



Associació
de Professors
i Professoress
d'Anglès
de Catalunya



25th Aniversari

ELT 2008
The Opening Ceremony
- Assessment!

The most recent
articles from

The AP

And



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More than the Sum of its Parts

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A C NEWS

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7-8



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LETTER FROM THE PRESIDENT

Dear colleagues,

“Time will tell”, says the old proverb. The true nature of something is likely to emerge over a period of time and our 25th anniversary in 2011 should not only serve the purpose of marking the occasion, but become the occasion to emphasize the very nature of APAC’s endeavours, the accomplishments of many years and the challenges for the future. The motto of this February’s ELT Convention underscores the essentials: 25 years motivating teachers, 25 years motivating learners. Only motivated teachers are likely to infuse motivation in learners and I dare say that APAC has been instrumental in encouraging and stimulating teachers of English in their professional practice. Over the years, our association has provided common ground for collective reflection on new trends and new difficulties, on new means and new possibilities. This is the spirit we wish to celebrate on our 25th anniversary.

As we say in the presentation of this year’s convention, APAC is still going strong after 25 years and four educational reforms, with almost 1,000 members who dutifully pay their fees, and with a myriad of funding sponsors (publishers and institutions) which make all our efforts possible. It is time to pay tribute to so many past and present members who have given APAC its character and made it a useful, respected, and necessary institution committed to the needs and concerns of the profession. With that in mind, we have put together a special 2011 EFL Convention. As usual, it will be held at Universitat Pompeu Fabra at the end of February (see our website for details) and it will include some distinctive events, such as a very special concert during the opening ceremony plus a remarkable, significant present to mark the occasion. I don’t think you should miss it. Your active participation in a convention wide open to celebration and reminiscence but, as always, keen on facing new realities, will be more meaningful than ever. Come to honour 25 years of our joint history!

With best wishes,

Miquel Berga
President

Editorial

This year is a very special one for APAC: it has been 25 years since a group of teachers of all levels got together to give a greater impetus to the seminars, work groups and other professional development activities we were participating in.

Publishing a journal signified taking a step beyond the annual convention. We thought it would be good if we could be in contact with each other more often than just that one time a year. And we began a newsletter, which soon became a journal. Little by little, and through a great deal of effort, this journal has gained in quality, to reach the quality levels of the latest issues.

Putting a journal together is not easy. We did not want it to turn into a compilation of articles based on the workshops given during the annual convention. Rather, we wanted it to be a platform for everyone in the country who had something to say, and to be a means of communication through which we could be in contact with our members on a quarterly basis.

We have pursued balance in terms of topics, interests, educational levels, and depth of coverage, with article ranging from the lofty heights of “gurus” to the down-to-earth classroom activities of our members. We may not always achieve this, but our efforts are always in this direction. It should also be noted that all of us who participate in putting out each issue do so in our free time, investing early-morning, late evening, and / or weekend hours in carrying out the whole process. Part of this time is spent pursuing another very important element, the fundamental one, in fact. We sometimes have to hunt down and corner potential contributors, people who we know have things to say and who, like the majority of us, have little time to put pen to paper (or finger to keyboard). Rather than entreating them with the obsolete, Shakespearean-like interjection in “Pray, tell us your news”, we sometimes have to modernize the wording: “Prey, tell us your news!” So, we would like to thank all of our contributors (volunteers and “victims” alike) from the bottom of our hearts for all the material they have given us.

This journal is for all of our members, and everyone can be a part of it. We will never tire of exhorting you to send in your work. Don’t worry whether or not it will pass muster. If it doesn’t at first, eventually it will. The important thing is to write something up and send it in so it can be shared with everyone and make everyone’s work better. We’ll take it from there.

Happy 25th!

The Editorial Team

Updates on the APAC online sites



The lead page of www.apac.es has news of some import to you: a direct link to the February Convention programme including speakers, their bios, snapshots of many accompanying their workshop titles as well as links for more information on each one. Check it out.

As you can see from the new banner we are celebrating 25 years of APAC's foundation at this year's Congress so sign up online and join us:




<http://www.apac.es/elt-convention/registration.html>

The front page also allows you to click into the social network (<http://apacelt.ning.com>) which APAC pays for on your behalf. We are now 289 members with new subscribers every day. The aim of this site is to enable sharing among ESL teachers.



There are a couple of new sections :

-  A search box so that you can quickly discover activities for your needs, uploaded by others. Of course the corollary of this is that you also contribute. The best way to do so is explained at the top of the site.
- The **Latest Activity** area where the system automatically displays all new content and interactions on the site. The most recent activities have been a new member, a member joining a group, people saying they will be at the APAC Conference and a new video on one answer education.



Linking both sites is the activity displayed on [apac.es](http://www.apac.es) called 'Guided debate on Gender Parity' which offers teacher notes on how to set up this debate in your own classrooms. You need to be signed up in the social network to see it, though.

All activities welcome, so post away.



APAC 25 YEARS: Motivating teachers, motivating students

Theorists, researchers and practitioners in the field of EFL have published and lectured on motivation, on how it can best be encouraged and on how beneficial it is, both for teachers and for students, being central to personal and professional development and to any learning endeavour.

Motivation can grow from within or be triggered by external factors, and we are proud to believe that APAC has been one of such external factors, through its Magazine, its Monograph volumes, its websites and its Courses, but most importantly thanks to our jewel in the crown, the yearly Convention. The Jornades, with state-of-the-art contributions from leading experts and committed practitioners have offered, as well, wonderful occasions for mingling and networking, discussing and criticising and have had a tremendous impact on the profession in Catalonia, an impact which has been felt in classrooms.

APAC is still going strong after 25 years and four educational Reforms, with almost 1,000 members who dutifully pay their fees, and with a myriad of funding sponsors (publishers and institutions) which make all our efforts possible. APAC is useful, respected and necessary, and it needs to remain so, becoming even more visible and more committed to the needs and concerns of the profession. With that in mind we have put together a special 2011 EFL Convention which will make it possible to celebrate and reminisce but also to look forward to ways of meeting the many new challenges the profession is facing.

APAC - John McDowell Award 2011

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

BASES

Oberts a professorat i alumnat 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 **Premis APAC - John McDowell**, que tenen la finalitat de reconèixer l'esforç realitzat tant per professors com per alumnes en els seus treballs en llengua anglesa. Els premis volen promoure la recerca i la innovació pedagògica del professorat i donar un reconeixement a les activitats d'aula de l'alumnat. És per això que l'APAC us anima a presentar tant els vostres treballs com els dels vostres alumnes.

• MODALITAT A: TREBALLS PRESENTATS PER PROFESSORS (o futurs professors)

(Matèries optatives 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 de les matèries optatives 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

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.

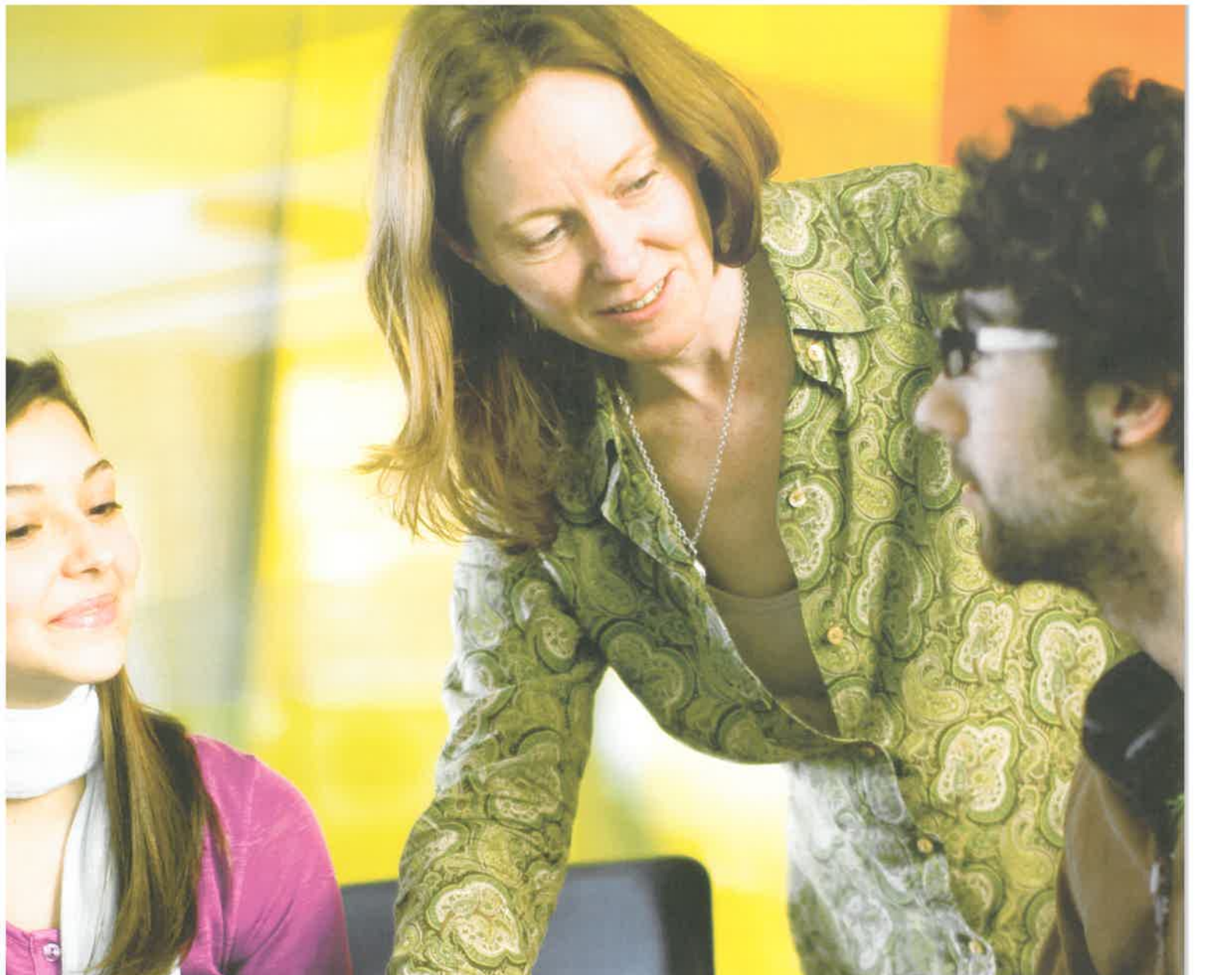
1 premi que consistirà en un val de 500€

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:
 - o Modalitat en la qual participa (Modalitat A, Modalitat B o Modalitat C)
 - o Nom, adreça, correu electrònic i telèfon de contacte del concursant
 - o Nivell educatiu o curs (en cas dels alumnes i grup classe)
 - o Escola i nom del professor/a
- El termini de presentació dels premis finalitza el dia 31 de desembre de 2011.
- El jurat estarà format per cinc membres d'APAC.
- Els premis es lliuraran en el marc de l'APAC- ELT Convention 2012
- 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 via e-mail, per correu postal o en mà:
a: APAC Gran Via de Les Corts Catalanes, 606 4rt 2a
Despatx F-G, 08007 Barcelona info@apac.es
- APAC no es responsabilitza dels treballs no recollits abans del dia 30 d'abril del 2012.





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ARC (Aplicatiu de Recobriment Curricular) (<http://base.projecte-arc.com/>) is a software application that contains and provides ideas for activities, resources, pathways and didactic sequences linked to the curriculum which may be useful to teachers in their work. It offers educational activities that can promote methodological improvements. ARC contains resources for Mathematics, Curricular Languages, Social Sciences, Natural Sciences and Technology.

While the main aim is to provide a uniform service to all educational stages and areas, at the time of writing this document, ARC offers mainly resources for the first stage of Secondary and, more specifically, the first year due to the needs that has generated the Educat 1x1 project.

ARC has been promoted from Cesire, Centers for Innovation and Educational Research of the Department of Education:

CREAM Mathematics
AULATEC Technology
CERES Social Sciences and Philosophy
CEDEC Natural Science
CIREL Languages

During 2010 CIREL worked to provide resources and didactic for Catalan, Castilian and English. Nowadays there are about 40 didactic elements for teaching English in the first year of ESO. CIREL invites you to have a go!!!! If you want to contribute with ideas, and proposals, please contact us (cesire.cirel@gmail.com) we will very happy to have you as a collaborator.

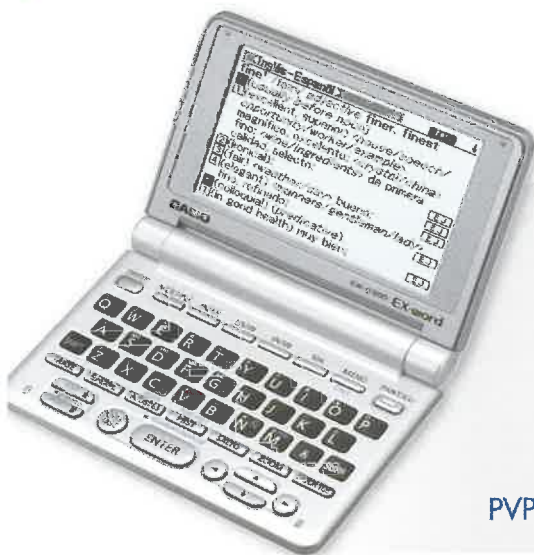


Generalitat de Catalunya
Departament d'Ensenyament

Beques d'estiu per al professorat de llengües estrangeres (curs 2010-2011). Activitats a Catalunya i Gran Bretanya i Irlanda per a professorat de primària, secundària i EOI. Publicació del catàleg dels cursos i del procediment de sol·licitud a primers de març a la pàgina web:

www.xtec.cat/formacio/llengues

Atenció! Oferta exclusiva per als socis i sòcies de l'APAC



El comprimir amb l'educació de CASIO no té límits, com el coneixement de l'anglès. Per això, posem a disposició dels professors i professores de l'APAC una eina indispensable per a l'ensenyament i l'aprenentatge de l'idioma anglès, a un preu molt especial:

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I a més, **ET REGALEM EL JOC QUIZ**, per a què els teus alumnes reforcin els seus coneixements d'anglès mitjançant una divertida classe amb qüestions de gramàtica, vocabulari, sinònims, antònims... en 2 nivells: elementary i intermediate!



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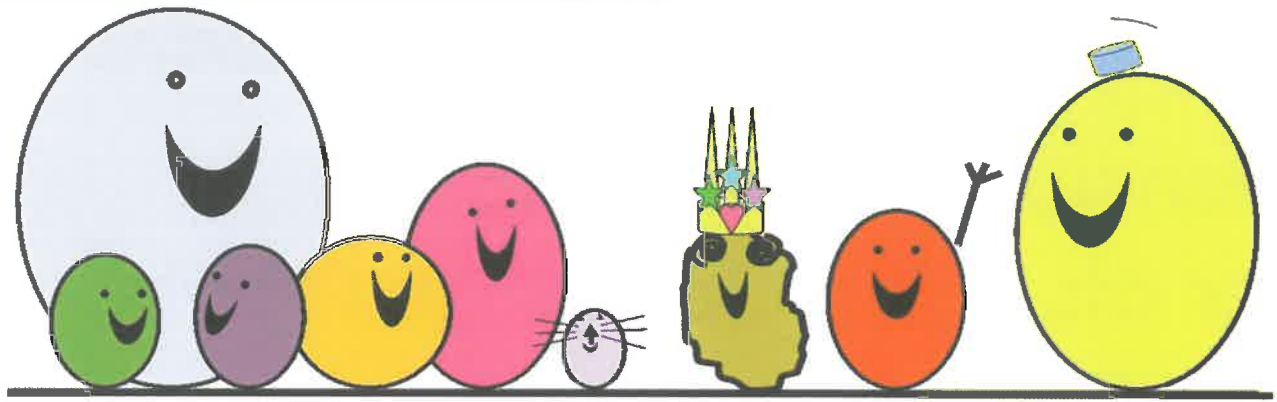
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Reg and Lellow!

by Chris Roland

What are Reg and Lellow?

Reg and Lellow are a series of downloadable PowerPoint stories for kindergarten and lower primary classes that I've been working on in my spare time over the last year. The illustrations are simple but expressive and unlike some picture books, each significant event described in the text is mirrored by a change in the pictures, so that there is a high image to text correspondence. Reg's red and Lellow's yellow and they are accompanied by a number of friends like Smol the spider (who's small) and Groon (you can guess the colour!).

Why the silly names?

Well, in the past, I've heard 4 and 5-year-old-students of mine mispronounce the colours so many times that I thought I'd take this mispronunciation as a starting point and use what the language experts call 'minimal contrastive pairs' to draw children's attention to the difference between /reg/ and /red/ for example, before they make any mistakes.

Who are they for?

The stories are written for children between 3 and 6 years old, although some teachers have been using them with students as old as 7 or 8. Ideally they are meant for use by language teachers in the classroom and because they're on PowerPoint, they can be projected so that everyone can see. If you don't have a projector in your class, they can also be told from a single computer screen, with the class sat round as they would for a conventional story book reading. I've also had highly positive feedback from a number of special education teachers who have used Reg and Lellow with their students.



Chris currently teaches at the British Council Barcelona. During the year he gives numerous workshops and is also involved in materials writing for primary, secondary and business English. He can be contacted at either chris.roland@britishcouncil.es or chris.roland@gmail.com or via the message system or forum on the Reg and Lellow website.

Where can I find them?

Towards the end of last year, I decided that the best way of sharing these little chaps would be by putting them on a dedicated website of their very own. Making my own website was not as tricky as I'd imagined. Now that there are templates to help you, you don't even need to know how to write in code. It's something I recommend that you all try doing if you haven't already.

So, if you go to: www.regandlellow.com you will find the stories. If you forget, you can also google Reg and Lellow and you'll get their homepage come up as one of the very first entries. Once on the site, go to *All Stories Here!* to begin viewing Series 1.

Do they have text?

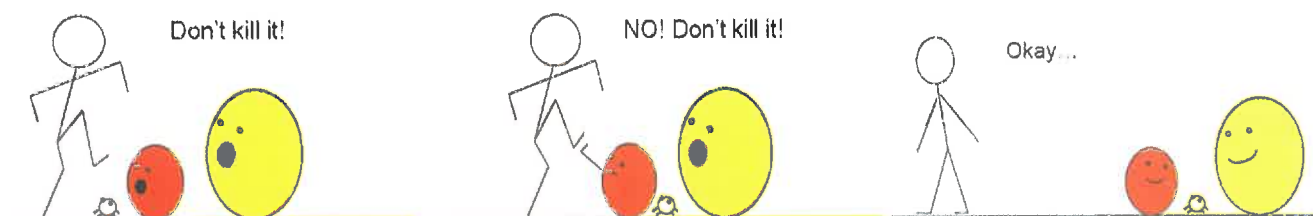
Yes. Each story comes in 3 different formats. There's a version with text on the screen. There's a text free version if you don't want your very young learners exposed to writing yet and there's a partial text prompt version as well.

Can I modify the content?

Absolutely! I've left the files open so that you can save the stories to your own computer and change the text or even fiddle around with the graphics. If there are words that you don't want in a story then you just open it up as you would any other PowerPoint presentation and erase them. Similarly, if you want to include any particular items, or even a message to your class, then you can put this in without any problems. The worst that can happen is that you make a bit of a mess of the file and have to download the original story from the website again.

What are the stories about?

Over the twenty stories that are currently available on the site, Reg and Lellow have numerous little adventures. The themes are humanistic and the message is that 'imperfections' or differences are okay. Reg's only got one arm – but that's fine. Lellow hasn't got any – but that's fine too. Reg and Lellow aren't the same size or colour – no problem. Groom's a bit naughty, and even Reg has his moments but all is forgiven. Recurring themes are co-operation, safety and well-being. In this sequence you can see Reg and Lellow saving Smol:



In this one you can see them discovering a new language:

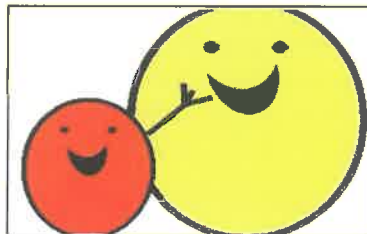


ELT Convention

The themes are familiar for young children. They include going to bed, eating, not eating, wanting things, the limitations of physical size (being small, not being able to reach something), space, looking for someone, being happy or being sad. Consequently, the range of language includes things that our learners might actually want to say themselves, right now, in their own 'child world' such as: "I don't want to." "I can't reach." "That's naughty!" "Get off." or "Here you are." The stories also use real, contracted language that native speakers might actually say.

Where did you get the idea from?

Reg and Lellow began as scribbles on the back of a class handout one night, but their real origins go back a lot further than that. I was born in Dubai and, being something of a difficult baby, for the first few years of my life my parents often had to drive me around in their 4x4 in the evenings, in order to get me to sleep. Reg and Lellow are based on my first memory – the gear shift levers of a Landrover! Can you spot them in the photo? I figured that if these two little circles were visual enough to captivate the young Chris Roland and stay in his mind's eye for over 35 years then they might work well for other little learners.



<http://www.landroveronly.com/forums/attachments/f7/20467d1236795854-center-seat-cubby-box-interior1.jpg>

Are the stories really free?

Of course they are – otherwise this would be an advert not an article! The stories are free to any teacher in any country and are currently being used by teachers from all over the world including Spain, India, the USA, Tunisia, New Zealand, Malaysia, Vietnam, Papua New Guinea, Singapore, Portugal, Australia, Argentina, Scotland, Turkey, Lebanon and the list goes on. The only thing that I ask you to do is to register as a member of the site if you use Series 1, like it and want to use Series 2. This just gives me an idea of how many people are using the stories.

Have you workshopped these?

Yes. If the names *Reg* and *Lellow* sound familiar to you, it's probably because I delivered two sessions about them at the last APAC conference. In the photos below you can see participants involved in an interactive story from Series 2 entitled 'Ready?' where each student is assigned a character and they copy what that character is doing in the story. (Thanks to all participants and especially to those who agreed to help me by taking the photographs).





We used balloons in the sessions but you'll also find complete sets of colour flashcards (both small size and large) in the materials section of the site because I'm aware that balloons are not allowed in many schools. You will also find instructions to the *Ready?* activity and various others such as suggestions for a project where your students make their own Plasticene version of one of the stories:



What's next then?

Good question. The response to Reg and Lellow has been great, so over the next year I shall be posting a third series on the site. I also have a number of other cartoon series aimed at slightly older age groups such as 5-7's and 6-8's for example, in the pipeline. So if you do start using Reg and Lellow, keep an eye out for other characters appearing on the site!

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for 2011-2012



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Practical Grammar Activities: Exploiting grammar practice books in the classroom

by Ceri Jones

Ceri Jones' workshop focused on the exploitation of mini "grammar" texts in the classroom. They discussed the advantages of short texts and the role they can play in training students to notice linguistic patterns and their uses. They looked in depth at how a short text (of less than 100 words) can be used as a springboard for an hour or more of focused, engaging language study and practice. They explored a range of activities and strategies for bringing the texts to life and for practicing the grammar they present, making it personally relevant, memorable and fun.

Texts, whether they be spoken or written, are at the heart of communicative language teaching. And the exploration, examination and manipulation of texts, be they spoken or written, prepared beforehand or generated in the classroom, is central in the teaching and learning of language systems.

But what texts? It doesn't really matter. There is no right or wrong answer to this question. The answer depends on you, your students, your teaching context, the language area you are focusing

on, the need for variety, stimulation and motivation, to name but a few factors in a long list.

I'm going to look at the role of short "grammar" texts (texts specifically written, or chosen, to illustrate a particular language area) and some possible ways of exploiting them. I'm going to focus on a text specifically written for intermediate students to illustrate the form and use of the passive voice.

There are as many ways into a text as there are

Ceri Jones has worked as a teacher, trainer and manager in Italy, Hungary, Spain and the UK. In 1998 she received an MA in TEFL and moved to Spain. She has been involved in several coursebook series as well as writing supplementary materials at a range of levels. She has recently been working on a new series of grammar practice books for Heinle Cengage Learning (Practical Grammar Level 2 and 3).

types of text and types of classroom. In this example I've used a combination of visualization, images and student-generated texts as a way in.

• Presenting the topic through visualization and images

I explain to my students that I'm going to say one simple word to them and that I'd like them to capture an image of it on their mind's eye. The word is "apple". I ask them to share their images in pairs, groups or as a whole class, then show them an image of an apple (I usually choose an archetypal red apple – but it doesn't matter which image you choose, a computer icon will work just as well). I then ask the class how many of their images matched up to the photo, and do a poll to find out how many people thought of fruit, and how many thought of computers. I've found it's usually half and half these days.

• Student-generated texts

Next I ask the students to think about and write three things they know about apples. They can do this individually, in pairs, or in groups. You may want to collect some of the facts on the board, you may want to create a class list. Whatever you choose to do, you have created a student-generated text which can then be used in the next step.

• Introducing the text

I show the class the following text and ask them if their texts included any of the same facts. The answer is usually no. I then ask them if they're surprised by any of the facts, and this usually produces some discussion. I then tell them that one fact in the text is not actually correct and invite them to guess which fact it might be. This is a trick question, but encourages the students to read through the text quite intently and familiarize themselves with the content and the message before we go on to look at the form. It also encourages them to use the passive structures in the text before we've actually focused on them.

Apples – the world's favourite fruit

- More than 50 million tonnes of apples are grown every year.

The first apples were grown in central Asia.

The first apple tree was brought to Europe by Alexander the Great.

- Apples were introduced to the Americas by Europeans in the 1600s.
- Today, most apples are produced in China.
- Apples aren't usually found in tropical countries.

[Taken from Practical Grammar Activities Level 2]

By the way, it's a trick question. The answer is that apples are not actually the world's favourite fruit. I ask the class to guess which they think it might be. You may be surprised to know that it's actually the mango – or at least the mango is the fruit which is eaten most in terms of volume. You can invite your students to check this fact (and any of the others) on an internet search engine (in the class if you have a wifi connection, at home if not). This will lead them to a lot more examples of the passive voice.

• Noticing form

At this point, having familiarized ourselves with the content, we turn to look at the form. I ask the students to underline all the verb forms in the text and tell me what they notice. I then ask them to look at their own texts and tell me whether they have used any passive forms. I ask them to rewrite as many of their facts as they can using the passive. We compare the two versions and decide which is better, or more appropriate. This can lead to an interesting discussion about register and when the passive can and can't be used. It may also be a good point in the lesson to draw parallels with the students' L1. Then look at the grammar notes in the grammar practice book and add or expand as necessary. We also add our own examples.

• Controlled practice

Repetition is a key to learning; repeated exposure to the same forms, repeated manipulation of a new form. The students need to see and process the language in new contexts, and controlled practice activities can provide this kind of intense repetition. In this particular lesson, for example, we look at further facts about bananas. First I ask the students to write three facts about bananas, using the passive if possible. Then they compare their facts with the facts in the following exercise, writing a tick next to any that are the same, and an exclamation mark next to anything that surprises, amuses or interests them. As they compare, they automatically provide the passive form, it's almost done subconsciously.



Banana facts

The first bananas (1) _____ (grow) in Papua New Guinea.

Now bananas (2) _____ (produce) in over 100 tropical countries all over the world.

Most bananas (3) _____ (eat) in the country of origin. Only about 10-15% of them _____ (export)

Green bananas (5) _____ (use) for cooking and yellow bananas (6) _____ (eat) uncooked. Banana skin (7) _____ also _____ (use) for making paper.

The first banana tree (8) _____ (introduce) to the east coast of Africa by Muslim Arabs.

The first bananas (9) _____ (bring) to the Americas by Portuguese sailors in the 16th century AD.

Hundreds of accidents (10) _____ (cause) every year by people slipping on banana skins.

The students then share their facts and we look at whether the use of the passive is possible or appropriate. I've learnt a lot about bananas from this lesson. For example, did you know that you can be poisoned by eating too many bananas? Or that banana skins can be used to cure warts? I didn't, not until I shared this activity in a teachers' workshop earlier this year.

Finally we look at each example of the passive voice in the list above and discuss whether the same fact could be rendered without the passive voice, and if yes, which form is more appropriate, if any. And so, one short text, 67 words, has given us a whole lesson. One which has, hopefully, been engaging and will, hopefully, be memorable.

Everything in English

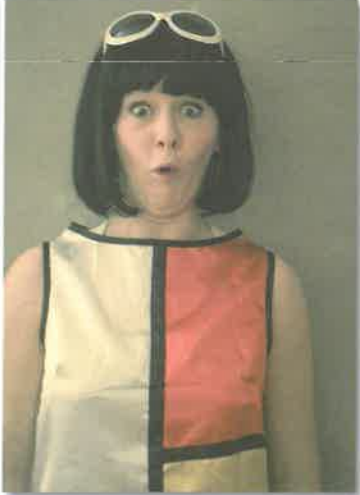
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A digital tool box for Secondary teachers

by David Holmes



ICT is playing an ever greater role in English language teaching. Even the books and the board are becoming digitalized!. David Holmes' session sponsored by Macmillan in the IX Jornades that took place in Girona last November, aimed at helping teachers to meet the challenge of integrating the digital medium into their classes. They looked at some practical, pedagogically-sound ways of exploiting digital books, the interactive white board (IWB) and a selection of cloud computing tools.

What are the implications of ICT in the language classroom?

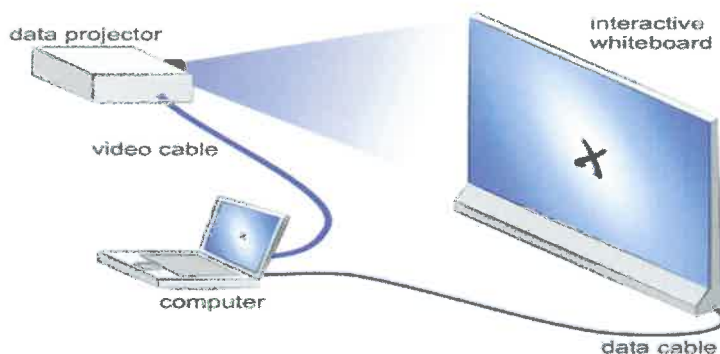
- ICT provides useful teaching tools, we use them when we can see that they bring us an advantage.
- We don't have to change the way we teach; we should use the new tools to enhance it.
- We don't need to be ICT experts to use ICT equipment, but we do need training.
- If we have Internet broadband connections in class, then we should embrace the *cloud!*
- There is a lot of marketing related to ICT, but we can turn it to our advantage because there's a lot of free stuff too!
- School blogs & wikis can showcase students' work.

David Holmes has been teaching young learners at Primary and Secondary level in Spain since 1990, working at the British Council and at various schools in Catalonia. He has also written songs and materials for various Macmillan coursebooks, including *Bugs World 5 & 6*. He currently works as a teacher trainer for Macmillan English Language Teaching and is editor of the language teaching online journal *The Macmillan Magazine*.

What ICT tools are there?

1. Digibooks

The digital book provides a nice link between our traditional formats and more recent technology and in the next part of the session we will look at how to use digital books in depth. However, first we will look at some typical digital classroom set ups and some of the hardware involved. How you use ICT in class will partly depend on which set up you have.



Activities to exploit your Macmillan digibook:

- **Guess the content from the key words**

This is a pre-reading activity which requires a little advance preparation. Prior to the class, use the IWB tools to blank out everything but the key words and phrases which give most clues about the content of the text. Challenge students (in pairs) to construct the text from the prompts.

- **Guess the content from the title**

This is a pre-reading activity which also needs preparing beforehand. It can either be done with the screen curtain tool or other IWB tools. Either way, blank out the title and have your students guess it from the text (or key words if you chose to do the activity above) and the pictures.

- **Grammar race**

This can be a post-reading activity. It requires no preparation. Project the text you have been working with and challenge students to come forward and find examples of certain grammar points. For example, you could split the class into two groups and ask representatives of team A to come forward one by one and underline examples of, say, the past simple and then someone from team B to come forward and underline examples of the past continuous.

- **Disappearing dialogue**

This is another activity which requires no preparation. It works best with dialogues due to their communicative nature. Put students in pairs and tell them to practise the dialogue with each other. Meanwhile, use the Pen Tool to gradually obliterate the text. This is an old idea but the digibook format and tools make it far easier to carry out than ever before.

2. Interactive whiteboards

Digital classroom management – Interactive whiteboard use

IWBs contain a large selection of built-in tools. The ones demonstrated in this session are:

- The pen tool (which can be used to annotate or delete anything visible on the screen)-
- The shape tool / colour tool (for blocking out sections of text)

- The screen capture tool (for taking a snapshot of a screen or part of a screen)
- The spotlight (for blacking all but a small area of the screen visible through a 'spotlight')
- The screen curtain (for hiding the screen or a section of it)

3. Web tools

3.1 Word Magnets www.triptico.co.uk

Word magnet activities:

- Get your students to order the magnets to make a sentence.
- Get them to colour-code the magnets according to parts of speech. This could be done as a dictation for lower levels, or with higher levels you could ask them to identify as many different parts of speech as possible.
- Challenge students to add words to a sentence (see Version A below)
- Challenge students to remove words from a sentence (see Version B below)

Version A:



Version B:



3.2 Wordle www.wordle.net

Wordle provides a novel way of working with a text, randomising the words into any number of different patterns. Here are some suggestions for how to get the most out of *Wordle* in the English classroom.

Some *Wordle* activities:

- Pre-reading activity: copy a portion (eg a paragraph) of text into the *Wordle* programme but take out any words which give too great a clue as to the topic of the text. Challenge the students to guess the topic of the text.
- Pre-reading activity: challenge students to create sentences from the words in the *Wordle* creation. Then get them to check in the text to see if any appear.
- Pre or post-reading activity: put students in pairs and ask them to describe words in the *Wordle* creation to each other (either by paraphrasing or finding synonyms, or for younger students, by miming or drawing).
- Post-reading activity: students can enter part of the text themselves into *Wordle*, using the tilde (~) key* in the spaces between words they wish to link to make larger language chunks. For example, you could challenge them to find article+adjective+noun phrases (eg an~international~criminal). They can then use their *Wordle* creation to put each of their chosen language chunks back into its original sentence (orally).
- Students can use *Wordle* to record vocabulary – especially phrases (using the ~ key).

* Tip: the ~ key can be found in *Insertar > Símbolo*.

Contributions

3.3. Toondoo www.toondoo.com

Toondoo allows you to create your own cartoons, complete with speech bubbles and captions. Students can either create their own cartoons (preferably for homework so as not to take up too much class time) or fill in captions / speech bubbles in cartoons created by the teacher or their classmates.

Do you feel inspired? Have a go at filling in the following speech bubbles:



3.4 Mind mapping www.bubbl.us

Mind maps have many uses. They can be used to work on a reading text, with students asked to analyse the text to work on structure, which they can then apply to their own writing work. Here's an example

Taken from Voices 3 by Catherine McBeth

Can you fit these descriptions...

f
e
d
c
b
a

Crazy frog was 1st to receive massive popularity.

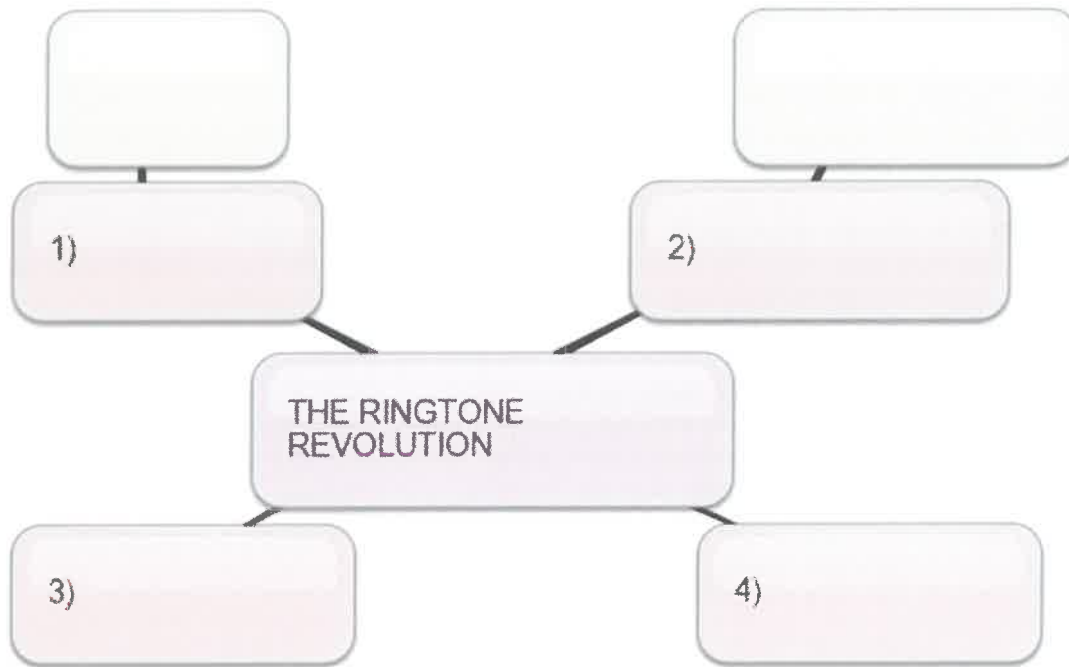
Implications for real music?

The ringtone industry is massive.

Homer Simpson is n°1.

Author wants to change ringtone.

Invented by Swedish student



3.5 Glogster www.glogster.com

Glogster is a great way to bring projects to life. You can create a poster with text, images and even sound files.

Tip: Use *Glogster* in conjunction with the *Bubbl* mind mapping tool – get students to structure their ideas into different sections and plan this using the mind mapper. Then they can use this model and transfer each section to a different text box on the poster.

3.6 Xtimeline www.xtimeline.com

Students can create their own timelines using *Xtimeline*. Again, this is a great way of extracting information from a text to check their understanding. Very often reading texts include some historical information relating to the topic. This can be plotted chronologically into a timeline. Students can extend the timeline by researching the topic on the Internet, though this should be controlled. www.wikipedia.org is a good source, as it sets the information out really clearly. Just type the topic area in question (eg Homer Simpson) into Google followed by *Wikipedia*.

Timelines can be as brief or as detailed as you like. Each entry along the timeline is hyperlinked to a description. This allows students to create mini quizzes or web quests for each other. They can set each other questions about the information contained in the descriptions.

Timelines are good for practising certain grammar points, such as the past simple, past continuous and passive voice.

3.7 Voki www.voki.com

Voki is a tool for creating your own avatar*. You can personalise your avatar and record (or type in) the words you want it to speak.



Contributions

Some *Voki* activities:

- Group the class into pairs. Give the Student As a list of famous people and the Student Bs a different list. Allot a set time limit, during which time Student A uses his / her avatar to describe as many of the people to Student B as possible. Student B must identify each one. When the time is up, Student B has to remember as many of the famous people as possible and the sentences Student A used to describe them. Then they swap roles. The advantage of doing this via an avatar is that it builds some valuable writing practice into a speaking activity without lessening the speaking practice.
- Students can do *Voki* dictations. This is a good way of making dictations more student centered. Student A dictates a short text to Student B who types it into an avatar text box. When they've finished, they can listen while reading the original text to check it's correct.
- Extend a letter or email-writing activity by bringing it to life via an avatar.
- Students can record their own voices too, but this may be better as a homework activity. That way they can set each other listening comprehension tasks.

*Avatar: a picture representing a person on the Internet. (Wikipedia)

4. Blogs

Where can we put all our work if it's not on our computer, if it's in this nebulous 'cloud'? We can upload them to our class blogs and wikis!

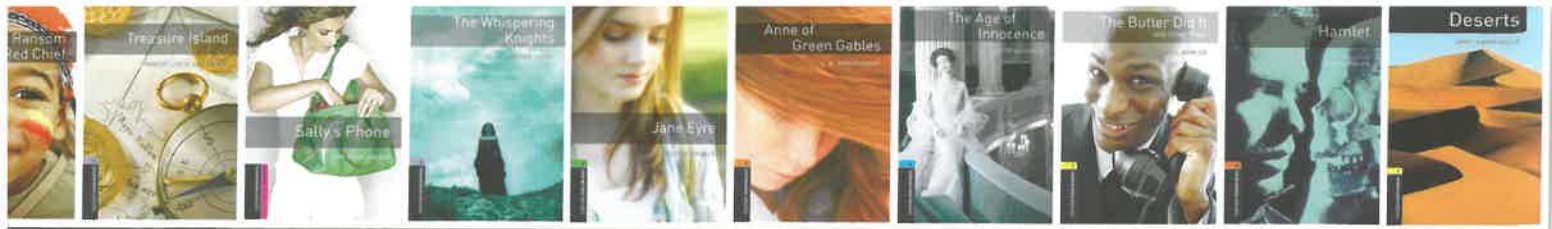
A **Web log**, or **blog**, is a webpage which is mainly written in a personal and informal style. A typical blog has an interactive character and can combine text, images, video and hyperlinks.

Two of the most common programmes to set up blogs are *Blogger* and *WordPress*. Both are simple to use, but the difference is that *WordPress* requires you to download software whereas *Blogger* is a 'cloud' tool, ie it's completely online. If you set up a *WordPress* blog you will need to upload it to your school's server, whereas *Blogger*, being a Google tool, is accessible directly through the Google search engine. There is a tutorial to show you how to set up a blog through *Blogger* in the Macmillan Teacher Training blog.

All of the video tutorials shown in the session can all be found online on the **Macmillan Teacher Training Blog** which can be accessed via the **Macmillan Magazine Online**: <http://macmagonline.macmillan.es>



<http://www.livestation.com/channels/>



Surrounded by digital?

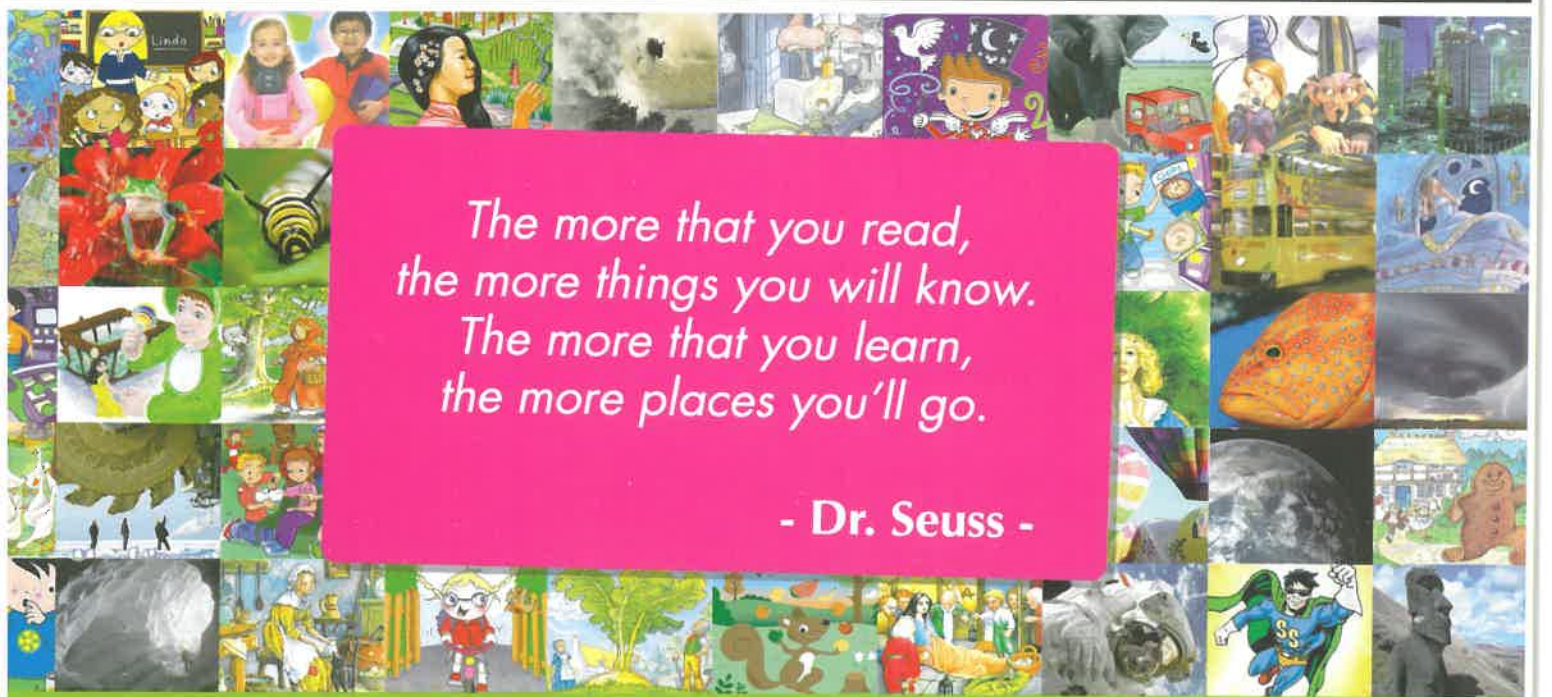
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Sporting Shakespeare

by José Luis Bartolomé,
EOI Figueres



This study was intended to be released in 1992 as a literary contribution to the Olympic Games in Barcelona. For a number of reasons it has remained unpublished since then. The author feels it is now the most convenient time for the article to be brought out as the London's 2012 Olympic Games are just around the corner. It can also serve now the purpose of celebrating the early writing (1610-1611) of Shakespeare's last play: *The Tempest*. The further reading of two remarkable books has added a few features to the original draft:

- R. E. Pritchard, *Shakespeare's England. Life in Elizabethan & Jacobean Times*. Sutton Publishing, 1999
- David Crystal & Ben Crystal, *Shakespeare's Words. A Glossary & Language Companion*. Penguin Books, 2002.

The works of the "Swan of Avon" have been scanned in so many ways that it should not seem frivolous or futile to attempt a new approach: the study of the elements of sport and play.

The celebration of the Olympic Games evokes the ancient days in Greece when literature and gymnastics, recreation and schooling all went together. In parallel with the modern revival of the games, the literary interest in sport did not grow again until the 19th century. England inherited that classical legacy (Thomas Arnold at Rugby School ¹, Lord Byron with his life-style and writings) long before Pierre de Coubertin's "Ode to Sport". The historical gap was enormous: neither the gloomy culture of the Middle Ages nor the bright ideas of the Renaissance were strong enough to bridge it.

In the light of these considerations, one may wonder what can Shakespeare offer the sports historian or the plain reader with a taste for ludic excitement. Nothing much, or really something. The Golden Age of Elizabeth I was a most glamorous period in English history. Thanks to printing, an interest in art and literature spread far beyond the court. There was also a wonderful harvest of music and popular recreation, as it was a period of worship of Man rather than of God, in which the keenness on building theatres (*play*) replaced that on building Gothic cathedrals (*pray*).



Shakespeare did not stand alone in depict-

ing the social upheaval of his time. The stock of sports items in particular which are on show in his works might be just as wealthy as that of other contemporary playwrights (Ben Jonson, Marlowe, Tourneur, Webster, Middleton). Yet, his literary production has been more widely tracked, and so an informal account of the elements of sport and play is more easily achievable. After long hours devoted to gathering critical and lexical notes as well as to swiftly revisiting his plays and poems ², I have found four main grounds to support the feasibility of this study:

1. Shakespeare's works supply documentary records of the sports and games practiced in England before and during the Elizabethan Age.
2. A sports historian might find in his works links between the medieval and the modern display of some particular games.
3. A philologist might also gain a matter of research. The privilege of first introducing the word "sport" into the literary language of English dates back to Chaucer's *Parlament of Birds* ("And in prive corner in desport / fond i Venus, and hire porter Richesse", lines 260-1). Nevertheless, it is in Shakespeare's pen where "sport" and other words akin become semantically fruitful. And it is also Shakespeare the first modern writer to employ prolifically terms at sports as a metaphor.
4. Shakespeare's own life and literary career can be portrayed in terms of sports performances.

Passing and detailed references to a large number of sports are scattered all about his plays and poems. Aulic sports as well as popular recreation, the leisure of the land gentry together with the professional training of soldiers are depicted.

ANGLING is quoted in many a play



Give me mine angle; we'll to the river: there-
My music playing far off –I will betray
Tawny-finn'd fishes; my bended hook shall
Pierce
Their slimy jaws; and, as I draw them up,
I'll think them every one of Antony,
And say 'Ah, ha!' you're caught

(Cleopatra, *Antony and Cleopatra*, II, v, 10)

Tw'as merry when
You wager'd on your angling; when
your diver
Did hang a salt-fish on his hook, which he
With fervency drew up.

(Charmian, *ibid.*, II, v, 16)

The pleasant'st angling is to see the fish
Cut with her golden oars the silver scream,
And greedily devour the treacherous bait.
(Ursula, *Much Ado About Nothing*, III, 1, 26)

(Third Fisherman) Master. I marvel how the fishes live in the sea
(First Fisherman) Why, as men do a-land; the great ones eat up the little ones
(*Pericles*, Prince of Tyre, II.i, 29)

(Aside) How from the finny subject of the sea
These fishers tell the infirmities of men;
And from their watery empire recollect
All that may men approve or men detect!
(Aloud) Peace at your labour, honest fisherman (ibid.,II,i, 53)

Contributions

(Second fisherman) Canst thou catch any fishes then?
(Pericles) I never practiced it.
(Second Fisherman) Nay then thou wilt starve, sure;
for there's nothing to be got now-a-days unless
thou canst fish for 't. (ibid.,II,i, 126)

The practical uses of Elizabethan sports were teaching and practicing skills that could be used for battle. Games of war included equestrian activities (tournament jousts and tilts) and ARCHERY. The former were forbidden to common folk (like hunting, tournaments afforded the rich the opportunity to show off their armour, clothes and animals), but on Sundays the working class often practiced archery as the commoners would be the most numerous in a battle. Archers have always held a leading role in military life. In Shakespeare's *The Life of King Henry V* there is a memorable account of the Battle of Agincourt (25 October 1415) where 6,000 English archers and footmen defeated a French army of 85,000.

Warfare drilling on ARCHERY is also aimed at in Shakespeare's plays



A well-experienc'd archer hits the mark
His eye doth level at
(Antiochus, *Pericles, Prince of Tyre*, I, i, 164)

Draw, archers, draw your arrows to the head!
(King Richard, *The Tragedy of King Richard the Third*, V,iii, 340)

BEARBAITING and BULLBAITING, staged at theatre-like arenas, were two of the favourite blood spectacles for hundred of years in England and Europe. This sport of setting dogs on a chained bear or bull at a stake inspired metaphors of torment and hopelessness in these lines



Have you conspir'd, have you with these contriv'd
To bait me with this foul derision?
(Hermia, *A Midsummer Night's Dream*, III,ii, 196)

Let us do so: for we are at stake,
And bay'd about with many enemies;
And some that smile have in their hearts; I fear,
Millions of mischiefs.
(Octavius, *Julius Caesar*, IV, ii, 48)

Very often sports and games practiced in Shakespeare's days are transferred to a Greek or Roman environment. This is the case of BILLIARDS



Let it alone, let's to billiards
(Cleopatra, *Ant.*, I, iv, 3)

or BOWLS, which is also depicted in medieval times

Was there ever man had such luck! When I kissed the jack, upon an up-cast to be hit
away! I had a hundred pound on't.
(Cloten., *Cymbeline*, II, i, 1)

What I have lost to-day at bowls I'll win to-night of him. (Cloten, *ibid.*, II, i, 55)
(Queen) What sport shall we devise here in this garden
To drive away the heavy thought of care?
(First Lady) Madam, we'll play at bowls
(*The Tragedy of King Richard the Second*, III, iv. 1)

The gladiatorial art of BOXING was revived in England, where it would be patronized by aristocrats in the 18th century. The start of fist fighting in England coincided with the arrival of the Romans, although with the rise of Christianity pugilism as entertainment would eventually fade away. Shakespeare rather employs rhetorical blows

Give him a box o' the ear, and that will make 'em red again
(Cade, *The Second Part of King Henry the Sixth*, IV, vii, 91)

The glove which I have given him for a favour,
May haply purchase him a box o' the ear.
(King Henry, *The Life of King Henry the Fifth*, IV, vii, 181)

To read “glove” in partnership with “boxing” may be here either fortuitous or proleptic: mufflers, ancestors of modern gloves, were not devised until the mid 18th century. Even though both the Greek and the Roman fighters wore hand covering (thongs called *cestus*), the traditional fighting style for ages was by bareknuckling.

FENCING is depicted metaphorically



...Sword against sword, ourselves alone (Antony, *Ant.*, III, xi, 27)

...He will fence with his own shadow (Portia, *The Merchant of Venice*, I, ii, 65)

Alas, Sir! I cannot fence (Rugby, *The Merry Wives of Windsor*, II, iii, 15)

In *Hamlet* it is hinted the naughtiness of fencers in those days. A young man who haunted fencing schools was likely to be quarrelsome and one of the sporting set: these were his companions of youth and liberty

(Reynaldo) As gaming my Lord?
(Polonius) Ay, or drinking, fencing, swearing, quarrelling, drabbing (II, i, 24)

Sports pictures are not always anachronisms in Shakespeare's word-stocks. We know from social history books about the excitements of Tudor Stratford. Among others were a gross and bloody sort of football, hunting by the gentry and poaching. In those days FOOTBALL was a low game, played by the idle boys to the scandal of sensible folks

(Oswald) I'll not be struck, my Lord
(Earl of Kent) Nor tripped neither, you base football player (*King Lear*, I, iv, 95)

The roots of bloody football in Britain go back to the early Middle Ages. Legendary tales report that the head of a Viking warrior used to be kicked, hurled or handed around by the English soldiers. That might have also been the fate of Macbeth's head, which presumably was hanging on a pole

(Macduff) Hail, King! For so thou art. Behold where stands
The usurper's cursèd head. (*Macbeth*, V, vi, 93)

That gory practice would be continued until 1314. Edward II, speaking in French, banned “ces raigeries de grosses pelotes”. Like hurling, football was much rougher in the Tudor times than it is today. There were no limits to the number of players and no lines. It was called a “friendly game of fight” (Philip Stubbes, *The Anatomy of Abuses*, 1583) where all sorts of injuries ranging from minor to fatal were taken for granted. Hurling was almost as dangerous as football. It was also a ball game played in two different versions, forerunners of modern rugby (when played with a box ball by fifteen to thirty players per team, the object of the game being to pick up the ball and run it through the goal and passing it to mates if tackled) and modern-day hockey (when played with wooden sticks and ball, which was hit through the air into a goal). There are no tracks of *hurling* as a sport in Shakespeare's works. Lines like the following should not to be taken out of their literal context (hurl: throw)

Contributions

(Maria) I can hardly forbear hurling things at him. I know my lady will strike him: if she do, he'll smile and take't for a great favour. (*Twelfth Night*, III, iii, 89-92)

HUNTING did not usually mean fox-hunting. Gentlemen hunted the deer, and everyone, on foot and horseback, hunted the hare. The poaching of deer was a great feature of life, it was not "foul play" as we would regard it nowadays. A melodramatic reason for his self-exile is that Shakespeare poached for deer in the grounds of Charlecote Park owned by Sir Thomas Lucy. As to fowling, through the hawk, the bow, and the crossbow were still the most usual methods. The birding piece was something employed

(Mrs Page) Alas! Three of Master Ford's brothers watch the door with pistols, that none shall issue out [...]
(Falstaff) What shall I do? I'll creep up into the chimney
(Mrs Ford) There they always use to discharge their birding-pieces (*Wiv.*, IV, ii, 53)

Snaring, liming and trapping of all sorts of birds and beasts were still conducted not only for use but for sport.

In the 16th century, the English were already notorious in Europe for their devotion to horses and dogs, both for hunting and racing. It was still the age of the tournament, ridden before the eyes of sympathetic ladies and critical populace. References to GREYHOUND RACING in particular are in plenty

I see you stand like greyhounds in the slips
(King Henry, *H5*, III, i, 31)

(Slender) How does your fallow greyhound, sir? I heard say
he was outrun on Cotsall [...]
(Shallow) 'Tis a good dog
(Page) A cur, sir.
(Shallow) Sir he's a good dog, and a fair dog; can there be more said?
He is good and fair
(*Wiv.*, I, i, 92)

Edward and Richard, like a brace of greyhounds
Having the fearful flying hare in sight
(Queen Margaret, *Third Part of King Henry the Sixth*, II, v, 129)

Shakespeare's own fondness for roan horses is remarkable⁹. He also employs a metaphor from horsemanship in *Julius Caesar* ("bear...hand"), meaning to treat distantly, to keep at arm's length

You bear too stubborn and too strange a hand
Over your friend that loves you
(Caius, I,ii, 35)



TENNIS, developed from the French 'paume' game which was brought into England by the Norman conquerors, was not in Shakespeare's days a natural form of exercise as it was for Laertes in Paris, where children and women also managed the rackets

There was a' gaming; there o'ertook in in's rouse;
There falling out at tennis;
(Polonius, *Hamlet*, II, i, 58)

In England tennis (lawn tennis!) was a courtier's game, a game of standing

The faith they have in tennis and tall stockings
(Sir Thomas Lovell, *The Famous History of the Life of King Henry VIII*, I, iii, 30)

In *Henry V*, tennis is employed as rhetorical challenge: the Dauphin mocks Henry's claim to French territory with a gift of tennis balls, prompting the young king's vow "to play a set shall strike his father's crown into the hazard". The scene is memorable

(King Henry) What treasure, uncle?
 (Exeter) Tennis-balls, my liege
 (King Henry?) We are glad the Dauphin is so pleasant with us:
 His present and your pains we thank you for:
 When we have match'd our rackets to these balls,
 We will in France, by God's grace, play a set
 Shall strike his father's crown into the hazard
 Tell him he hath made a match with such a wrangler
 That all the courts of France will be disturb'd
 With chaces

(Act I, scene ii, lines 258-266)

This dialogue is worth recording for a sports historian: did rackets already exist in the days of Henry V, who ruled from 1413 until 1422?

SWIMMING and YACHTING are very often devised as metaphors



As two spent swimmers, that do cling together
 and choke their part

(a sergeant, *Mac.*, I, ii, 8)

If he fall in, good night! Or sink or swim.

(Hotspur, *The First Part of King Henry the Fourth*, I, iii, 194)

Like an unpractis'd swimmer plunging still,
 With too much labour drowns for want of skill

(*The Rape of Lucrece*, lines 1098-9)

But whips are but boards, sailors but men

(Shylock, *MV*, I, iii, 22)

In *The Tempest* Trinculo's swimming skills are the element of a most hilarious joke

(Stephano) Here: swear then, how thou escapedst.
 (Trinculo) Swam ashore, man, like a duck: I can swim like a
 duck, I'll be sworn
 (Stephano) Here, kiss the book
 Though thou canst swim like a duck,
 Thou art made like a goose

(Act II, scene ii, 136)

WRESTLING completes the first collection of sporting quotes in Shakespeare's works. We know that this fighting style was in fashion in Tudor London. Henry VIII – a keen sportsman himself – included wrestling within his playful dietary, together with hunting and hawking in the royal forests shooting, watching cock-fights or bear-baiting, chess, dice, cards⁴, archery and tennis. We also know from one of Ben Jonson's comedies that a wrestling contest in front of the tent of the Lord Mayor, Aldermen, and sheriffs was one of the events of St Bartholomew's Day. Wrestling is, however, just a matter of literary hyperbole for Shakespeare

And I have seen thee pause and take thy breath,
 When that a ring of Greeks have hemm'd thee in,
 Like an Olympian wrestling: this I have seen;

(Nestor, *Troilus and Cressida*, IV, v, 191)

For a sports archaeologist there is plenty to dig up in Shakespeare's fields. It was mentioned before the puzzling reference to boxing gloves and tennis rackets. The English children's games of 'rounders', baseball's most likely precursor, was born when the rule was added that a base runner could be put out by being struck with a thrown ball and posts came to be driven into the ground. The game was called "goal ball" or "base ball" as early as 1700. But perhaps we might find an earlier source of the practice of this sport in the following lines from *Cymbeline*, in which "base", a rustic game, is alluded to

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...; athwart the lane,
He with two striplings, —lads more like run
The country base than to commit such slaughter. (V, iii, 18-20)

Some other traditional rustic games, which have not developed into popular sports today, are recorded in Shakespeare's works: ALL HID, the game of hide and seek (*LLL*, V, iii, 78), CHERRY-PIT, a children's game consisting of throwing cherrystones into a small hole in the ground (*TN*, III, iv, 131), DUN, a game played with a log of wood (*Rom.*, I, iv, 41). FAST AND LOOSE, a cheating game passed from one to another (*Lr.*, IV, vi, 158), HIDE FOX, AND ALL AFTER, a variation of the game of hide and seek (*Ham.*, IV, ii, 32), LOGGATS, something like bowls (*Ham.*, V, I, 99), NINE MEN'S MORRIS, a sort of game played with stones on figures cut in the green turf, with nine pegs (*MND*, I, ii, 98), NOVUM, a game of dice (*LLL*, V, ii, 545), TRAY-TRIP, a game of dice in which success depended on throwing a 'trois' (*TN*, II, v, 209); SPAN-COUNTER, a boyish game (*2H6*, IV, ii, 170).

All those sports and rural games of the Elizabethan period could be somehow re-enacted and played today, partly borrowing the original sports terminology which also lies in Shakespeare's plays and poems: CHACE (*TGV*, I, ii, 94) and WRANGLER (*H5*, quoted above) are terms at tennis, and so is BANDY, the striking of the ball, which is one of the most recurring metaphors

Do you bandy looks with me, you rascal?
(Lear, *KL*, I, iv, 92)

I will bandy with thee in faction
(Touchstone, *As You Like It*, V, i, 62)

She'd be as swift in motion as a ball;
My words would bandy her to my sweet love,
And his to me
(Juliet, *Rom.*, II, v, 13)

TO CATCH ON HIP (to have in one's power, *MV*, I, iii, 47) is a wrestling or hunting phrase, JACK (*Cym.*, II, I, 2) and MISTRESS (*Tro.*, III, ii, 50) are the small ball aimed at in the game of bowls, and UP-CAST is a throw at this game. PASSADO (*Rom.*, II, iv, 27), PUNTO (a stroke, *Wiv.*, II, iii, 26) and WARD (a guard, *Tmp.*, I, ii, 468) are terms in fencing.

The colour and the drive that sporting metaphors and sports words convey make Shakespeare's works very attractive to modern readers. However, modern readers should be warned that words like "play", "game" or "sport" can be very often misleading or much exposed to polysemy in Shakespeare's productive language

They call drinking deep "dyeing scarlet", and when
you breathe in your watering they cry "Hem!" and
bid you "Play it off!"
(Prince, *King Henry the Fourth I*, II, iv, 15-17) ^v

It can be a little bit challenging to highlight Shakespeare's literary goals in terms of sporting achievement, but it is a subject that becomes irresistible to deal with after having played outdoors such a long match against his poetry. Anthony Burgess regards as the essential of this poet that of "a country boy determined to beat the polished metropolitans at their game"⁶. His professional success might be interpreted as the victory of his proverbial, parsonical speech over the subtle, polished learning of the high-brow atmosphere in London's Parnassus.

Even though Shakespeare seems to have been much more concerned about comfort than fame, about his becoming a gentleman rather than an artist, there is plenty of the ideology of sportsmanship in his late life and his works, which somehow anticipates the ethics of *fair play* that was dominant in England in the late Victorian and Edwardian periods. The fire of the Globe Theatre in 1613 was like a cathartic punishment to his personal *hybris*. Shakespeare -like a classical hero- realized that he had gone too far, he had played and competed too high up. His return to Stratford appears to be the screenplay of the homecoming of the heavy-weight champion who has been knocked out for the first time after long excelling on the ring. A wise retirement is more glorious than a disgraceful fall.

The spirit of honest winning and losing was not entirely shadowed by the cunning of Machiavellian writings in Renaissance England. Elizabethan authors knew the ancient culture of sporting meritocracy in Greece

And, if we thrive, promise them such rewards
As victors wear at the Olympian games
(George, *The Third Part of King Henry the Sixth*, II, iii, 52)

The acknowledgement of your opponent's skills is a golden rule with the unwritten code of sportsmanship. Even a villain like Brutus plays the game

I am not gamesome: I do not lack some part
Of that quick spirit that is in Antony
(*Julius Caesar*, I, ii, 28-9)

It could be a symbolical coincidence that *The Tempest*, Shakespeare's last work, is a play of reconciliation, in which wrongdoers are forgiven. Prospero (Shakespeare) humbly concedes that "his charms are all o'erthrown". His epilogue is a song to the spirit of sportsmanship, self-criticism and cooperative work. Prospero acts nobly ("plays the man") by releasing Ariel, his "tricky [sportive] spirit" (V, i, 226). Life is like a game people play: it can be hard and tiring, but rewarding if one looks at its brighter side. It is true that there is no gain without pain, but it is more health-giving to believe that there is no pain without gain. Ferdinand's words⁷ sound like a modern commercial jingle encouraging people to keep fit

There be some sports are painful, and their labour
Delight in them sets off. (III, i, 1-2)

Perhaps the most representative example of the feeling of lack of competitiveness and generosity in *The Tempest* is an ambiguous scene (ambiguity is a major feature of his art), in which Shakespeare brings Miranda and Ferdinand together. Here Prospero has discovered them playing at chess. Apparently she is reproaching him for his cheating at the game (actually she may be stopping his petting fingers):

Sweet Lord, you play me false

Ferdinand denies it with a hyperbolic assertion

No my dearest love, / I would not for the world

Miranda deflates him with the remark that he would do so for a material gain, but she, in her love for him, would ignore his selfishness

Yes, for a score of kingdoms you should wrangle,
And I would call it fair play. (V, i, 172-5)

This moral of being good and letting the others be clever, of loving and forgiving rather than retaliating is deeply rooted both in the Christian teachings and the philosophy of the sporting spirit. It may not be very appealing to Shakespeare's audiences now or then, but after all –so recites Prospero in the afterword- his plays were intended "to please"⁸. *Play* and *please* are unmistakably two concepts of a kind.

¹ The playful atmosphere of that public school is depicted in a classic for boys, *Tom Brown's Schooldays* (1857) by Thomas Hughes.

² The myriad of quotations throughout this study have been borrowed from *The Works of Shakespeare*, edited by W.J. Craig (Oxford University Press, 1905, reprint 1971)

³ See, for instance, this dialogue between a servant and Hotspur in *King Henry the Fourth. Part I* (II, iii, 72-6)

Hot. Hat Butler brought those horses from the sheriff?
Ser. One horse, my Lord, he brought even now
Hot. What horse? A roan, a crop-ear, is it not?
Hot. That roan shall be my throne

⁴ It is also memorable King Henry's boastful remark after playing "primero" (a Spanish card game) with the Duke of Suffolk

King Henry. Charles, I will play no more tonight.
My mind's not on't; you are too hard for me.
Suffolk. Sir, I did never win of you before
King Henry. But little, Charles;
Nor shall not when my fancy's on my play (H4, V, i, 56-60)

⁵ Even scholars are likely to be baffled by the opaqueness of Shakesperian verse. Eric

Partridge (*The Penguin Dictionary of Historical Slang*, 1937, reprint 1980, p. 703) quotes this very excerpt to enter "to make an end" as a synonym of "play off", whereas A.R. Humphreys in the Arden Shakespeare edition (London: Methuen & Co Ltd., reprint 1975, p. 57) footnotes "get on with".

⁶ In *Shakespeare* (Harmondsworth: Penguin Books, 1970), p. 44.

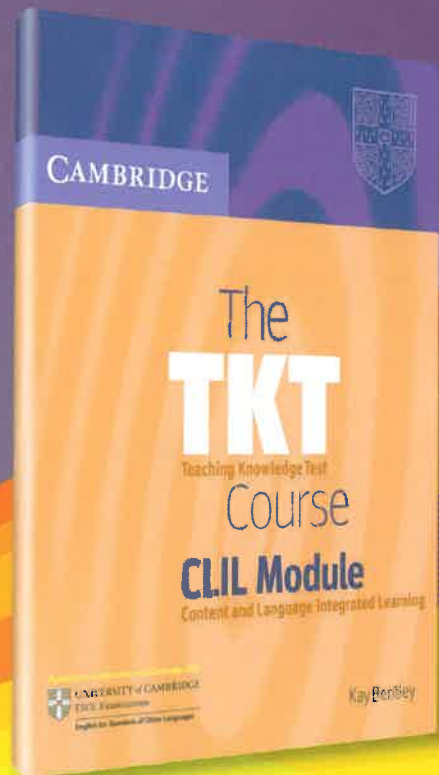
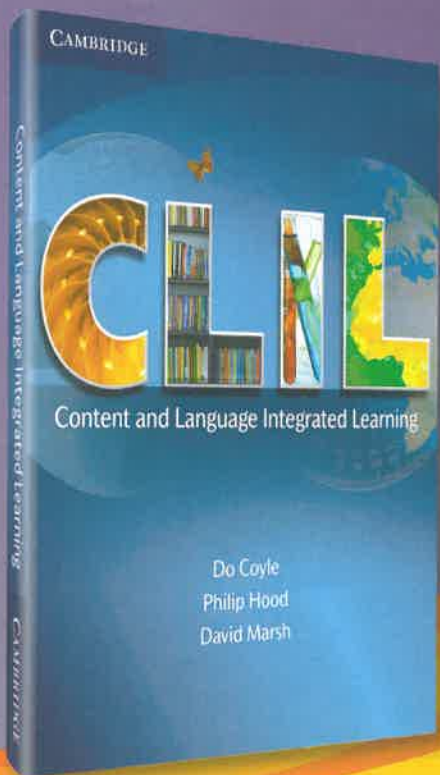
⁷ They recall Horace's dictum "Molliter austerum studio fallente laborem" (The interest in the pursuit gently beguiling the severity of the toil).

⁸ These words are obviously intended as a *captatio benevolentiae*. Shakespeare thought much of drama, as shown in Hamlet's speech to the players (*Ham.*, III, ii). In this scene the purpose of playing⁹ is that stated in the *Poetics* by Aristotle: the imitation of the action of life (*mimesis*)

[...] suit the action to the word, the word to the action; with the special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. (lines 20-28)

Doing **CLIL**?

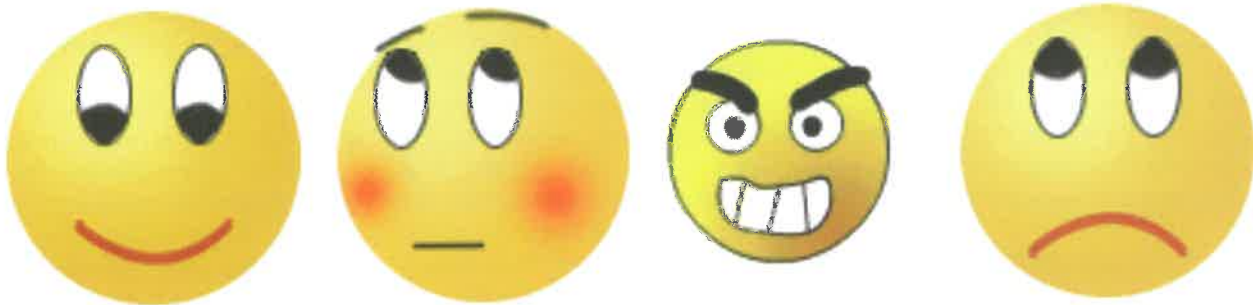
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Emotional Literacy

by Tom Maguire

Can you tell which of these smileys represent the following emotions: sad, embarrassed, angry, happy?



This may appear to be a simple activity, but if you have an acute form of Asperger's Syndrome then it is almost impossible to match the faces with the feeling. Those diagnosed with AS have a normal or high intelligence quotient, but they find it difficult to empathise with other people: they have a low emotional quotient.

Daniel Goleman popularised the notion of understanding emotions through his book "Emotional Intelligence". In it he explains that what he calls emotional intelligence is actually the union of two different aptitudes: the intrapersonal and interpersonal intelligences, previously defined by Howard Gardner,

-Intrapersonal ability is recognisable in people who understand themselves, know their own strengths and weaknesses, who establish objec-

tives, prefer to work alone, are thoughtful, follow their own interests and work at their own pace in their own space.

- Interpersonal talent is displayed by people who understand people, are leaders, can organise and communicate, solve conflicts and sell well, who prefer to be with and talk to people, have friends and who share, compare, relate and cooperate.

In schools we normally devote most time and energy to developing two intelligences: the logical-mathematical and the linguistic, following the established model: reading, writing and arithmetic. However there is obviously more to education than this cognitive approach.

Goleman puts it graphically in his book when telling the

story of Jason H. He was a bright student in his final year of school, dreaming of going to Harvard. However in one exam quiz he got an 80, which the boy saw as destroying his opportunity of Harvard. So he took a butcher's knife to school and stabbed his physics teacher. Jason graduated from a private school but never apologized to his teacher. Goleman asks : "How can someone so smart do something so dumb?"

Teachers have worked well in schools to make people literate in numbers and words. However this cognitive literacy is only part of education. Now we must go further and develop emotional literacy, defined as "the ability to identify, understand and express emotions in a healthy way." (*The Children's Emotional Literacy Project : www.kidseq.com)*

Goleman gives us a prac-

tical lead as to how to go about achieving our goal :

"Whether or not there is a class explicitly devoted to emotional literacy may matter far less than how these lessons are taught." (Goleman, 1995, p. 279)

In short, it is preferable to integrate emotional education into normal teaching practice rather than invent a separate subject.

So how do we go about incorporating this into our ESL classroom practice? Well, there are three basic steps in encouraging emotional literacy:

1. Identify your feelings in words. (*cross, angry, hostile, furious, enraged*)
2. Express the problem in words (*"My exam results were poor."*)
3. Ask yourself: "What can I do to change my feelings, thinking, and behaviour."

Identify your feelings in words

As ESL teachers we are quite familiar with the first step, labelling your emotions, because in fact it is an exercise in vocabulary.

Julia West, a writer with a website dedicated to helping budding authors, offers a huge list of emotions at: (<http://www.sff.net/people/julia.west/CALLIHOO/dtbb/emotions.htm>)

She uses them for characterisation, but we can sort them into manageable wordlists of emotions for our pupils. At the beginning of class you can have pupils consult their list and then ask randomly round the class, "How are you today?" The answers will help your learners memorise the vocabulary through use and, more importantly, it will give you, and them, an insight into the emotional state of your class at the start of the lesson.

There is another good source for the vocabulary of the emotions at http://en.wikipedia.org/wiki/List_of_emotions. You can brighten up the list by using emoticons, smiley faces like this J, to represent the different feelings. This imaging of sentiments, which most pupils will already be aware of, can be a powerful tool for memorising. Once learners have worked on the words I encourage them to incorporate the vocabulary into essays. For example, in compositions describing people or places, the first paragraphs will be devoted to sensory description: looks, sights, voices, sounds and smells, but the final part of the essay can express the author's personal response to the people or things described. This is where pupils use the wordlists to identify their feelings in writing.

Express the problem in words



Step two, formulating an emotional problem, is something learners encounter in every reader. Fiction is always packed with problems and solutions. Pick worthy stories and point out the conflicts and their resolution. This educates in how stories are told but also in how problems are expressed.

In a class of thirteen year-olds we are reading through a story of a farmhand who grew up to be a pianist. It traces his life from humble beginnings, to finding his first piano to becoming a concert pianist. The simple optimism of the child, coupled with a little luck, opens the way to his overcoming all obstacles and becoming a famous musician. It is the story of success through talent, hard work and a bit of luck. It is emotionally appealing because it tells an inspirational tale of self-improvement.

Older teenagers can progress to formulating emotional problems by practising on the conflicts presented in literature. When you are sure that they understand the problematic situations and characters you can lead them a step further by discussing the interpretations of these conflicts. For example, we are reading Daphne du Maurier's 'Rebecca' in a 6th. year class at the moment. Discus-

sion of the narrator's changing feelings about her new surroundings and the people she meets there form a sufficiently detached background in which to practise interpreting her emotions and putting them into words. Your main goal is to make students literate by teaching them to read between

the lines of a novel. However, this critical practice will also show them how to be sympathetically articulate about problematic situations, how to be emotionally literate.

Using feature films as listening practice is an extensive activity in ESL classes. Just as in written fiction, the cinema has many stories about overcoming difficulties. The cinematographic expression of conflict is much more direct because it takes the form of dialogue but emotion is usually just beneath the surface in many films and is often influenced by the musical score. Talking about the action and its meaning will enable pupils to learn to distance themselves from the emotional undertones and take a critical view of the film and of the feelings it evokes.

The learner's emotional state is beginning to be recognised as a central element in learning. In a recent exhaustive investigation (*'Developing the Emotionally literate school'*, Paul Chapman Publishing, 2004) Katherine Weare concludes that :

"... a positive emotional state is a crucial prerequisite for learning."

We are substantiated this claim by referring to the brain-based research of the 1980s and 90s. The oldest part of our psyche is the reptilian brain. It ensures our survival by responding swiftly to threat and reacts by choosing one of two options: fight or flight. When a person feels at risk the rest of the thinking brain more or less shuts down and the reptilian brain takes over. This means you only get either an aggressive or an escapist response. Neither is favourable to learning. Learners who feel under duress due to the content, teaching method or teacher, will probably react in this primitive way and so disable

themselves for learning. The lesson for teachers here is that we would be well advised to take on the belief that positive emotions enhance learning, and act in consequence.

What can I do to change my feelings, thinking, and behaviour.

This brings us to the third step involved in promoting emotional literacy : changing feelings, thinking, and behaviour. Instead of applying these changes directly to students here I would like to suggest how teachers can model emotional literacy through effective affective class management. This is where you encourage those positive feelings in pupils that promote learning. Good management gives you the opportunity to lead pupils further into emotional literacy by walking your talk about the subject.

Caring for pupils' self-esteem is a basic way of enhancing the classroom atmosphere in order to foster learning. Rather than giving one formal talk on self-esteem, I have found that it is more effective to sprinkle pupils frequently with one-liners. The outcome of this is to get them thinking in positive terms about their own capacity. Even right in the middle of explaining subject content you can spice up their education with these tidbits of positive 'in-formation' from time to time:

- Tell your students that the most complex computer in the world is sitting between their ears – it's the human brain. Unfortunately the brain didn't come with an instruction manual, like Windows, so we have the pleasure of testing the limits of its capacity.

- Remind your students that we don't know the full capacity of the human brain because nobody has used their brain to full capacity.

- Let pupils know that they are not 14, 15 or 16, but several million years old. They are the product of millions of years of evolutionary survival. They owe it to those past generations to push forward the limits of human knowledge, and survival. They are the future spearheads of hundreds of generations. (A little perspective and awe works wonders for the ego.)

- Encourage students to develop a wider sense of intelligence, and their own worth, by expanding their ideas on intelligence. You can achieve this by telling pupils that in formal school education we give almost exclusive importance to two main intelligences: language ("word smart") and numbers ("number / reasoning smart"), but that there are, at present, six more recognised intelligences. From time to time you can briefly mention one of the others:

- Spatial intelligence ("picture smart") (Famous example: Stephen Spielberg)
- Bodily-Kinaesthetic intelligence ("body smart") (Famous example: Lewis Jordan).
- Musical intelligence ("music smart") (Famous example: Paul Simon).
- Interpersonal intelligence ("people smart") (Famous example: Teresa of Calcutta).
- Intrapersonal intelligence ("self smart")
- Naturalist intelligence ("nature smart") (Famous example: Jacques Cousteau).

- Maintain visual contact with the whole class by sweeping round the room with your eyes while you talk. Looking at the class, not individual students, while you teach content enables pupils to feel included and caters for visual students who need frequent eye contact during communication. Sensations of inclusion,

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as opposed to exclusion, are keenly felt by most adolescents who have a highly developed sense of belonging to a group, as witnessed in teenage bands. I have heard direct complaints from pupils that a teacher taught only one half of the class and ignored the other half. In one of my classes a similar complaint was raised that I always started doing participatory exercises by inviting the person in the last row on the right to start. Those on the left felt snubbed and some perceived this habit as a sign that I thought the pupils seated to my left were less able than those sitting to the right. I put this right immediately by telling them that a right-handed person will naturally look to the right hand side and call on someone who happens to be seated there. As further proof I asked a left-handed pupil to step up, had her face the class and asked her to call out the name of any person in the group. She naturally looked to her left and called out the name of someone seated on that side – thank heavens! This little event is in no way trivial for the students concerned – it was their self-esteem that was in question. From

then on, however, I was careful to start equally at the back left as well as the back right, even though it felt unnatural.

- There's one simple event that fills us with self-recognition – the sound of our name. Learn your pupils' names and address them usually by their name. Simply using their name is enough to boost recognition and self-esteem, you don't need to add any other adjectives, indeed with adolescents you may put your foot in it if you overdo praise. Naming is praise enough.



- Another area that enables you to promote emotional literacy among your students is that of beliefs. You may have heard about the Rosenthal study done in the USA. It illustrates well the power of teacher beliefs in the classroom. A group of children were tested and found to be average learners. The group was then subdivided into two random subgroups. One subgroup had a teacher who was told that the pupils he was taking were "gifted". The teacher of the other subgroup was told that his pupils were "slow learners". The assessment of the two groups at the end of the year showed that the majority of the group which had been arbitrarily named as "gifted" obtained higher scores than they had previously, while the majority of the supposed "slow learners" scored lower than they had before. One conclusion we can draw from this experiment is that the majority of children in the two subgroups conformed to the beliefs their teachers had about them, not to their real capabilities. This is a startling example of the power of the educator's beliefs to enable or disable their students through unfounded beliefs. Emotions work in the same way – they are contagious, so be positive.

APAC

ELT - CONVENTION 2010



Creativity in Class: Mission Impossible?

by Mireia Font

The word “creativity” has the same effect on foreign language teachers as the term “communicative approach”. They both sound very good on paper, but we feel we can not implement them in our classes. If we teach English in a primary or secondary school, we have to deal with overcrowded classes filled with discouraged students with different levels and diverse learning abilities. If we teach English in a language school, we have to deal with the same students, only we have fewer of them per class. Is creativity really that important in education? How can we implement it in our classes? Is there any room for it in our classes? Can we really carry out creative lessons? Are our students ready for it? Do the textbooks foster it?

Why is creativity so important in education?

Creativity is important not only in education but in our daily lives, too, since its advantages are infinite. It is a capacity that we are all born with and it is ageless. As a matter of fact, it is not by chance that creativity is deeply rooted during our first years of existence. It is the only way we learn: by experimenting as well as by assuming risks. Goleman (2009: 72) states that the reason why it is extremely necessary to teach children to be creative is because creativity is essential for human survival; it is innate in us. According to the author, our ancestors faced danger, risks, adversities and enemies by relying on their creative skills to find alternatives that could ensure their existence. Creativity, in our lives and in our classes, promotes motivation, as it makes us interested in what we do. It also helps us to be more autonomous, come up with alternatives, express ourselves, and adapt. It keeps us away from boredom and dissatisfaction. It stimulates our imagination, intuition, curiosity, sense of humour and spontaneity. It liberates us from excessive rational thinking. It boosts our

self-esteem and self-confidence. It has been demonstrated that when creativity is used in the classroom, students become active agents in their learning process, they take on a more participative role and they control their cognitive development.

How can we foster creativity in our classes?

Despite knowing the advantages of creativity in education, we can not help feeling that there is no space for it in our lessons. How can we promote creativity in class (or at least try to)? Experts point out that the first important thing to do is to achieve an atmosphere in class that helps students develop their creativity. As foreign language teachers, we have to create an environment in which students have countless opportunities to create and use real language in a creative way. Just like with the communicative approach, it is necessary to make students feel from the very first moment that the target language is indeed a communicative device and not merely something which exists in a textbook. But, a little different from standard com-

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municative-based classes, it is also important to underscore the fact that we can experiment and play with the target language, and see where that takes us.

The second step is to make students feel comfortable. Fostering creativity in class involves promoting certain states and attitudes. Pupils have to feel free to say whatever they want. All ideas have to be accepted, since in creative classes there is no such thing as good or bad ones.

If students do not feel comfortable, they do not take risks; and risk-taking is another trait that is necessary in order to perform creatively. This attitude is connected to experimentation. Students will not experiment or take risks if they do not feel secure in an environment where the most important thing is trying rather than the final product. Over-correcting the students has to be avoided, as this inhibits their experimentation. In creative classes, attempts have to be highly valued; it is more about making an effort than getting the right answers.

We could not work creatively without taking imagination, fantasy and curiosity into account. The importance of promoting imagination lies in the fact that it is the driving force of creativity. Imagination has two main functions: finding ideas, and transforming these findings. And if we view curiosity as a valuable appetite for knowledge and spontaneous play, we can state that curiosity promotes creativity. In other words, curiosity is the biggest ally of creativity. We need to embrace curiosity, as it is the source form which creativity can be developed. The former fuels the latter. So maybe the old saying *Curiosity killed the cat* should be changed into *Curiosity found the cat*.

Humour is another attitude that has to be promoted. People who are more humorous tend to be more creative, as some specialists have pointed out. So laughter should be acknowledged and embraced in class.

Spontaneity is obviously very important too. If students wait until they have a fully formulated idea or until they have something they think nobody will object to, the moment could pass and the idea may not be expressed. On the other hand, partial ideas can be taken up by different students and turned into ingenious thoughts and projects. So, the output and final results of creative classes are very difficult to predict, but creative teachers must foster spontaneity among their students.

All these attitudes, skills and capacities, plus others such as fantasy, intuition, flexibility, openness, sharpness, originality and

unconventionality, are interconnected. One leads to another; one feeds back into the others. Having all of them in class is how we can achieve a suitable atmosphere for carrying out creative teaching and learning.

However, it is not only about achieving the right atmosphere for fostering creativity; one must also consider what the role of a more creative teacher is. A more traditional, rational-thinking orientated teacher does not do the same things as a more creativity orientated one. The creative teacher, like a communicative teacher, has to act as an instigator, a facilitator and a listener rather than a lecturer, a grammar rule parrot or an instruction dispenser. A more creative teacher also needs to encourage students and help them to achieve a positive self-image. Creative lessons cannot be teacher-centred. And since creative lessons are not teacher-centred, students' autonomy has to be highly promoted. Cooperative work is another factor to bear in mind. Students must work not only individually, but in groups.

What creative techniques and activities can we apply in our classes?

There are specific activities, strategies and techniques that can help foster creativity in class. In order to develop creativity, it is necessary to stimulate



learning as a game that generates innovation. Such things as humour, games, looking for differences, creative reading and writing, paradoxes, provocative questions, and visualization, among other techniques, stimulate creativity in foreign language classes. Moreover, some techniques of creative thinking can be useful, like asking certain kinds of questions, doing creative synthesis, role playing, psychodramas, relating things, brainstorming, mind maps, making analogies, looking for alternatives, serendipity, criticism, making collages and solving problems.

The small number of activities listed below are an example of specific exercises that can promote creativity among students:

Surrealist Activities

There are some surrealist games (the quintessential creative tasks) that make students relax and think spontaneously in a foreign language. These types of games not only invigorate the class but make everybody participate regardless of their individual level or strengths. Here are some examples:

• *The Game of the Opposites*

We divide the class into groups of 4 or 5 people. The first player in each group writes a sentence at the top of a sheet paper and passes it to the next player. This second player writes the absolute opposite of this sentence according to any idea of opposite (affirmative for negative, a past tense for a present tense, a singular for a plural, etc.) and he/she folds the sheet to cover only the first sentence and passes it to the third player, who does the same procedure, until the folded paper reaches the last student, who writes down his/her sentence and then unfolds the paper and reads it aloud.

Example:

Player 1: Antonia painted her studio white.
Player 2: *Antonio* painted *his* studio white.
Player 3: Antonio painted his studio *black*.
Player 4: Antonio painted his *palace* black.
Player 5: Antonio *will paint* his castle black.

• *The Exquisite Corpse*

The object of this game is for each of the players to follow a set sentence pattern, like *indefinite or definite article and adjective + noun + verb + indefinite or definite article and adjective + noun*. We divide the class into groups of 5 people. The first player in each group writes the first word in the pattern, folds the paper over it, and passes it to the second player,

who does the same with second word. The paper goes around until it gets to the last player. When it is finally unfolded, students discover some witty and strange phrases that embody the surrealist spirit.

Example:

Player 1 (indefinite or definite article & adjective):
The posh
Player 2 (noun): *watermelon*
Player 3 (verb): *will anticipate*
Player 4 (indefinite or definite article & adjective):
a hard
Player 5 (noun): *magazine*

• *The Two Halves Game*

We put the students in pairs. The two players take turns inventing sentences which contain an opening adverbial clause beginning with "if" and a main clause using "will". The first student writes the first half of the sentence, folds the paper over it and passes it to his/her partner, who writes the second half. Since they cannot see what their partner has written, the sentences they produce are very random and funny.

Example:

Player 1 (if): *If I ever meet George Clooney*
Player 2 (will): *my mum will bake cookies*

• *The arbitrary prefix*

We divide the class into couples or into groups of a maximum of 4 people. Students are asked to combine a prefix given by the teacher with the first word randomly found in the dictionary and to create a definition for it.

Example:

Prefix given by the teacher: Un-
First word randomly found in the dictionary by the students: knife

New word and its definition given by the students:

Unknife: It is a tool that joins or unites things.

Free-Association Activities

Exercises based on free association also have great potential. Just like the surrealist games mentioned above, free association is very inclusive; all students get involved, as there are no right or wrong answers. The following are a few that could be done:

• *The free-association chain*

The teacher asks the students to stand up, and he/she puts them in a circle. He/she says a word aloud

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and the student next to him/her has to say the first word that comes to his/her mind. The second student does the same with the word given by the first student and so on. The quicker the responses, the better. It is interesting to write down all the words that come up on the blackboard.

Example:

First word given by the teacher: Sea

Player 1: Wave
Player 2: Surf
Player 3: Summer
Player 4: Hot
Player 5: Curry
Player 6: India
Player 7: Big
Player 8: World

Player 9: Countries
Player 10: Nationalities
Player 11: Passport
Player 12: Plane
Player 13: Sky
Player 14: Clouds
Player 15: London

• *Flash cards and free-association*

The teacher divides the class into groups. He/she shows each group a flash card with a different image, and the students in each group have to write down the first words that come to their minds. Each student has to write at least one. The teacher will pass the list of words from group A to group B (and vice versa) but will not show one group what was on the other group's flash card, so that group has to guess what image was on it.

The activities described above are just a tiny sample of exercises that can encourage creativity in class. Luckily, there are several books on the matter available on the market and plenty ideas on the Internet. Readers can find some references at the end of this article.

How can we assess creativity in our classes?

Creative teaching and learning call for a certain type of assessment, different from what is common in standard classes. The teacher has to assess the students day-by-day, minute-by-minute, and not only through a finite number of exercises, assignments and a final exam. Students' passion, curiosity, intuitiveness, playfulness, imagination, verbal and ideational fluidity, flexibility, originality, experimentation, openness to taking risks and acceptance of challenges have to be taken into account by the teacher when he/she assesses them. Self-monitoring and self-assessment also need to be practised in class. Students must be able to critically reflect on their own performance and progress as well as on that of their classmates.

What kinds of materials encourage creativity in our classes?

Teachers should always use materials that capture the students' attention, whether the lessons are more standard or more creative. Being original and unpredictable is the key to carrying out more creative lessons. Unfortunately, textbooks do not always have that effect on our pupils, nor do they really encourage creativity. That does not mean that we have to abandon textbooks, because we will need to use them at certain times, for instance when we are trying to give the students examples of dialogical interactions, opportunities to practice certain things, and for other aspects of learning that we want to turn into routines. The primary stimuli for creative language use have to be provided by us, the teachers. As a result, we cannot rely entirely on textbooks. We have to create materials of our own.

To be able to create teaching material that works well in the class, it is extremely necessary to know what our students are interested in or what could surprise them. For instance, in doing a unit on work experience, students could talk about accountants, doctors, and bus drivers, or about candy testers, personal shoppers, and paradise island caretakers. We have to present the content in the most appealing possible way.

Gathering realia to use as class material, a tried and true element of communicative language teaching, works really well in creative classes when it comes to boosting students' curiosity. When our students have real things in their hands, when they can "touch and feel" the language they are learning, they get more involved. Following the example mentioned above, the teacher could bring real job adverts for those unusual jobs taken from a real newspaper written in English or from web sites where people could apply for them.

Why is it that it seems to be so difficult to implement creativity in our classes?

Class management is a minefield nowadays, whether we are carrying out ordinary lessons or creativity-orientated ones. Facing class management in a more open, spontaneous, unpredictable atmosphere can sometimes be more challenging and arduous than in a more closed, conventional, foreseeable one. But this latter environment is no guarantee of success, either.

One of the reasons why creative lessons can lead to more disruptive moments is precisely because our students are not used to working in a more creative learning setting. My personal experience when I first

class, a 4th of ESO group with 25 students with very diverse levels, was not a bed of roses. The first comment I heard after explaining the first creative activity was from one of the most participative and talkative students in the class. As soon as I finished giving the instructions and underlining the fact that they were being asked to use their imaginations, he said aloud; “*I don’t want to do this exercise; we don’t have any imagination. We watch too much TV.*” That was very discouraging, but it did not put me off. We went from that initial negative comment to achieving a notably higher level of participation, animation and liveliness. By the end of the course, the students’ participation had definitely increased, even among those students who were initially more reluctant. That was obviously due to spending time together and building up a relationship, but I would like to believe that it was also because the pupils got used to working with creative dynamics, and they learnt and enjoyed themselves. As we all know, the human being is the most adaptable animal.

Not only my personal experience proves that it is possible to successfully approach a foreign language giving creativity a central role in the class; primary schools such as Warldorfschule (Germany), Steiner School (Australia), Key School (USA) or schools in Reggio Nell’Emilia (Italy) demonstrate how this kind of approach is perfectly feasible in curriculums.

Implementing creativity in class can also be complicated because of the psychological obstacles that we as teachers impose on ourselves. We fear making a fool of ourselves not only in front of our pupils but in front of our colleagues and superiors as well. These obstacles can be overcome if we take the risk, which is ultimately what creative teachers do all the time.

Creativity beyond the foreign language class

It is revealing and highly recommendable to read the report issued by the UK National Advisory Committee on Creative and Cultural Education titled “All Our Futures: Creativity, Culture and Education” (1999), which defends the thesis that creativity is a life skill that should be seriously considered by the government, higher and local education institutions, schools and universities. I agree with this, as I also see how our society has changed drastically in a very short time and how our education system needs to be redefined to ensure that students achieve those skills that this new society demands. The breakdown of traditional patterns of work, heavy industry, manufacturing, as well as the impact of new technologies on our lives have changed everything. Nowadays people are asked to have the ability to adapt, to see connections, to be innovative, to

communicate and to work with others. All these skills are promoted by creativity.

First-world countries today are increasingly specialized in the fields of communication, information, entertainment, science and technology. They create but they do not produce anymore. Ken Robinson, the NACCCE report chairman, states: “*The foundations of the present education system were laid at the end of the nineteenth century. They were designed to meet the needs of a world that was being transformed by industrialisation. The challenges we face now are of the same magnitude, but they are of a different character. The task is not to do better now what we set out to do then: it is to rethink the purposes, methods and scale of education in our new circumstances. No education system can be world-class without valuing and integrating creativity in teaching and learning, in the curriculum.*” (NACCCE report, 1999: 16).

The fact that creativity does not have a major role in the key competences specified by the Spanish Ministry of Education is noteworthy. Promoting creative education effectively, throughout society, calls for a systematic strategy; a national strategy that addresses the balance of the school curriculum, teaching methods and assessment.

But, rather than waiting for a sea-change to occur among our educational policy makers, we could do our little part to prepare our students for the new world they’ll be facing over the next sixty or seventy years by promoting creativity as much as is feasible in our teaching contexts, and not letting the seeds of ingenuity they were born with dry up as they pass through the arid, rational, objectively measurable contents of the courses our educational system has in store for them.

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Teaching Young Learners Through Stories: The development of a handy parallel syllabus

by Ntinou Loukia, M.Ed. in TESOL

The paper is based on the conviction that stories, apart from being every young child's bedtime friend, can become every young learner's school time treasure. Moving within the context of English language teaching in Primary schools in Greece through a compulsory course book, the paper identifies a mismatch between what is considered as good primary practice and what is realized in practice through the use of stories inside the course book. A parallel, story based syllabus

is developed, which aims to cater for the problems conceived, and the theory behind it is presented in order to justify the selection of both the framework and the materials. Andrews (2000:3) uses the term "framework" to 'refer to a diagrammatic representation of a course outline or plan' and this is also the view of "framework" adopted in this paper. The paper also analytically presents seven teaching sessions within the framework and alternative assessment for one. The framework will be presented and evaluated in relation to the theories about how children think and learn and about acquisition/learning of L1 and L2. Suggestions will be made for improving and further developing the framework.



The teaching situation

The Greek State's policy regarding foreign language education is reflected in the *Comprehensive 6-year Curriculum for the Teaching of English* (1997:65-66). English as a foreign language to be taught to and learned by Greek students is given "first priority", one main reason being that

'...it is the mother tongue of several largely populated countries ...whose peoples enjoy a high level of technological, economic and cultural development'.

In practice the situation is as follows: English is not the principal language in the country but it holds a prominent position (it is a strong asset for getting a job, it is a language of communication in tourism and

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business). The children do not hear it used much around them in everyday situations as subject teaching/learning is conducted in L1. However, the media and technology (computers, computer games, CD's) provide increasingly more chances for children to contact the language.

Teaching English in the private language school sector has been an industry for many decades and, for the past decade, English as a foreign language is being taught within the State school system also. The lessons come in 50-minute periods three times a week. The teacher of English does not teach other subjects and uses an ELT syllabus for which the textbook is the main provider and very often the only resource. The materials used for instruction is the series *Fun Way* (1, 2, 3 for the 4th, 5th, 6th grades respectively) which consist of a Student's book, a Workbook, a Teacher's book and an audio cassette. The books are written by Greek authors. They are provided to the students by the State; the teachers are not restricted to the use of extra material, provided they find the resources to generate or reproduce it.

Getting to the framework

Identifying an area in need of adaptation/ development

For a course to have a coherence of purpose, it is impertinent that the aims and objectives of the Syllabus 'are not contradicted at the classroom level' (Nunan 1988:96). Therefore, in order to identify an area in the teaching material that would need further development, a cross reference had to be made between *The Comprehensive 6-year Curriculum for the Teaching of English*, the Syllabus Document requirements and the way these are realized in the textbooks and Teacher's Book. Three steps were taken to this end:

1. The leading Syllabus aims were isolated. These were identified as follows: a. the Syllabus Document adopts a communicative framework where 'knowledge is a learning experience ... that results from a process which requires the activation of cognitive, social and functional skills' (Syllabus Document: 71-72), b. a learner centered teaching/learning approach is adopted and considerable attention is given to the conceptual and psychological development of the target audience.

2. A story incorporated in the course book was examined, "Bong's story", first as a story in itself and, then, as a story used for instruction. The course book writers, being aware of the importance of stories as a tool in teaching the language in a context familiar to the child, decided

to realize the State aims by incorporating this story in *Fun Way 1*.

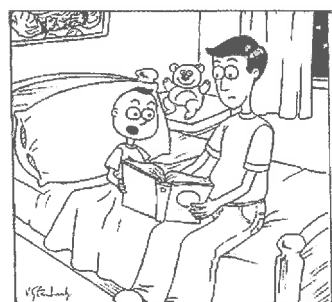
3. The comparative analysis, between the Syllabus demands and the way these could be developed through a story-based syllabus, provided the rationale for the development of the parallel syllabus that is presented in the paper.

Target group, class profile

The series of observed lessons were conducted with the 4th grade class of the 2nd Public Primary School of Volos. The class consists of twenty native Greek 10-year-old students all of which are monolingual. Sixteen of the students have also been learning English in a private language school for 1 or even 2 years. Two students study English only at school.

The way these learners are taught the different subjects at school in their mother tongue reflects an attitude towards learning the *language* and not learning *through* language. Unavoidably this attitude becomes deeply rooted and forms their expectations in learning the second language also. Teaching contextualized language and developing cognitive awareness through stories is not considered as an effective language teaching methodology for Greek subjects. Literary texts in general are used as a basis for teaching structure and developing grammar drills.

Teaching children of this age is not easy, but it is certainly challenging. Brewster insists that one of the seven main features of good primary practice is 'reading literature for enjoyment, responding to it critically and using that reading for learning' (1991:5). However "comforting" it might be for the teachers to be 'in charge of the proceedings' (Skehan 1996:17) with a traditional model of teaching, they should not ignore that stories are made for children and that young learners are also children. An area, therefore, which is less developed, is the possibility of using children's stories for the production of a wide variety of language and learning activities. These can lay the foundations for the development of more positive attitudes towards the foreign language and language learning.



"Okay, one book. But if I catch you skipping pages, we start over."

Contributions

Why use stories?

Ellis and Brewster (1991) give several reasons why teachers should use storybooks.

- Storybooks can enrich the pupils' learning experience. Stories are motivating and fun and can help develop positive attitudes towards the foreign language.
- Stories exercise the imagination and are a useful tool in linking fantasy and the imagination with the child's real world.
- Listening to stories in class is a shared social experience.
- Children enjoy listening to stories over and over gain. This repetition allows language items to be acquired and reinforced.
- Listening to stories develops the child's listening and concentrating skills.
- Stories create opportunities for developing continuity in children's learning (among others, school subjects across the curriculum)

(Adapted from Ellis and Brewster 1991:1-2)

The question arises, then, of what we mean by "stories". Children have already formed their schema of what a story is since early childhood. Within the family environment children have had opportunities to listen to stories being read to them, hold and discover the world of the colorful pictures and, later, make efforts to "decode" the letters and sounds until they make sense to them as words and sentences. Teachers can choose from a wide range of storybooks of this kind: traditional stories and fairy tales common in most European cultures (*Snow White* or *Little Red Riding Hood* for example); picture stories where children can build up their own version of the story; fantasy stories; animal stories. Alternatively, many authentic storybooks written for English speaking children are suitable for use in an EFL classroom. The advantage is that they bring the 'real' world in the classroom and they are an excellent opportunity for

providing our students with examples of authentic language use. For the story-based syllabus, which will supplement the existing framework, three stories were selected: *Where's Spot*, *Spot's Birthday*, by Hill E., and *Meg and Mog* by Nicoll E. and Pienkowski J.,

There are several criteria a teacher could use for selecting a story accessible and relevant for the learners. The successful choice, however, is not enough to ensure the good use of a story in class. The activities designed for each story and the exploitation of the rich material in the story itself are very important also. The table below shows which of the criteria for selecting stories "Bong's story" fulfills, and which of these criteria are actually exploited by the way this story is to be taught if we follow the writers' guidelines in the Teacher's Book.



Criteria for the selection of stories	Bong's story	
	Fulfills	Exploits
appropriate language level (vocabulary, structures, notions/functions)	✓	✗
content (interesting, fun, motivating, memorable, encourages participation)	✓	✗
visuals (attractive, potential to work with, size)	✓	✗
pronunciation (intonation, rhythm, repetition)	✓	✗
motivation (develop imagination, arouse curiosity, draw on personal experience)	✓	✗
Language learning potential (skills development, language practice, recycling, prediction, other strategies)	✓	✗
potential in terms of learning other subjects, target/other culture, metacognition	✓	✗

The table reveals that “Bong’s story” has great potential for use in class but this potential is not exploited. To cover up for the lack of using a story productively, the parallel syllabus will prove extremely handy.

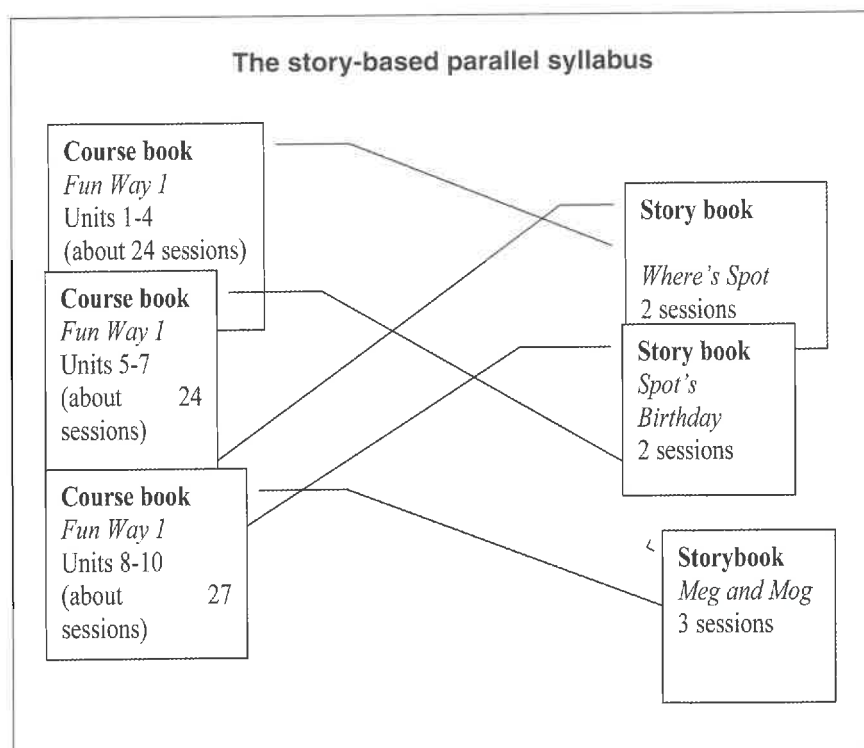
The story-based framework in class The selection of stories and their position in the parallel syllabus

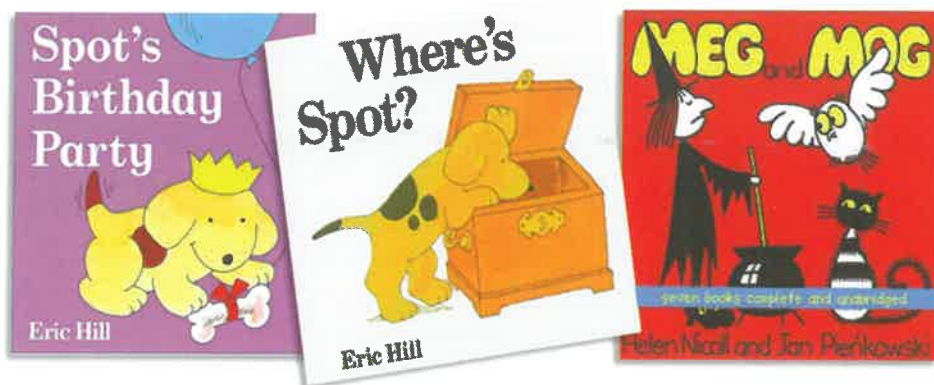
The three stories selected are authentic ones, in the sense that they were originally written for English speaking children. The language is not selected or graded; however, they contain language traditionally found in most beginner syllabuses. Each story has different aims to accomplish within the parallel syllabus depending on its content, language features and activities. The two syllabuses, main and parallel, need to run in tandem, since the parallel syllabus is used as supplementary to the main. For this reason the stories have a rather fixed position within the main syllabus of the class, the position dictated by the amount of language, skills and strategies developed up to the point each story is introduced. The decision was made that children would not have to work extensively on acquiring new language and structure (the course book does plenty on this!), but would focus on other -more ‘original’- aspects of language learning through stories.

The diagram shows the interweaving of the two syllabuses. First, the number of English ses-

sions per year were calculated; then the two syllabuses were considered in detail in order to find the points where the parallel syllabus could best fit in; after that, the sessions were estimated that should be devoted to each Unit of instruction in *Fun Way 1*; last the whole syllabus was put together as a year-plan for the specific group of learners. This organizing of the teaching material does not imply that it is rigid. The teacher may predict possible problems and provide for them in advance, but one may not predict everything. If such an unpredictable situation should arrive, the teacher can make any amendments necessary.

The first story, *Where’s Spot*, is an easy one and appears as soon as students have acquired the basic language to work with it.





Description and rationale for the framework

The story-based framework is designed to show students how the language, they have already learnt, is used in a different context alternative to the course book. It aims to create a productive environment where the students will develop their whole personality. Learners are expected to start developing a more positive attitude to learning the foreign language for the following reasons:

1.- The stories are memorable, as the language is repeated, and this encourages students to participate. This recycling of patterns incites students to predict what is coming next in the story and, at the same time, exercises their imagination.

2.- The pictures are closely related to the text, sometimes they even structure the text (see *Meg and Mog* going down the stairs, where the text appears going down the stairs also). This can support the learners' understanding. The strategy of inferring meaning of words from the text is also supported by the illustrations. The colors, the simple shapes and figures do not distract the learners but

rather guide them to key points of the texts. Another merit of this kind of illustrations is that they are easy to imitate or copy, so it comes natural for many creative activities to fit in the framework.

3.- The stories are expected to motivate the learners and arouse their curiosity about the target language and its culture. The fact that Spot's stories are also well known in Greece (they have been translated and published), indicates that some of the children may have read them in their mother tongue. This, far from being discouraging for the selection of the stories, was actually one of the reasons for choosing them: making such associations with the children of the other culture is welcoming, so that learners discover by themselves that they can have many things in common.

The activities follow guidelines in their design. The development of the guidelines are based on the theories of how children think and learn and owe much to the work of Wood (1998) and the edition of *Teaching English to children* by Brumfit, Moon and Tongue (1995).

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DESIGN PRINCIPLES	RESULT
they are enjoyable/motivating	create a desire to continue learning
they exercise imagination	development of useful strategies (predicting, hypothesizing, planning, sequencing, classifying)
they exemplify language features in use	real life use of language
they allow frequent repetition	language items are acquired/reinforced
they build up the child's confidence	<ul style="list-style-type: none"> • non-threatening context for learning • familiar genre raises background knowledge
they encourage social interaction/social skills	pair/group work, cooperation/sharing
they present/practice through concrete objects, following the child's conceptual development	illustrations, visuals, touch-and-see things enhance comprehension/long term memory
they exploit the child's enormous amount of physical energy	action games, action songs, creative activities are ways to learn-by doing
they consider the short concentration span of a child at this age	planning feasible lessons, good management of the class

This story-based syllabus places a lot of attention to the development of areas which are rather neglected in the main syllabus for the class. An area that can prove a source of wealth for our learners is that of "learning to learn". Ellis insists that 'in order to develop an awareness of learning and learner responsibility, learning-to-learn should be built into the curriculum in an explicit and systematic way' (Ellis, 1991:191). Learners can be guided to reflect on the process of learning even if they are young. Students of the age of 8-10 are beginning to develop greater self-awareness and can take responsibility of their learning. Small scale Portfolios, simple questionnaires or learners' diaries can be designed to increase the students' metacognitive awareness and could also serve as ways of alternative assessment/evaluation of both the students' achievements and the program's effectiveness. The parallel syllabus makes an effort to link the stories with cross-thematic learning. There are many areas in the

curriculum where links can be made. Telling the time, counting, numbers, shapes, relate to Mathematics; the life cycle of animals, outer space, understanding the passing of time relate to Science; food, Nature relate to Environmental Education; action songs and games relate to Physical Education.

The story-based syllabus can raise cultural awareness issues. A carefully selected story can give information about life in the target language. In this syllabus *Spot's birthday* and *Meg and Mog* inform about birthday celebrations and Halloween in the target language culture. Discussions can be held (probably in the mother tongue), projects and surveys among other community members of the target culture can be arranged. In this way learners become aware that learning can be an experience of their everyday life, which is not confined to the school environment only.

The lesson plans illustrate in practice the use made of each story.



Contributions

<i>Where's Spot</i> Two teaching sessions		
SYLLABUS		
Main concept : spatial context		
Aims	Let's meet Spot (session 1)	Spot in our class! (session 2)
Structural/ Functional aims	Simple present prepositions	Interrogative forms (yes/no questions) Wh- questions Statements with the verb <i>to be</i>
Skills	Listening to the story, to instructions and statements, questions and answers, games Responding to instructions/prompts Reading: words and sentences	Listening to the story, to instructions and statements, questions and answers Speaking: asking and answering questions, games, role-play Reading: retelling the story with prompts Writing: copying games, gap-filling
Language features	Verbs: imperative. Simple present of the verb <i>to be</i> Yes/No questions (interrogative) negative-affirmative answers prepositions of place (on, in, inside, under, behind, in front of)	Recycling
vocabulary	Animals: revision (dog, puppy, bear, snake, lion, monkey, crocodile); new (hippopotamus, tortoise) Birds: revision (penguin) Furniture: revision (armchair, door, wardrobe, bed, table) Objects: revision (box, basket, telephone); new (clock, piano, stairs, rug, vase)	Recycling vocabulary
Creative activities	Drawing, singing	Drawing, dramatization (role-play)
Learning to learn	Predicting, developing memory	sequencing pictures, developing memory
Curriculum links	Environment: life of a pet	
Activities	<u>Introducing/revising vocabulary:</u> listen and arrange pictures of animals Miming and discovering animals "What's missing" game with furniture Action game: following instructions with prepositions (e.g. Stand on the chair) Practice/production of key structures * follow up for action game: Ss take positions in class and T guesses * work with story pictures: gradually develop memory (e.g. Is Spot in the wardrobe?) and prediction skills (e.g. Who is behind the wardrobe?) <u>Song</u> (Hockey Cockey) <u>Worksheet</u> (room with furniture/objects) Follow instructions and draw the animals in their place in the room	<u>Group work: Sequencing game/listening/memory:</u> Ss put pictures of the story in the right order, then T reads and Ss verify/ correct their sequence <u>Pair work/information gap activity:</u> <u>Worksheet</u> (pictures of furniture, one S has the complete pictures): Ss ask/answer and draw the animals in the right place according to their peer's instructions <u>Writing: copying game:</u> Ss choose from lists on the board and complete worksheet <u>Retelling of story</u> T uses prompts on the board and Ss reconstruct the story by relating the pictures in the story book to the questions/prompts on the board <u>Optional: Role-play:</u> Roles: child, mother and dog. Child can't find his dog and asks questions to mother.

Contributions

Spot's birthday Two teaching sessions		
Main concepts: numbers months days		
Aims	Oops! Spot again (session 1)	What a party! (session 2)
Structural/ Functional aims	Imperative, possessives, articles	imperative
Skills	Listening to story/instructions, questions, answers Speaking: interviewing, questions and answers Reading chart (birthday dates) Writing completing chart	Listening to words in Bingo game Speaking: singing birthday song, party reception Reading invitations
Language features	Simple present, simple past, Interrogative, Yes/No questions Prepositions (in, on, inside, under)	Simple present, simple past Wh-questions Prepositions (behind, in front of)
vocabulary	Animals, house places (recycling from <i>Where's Spot?</i> : rug, curtain, door, plant, cupboard, bath, coat) Numbers (cardinals and ordinals), Months, days	recycling
Creative activities	Make birthday cards/invitations for the party	Put party decorations
Learning to learn	Preparing a party-discussion/decision-making Classifying	Making arrangements, following plans
Cultural elements	Celebrating birthdays in two countries	Celebrating the 'English' way
Curriculum links	Maths: numbers and quantity, Music: singing songs	Dramatization of the story: real life party/activities Physical education: moving around, understanding spatial context
Activities	Interview: Ss find out peers' birthdays, list them as for each month and closest birthdays Sing 'Happy Birthday' Prepare birthday party (decide number of people for the party, make invitations, preparations for food, drinks)	Bingo game, party games: action games, Simon says..., find the treasure

Meg and Mog Three teaching sessions			
Main concepts: colors, size and shape, time			
Aims	Let's meet Meg, Mog and the Owl (session 1)	Poor Meg!!! (session 2)	Poor me!!!! (session 3)
Structural/ Functional aims	Asking for and giving information using Yes/No and Wh-questions Describing clothes, people	Giving instructions Asking for and telling the time	Telling the time
Skills	Listening for general understanding using visual clues Speaking: asking and answering questions, describing Reading: word flashcards	Listening to instructions Speaking: imitating spells Reading: dictionary Writing: copying, recipes Listen to the story on the cassette and follow book	Listening to instructions Speaking: giving instructions Reading: food package, recipes Writing: copying
Language features	Adjectives (big, black, long, tall, striped, straight, curly)-word order Verbs (hook, make or chant a spell)	Recycling of first session, further practice	Recycling and transferring to another context (food recipe)
vocabulary	Food: revision (eggs, bread, milk, jam); new (kipper, cocoa) Animals: revision (cat, spider, frog, bat, mouse); new (beetle, worm) Clothes: revision (shoes, hat, stocking); new (cloak), Broomstick, cauldron	Recycling of first session, further practice	Recycling and extension

Contributions

Creative activities	singing	Drawing, puppet making	Making a cake
Learning to learn	Classifying, sequencing	Predicting, hypothesizing, using dictionary	Memory training
Cultural elements	The image of witches in the two cultures	Food in another country (breakfast ingredients)	
Curriculum links	Science: life cycle of animals	Mathematics: telling the time	Environment: food
Activities	<u>Revise vocabulary</u> : clothes: ask and answer about clothes pupils wear Animals: describe your pet Food: what's your favorite food <u>Picture dictation</u> : Meg's picture to describe <u>Listening dictation</u> : listen and draw Meg	Use puppets: to retell the story, to make prompts for writing a small version of the story Rebus: give sentences with words at random order, Ss put them in order Listen to the story on the tape	Visit the school canteen and make the cake!

The activities within a learner centered environment

Brewster rightfully claims that 'inclusion of a variety of teaching styles is a realistic reflection of what actually goes on in primary schools' (Brewster, 1991:5). The story itself and the activities, built within the corpus of the text, are the structuring components of the lesson. The stages of the lesson, where extra activities can be inserted, are clearly defined. In this way, the context assumes great importance; young learners can more readily make associations between the language needed and the language produced, because we provide them with a coherent context, where language and structures are not used for their own sake but have a target. Children can thus store new knowledge more easily and retrieve it when they find themselves in a similar context.

The different activities for each session act as a guide for the organization of individual/pair/group work. Children's stages of development, according to Piaget, play an important role in how they learn. The target group for the sessions exemplified have just gone beyond the beginnings of the "operational stage" (where the social instinct starts developing) and which occurs 'towards the age of 7 or 8' (Wood 1998: 28, see also Brumfit 1991:2). These learners are now at the stage where in Vygotsky's view, 'speech comes to form the higher mental processes which are culturally formed in social interaction' (Brewster 1991:3). Therefore, in order to follow the children's conceptual development, the teacher must provide for alternative organizational patterns for her class. Not all children develop at the same speed and it is certain that each child has a different style in learning and a unique personality.

The different stages were designed with Halliwell's suggestion in mind that 'children cannot concentrate on one thing for a long period and lessons should, therefore, be divided into series of activities lasting no longer than 5 or 10 minutes' (Halliwell 1992:27). The projects and surveys suggested may last much longer. Students can work alone or in groups outside the school in their free time; this reinforces the idea that learning English is not restricted to the classroom environment but connects to their everyday life.

The pictures have a central role to play in the story-based syllabus and the learning-to-learn process. They can be a stimulus for forming hypothesis, predicting, sequencing and exercising memory. Words are better associated with pictures. In addition, a story is more memorable if it can be related to a sequence of pictures. This quality of theirs makes pictures a useful tool for the design of activities, especially oral or written ones. They can help in practicing speaking and writings skills: the story can be reconstructed orally or on paper (guided tasks) with the help of key-visuals from the storybook. Moreover, they can provide high face and content validity as stimuli for pure writing or speaking tasks in a conventional testing situation (if the teacher chooses this kind of assessment).

What about a useful piece of advice to teachers?

Don't forget the stories as soon as you have worked with them, they have even more to offer. Begin certain sessions (the first of each week for example) with a re-reading of the story as a warm up activity. Children enjoy reading over and over again the same stories. Have a copy of the book handy, so that the

students can read and touch it in their free time. This may make their relationship with books stronger.

Conclusion

A story-based framework of teaching and learning can become a very powerful tool in the

hands of a teacher. A well-organized story session can intrigue the students and make them want to explore many features of the language. As teachers, we want to make our students autonomous, lifelong learners. We will have made a large step towards this aim if we make them learn consciously and assume responsibility for their learning.

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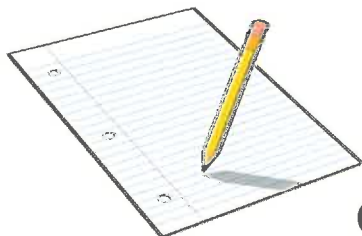
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The English Show: First School Theatre Festival with Secondary Students

by Teresa Aulí i Llinàs - Alícia Bolívar i Manich - Joan Fluvià i Font - Anna Garcia i Alsina
Silvia Quiles i Faja - Josep Sala i Esquena - Eva Sánchez i Coromina - Rosa Torrent i Roura
Núria Vallejo i Pujal

1. ORIGINS.

The project was envisioned by a group of secondary school teachers willing to reinforce the importance of Oral English skills. The main source of inspiration was the so-called *English day*. A project developed by primary school teachers of English and supervised by the CRP (Pedagogic Resources' Centre) of La Garrotxa.

During the *English day*, which had been going on with success for the previous seven years, all the students of primary schools in the area of *La Garrotxa* had to speak in English while carrying out several game-like activities such as: shopping, mini-dialogues, a mini-play...

Of course, the former idea underwent some changes in order to adapt to the new age range. Some high schools were making situational videos to increase the use of oral skills through PELE (*Pla experimental de llengües estrangeres*). All these factors led it to the final and current format - a theatrical experience.

The rest was plain sailing thanks to the CRP support. In 2007, a theatre workshop for both primary and secondary school teachers was organised by Joan Fluvià. Later, in 2009, the workshop was aimed only at secondary school teachers of English. This latter

event was highly successful, five out of six secondary schools in Olot took part in it. The workshop was also led enthusiastically by Joan Fluvià (Teacher of English and amateur director). It lasted 40 hours (20 hours on site and 20 of practical activities) although it should be noted that a lot of time was dedicated to rehearsing.

2. WHY DRAMA ?



Although drama activities have increasingly become a more active part on the teacher's activities repertoire, there is still some anecdotal evidence that leads us to believe that there is still some reluctance over using such technique in

class. The reasons may range from lack of confidence (including fear of the students' reactions) to lack of practical ideas or awareness on how to use drama in a classroom. We believe that drama is a powerful tool for all language learning contexts, regardless of the teacher's experience or the students' level, because it can be used to show the power of oral language in specific situations.

As the purpose of language is communication, we need to create communicative situations (eg. Role plays) in the classroom in order to make that language real for students.

Drama gives the students the opportunity to pretend to be somewhere other than the classroom, hence helping them realise the practical applications of learning a new language as well as giving it a real meaning.

The aim of this activity is to create and show the need and value of exchanging information. Therefore, possible scenarios can be: an airport, a school, a party, a shop... In each situation the students have to know the vocabulary and some pattern sentences to express themselves in English.

Moreover, Drama can be a useful tool when trying to enhance and motivate shy students or students who are afraid of making mistakes as it provides a disguise which can be seen as a secure environment. In other words, when a student is playing a character role, he is not him/herself any more but rather the character he/she is performing.

These activities are supported by Howard Gardner's theory of multiple intelligences which states that there are eight different kinds of them and that each learner has a dominant one. Therefore, while roleplaying, we can cover different learning styles and target every individual's dominant intelligence.

Furthermore, James Asher also explores the relationship between learning and physical movement in his Total Physical Response method (TPR). He suggests that movement is powerfully linked to learning.

Moreover, research has found out that people are more likely to learn when relaxed. Hence, drama can help attaining such environment making students enjoy their classes and learn whilst having fun (-docere et delectare)

In short, you can combine education and entertainment to create a situation where learning takes place naturally by enhancing the desire to communicate.

3. AIMS AND METHODOLOGY

At first, the objectives were quite ambitious. There was a will to carry out the whole creative process, from writing the whole script to performing; and the students' help was requested, since it was believed that if the students wrote their own play, they would certainly be more motivated. Joan Fluvià taught us how to do this task following the system that television soap opera script writers use.

We decided to write plays lasting from 10 to 30 minutes. We had to write the story outline for each scene. In order to do that, we had to choose the setting, the

characters, the plot, the conflict, the place, the time etc. The theory used involved answering the following questions: who, what, when, where, why, how long, how...

We had to invent a different name for each character and everything was written on pieces of paper. We used stickers (post-it) of different colours: the blue one was for the characters, the red one for the plot, the green one for the place, the yellow one for the time, the violet one for the conflict etc. Then, we stuck them on a large sheet of white paper. Once we had everything clear in each scene, we started writing the play.

After discussing about the process of writing the play, we thought it would be a good idea that all scripts had something in common. We wondered what this element could be: a scene, a sentence or a character. In the end, we decided that all plays should include three characters: a waiter or a waitress, a doctor and a black marketeer. We had two objectives in mind; on the one hand, writing a script in which three compulsory characters should be included seemed an easy starting point, and on the other hand, it would be motivating for the students to try to spot the other schools' characters when watching the plays. Apart from all that, we also thought it would be very enriching for everyone to become aware of the fact that, based on the same starting point, very different results could be created thanks to the students' marvellous imagination.

The process of writing the script was quite tedious and each school organised it differently. The result was the five following plays:



A birthday party: Some boys and girls are holding a surprise birthday party for their friend Ashley. They are very excited. They are having a good time at the restaurant, eating, drinking and dancing, but suddenly, some of them start feeling sick...



Liar, liar: Alice, Kate and Jessica have something in common: they have fallen for the wrong guy, and they are living a lie. However, they finally find out the truth.



Let's fly to Hawaii: Two doctors and one holiday destination: Hawaii! But... why? Sunshine, parties and ladies! They make new friends and have lunch together. There's a power cut and ... something very strange happens. Two police officers and

one mystery. Everybody is a suspect. Will the two police officers solve the mystery ?

Contributions



Trip to London: John is traveling to London on holiday with his family. At the airport, he meets an old friend called William. They haven't seen each other for a long time.

They start speaking and remembering old times. Suddenly, an unexpected situation happens. John tries to do his best to catch the plane on time and avoid a family conflict.



The exchange: Betty and Jane, twin sisters, get separated after their parents' death. After spending some time in very different families, they meet by coincidence and plan an exchange.

Once the script was ready, the roles were distributed and the students memorised their lines. Then, the most difficult but also most rewarding part started: the rehearsals. The truth is that the teachers were a bit frightened because they were not theatre directors and felt pretty lost on how to start. However, the hand that Joan Fluvià gave was crucial. Apart from being the coordinator of the course, he is also a very experienced theatre director. He offered himself to go at least once to all the schools to supervise but the truth is that his presence was required more often than expected and that he let nobody down.

His objective was not to impose on how the students should say their lines but to make sure they understood their role and provide them with strategies on how to feel confident about what they said. This was definitely a very successful method. On some occasions, some techniques such as 'slow camera' or 'secondary background scenes' were used in order to improve some parts of the plays. Both, students and teachers, enjoyed the rehearsals with Joan and they all believe that using English for a purpose is the best way to learn this language - all these rehearsals were a very clear example of that.

4. THEATRE FESTIVAL.



Home Theater Escorçol

Once the plays had been written and all schools had been rehearsing each play, we thought of the big day. We agreed on 26th May 2010 at the Main Theatre in Olot. The local authorities were kind enough to offer the theatre for

the secondary students. Some rules were given in order to keep the audience quiet. The students of the five schools were distributed in different areas of the stalls. In the transition of the scenes, the lights were off and the scenery was placed on stage.

One of the teachers, Rosa Torrent, presented the show and introduced each play. Some teachers were at the wings to give support to the actors and actresses. We must be grateful to Maria Àngels Plana for her support. Others were coordinating the special effects, the sound equipment and the background music. The curtain was raised and the teenage theatre stars appeared on stage. We started the ball rolling.

An interval of 30 minutes took place after the first three plays. A light snack was distributed among students: we thought it could help the students' interaction.

Albert Xirgo organised and shot the whole performance. The video recording obtained was then distributed amongst the teachers and students. Everybody was eager to watch it some days after the great event.

Despite some specific mistakes due to our inexperience in theatre shows, the result was successful and we are eager to repeat the experience next year.

5. ASSESSMENT.

We handed out a worksheet to all teachers and students so that they could give their opinions on the English show in order to change those points which might be improved. In general, the comments were quite favourable and positive.

6. CONCLUSIONS.

In conclusion, the English show has provided the necessary tools to lead our students to develop their speaking skills as well as their social and interactive skills helping them to become more autonomous, mature and independent. They have learned to express themselves properly and with more confidence and respect while doing these activities and have realised that they are able to memorise complex texts and apply them to challenging situations.

Besides, the activity has been rewarding for both, students and teachers - the students now acknowledge the importance of the Communicative Competence and the teachers feel optimistic about the great challenge of being not only English teachers but also educators ready to help the new generations of European citizens interact with each other in English. The whole process involves collaboration, group work and cooperative learning, which will definitely enrich our students' interpersonal intelligence.

Looking forward and thanks to the *The English show*, some other high schools will participate in *PELE (Pla Experimental de llengües estrangeres)* in the future, in Comenius projects, in school exchanges, in trips to English-speaking countries, which means that *The English show* will certainly be a step ahead as a source of motivation, inspiration and creativity for our school community.

Round Table on Classroom management (IX Jornades pedagògiques de llengües estrangeres de les comarques gironines)

Panel members

Ana Aguilar

Caterina Casanovas

Pilar Escriche

Elisabet Font



PREVIOUS QUESTIONS

- Are there specific techniques that will help to have more positive and comfortable classes?
- What kind of activities do you do to keep your students interest?
- Do you favour any special grouping that allows for better communication in the classroom?
- In case of inappropriate behaviour, how do you deal with it?

INTRODUCTION

Classroom management is a business concept. In the well managed firm, business thrives and in the well managed classroom learning should come along nicely.

Often, Classroom management is taken to refer only to question of learners' behaviour and discipline matters. But classroom management is a much wider concept. It signifies every decision taken by the teacher regarding:

- Material
- Sitting arrangement
- Interaction with learners
- Rules
- Encouragements and rewards
- Punishments.....

Davis and Thomas (1986) referring to the evolution of pedagogical research in the in the last decades say that the emphasis has switched from the search of the perfect method: the HOW, to the search of the perfect curriculum: the WHAT, to the search of the effective teacher or learner: the WHO.

Robert Marzano argues in his book *Classroom Management that Works* (2003): "teacher's actions in the classrooms have twice the impact on student achievement as do school policies regarding curriculum, assessment and community involvement"

Teachers are now in the spotlight and there is continuous search for the efficient teacher, the good manager who takes the adequate choices in each situation in the belief that his actions can be imitated and transmitted to other teachers willing to improve their skills.

Contributions

In the panel today we have three teachers with many years experience whose efficiency is well established and who will share their ideas and tips with you.

Caterina Casanovas who is a secondary teacher and teacher trainer defined the ideal classroom structure:

• **TIMING:** Dividing and organizing our 60' (often 50' and even less) into at least 5 different parts:

- Introduction: Revision & HW correction (10' to 20')
- New contents : Explanation of the teacher (10' to 15')
- Activities: to consolidate new concepts (10' to 15')
- Task assignment: New homework (Very important for young ESO pupils) (2' to 5')
- Conclusion: (summary – synthesis of new vocabulary – asking for a feedback brainstorming)(5' to 10')

The teacher should control time to leave space for summary and feedback to the learners. She should not lag too long on any activity and try **NOT TO BE BORING**

• **SITTING ARRANGEMENTS:**

- In groups , In pairs, Individually, respecting tutor's organisation (or not). It all depends on the classroom and the group

• **INTERACTION WITH LEARNERS:** *The effective teacher*

- *has eyes on her back; Constant- SIGHT : to 360°. She is here and there at the same time*
- *her SENSES are sharpened and constantly alert*
- *maintains close OBSERVATION of every situation going on*
- *gives clear INSTRUCTIONS and checks that they have been understood*
- *involves all learners*
- Pilar Estriche describes very nicely her approach to the interaction with learners re-

ferring particularly to Batxillerat students: *Classroom management in BAT classes is a myriad of concepts which, as a way of introduction, never as ready-made recipes (or magic elixirs), I have tried to limit to four basic ones:*

• *field work:* in BAT. They know who we are, both individually as teachers and as members of an English department in the school with an already established reputation of team work, unified evaluation and organization criteria (set from the beginning), immediate transfer of information and good atmosphere. All the way round, we know who they are, if they are students from previous groups, their level of English, their behaviour or misbehaviour episodes, etc.... Apart from the "department culture", they might be familiar with the "school culture" or "classroom culture," in other words they are familiar with "the way we do things round here." In spite of this, the usefulness of a previous mutual research should never hinder intuition and the power of surprise.

• *affect in the classroom* . "Travelling in the inner space" (article by Jane Arnold). Not because they are adolescents on their way to full maturity, they feel detached. They want to be listened to, given advice and acknowledgement (no empty praise). They need:

• *empathy* and they worry about their self-esteem. We should never create unrealistic expectations; real achievement is what increases self-esteem. Grouping/group dynamics will influence how we feel when we are in the classroom. An emotionally safe atmosphere encourages both risk-taking and an effective learning environment. Friendship and socialization should be promoted in the classroom. Teachers should engage students and get their cooperation. There are better opportunities for interaction in a well-functioning group.

• *personality*. You have to be you, I mean, "me and my students" should be the motto. To some extent and, as far as some elements of interaction are concerned, there should be no barriers be-

Contributions

tween teacher and students. The approach to teaching should be humanistic. We are not perfect, we are not at our prime everyday or every school year; we have to adapt our physical and mental energy to the situations we live. We must admit that we change and our students also change. Be yourself even when you borrow some ideas from a colleague or a book: live these ideas inside, make them yours otherwise they won't work.

Discipline (to be dealt with in the next section)

• RULES: Tips towards being the real “boss”/ the real “conductor”

- RULES – not too many but clear. Well defined rules of the structure of our class and easy to fulfil (C. Casanovas) Learners should know that you are in command so your attitude might have to switch from dictator to friendly teacher depending on the circumstances. But they also should know what to expect in every circumstance because the teacher is always coherent with the rules.

- Establish order through some classroom rules.(Pilar Estriche) Discipline is a way of learning and respecting the others. It is based on the nature of people. It must be included in grading. Classroom expectations should be communicated beginning from the first day of school.. Discipline problems with disruptive students can be dealt with either on an individual basis (between Teacher and Student) or by group problem solving (class meeting)

• MATERIAL:

- Working through projects (with 1 month, 1 term or 1 year objectives).
- Working through cooperative teamwork contracts.

• ENCOURAGEMENTS / REWARDS :

- Give positive reinforcement marking good/bad behaviour with ticks/crosses.
- For young students, carry a bag with presents for especial occasions
- The best encouragement for student is real achievement. That is a boost to their self esteem and they would want to keep on trying. Failure is to be avoided.



Contributions

• **DISCIPLINE:** All the members of the panel agree that the best solution to discipline is **prevention**. The efficient teacher foresees possible problems and prepares material and resources carefully to nip misbehavior in the bud. Listening to the advice from someone you trust and who has experience of similar situations.

• **PUNISHMENTS** : as few as possible and do not threaten without being consequent afterwards.

SUMMARY

Classroom teachers with many years experience have contributed to an understanding of what works and what doesn't in managing classrooms and the behavior of students. In the well managed classroom it can be observed that learning is facilitated by:

- Clear instructions for every learner
- Constant interaction
- Great involvement
- Progress being closely observed
- Praise is frequent
- Learners know what is expected from them

Unfortunately, those skills associated with effective classroom management are only acquired with practice, feedback and willingness to learn from mistakes. Sadly this is often easier said than done. Certainly, a part of this problem is that there is no practical way for education students to "practice" their nascent outside of actually going into a classroom setting.

ADDENDA: Pilar Estriche-My experience.

1- I quote Gail Ellis in *The Primary English Teacher's Guide*. (Penguin Paperback). Added to this super-star quality of teachers is the concern of new teachers and their feelings of inadequacy in managing classrooms. ("...")

2- Concepts such as teacher's attractive personality, qualified teacher, high-skilled professional teacher, stress-free learning atmosphere (relaxed students learn better, etc) made think of the great responsibility laid upon the figure of the teacher in terms of getting an effective and successful classroom management. I realised that what Robert Marzano argues in his book *Classroom Management that Works* (2003): (Quoted above in pg. 1) "teacher's actions in the class-

rooms have twice the impact on student achievement as do school policies regarding curriculum, assessment and community involvement" might be too heavy a burden to carry, but it had to be taken into consideration.

Since then and after reading several articles on the subject and revising my own experience with BAT classes (mostly my own experience) three words have come to my mind pounding repetitively, sometimes they caused my restlessness, sometimes they just calmed me down. It's around these three words that my arguments on Classroom Management will evolve. What I have called my springboard words are: **attractiveness, effectiveness and "honing."**

How can an English teacher be attractive? How can his/her classroom management skills be effective? How can I *hone* over time?

Attractiveness and effectiveness

Affection: to ensure an ideal learning environment/ a climate setting. Empathy and laughter. "Travelling in the inner space". It can be as easy as saying "good morning" with energy and a smile, or saying goodbye, even if just two SS are still there. It can be as attached as using your memory to remember things about every student. Through compositions you can get a lot of information, so try and learn by heart things which are not so private and recall them some day in class to give some example. They will feel taken into account; they will think their teacher really cares. Even mistakes, funny comments, misunderstandings, and words they used in special contexts. That is closely related to involvement: pay attention in classroom; always knowing what is going on.

The "naked teacher." Tell students about yourself. Either be sincere or tell half truths. We can also pretend to be telling who we are. I am....I like....I love English...I am rarely bad-tempered.

Behave appropriately when first meeting your students.

Serious about education: They see me serious about education. They will respect me more and will be more enthusiastic about learning.

Acknowledgement vs. empty praise. "Well done", "well pronounced" for example in oral presentations. Personal written comments on exams, not only next to the mark but also next to some nice paragraph or idea expressed in one of the exercises.

Consistency in: *content*: planning the lessons in advance. Design appropriate and clear instructional tasks. Variety in lesson plans. Control the progress of students

Break concepts and skills into small “digestible learning chunks”. Prompt students to discuss what they are learning, ask them if they are aware of what they are learning. End each class with a routine that summarizes the day’s accomplishments, or a line which could represent what has been done that day.

organization: organizing procedures and resources. Establishing rules and procedures during the first days of school.

marking: supported by “department culture”

being and behaving: Set the tone for the rest of the year the first week of school.

discipline: time outs, changing seats,...follow a rule.

well arranged classroom environment: that will enhance learning, create a productive classroom atmosphere.

Common sense. Set a sensible tone and rely on the teaching and learning of life skills to help students to become mature and confident (respect, integrity, perseverance, curiosity, sense of humour, patience,...)

Positive professional relationship with students: “I am in charge but I am cooperative”.

Create positive relationships. Teacher and student relationships are essential to ensuring a positive school/classroom atmosphere. If there is mutual trust, students become individually responsible. Both teachers and students are valued.

A sense of fairness.

Courage to reprimand and to apologize if necessary. Be smooth: react in a proper way when things are critical. Never be derisive, never show an attitude of contempt or ridicule.

Flexibility: Have a plan B, back-up plan. A classroom is very dynamic and spontaneous. A classroom is an unpredictable place. “It is much more reasonable to strive to manage the classroom as opposed to trying to control it” (Marzano, 2003). A need of variation: to change and recognize when things are not going too well.

About **honoring**: classroom management and management of student conduct are skills that teachers acquire and hone over time. These skills almost never become firm until after a minimum of few years of teaching experience. The skills associated with effective classroom management are only acquired with practice, feedback, and a willingness to learn from mistakes. Sadly, this is often easier said than done.

FUTHER READING

APAC Monographs,8: Classroom Management in EFL. Particularly Tom Maguire’s article: **POSITIVE DISCIPLINE**



The image shows a promotional graphic for 'Tongue Stories'. It features a green background with a map of Europe. A yellow speech bubble on the left contains the text 'TONGUE STORIES' in a stylized font. Below it, the Spanish phrase '¡Sorpréndenos con tus historias!' is written in a cursive font. On the right, there is a logo for 'Multilingualism' consisting of two overlapping speech bubbles. At the bottom, a yellow banner contains the website address 'http://www.tonguestories.eu/es/'.



Webcasting in the EFL Class

by Cristina
Arnau Vilà

Do you want your students to have authentic opportunities to practice and improve their communication skills? Do you want to connect your class to the world? Then interactive internet radio, also known as Webcasting, might be for you. A webcast is a broadcast where the listener is an active participant. It engages listening, reading, writing and speaking skills. Webcasting can be a new challenge to help students improve all of the basic language competencies. Most webcasts are one directional with audio and video. The interactivity comes via comments in a text chatroom. The option that we are offering here is the opportunity to have two way communication in audio and video. Not just between two participants as in a video conference but, rather use of Skype conferences where participants can call in and participate live with an audience listening live to the conversation and using the chatroom to interact with comments

1.- WHAT IS WEBCASTING?

According to wikipedia, a webcast is a media file distributed over the Internet using streaming media technology. A webcast may either be distributed live or on demand. Essentially, webcasting is “broadcasting” over the Internet. The gener-

ally accepted use of the term webcast is the “transmission of linear audio or video content over the Internet”. A webcast is similar to a ‘ program of television ‘ but designed to be transmitted by Internet. Initially, the webcasts were not interactive, for which the client only was looking at the already shared material, without being able to alter anything.

2.- WEBCASTING IN EDUCATION: Strengths and Challenges

Webcasting is a new instructional technology used to deliver audio and video content via the Internet, enabling learners to participate in a live class via their personal computer.

You can always read a book, listen to a recording, or watch a video to learn how to do something, but, in the end, learning from a live teacher who can answer your questions on the spot works best. Until recently, the Internet resembled a large “book” of electronic text and pictures where any extended “human” interactivity could only take place offline by tele-conference or in-person meetings. Now, however, the appearance of cheap “web casting” creates an inexpensive opportunity for mass interactive communication between people spread all over the world. For most online events, participants only need an Internet connection through a standard phone line and a headset with a microphone. Webcasting can be a beneficial technology and provide interactive media for teachers and students to use in education. It has been claimed that interaction is the most important factor to ensure effective learning.

On the one hand, Webcasting has strengths because it allows visual and audio communication and it is interactive, flexible, accessible and engaging. On the other hand, webcasting has several challenges because it is easy to have technical problems accessing webcasts or text chats and like other new technologies have a learning curve.

3.- WEBCASTING IN THE EDUCATIONAL WORLD

Webcasting can be used in the class in different ways, depending on to your objectives. Here you can find some of projects people have already done in a classroom setting. However, I can claim that not too much is written and researched about webcasting.

The methodology we are using is one of the most important issue, the activities must be very well-designed to reach our objectives. For the foreign language teaching community, the communicative approaches to language learning are not new; the challenge now is to structure lessons and meaningful tasks into the Webcasting framework.

Real experiences

<http://radioweb20.wikispaces.com/> RadioWeb 2.0 is a radio for teachers. They broadcast different types of programmes about different experiences in the class. You can listen to the programmes already broadcasted here. They usually broadcast programmes on Sunday at 06.00 PM

<http://edtechtalk.com/> Edtechtalk is a radio for teachers. They broadcast different types of programmes about different experiences in the class.

<http://sites.google.com/site/ciberespiralradio/home>
Ciberespiral Radio is a radio for teachers.

<http://gatorradio.blogspot.com> Gatorradio is a teenager radio programme from the USA.

<http://studentsradio.wikispaces.com/> Komunikate, radio friends is a teenager radio programme from Berga.

<http://tallerderadioviaradio.blogspot.com/>

<http://blocs.xtec.cat/omradio/> Other radio experiences from different schools but they are not broadcasted over the internet in a real time.

4.- WEBCASTING TOOLS

You may wonder what you'll need to do webcasting in the classroom. Not many things are necessary. If you are just a participant in a audio or video conference you just need headphones, internet connection and in order to communicate you need your microphone and Skype is a good option.

Webcasting requires more programmes and time to practise:

- **Internet Connection**

- **Hardware**

Soundcard - you will need a soundcard that has 'stereo mix', 'What U Hear', or 'Wave out mix' as a recording option.

Microphone and Headphones - It is necessary to use either a desktop USB microphone and some USB headphones too.

- **Software**

Telephony Programme such as Skype or others.

Audio Bridging Tool - Virtual Audio Cables is the 'magic ingredient' of webcasting - a funky little program that allows you to capture audio from your microphone and soundcard at the same time

Audio Recorder & Editor - there are others out there, but we primarily use Audacity – it is open source and works quite well.

- **Streaming Program or Service** such as *Ustream*, but there are others.

5.- WEBCASTING IN THE EFL CLASS

Why can we use radio in the EFL class? If it is appropriately exploited, radio can bring authentic content to the classroom, especially in the EFL environment, where it may not be easy to meet and talk with native speakers of English. Teaching a language through content is more efficient than teaching the structures of the language out of context. Furthermore, it is well accepted that language is better acquired or learned where the focus is interesting content and radio can certainly provide interesting content. Moreover, radio is real, and all the real activities are more exciting and help students to see a real use. Radio connects

students to the world. In EFL settings, where authentic materials are scarce and students are rarely exposed to the natural pace of native speakers of the target language, the radio can be a valuable source of input and highly relevant to language acquisition.

We can use the radio to make our teaching creative and interesting. We can design many types of activities based either on live or pre-recorded radio programmes. Radio is accessible to most schools and has the great virtue of exposing students to authentic English spoken by native speakers, which happens rarely in most EFL settings.

I created a radio programme with my 3rd of ESO students (13-14 years old) in our radio called *Komunikate, Radio Friends*. Some of them were in the computer room listening and chatting (where they could say their opinion or come up with new ideas). Others were in another class with me broadcasting a radio programme. It was funny, but we had some technological difficulties with the sound. You can listen to our first programme in our wiki: <http://studentsradio.wikispaces.com/>

6.- CONCLUSION

Webcasting can help teachers to learn about other teachers' experiences or other schools projects. Webcasting can also help students to improve their oral communicative competences, it can teach them new contents and share knowledge with others school from around the world in real time. However, Webcasting requires time to practise and it is not always easy to work with.

7.- WEBGRAPHY

Wikipedia <http://en.wikipedia.org/wiki/Webcast>

8.- FURTHER READING

Classes of webcasting :

<http://webcastacademy.com>

A group of webcasting :

<http://internetaula.ning.com/group/webcasting>