands and a school in Poland and it lasted for three consecutive courses.

The main target of the project was getting to know each others' culture better by means of the presentation of our respective cities: Apeldoorn, Olsztyn and Barcelona.

Students working on the project were mainly volunteers from different levels of ESO and Batx, though we also did some of the activities in the ordinary classroom.

We started with the creation of an ejournal ([www.schooljournals.net/Sprengeloo/](http://www.schooljournals.net/Sprengeloo/)) in order to have a means to communicate through the net, to create a sense of community and to encourage our students to start an email exchange.



**We Can Change the World**

es tracta d'una matèria d'ampliació d'anglès de 35 hores amb continguts de ciències socials (sobretot geografia) i educació per la ciutadania. Les activitats que vaig preparar a Escòcia són una introducció a l'àrea de Citizenship i a una manera de treballar diferent: ús de la llengua anglesa com a llengua vehicular d'una altra matèria que no és l'anglès. A partir dels materials i recursos que vaig recopilar de les classes de Citizenship a l'institut Holyrood de Glasgow, vaig elaborar una sèrie d'activitats didàctiques per a ser treballades a classe. Són 6 unitats didàctiques sobre l'àrea de Citizenship per a impartir en llengua anglesa. La decisió de treballar continguts d'Educació Cívica respon a la importància del treball en valors, normes i actituds que hem de donar a l'escola i al món on vivim. Els continguts a treballar han d'encoratjar el compromís amb les problemàtiques actuals del món. Ha de crear situacions d'aprenentatge que desenvolupin una sèrie d'actituds, valors i normes que despertaran consciència per fer un món millor, per canviar coses del món que no ens agraden i aportar la nostra part com a ciutadans actius.

**APAC-John McDowell Award 08**



**Science for ESO students** is a web page which collects an important number of Science-In-English works carried out

during the course 2007/08 by the students of Science 4th ESO at the IES Sòl-de-Riu in Alcanar. Florenci Sales Vilalta, the Science teacher, edited this web site in order to sort out all this work and to share it with the rest of the educational community.

The aims of this project are:

- 1.to teach scientific curricula to the students in an interactive way,
- 2.to develop ICT applications,
- 3.to use English language as a main tool of international communication,
- 4.to find new ways of motivation for teachers and pupils.

The web can be found at: <http://www.xtec.cat/~fsales2/index.htm>



n° 1. Experimental Learning



n° 2. SLA: Early Childhood Perspectives



n° 3. Four Perspectives on Classroom Assessment Refo



n° 4. Assessing Secondary School Students'  
Oral Interaction



n° 5. Describing Learner Strategies Regarding Internet  
Dictionary Consultations on Reading Tasks



n° 6. CLIL in Catalonia, from Theory to Practice



n° 7. Technology in English Teaching: Looking Forward