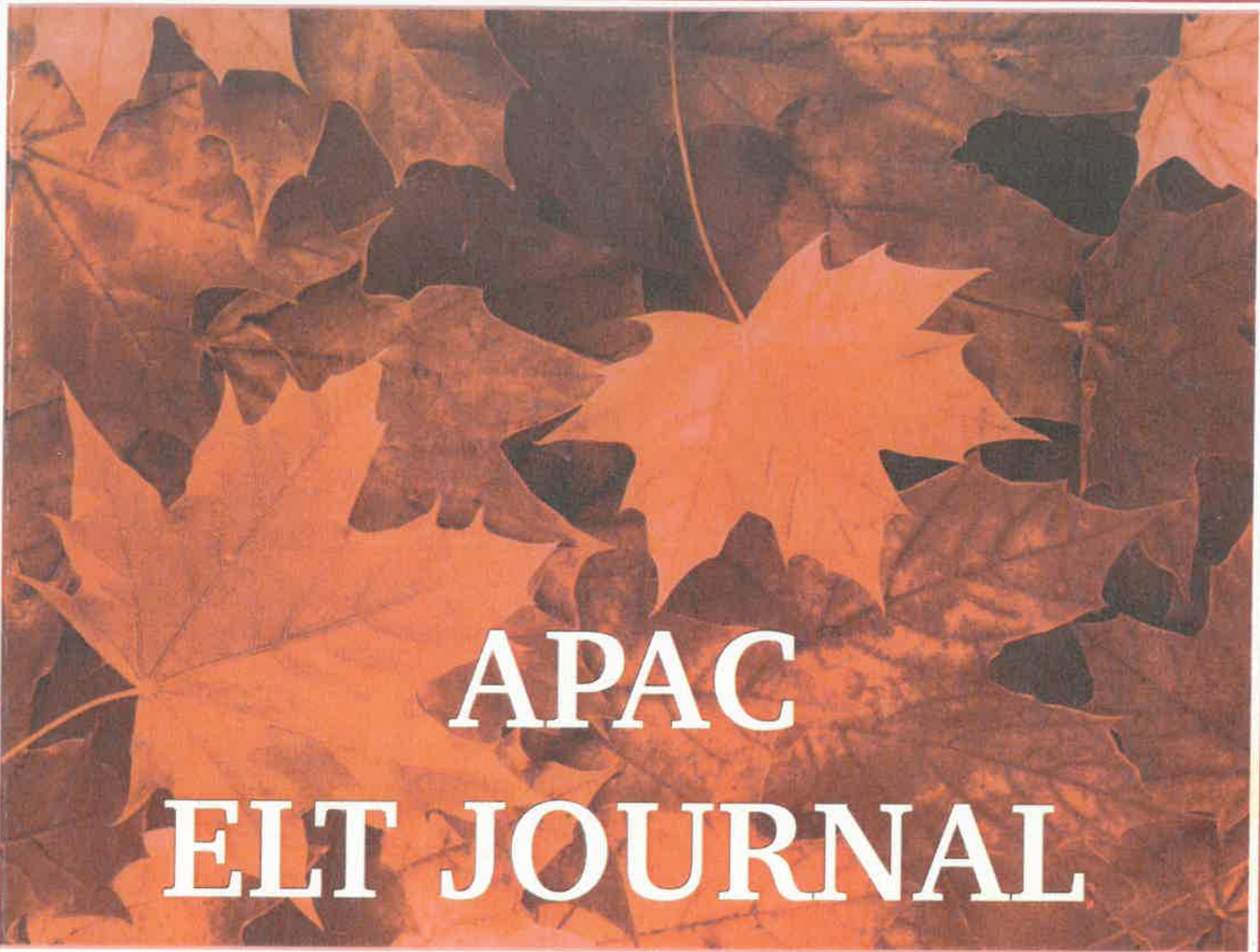


Issue nº79



APAC  
ELT JOURNAL

**Proceedings I**  
*2014 APAC ELT Convention*

[Part II]

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# Audiovisuals in Action: Engaging Young Generations<sup>1</sup>

By Nicolás Brando

*Students today have a different way of relating to information due to the new media channels that have arisen in the last decades. These have changed the way high-school and undergraduate students learn, and these have altered the manner by which they perceive the world. Today's Education Theory must take this fact into account in order to enhance the student's learning process. The objective of this project is to give an example of how this enhancement may be achieved. First, it gives a brief overview of the relation between today's young generations and the different channels of information; secondly, it analyzes the cognitive, psychological and educational theories that explain how the human brain learns and the important value that nonverbal information has for the memory system; finally, it will focus on this nonverbal information, looking at the possible effects that it may have on human memory and learning.*

## Introduction

A couple of months ago, I was chit-chatting with a colleague about the Christmas season. She was telling me how Christmas without snow was not Christmas (she is from Northern Europe), and I was telling her that Christmas

without palm trees, flip-flops and piña coladas was not Christmas, either (I am Colombian). From there, we started talking about the seasons and how weird it was that while one part of the Earth was constantly changing, another lived in eternal summer. She then confessed to me something that she had probably never

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felt comfortable saying out loud: that she had never been able to understand how the Earth's rotation and revolution worked. Let me be clear that my colleague is not in primary school; she is a graduate student.

This issue led me to ask her about her educational background. She told me that she and her family had left their home country when she was around eight years old, thus she had done most of her education in a foreign country and in a foreign language (including the lectures on the Earth's rotation). She was a bright student, but the fact that in her first years living in a new country she was forced to learn the school content simultaneously with the new language made it very complicated for her to fully comprehend both of them at the same time. Before being able to understand content, she had to learn the language in which the content was explained. Sadly, the knowledge on how the Earth twirls around the Sun and what causes the different seasons did not stick; understanding the vocabulary, the pronunciation and the grammar of the new language was far more important than learning the class' content.

As an amateur educator I felt the duty to solve this problem. I explained it to her: the Earth's rotational axis is tilted, so, as the Earth travels around the sun, if a given hemisphere is tilted away or toward the sun, the seasons change. The Earth is tilted 23 degrees relative to the "ecliptic plane" (which is the imaginary path of the planets around the sun). The time of the year when the tilt toward the sun is maximized (the summer solstice), the amount of sunlight on the Northern Hemisphere is at a maximum; in the opposite situation (the winter solstice), the Northern Hemisphere receives a minimum of sunlight, while the opposite happens in the Southern Hemisphere...

This did not work: while I was explaining it to her, a great part of her mental capacity was occupied trying to make a mental image of my presentation; her brain was trying to understand what I was telling her and, at the same time, trying to create a mental image of what was being expressed. How could I improve my presentation? I had to reduce the load that I was putting on her working memory; I had

to make her cognitive process go smoother by doing part of the work that her brain was trying to do by itself. By presenting her with a visual representation of the content, she would no longer have to occupy a great part of her cognitive load in creating her own mental image, hence leaving all her potential free to understand my presentation.

There are many cases where the use of visual representations aids the learning process greatly. Cases such as the one just mentioned, where one has to teach language and content at the same time, can be improved by dividing the work the student's brain has to do into both the verbal and nonverbal channels. This way, the brain can process all the information far more smoothly. Another case where imagery can have a positive impact is when teaching abstract content. The tandem representation of concepts helps the brain create a unified schema of both the concrete and the abstract materials, for a better understanding of both. Teaching abstract vocabulary or complicated grammar structures could be highly improved through the use of concrete representations of these concepts. Furthermore, the use of audiovisuals in the learning process can be not only useful but extremely important if one takes into account the world in which children currently live.

Young students today have a different way of relating to information due to the new media channels that have arisen in the last decades. These have changed the way students learn, and they have altered the manner by which they perceive the world. Today's education theory must take this fact into account in order to enhance the students' learning processes. My workshop's objective was to offer an alternative for how this enhancement may be achieved. In the theoretical part of the lecture, I gave a brief overview of the relation between today's young generations and the different channels of information; afterwards, I summarized the cognitive and education theories that allow us to understand how the human brain learns and the important value that nonverbal information has for the memory system. This theoretical part intended to build a structure upon which we could look at and propose how this knowledge could be applied to our students' learning processes. In

the second part of the workshop, I presented some of the most useful materials that can be found on the web (free of charge) for creating a multimedia educational environment that can link our students' ways of processing information with the contents we intend to teach them (see the Appendix at the end of this article).

## New generation = New rules

The new media has changed the way we perceive information. Today's students, their relation to information, and the manner by which they process this information differ greatly from that of all previous generations. The internet, video-games, mobile phones, and the bombardment of information from all kinds of media channels have made today's young students think and process information in a different way from those of the past. Information is everywhere: it is in being able to look at the Rosetta Stone on the web with greater detail and quality than if standing in front of it in the British Museum; it is in receiving instant notification (and visual coverage) of any important event in any part of the world; it is in watching a Nobel Prize winner give a lecture without having to leave one's bed.

For all these reasons, the relationship that a twenty-first century student has with information and the steps she has to take to obtain it are quite different from what she would have had to do if she had intended to receive the same information thirty years ago. These students are "digital natives" (Prensky, 2001): a new generation of people who are "native speakers" of an information language that moves very fast and that communicates with them through channels that their predecessors did not have. Their relationship with the world is radically different, and, when intending to educate them, we must take this fundamental fact into account; we must teach them through the channels that they understand.

I do not intend to say that traditional instruction should be eradicated; it is important to teach students to process information through the traditional channels, but, if we aim to engage

them, if the goal is to motivate their intellects, making them desire more knowledge, we must encourage them to work with the tools that they will actually use in the future. An English textbook has very few chances of winning a young mind's attention if compared with Xbox or YouTube. We have to find ways to insert the contents we intend to teach into the channels that students understand easily and process efficiently. In this way, we can increase their motivation for the subject and make them desire more of it.

Today's world has replaced the traditional ways of receiving information with those fostered by the new media. E-mails have replaced written letters; news is being obtained through Twitter and RSS feeds; there is no book, movie or song that cannot be found on-line if one knows how to look for it. Furthermore, inside this new media, the quantity of text tends to be reduced so as to give more space to visual representations: *emoticons* replace written words in chats; video footage and photos of an event are far more valuable than their written descriptions, and movies about books are seen by audiences that far outnumber the readership of the written originals. As a personal example, around 70% of my blog's visitors go to it for its images or videos in it and not for the written texts, even though the blog aims to offer essays and not pictures (see <http://laliteraliteraria.wordpress.com>; see also Brando, 2014).

Our goal, then, should be to translate this information into the "language" that our students speak: we have to render the information into a channel that can be more feasibly processed by the new generations (audiovisual material); and, secondly, we have to upload this newly rendered material into the media that the new generations actually use when searching for knowledge (the internet).

If a piece of information is not currently on the worldwide web, it might as well not exist. Digital natives' first, and in many cases sole, source of information is the internet. When a teenager has to hand in a paper on the Second World War, his or her first impulse is not to go to the library and take out a book about it; the first thing they do is to type in the paper's topic in the Google browser and, in most of

the cases, rely exclusively on the results that appear on the first page of hits (sometimes even only in Wikipedia). Then, they go to video browsers (be it YouTube or Google Videos) and search for information on their topic in an audiovisual format.

An average contemporary household does not have the old, reliable, twelve-volume encyclopedia on the bookshelf for the children to do their homework with, simply because these tomes have no way of competing against the almost infinite information that can be found in the internet; buying tapes or CDs for learning a language, or having collections of “How-to” books is out of date when compared to the millions of web pages that offer free resources for language acquisition, or podcasts and video tutorials that allow you to learn anything on any imaginable subject (from making cookies to “how to build your own gun with a 3-D printer”, passing through every digital or physical skill). Information has stopped being hoarded by the “gifted minds” and has been opened up to the masses. Today, information is openly shared, and that is precisely the reason why a YouTube video may reach a wider audience than any printed book may ever achieve. The internet has penetrated faster around the globe than written text has in the last two thousand years. For instance, my video on Descartes has been seen more than 48,000 times in 88 different countries in only two years on-line thanks to YouTube. One wonders how many people would have seen it if it had been in a CD-ROM on the back cover of a philosophy schoolbook.<sup>2</sup> This shows how powerful the use of internet may be for sharing information.

Another positive feature is that most of the internet-based learning experiences are two-way communication channels just as a real classroom environment would be, comparing it to traditional materials such as textbooks. Using YouTube as an example, it not only allows me to upload and share my videos through it, it also offers me and my audience the chance to give and receive feedback. The audience can comment on my videos, they may ask questions and resolve quandaries through on-line contact with me; they can openly show their liking (or sometimes disliking) of the material, aiding in the process of a democratic

construction of instructional tools. Books, television and tapes are a one-way channel of instruction; there is no way to ask a book to resolve your doubts; there is no way to engage in a personal and direct debate with millions of people around the globe through television; and it is a lot easier to share a song you like with your friends by copying and pasting a link on Facebook than by burning five hundred CDs and sending them by post to each of them (for further discussion of YouTube, see Falinger & Owens (2009) and Prensky (2009)).

The internet gives one the opportunity to receive an almost infinite quantity of information from any part of the globe on any imaginable subject in just a few seconds. It allows me to share my own skills, thoughts and opinions with an audience bigger than ever imagined, having the chance to communicate with the audience and engage in an open discussion that allows everybody to grow. For these reasons, today’s teachers must understand the wide range of possibilities that these tools offer to their students.

In my opinion, reading Shakespeare’s *Hamlet* is an experience that everyone should have the chance to have. Furthermore, there is no possible way to enhance or replace the experience of reading the actual play. The problem lies in the fact that students have not received the proper motivation that will allow them to actually open the book and enjoy it. Teachers must create the scaffolds that will drive the students to have a positive relation with literature, so as not to see it only as dull homework.

An average student who is connected to the internet most of the day and who is accustomed to receiving information at a very high speed and mostly through the visual channel cannot be expected to have the innate motivation to go to the library and check out a book on Greek architecture to present the subject in class. She will not do it, because a regular textbook does not motivate her curiosity and because the library is not her ordinary channel for retrieving information. It is important to emphasize the fact that I am not stating that the student should not go to the library; on the contrary, what I think is that, in order for the student to have the urge to learn, she must be

appropriately motivated through the channels that she understands and enjoys.

## **Cognitive and multimedia theory: A structural background**

In this section I intend to briefly explain the theoretical framework upon which my proposal stands. Why is audiovisual material valuable for teaching content in a foreign language? As mentioned before the example about my colleague, when a student is trying to learn content in a language that is not her own, her brain must work overtime in order to fully comprehend both the subject and the linguistic information. This can be seen either in CLIL classrooms or with children who study in a foreign environment.

Learning language and content simultaneously demands that students manage a very high cognitive load because it requires accomplishing two independent processes at the same time: students are expected to understand and improve their language abilities, while fully comprehending the content of the subject that is being taught. One can better understand the learning process by looking at how memory works. Human memory is divided into three parts: sensory registers, working memory and long-term memory (Atkinson and Shiffrin, 1968). External information has to pass through these three stages in order to be retained in the human brain. It is assumed that external stimuli pass from the environment to the brain through the sensory registers and then to working memory. Here, the information may be rehearsed and encoded in order to be retained in the long-term memory, or rejected and forgotten. It is stated that the longer quantity of time a piece of information resides in working memory, the higher the probability for it to be retained permanently in long-term memory (Baddeley, 2004, p. 1).

A major inconvenience for the learning process is that working memory has very limited space. In contrast to the long-term memory's huge capacity, which allows for storing information perhaps till infinity, working memory can process very few items at a time, greatly

limiting the quantity of information that can be encoded in a given moment (Sweller, 1994, p. 299). If the cognitive load — the amount of information being processed simultaneously in working memory — is higher than the memory's capacity, then part of the information will not be processed or stored.

It seems straightforward that this is an issue often encountered by the just-mentioned cases of foreign students and CLIL environments. Simultaneous learning of content and language can sometimes overload a student's mental capacity, thus blocking her meaningful encoding of all the information. How can we as teachers solve this issue? Overload of working memory can be surpassed with multisensory aid. Working memory is divided into two separate systems for processing information: one specialized in the encoding of nonverbal information and a second one focused on dealing with language (Paivio, 1986, p. 53). Each of these systems is independent of the other, which means that either one can be active without the other one having to be so. But, at the same time, activity in one system may lead to activity in the other. For example, hearing the word 'tree' not only activates the verbal system (the word 'tree') but in the nonverbal system it also creates an image of a tree that would correspond to the external stimulus (Paivio, 1986, p. 54). When presenting material only through the verbal code, half of the potential capacity of working memory is being ignored by not processing information through the nonverbal channel; on the other hand, multimedia materials (that is, presenting information through both words and images) "takes advantage of the full capacity of humans for processing information" (Mayer, 2005a, p. 4).

Multimedia learning theory stands on three basic assumptions: 1) that humans possess two separate channels for processing visual and auditory information (dual code); 2) that there is a limited amount of information that can be processed simultaneously in working memory (cognitive load and working memory); and 3) that the learner is actively engaged in the selection of relevant information, organizing this relevant information into coherent mental representations and integrating these mental representations with the already constructed

schemata of prior knowledge (Mayer, 2005b, pp. 32-37).

Because of working memory's limited capacity, using both codes for transmitting information doubles the quantity of information that a person can receive simultaneously. Furthermore, this dual coding promotes reciprocity between language and content, reinforcing both of them through the creation of verbal and nonverbal linkage between them.

## Conclusion

I intended to show that in order to enhance the learning processes of our students we have to rethink the channels we use to transmit information to them. Because today's young generations have a different way of retrieving and processing information, the best way to attract their attention and motivate them to learn more is by accommodating our contents to the channels that they use most often. Multimedia materials perform an important task in this process because they create a motivational scaffold that can bring the students closer to the content that we intend to transfer to them. And the internet can work as an outstanding educational channel, not only because it allows the learning process to be extended outside of the classroom, but most importantly because it is the environment where "digital natives" dwell most naturally. Our contents rendered into multimedia materials and uploaded onto the web can have an impact on our students' learning processes that we never imagined.

## Appendix. Free online resources for multimedia education

### *Materials Online*

- **BBC Bitesize:** Videos, games, and quizzes for various subjects and all levels of education. <http://www.bbc.co.uk/bitesize/>
- **Brain Pop:** Videos, games, activities and lesson plans for various subjects (only some are for free). [http://www.brainpop.com/free\\_stuff/](http://www.brainpop.com/free_stuff/)

- **English 4 Kids:** Many links to videos for learning English. <http://www.english-4kids.com/videos.html>

- **Learn English, Kids (British Council):** Videos, games, activities and lesson plans for learning English. <http://learnenglishkids.britishcouncil.org/en/>

<https://www.youtube.com/user/BritishCouncilLEKids> (videos).

- **Splash ABC:** Lots of material (videos, games and lesson plans) for learning various subjects. <http://splash.abc.net.au/home>

- **YouTube:** Despite mostly containing cute cats doing funny things, YouTube has lots of material to offer for educational purposes. There are lectures, animations, tutorials, movies; most of them include captioning options. <http://www.youtube.com/>

## *Creating Online Lessons*

- **Ted-Ed Lessons:** Allows you to create a personalized lesson using any YouTube video. You can add questions, a discussion forum, and resources for deeper research. <http://ed.ted.com/lessons/>

- **Knowmia:** Just like Ted-Ed, it allows you to create personalized lessons. You can create your own lessons on the webpage or by using their Ipad App; you can freely use their video library with many resources; you can create online assignments; and it also teaches how to create video lessons. <http://www.knowmia.com/>

- **EduCanon:** As with the two above, EduCanon allows you to embed videos from different sources and create lessons around them. You can include questions and monitor the answers on the page's platform. <http://www.educanon.com/>

## *Creating audiovisual materials*

- **PowerPoint:** This can be an extremely useful program for creating more dynamic, visual lectures. We are used to thinking of it as still slides, but, with a little ingenuity and imagination, PPT presentations can

come to life. <http://office.microsoft.com/en-001/powerpoint-help/animation-basics-for-your-presentation-HA010338377.aspx> (The Microsoft webpage has very useful tutorials for learning to animate PPT).

- **Prezi:** Its objective is to work as an enhanced PowerPoint presentation. It is not structured on slides, but rather on a 3D screen that allows you to present a subject in a unitary form.

<http://prezi.com/> and <https://prezi.com/support/> (Very useful tutorials on how to use Prezi).

- **BB Flashback Express:** Software for recording PC screen, voice and webcam. It allows you to

directly upload the videos onto YouTube and to save them as Flash or AVI files.

<http://www.bbsoftware.co.uk/BBFlashBackExpress/Download.aspx>

- **Clip Converter:** Online program for converting online media for saving as audio or video files. <http://www.clipconverter.cc/>

- **Windows Movie Maker:** Software for creating and editing audiovisual materials. You can transform audio recordings, videos and images into audiovisual materials.

<http://windows.microsoft.com/en-us/windows/get-movie-maker-download>

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## Notes:

<sup>1</sup> A previous draft of this paper was presented at the APAC ELT Convention 2014 (Pompeu Fabra University). I would like to give special thanks to Sílvia Borrell and Josep M. Castellà for their comments and suggestions. Also thanks to the editors of this journal for their notes and comments.

<sup>2</sup> My educational materials can be found on <https://www.youtube.com/user/NODICO/videos>.



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# Creating, The Way to Learn

By Ricard Garcia

*This session was aimed at teachers looking for useful, hands-on rewarding and creative activities we find both in web and tablet format in order to enrich their lessons and their personal knowledge about the bounty of ICT resources available today. Storytelling, digital posters... image enrichment can be enhanced with the apps we were shown in the session.*

## Introduction

Writing a summary of my last talk at APAC is not just a matter of making a list of the apps we saw, although we will come to that later as well, of course. It also deals with aspects related to our job that we can't neglect, and that is what I will describe first.

## Achieving hAPPiness in the classroom

If using apps within our classrooms could be turned into a romantic story, I think we might call it something like "The Ballad of the Happy Teacher". And this title could convey some tinge of selfishness... I'll explain.

Teaching is a tough job. Getting into a classroom and being able to motivate students is not easy at all. Young learners need engaging activities that will catch their attention and their interest, and that is hard to achieve. We must think of engaging, dynamic activities that help us achieve our goals as teachers. Some rare students know that learning might imply some quiet moments of reflection and analysis, of listening to explanations and trying to understand concepts... but as I said... they are rare!! Most students are not ready for that, and that is

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when the tug of war starts... We must be able to leave the class with the feeling we have had a good time together with our students, with a feeling of fulfilment. An easy task? Well, not always... and this is why we must find ways to leave our classrooms after our lesson feeling happy, not frustrated... and creative apps are there to make our teaching life easier, to become a soundtrack of the ballad of the happy teacher.

## Reasons why good software is very APpt for language classes

But why should we give greater prominence to apps in our teaching? Well, they are *easy to learn*... no need for long courses and workshops to understand how Domo Animate or Voki work. We can learn how to use any of these apps in 5 or 10 minutes.

They are highly *creative*. Students can improve their communicative skills as they write stories, animate them, make posters or timelines, or dub and subtitle films.

Creating a comic strip, cartoon, or audio story is highly *engaging*. Creative apps are extremely alluring because they deal with very motivating activities that can be tuned right into the students' interests. It is highly motivating to learn a language when you talk about your favourite things, about your problems, about the topics that move you as a person.

It is paramount to help our students learn about collaboration. The learning process is easier if we share our weaknesses and our strengths with others, and of course, the outcomes are far richer. Many creative apps allow for *collaborative* creation across the Net. We can create a story online together with students from a faraway school, or we can distribute tasks to find different sorts of information when we want to carry out a project.

The idea of being able to create comic strips, posters, storybooks, digital timelines all by oneself, and in English, and the possibility of showing the world what has been done, *builds up a feeling of self-esteem* in the learner that contributes to enhancing his or her learning. Feeling confident makes you lose the fear of going wrong and we all know how important it is to do so when you want to learn a language!

## Results that enrAPPture

What can we do with these tools? We will describe, show and comment on ideas:

*Thinglink* (<http://www.thinglink.com/>) lets you enrich images with links to websites, videos and text. Students can turn images into digital walls with rich information to describe processes, facts and events.



Voki (<http://voki.com/>) is an old 2.0 friend. Create virtual speaking torsos that will turn your text into oral speech or will even speak for you if you record your voice. Talk about your last weekend, your favourite film or give your opinion about the hottest issue.



Use *Voices* (<http://voices.com/>) if you want students to describe a place or a list of places in their own voice. Their audio files will be shown with an icon on a map, and everyone who travels there and uses the app will be able to click on the map and listen to the descriptions... by the students!! Use it to enrich trips abroad or to have students talk about their hometown. (I changed “you” to “students / their / etc.” to make the referents in the paragraph more consistent.)

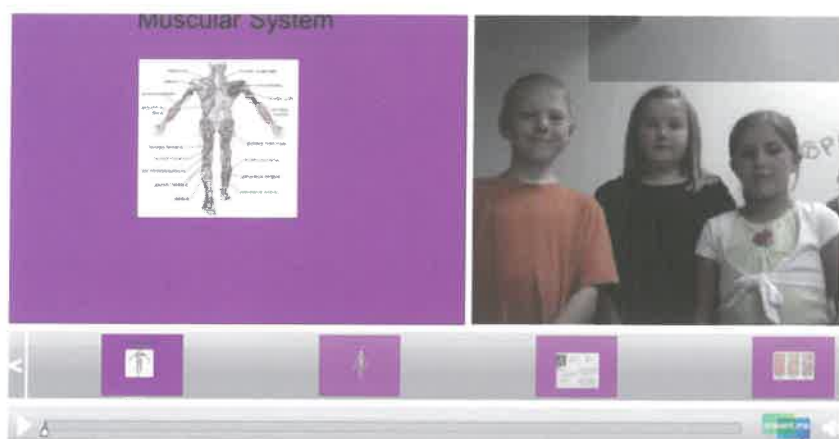


*Edpuzzle* (<http://edpuzzle.com/>) is a tool with which you can create quizzes as you watch online videos, or you can even create an audio file in which you recreate the story in your own voice in an extremely easy way. Take the video, place it in edpuzzle, crop it as you like and place questions and comments in a timeline under the video... extremely rich!!

Another option for dealing with videos is *Vialogues* (<https://vialogues.com/>), where we can show a video and introduce questions that appear as the video progresses.



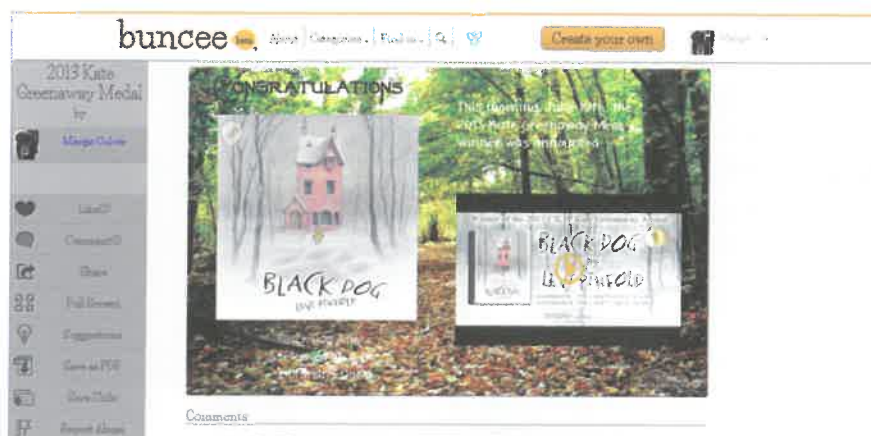
Sometimes students are afraid of presenting ideas in front of others, and when we ask them to talk about the content of a presentation, they are not very confident about doing it in English. *Present.me* (<https://present.me/>) lets students record themselves with a webcam at home as they explain the content of the presentation. Once they finish they can publish the recording that shows them speaking as the presentation is running. It is very useful for those who need to gain confidence with their speaking skills.



If you want to show the evolution of a concept, an idea, a process or a historical event, *Dipity* (<http://www.dipity.com/>) lets students create rich timelines where they can add text, audio, video or links to other sites and describe anything as it evolves over time.



*Buncee* (<http://www.buncee.com/>) is a creator of digital posters. Use a picture as a background, or those offered by Buncee, and add other images, type text, add audio files from soundcloud or video and create links. Different posters can be combined to create a narrative thread. It's an excellent way to present ideas!

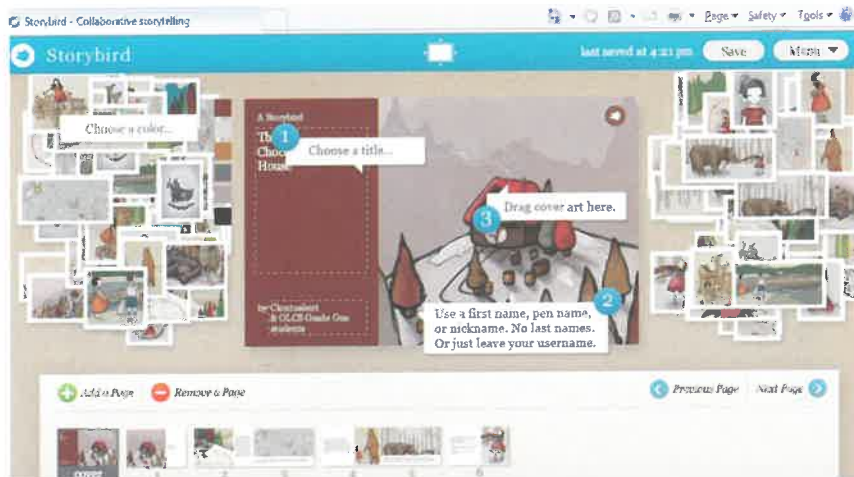


We can create stories:

*Domo Animate* (<http://domo.goanimate.com/>) is an old friend as well... probably the best tool for creating animated cartoons. It is the best way to create stories, narrative... to enhance writing skills, vocabulary!! It has backgrounds, characters, objects, sounds, effects... everything at hand with a click of the mouse. Have your students think of a story and let them use Domo to animate it!! It's extremely engaging.



*Storybird* (<https://storybird.com/>) is probably the best storytelling tool for young kids. Create beautiful flipbooks with the artwork offered by hundreds of artists. It has a very easy interface and gives extremely nice results. Just drag, drop and type; that is all you need.



If you want to create a mock newspaper article and use it to illustrate an idea or write an imaginary piece of news, use *Fodey* (<http://www.fodey.com/generators/newspaper/snippet.asp>), a very easy newspaper clip generator where you simply enter the headline and body of the news and then download an image of the newspaper page. It's very easy and useful.



Now it's time for some creative fun with *Bombay TV* (<http://www.grapheine.com/bombaytv/>), a small site where we use short clips of Bollywood films to create subtitles or dub the voices with our own story. Make students think of the correct words and the right story to match the images in the clip. Then it's time for fun!



We can also share opinions:

*Watch2gether* (<http://www.watch2gether.com/>) lets you upload a video and create a chatroom that you share with other groups anywhere. Set up a time with the other groups, meet on line and comment on the video as you watch it at the same time. Teachers can also introduce questions into the timeline that can be answered as the video is watched.



Start a debate where your students give their opinions in a voice thread with *Voxopop* (<http://www.voxopop.com/>). Just upload your audio file and tell them to follow up with their replies. It can also be used to create collaborative stories.



If you want to make an online survey or a questionnaire, create a question in Decidealready (<https://decidealready.com/>) and ask people to participate. If students create the survey themselves, ask them to collect the results and present their analysis in front of the class.



## Final words on the APPROach to implement

It is very important to keep in mind some key ideas about introducing these tools into our classroom. Show the tool to students and let them get a quick glimpse of how it works, but not more. Then ask them to step away from the computer and take out a pen and paper to write the story, the guidelines or the main ideas they are going to use when they start creating. Ask them to collect the images and information they will need before they start with the application. That will save time when they start the process.

If you want to find out more about creative apps, go to:

*edu365/crea* (<http://www.edu365.cat/crea/>)

*xtec/crea* (<http://www.xtec.cat/web/recursos/crea>)

*scoop.it* (<http://www.scoop.it/t/2-0-tools-and-esl>)

And remember... they are just a way to make our teaching life easier and more APPEaling!



# Learning Needn't Hurt:

## Bridging the Generation Gap with Tablets in Primary Classrooms and between Teachers

By Dorothea Fuchs Wyder, MA TEYL

*How is it possible that some children can be fascinated by the use of digital media or video games for hours, yet find it challenging to concentrate in school for five minutes?*

*This was the starting question for a team of tutors at a Swiss teachers' college when they developed a course for student teachers. The course aimed at discovering ways English language learners at primary level may benefit from engaging with digital media for both language learning and competence in using everyday digital tools for learning.*

*This field report will first outline the structure and basic ideas of the pre-service teacher training course. It will then present what tutors learned about their function and about the role of both young and more experienced teachers in catering for the needs of millennial children familiar with using new media on a daily basis. It will be argued that digital media are an appropriate teaching and learning instrument for this generation. For the successful implementation and use of digital media in the classrooms, close cooperation is needed between all stakeholders, each with their specific competences and strengths.*

Dorothea FUCHS WYDER taught as a classroom teacher in primary school for about 15 years. Since 2004 she has been a lecturer for ELT Methodology in teacher education at the Institute for Primary Education at the School of Teacher Education (University of Applied Sciences and Arts, North-western Switzerland). Dorothea received an MA in Teaching English to Young Learners in York (UK) in 2011. Currently she is researching in a Comenius Lifelong Learning project to foster cross-curricular learning with English & Music and is developing her competences to include IT in foreign language teaching at primary school.

## The starting point

Many English teachers aim to bring authentic learning into the classroom. Teachers are pleased with the pupils' genuine engagement when they perceive learning as connecting to their immediate reality, thus making it relevant. Teachers know that, in such situations, immense progress can take place.

However, new media are an important, integral part of today's world. Children observe how smartphones and tablets solve problems of the knowledge society and are used for communication. They play with various digital devices as naturally as they play with Legos. Present-day authentic learning should thus include digital media in the English classroom. Doing so could ultimately allow for playful, experiential, problem-oriented learning — all basic concepts for successful teaching. From this perspective, it seems imperative to prepare teachers for using digital media as an additional learning tool in their repertoire of materials.

## The course

The course discussed in this paper was taught at a Swiss teachers' college and aimed at exploring how pupils can learn better, or at

least more enthusiastically, through engaging with digital media during primary English lessons.

In 2013 tablets were a popular new device, so the tutoring team decided to align the course aims with the use of tablets and apps, representative of the new generation of digital devices.


During face-to-face sessions, the tutoring team presented apps they considered appropriate for processing language or triggering language output. The student teachers had time to experiment with apps on iPads provided by the tutoring team or on their own devices. It was expected that they conclude their experimenting with a digital product that showed what the app offers.

The student teachers attended seven sessions, each focussing on an aspect of digital use such as text processing, picture editing, audio recording, video, animation and media mixing. For example, the student teachers produced radio news shows, converted poems into comics and animated a short story. The tutoring team assumed that young learners, being equipped with the skills to use this set of most-used apps (see Table 1), would have a wealth of chances to creatively recycle and use language in many different ways.

Table 1: *Collection of the most used apps by category*

Category	App		Link
Images	Comic Life		<a href="http://bit.ly/1c0AXWU">http://bit.ly/1c0AXWU</a>
Audio	Recorder plus		<a href="http://bit.ly/1eoRKgA">http://bit.ly/1eoRKgA</a>
	Soundcloud	up- and download sounds	<a href="http://bit.ly/1fgGqTS">http://bit.ly/1fgGqTS</a>
Animation	Toontastic	scaffolds "good story telling"	<a href="http://bit.ly/1mqGjLV">http://bit.ly/1mqGjLV</a>
	Puppet Pals	allows use of own pictures and figures	<a href="http://bit.ly/1jTQsPV">http://bit.ly/1jTQsPV</a>
	I Can Animate		<a href="https://itunes.apple.com/gb/app/i-can-animate/id399760501?mt=8">https://itunes.apple.com/gb/app/i-can-animate/id399760501?mt=8</a>
Movie	iMovie		<a href="http://bit.ly/1dnSGCA">http://bit.ly/1dnSGCA</a>
Digital text	Book Creator		<a href="http://bit.ly/1g41WBA">http://bit.ly/1g41WBA</a>
	Popplet Lite	mind-mapping	<a href="http://bit.ly/OsJ3gH">http://bit.ly/OsJ3gH</a>
	Padlet	"post-it"-wall	<a href="http://padlet.com/">http://padlet.com/</a>

After the student teachers had explored the apps and their possibilities, they adapted a course book task procedure so that the app would be applied. Image 1 shows an example of such a task idea.



Fachhochschule Nordwestschweiz  
Pädagogische Hochschule

Fachhochschule Nordwestschweiz  
Pädagogische Hochschule

## Interactive storybook

### Teaching English & Use of Media

**Authors:** Sureka, Eva & Thea

**Objectives**

a) Language:  
*Speaking A1.2:*

- can recite a song or chant
- can describe pictures using sentences or chunks

*Writing A1.1:*

- intelligent copying

b) Use of media:

- pictures tell a story
- creative combination of picture and text (written or spoken)

**Required learner's ICT skills:**

- can use basic book creator tools (e.g. import pictures, include recording, manipulate font)
- can browse the internet


**Material:**

- Course book "Here comes Super Bus 2"
- iPads (book creator app)

**Time needed:** 2 lessons

**Tips/Hints:**

**Description:**  
Create your own interactive "All I know about Halloween" digital book



**Goes well with:**  
Course book "Here comes Super Bus" 2; Halloween

**Task Procedure:**

1. Work through the Halloween material in "Here comes Super Bus 2".
2. In groups the pupils make a mind map of all they learned and know about Halloween.
3. They number the things they know according to perceived importance.
4. For each number they create a page in "book creator" to show evidence of their knowledge (at least 4 pages). Tell the learners that they can take pictures from the book, copy parts of the texts worked with during the course, search for additional pictures on the internet, label, etc. and have to include at least one audio recording.
5. Present your book.

**Comments**

- The pupils can work together or each child creates one separate page
- Instead of book creator children can also use Powerpoint

**Appendix with additional material:**

Image 1: Example of English & IT task idea

Together, all participants had, by the end of the course, produced a set of about 50 concrete, unconventional, learning/teaching task ideas that were ready to be implemented in the primary English classroom.

## What we learned

The findings described in the following paragraph are based solely on this group of students and their tutoring team. Nevertheless, it can be assumed that other teachers can relate to and be inspired by these experiences:

- The course confirmed that learning and development of media literacy skills takes (a lot of) time — precisely like any other learning situation. Using digital media does not speed up the process.
- Although most of the student teachers were born between 1985 and 1995 and could seemingly handle most digital gadgets with ease, their digital competence and media literacy skills were not as well developed as expected. They were in need of an IT-savvy tutor's digital knowledge and skills.
- For the development of sound IT — accompanied language learning tasks — the student teachers needed all their methodological knowledge about the learning and teaching of English, especially concerning CLIL. Feedback on task ideas from the perspective of an experienced primary teacher was vital.
- By chance, the course was based on the collaboration of a mixed-generation team. Each generation bridged the other's generation gap in terms of

teaching experience, media competence or sensing the needs and mindset of the youngest generation in our classrooms. This model may become a game-changer in the incentive to further develop teaching approaches for our current pupil needs.

For instant change in the classroom, the following can be suggested:

- Don't teach answers, teach ways to the answer. Teach problem-solving strategies that include new media.
- Change teacher roles even more from "teaching" to "coaching learning".
- Don't try to be perfect in the use of media but instead attain skills to guide the learning process. Work together with students, other teachers and colleagues to find new resources and new ways of teaching.
- Be open to suggestions of new media in the classroom by students. Don't ban them. Ask the learners how they would use them to make certain processes easier, more fun, more individual and more creative.
- Most of the learning material that will be used in future classrooms has not yet been developed. Digital media can certainly be a chance to make ESL material even better!

In conclusion, competent teachers and collaboration among all generations of teachers can bridge the gap between current good teaching and future good teaching, which will incorporate the digital world in its classrooms. This will allow today's pupils to learn while doing what they enjoy and to develop their potential even further.

[www.apac.es](http://www.apac.es)

# Anglès per a catalanoparlant

## Utilitzant el català per a facilitar l'aprenentatge de l'anglès

By L. Hevley

*L'anglès i el català tenen molts punts en comú i esperem demostrar que un professor amb un bon coneixement dels dos idiomes pot aprofitar aquestes similituds per a facilitar i accelerar l'aprenentatge d'anglès. Per exemple:*

— *Quant al lèxic podem evitar la confusió que hi sol haver entre listen (to) i hear heard heard explicant que el primer sempre correspon a escoltar i el segon a sentir: Et sento però no t'escolto = I hear you but I'm not listening to you.*

— *Pel que fa a la sintaxi podem explicar que l'ús del present continu en anglès per a expressar el futur correspon a l'ús en català del present: Demà marxem = We're leaving tomorrow.*

— *I si volem millorar la pronunciació dels alumnes ens podem servir d'equivalències en català: mountain es pronuncia /maunten/ (amb la e neutra del català oriental).*

*Exemples com aquests s'entenen de seguida i creiem que limitar-nos a fer explicacions solament en anglès allarga innecessàriament el procés d'aprenentatge.*

*Finalment, una pregunta: Oi que no ensenyariem el català als espanyols de la mateixa manera que l'ensenyariem als japonesos? Doncs, no hauríem d'ensenyar l'anglès als catalans com si el català i l'anglès no tinguessin res en comú.*

Lou HEVLEY és Nord-americà de naixement i resident a Manresa, des de fa 32 anys. És mestre d'anglès (d'adolescents i d'adults) i autor de sis llibres en català sobre la gramàtica anglesa: Gramàtica anglesa, vols. I-V, MOIÀ, 1995 - 2003, i Anglès fàcil, BARCANOVA, 2013. És també creador del lloc web visca.com, on ha publicat diversos llibres i articles per a ajudar els catalanoparlants a aprendre l'anglès. També és autor de dos diccionaris en línia: Diccionari de Phrasal Verbs traduïts al català (2400 entrades) i el Diccionari català-anglès/anglès-català de locucions i frases fetes (10.845 entrades).

## Introducció

Hola! Em dic Lou Hevly, sóc nord-americà de la ciutat de Seattle, ara resident a Manresa, on em dedico a l'ensenyança de l'anglès des de fa uns vint-i-cinc anys. Avui defensaré la tesi que, en el cas dels adolescents i adults, l'ús del català en les classes d'anglès pot facilitar i accelerar l'aprenentatge. I per ús del català, entenc l'ús de la traducció.

Aquesta presentació es divideix en tres parts:

— En la primera part explico per què penso que s'hauria de tenir en compte la llengua materna dels alumnes catalans i per què l'ús del català a les aules és avantatjós.

— En segon lloc esmentaré tres justificacions que se solen adduir en contra de l'ús de la traducció en l'ensenyament de l'anglès, i donaré la meva argumentació per a considerar-les, si no equivocades, almenys discutibles.

— En tercer lloc aportaré exemples de com les comparacions entre el català i l'anglès poden ajudar els alumnes, accelerar el pas de les classes i, a més, fer que siguin més entenedores i, fins i tot, divertides. Els exemples procedeixen de tres àrees: lèxic, sintaxi i pronunciació.

Abans de començar vull dir que no proposo grans canvis en la manera com s'ensenyava l'anglès, sinó que suggereixo una altra possibilitat, perquè crec que, en certs casos, l'ús del català pot ser útil i que no hauríem de bandejar-lo sistemàticament de les nostres aules.

### **Primera part — Tenir en compte la llengua materna dels alumnes catalans**

Primer de tot penso que, a l'hora d'ensenyar l'anglès, és bo de tenir en compte la llengua materna de l'alumne, sobretot tractant-se d'una llengua com el català, que té molts punts en comú amb l'anglès. I perquè això s'entengui bé, us proposo una analogia.

Imaginem que volem crear un curs i una metodologia per a ensenyar el català a castellanoparlants. A mi em sembla lògic que podríem donar per suposat que els alumnes ja

entenen molts aspectes del català de manera intuïtiva. Així no caldria perdre hores de classe explicant la funció de les terminacions verbals, ni del subjuntiu, ni dels verbs pronominals, etc., perquè, a grans trets, els alumnes ja deuen saber aquestes coses.

A més, com que els catalans coneixen el castellà, poden saber també quins aspectes del català són més problemàtics per als castellans i destacar-los a classe.

En canvi, a l'hora de crear un curs per a nord-americans o per a xinesos, les explicacions haurien de ser molt més completes i, necessàriament, prolongades.

Per tant, a mi em sembla que no tindria sentit crear un sol curs amb una sola metodologia per als alumnes castellans, nord-americans i xinesos, sinó que s'hauria d'adaptar el contingut de les classes tenint en compte la llengua materna dels alumnes.

Tot i que el català i l'anglès no tenen tants punts en comú com el català i el castellà, sí que en tenen qui-sap-los i els podem aprofitar per a resoldre dubtes i accelerar el ritme de les classes. Al mateix temps podem emfatitzar les àrees en què els alumnes catalans són propensos a equivocar-se.

Mirat des del punt de vista de l'alumne és obvi que és més fàcil i ràpid aprendre una segona llengua si aquesta té similituds amb la llengua materna; per exemple, els catalans poden aprendre l'italià amb més facilitat que l'alemany o el rus.

Se segueix, doncs, que és bo per als alumnes catalans que el professor d'anglès sàpiga la seva llengua, perquè entendre millor els problemes que poden tenir. A més, poden fer preguntes amb més facilitat que si fossin obligats a formular els dubtes en anglès. De fet, en el cas dels alumnes menys atrevits, pot ser que alguns s'estimin més mantenir silenci que haver de fer preguntes en anglès, i això no és bo.

Per acabar no em puc estar de pensar que el fet que els professors nadius angloparlants monolingües no puguin comparar l'anglès amb el català és una limitació, i que no hauríem de deixar que aquesta limitació condicionés les classes d'anglès dels professors catalanoparlants.

## Segona part — Esmentar, per a després rebutjar, algunes justificacions en contra de l'ús de la traducció

Ara m'agradaria discutir breument tres justificacions que he sentit expressar en contra de l'ús de la traducció com a eina de l'ensenyament. Doncs, raons en contra:

Primera: Com que les hores de classe són necessàriament limitades, els alumnes haurien de tenir el màxim de temps possible de contacte amb l'anglès i, així, val més excloure el català.

— Diria que és precisament a causa de la limitació del temps que s'hauria de fer servir el català, perquè la traducció és més ràpida i més entenedora que la definició de paraules i expressions angleses només en anglès.

Per exemple, podem definir el gir anglès *by the way* dient «it's something you say when you want to change the subject, especially when someone says something that reminds you of something else», o podem dir «*by the way* és *per cert*» (*per cert, encara em deus vint euros = by the way, you still owe me twenty euros*).

Podem definir el gir «*used to + infinitiu*» dient «it is what you say when you want to express habitual actions or states taking place in the past but not continuing into the present», o podem dir «*used to + infinitiu*» correspon o bé a «abans + imperfet» (*abans era prima = she used to be thin*) o bé a solia + infinitiu (*quan era jove solia nedar cada dia = when I was young I used to swim every day*).

Per tant, em sembla indiscutible que la traducció és més ràpida que la definició —i jo diria que també és més entenedora— i que, per tant, aprofitem millor les hores de classe.

Ara bé, algú pot preguntar: això no vol dir que els alumnes sempre hauran de pensar primer en català abans de parlar en anglès? Doncs aquesta pregunta pot introduir la segona justificació per a no utilitzar el català a les aules.

Segona: Les persones bilingües no pensen primer en català abans de parlar en anglès; parlen espontàniament i intuïtiva i no

tradueixen a l'hora d'expressar-se. Doncs, així, és lògic que els alumnes no haurien de pensar primer en català i, conseqüentment, no haurien de traduir. A més, si pensen primer en català, faran "catalanades", és a dir, traduccions literals impròpies.

— Primer hem de tenir clar que per traducció entenem la traducció correcta, que no és sempre la traducció literal. Per exemple, *I live in Manresa* és una traducció literal i correcta de *Visc a Manresa*, però la traducció correcta de *Fa trenta anys que visc a Manresa* no és gens literal: *I've lived in Manresa for thirty years*. O sigui, quan parlo de traducció em refereixo només a la traducció correcta, tant si és literal com si no.

Pel que fa a les catalanades, em sembla que tant si pensen primer en català com si no, els alumnes tindran una tendència a fer servir construccions i vocabulari amb què ja estan familiaritzats. O sigui, les catalanades són en gran part inevitables i només s'eliminaran amb la pràctica, però es poden rectificar amb més facilitat si es fa la comparació entre el català i l'anglès.

— En segon lloc, no em sembla lògic de dir que, perquè un principiant pugui aprendre a fer alguna cosa com un expert, ha de fer veure que ja és un expert. Que Dani Pedrosa pugui córrer a 180 quilòmetres per hora amb la moto, no vol dir que la millor manera d'aprendre a ser pilot de motos sigui fent el mateix. O, que un músic de jazz improvisi fluidament sense pensar conscientment en la tècnica ni en les escales, no vol dir que els principiants no hagin d'estudiar la tècnica i les escales.

En fi, demanar que els alumnes parlin en anglès sense pensar primer en català, perquè així ho fan els bilingües, és, per a mi, començar la casa per la teulada.

— En tercer lloc, recordem que la capacitat de traduir no és cap impediment perquè una persona pugui ser bilingüe: totes les persones bilingües saben traduir i això no afecta la seva habilitat de parlar un segon idioma sense pensar primer en la seva llengua materna.

— En quart lloc, i molt important, fer servir la traducció per a facilitar i accelerar l'aprenentatge d'anglès no vol dir que els alumnes hagin de pensar primer en català

per sempre més. La capacitat de parlar l'anglès espontàniament i *correcta*, sense la necessitat de pensar primer en català, només s'aconsegueix amb la pràctica, i dubto molt que l'ús de la traducció inhibeixi aquest procés. A més, a part de la pràctica, també depèn de la complexitat i de la familiaritat.

— Per exemple, pel que fa a la complexitat: sense saber que el mot català *vi* s'anomena *wine*, no podem ni demanar una copa d'aquesta beguda. Hem d'aprendre, fent servir la traducció, que *vi* es diu *wine* en anglès. Però després d'un parell de copes, en demanar-ne una altra, sí que podem dir *wine* sense pensar primer en *vi*. I ja hem començat a parlar anglès sense pensar primer en català. Però per a expressar frases més complexes, com ara *Si parlessis més a poc a poc t'entendria millor*, naturalment trigarem més. Al capdavant, tant si el que volem expressar és senzill com si és complex, el procés comença amb la traducció.

— Quant a la familiaritat, si la frase correspon literalment a la mateixa expressió en català, és relativament fàcil de formular-la espontàniament: *On és l'estació de tren?* = **Where is the train station?** Però si no hi ha tal correspondència, costarà més d'expressar-se en anglès sense formular primer la frase en català, tenint en compte els canvis que ha d'haver-hi. Un bon exemple és la pregunta *Quant fa que no dorms?*, que en anglès s'expressa **How long has it been since you've slept?**

— Finalment, tant si volem com si no, els alumnes, a l'hora d'expressar-se inicialment en anglès, conscientment o subliminal, faran comparacions amb el català, i penso que és millor ajudar-los a fer aquestes comparacions correctament que no pas ignorar que les estan fent.

Tercera: I ara, per acabar, la tercera justificació per a no utilitzar el català és que els nens i nenes no aprenen la seva llengua materna a base de la traducció, i que, per tant, hauríem de fer com ells.

— Els nens i nenes, abans dels set anys d'edat, han tingut més de trenta mil hores de contacte amb la seva llengua materna. Els alumnes adolescents i adults de Catalunya amb prou feines tenen sis o set hores setmanals de contacte amb l'anglès, o sigui unes tres-cents

hores l'any. Per tant, jo crec que fer aquesta analogia no té cap ni peus.

Però, és més, perquè, segons els advocats del que s'anomena en anglès **the critical period hypothesis**, "**there is an ideal time window to acquire language in a linguistically rich environment** —i per **linguistically rich environment** podem entendre *la immersió total*—, **after which further language acquisition becomes much more difficult and effortful.**" Això és, clar i català, que amb el temps perdem la capacitat d'aprendre un segon idioma mitjançant la immersió total, perquè ja no som nens. Segons tots els estudis que he pogut consultar, la capacitat d'aprendre una segona llengua mitjançant la immersió total es redueix dramàticament entre els set i els dotze anys.

### Tercera part — Mostrar exemples que posin en pràctica l'ús del català en les classes d'anglès

Ara us vull donar uns quants exemples de com podem posar en pràctica l'ús del català en les classes d'anglès. Destacaré tres àrees: lèxic, sintaxi i pronunciació. Veurem que la majoria d'aquests exemples s'expliquen en menys d'un minut i, per tant, no representen un gran canvi en les metodologies actuals.

#### A) Lèxic

Pel que fa a l'ús del català per a facilitar l'aprenentatge del lèxic anglès, podem destacar primer els mots, sobretot els verbs, que tenen més d'un significat.

**know, meet**  
**conèixer**

El verb *conèixer* és **know knew known** quan significa *tenir coneixença*, cas en què normalment es fa servir el present. En canvi correspon a **meet met met** quan significa *fer coneixença* o *conèixer per primera vegada*, cas en què normalment apareix en passat.

— *Et conec i em coneixes* = **I know you and you know me.**

— *Ens vam conèixer a Vic* = **We met in Vic.**



Val a dir que **We met in Vic** també pot voler dir *Ens vam trobar a Vic*.

**find, meet, feel**  
*trobar, trobar-se*

El verb *trobar* és **find found found**, però *trobar-se* se sol traduir per **meet met met** quan és *reunir-se* o *coincidir per atzar en un lloc*, i per **feel felt felt** quan parlem de l'estat d'ànim o de la salut.

— *He trobat el teu rellotge* = **I've found your watch.**

— *Es troben cada dilluns a casa seva* = **They meet at his house every Friday.**

— *M'he trobat amb el teu cosí* = **I met your cousin** (que també pot voler dir *Vaig conèixer el teu cosí*).

— *Em trobo bé* = **I feel good.**

**look for, search for, get, pick up**  
*buscar*

El verb *buscar* es tradueix per **look for** o **search for** quan és *mirar de trobar*, però correspon a **get got got/gotten** quan significa *arribar a tenir* i a **pick up** quan significa *recollir*.

— *Què busques?* = **What are you looking for?**

— *Tens mal de cap? Doncs, et buscaré una aspirina* = **Do you have a headache? Then I'll get you an aspirin.**

— *Passaré a buscar-te a les vuit* = **I'll come by and pick you up at eight.**

**happen, pass, spend**  
*passar*

El verb *passar* és **happen** quan té el sentit de *ocórrer* o *esdevenir-se*, és **pass** quan indica moviment d'un lloc a un altre, i correspon a **spend spent spent** si es refereix a temps.

— *Han passat moltes coses estranyes* = **Many strange things have happened.**

— *Passa'm la sal* = **Pass me the salt.**

— *Vam passar per Ripoll* = **We passed by/through Ripoll.**

— *Vam passar tres dies a la Costa Brava* = **We spent three days on the Costa Brava.**

**bring, take, carry, wear**  
*portar*

El verb *portar* és **bring brought brought** quan té el sentit de *transportar una cosa cap aquí*, correspon a **take took taken** quan el sentit és de *transportar una cosa cap allà*. A més, vol dir **carry** quan significa *dur pes* i **wear wore worn** quan té el sentit de *portar posat*.

— *Porta'm les tisores* = **Bring me the scissors.**

— *Els vam portar els documents* = **We took them the documents.**

— *Quant pes portes?* = **How much weight are you carrying?**

— *Portava un jersei vermell* = **She was wearing a red sweater.**

**catch, take, hold**  
*agafar*

El verb *agafar* és **catch caught caught** quan té la idea de *perseguir i capturar*, correspon a **take took taken** quan significa *desplaçar*, i s'expressa amb **hold held held** quan vol dir *subjectar o suportar*.

— *Hem agafat (la pilota / tres peixos / el lladre)* = **We've caught (the ball / three fish / the thief).**

— *Quants llibres has agafat?* = **How many books have you taken?**

— *Està agafant el nadó en braços* = **He's holding the baby in his arms.**

**leave, lend, let**  
*deixar*

El verb *deixar*, en la majoria dels casos, és **leave left left**, però com a sinònim de *prestar* es tradueix per **lend lent lent**, i correspon a **let let let** quan significa *permetre*. És curiós que el verb *deixar* es tradueixi en anglès per tres verbs irregulars que comencen per **le-**.

— *He deixat les claus a la cuina* = **I've left the keys in the kitchen.**

— *No deixis per a demà el que puguis fer avui* = **Don't leave for tomorrow what you can do today.**

— *El meu oncle em va deixar una casa de pagès* = **My uncle left me a farmhouse.**

— *Li he deixat vint euros* = **I've lent him twenty euros.**

— *No ens deixen mirar la televisió* = **They won't let us watch TV.**

**think, plan, mean**  
*pensar*

El verb pensar és normalment **think thought thought**, però quan significa *tenir el propòsit de fer alguna cosa* es tradueix de tres maneres diferents, depenent del grau de certesa. Considerem l'exemple *Pensem sortir a les tres*:

— El sentit més dubtós: **We're thinking about leaving at three.**

— El que és probable: **(We plan o We're planning) to leave at three.**

— Hi estem decidits: **(We mean o We are determined) to leave at three.**

**remember, remind**  
*recordar*

El verb recordar és **remember** quan significa *tenir present a la memòria*, i correspon a **remind** quan significa *fer venir a la memòria*. A més, *recordar de fer una cosa* és **remember to do something**, mentre que *recordar d'haver fet una cosa* correspon a **remember doing something**.

— *M'he recordat de tancar el llum* = **I remembered to turn off the light.**

— *Recordo d'haver-la vista* = **I remember seeing her.**

— *Recorda-li que demà és festa* = **Remind him that tomorrow is a holiday.**

— *Em recordes la meva mare* = **You remind me of my mother.**

**wait, hope, expect**  
*esperar*

El verb *esperar* és **wait for** quan significa *aturar-se en un lloc*, **hope** si el sentit és *desitjar* i correspon a **expect** quan denota *tenir l'expectativa*.

— *Espero la Carina* = **I'm waiting for Carina.**

— *Espero que no plogui* = **I hope it doesn't rain.**

— *No esperava perdre* = **I wasn't expecting to lose.**

**get paid, charge**  
*cobrar*

El verb *cobrar* és **get paid** quan significa *rebre diners* i **charge** quan és *demanar el pagament*.

— *Quant cobres cada mes?* = **How much do you get paid each month?**

— *Quant cobres per hora?* = **How much do you charge an hour?**

**till/until, as far as, up to**  
*fins a*

La preposició *fins (a)* es tradueix per **till o until** davant d'expressions de temps, per **as far as** davant d'expressions de lloc, i per **up to** davant d'un límit.

— *No van marxar fins a la mitja nit* = **They didn't leave until midnight.**

— *T'acompanyaré fins al pont* = **I'll walk with you as far as the bridge.**

— *Pagaré fins a deu euros* = **I'll pay up to ten euros.**

**for, during**  
*durant*

La preposició *durant* correspon a **for** davant de quantitats temporals i a **during** davant de períodes.

— *Ha treballat aquí durant tres mesos* = **He worked here for three months.**

— *Ha treballat aquí durant l'estiu* = **He worked here during the summer.**

**in front of, opposite, facing, across from**  
davant (de)

La preposició *davant (de)* només es tradueix per **in front of** quan el complement és darrere el subjecte; en altres casos correspon a **opposite, facing o across from**.

— *Ets al davant d'en David i en David és darrere teu* = **You are in front of David and David is behind you.**

— *Ets al davant d'en David i en David és davant teu* = **You are opposite/facing David and David is opposite/facing you.**

— *El nostre pis és davant la fleca* = **Our flat is across from the bakery.**

*d'aquí a = in, fins d'aquí a = for*

El gir *d'aquí a* es tradueix per *in* i el gir *fins d'aquí a* es tradueix per *for*.

— *Marxo d'aquí a deu minuts* = **I'm leaving in ten minutes.**

— *No marxo fins d'aquí a deu minuts* = **I'm not leaving for ten minutes.**

*a = from*

La preposició *a* es tradueix per *from* quan acompanya els verbs *comprar* i *robar*.

— *A qui vas comprar el cotxe?* = **Who did you buy the car from?**

— *A qui van robar els diners?* = **Who did they steal the money from?**

*es nota = I/you can tell*

El gir *es nota*, referint-se a la segona persona, es tradueix **I can tell**, i quan es refereix a un tercer es tradueix **you can tell**.

— *Es nota que tu ets de Lleida* = **I can tell you're from Lleida.**

— *Es nota que ell està nerviós* = **You can tell he's nervous.**

*fins i tot, ni = even*

La locució adverbial *fins i tot* i la conjunció *ni* es tradueixen totes dues per **even**.

— *Fins i tot ha rentat els plats* = **He has even washed the dishes.**

— *Ni ha rentat els plats* = **He hasn't even washed the dishes.**

### Correspondències en anglès dels adverbis de temps *encara* i *ja*.

— *encara* es tradueix sempre per **still** quan l'expressió és afirmativa o interrogativa.

— *Encara viuen aquí* = **They still live here.**

— *Encara viuen aquí?* = **Do they still live here?**

— *encara* se sol traduir per **yet** quan l'expressió és negativa, però correspon a **still** si el sentit és d'acció negativa continuada. Considerem l'oració *Encara no m'han pagat*:

— [primera vegada] = **They haven't paid me yet.**

— [segona/tercera vegada; *continuen sense pagar-me*] **They still haven't paid me.**

— *ja* es tradueix per **already** en expressions afirmatives, sempre que no sigui sinònim de *ara*, quan es tradueix per **now**.

— *Ja he vist aquesta pel·lícula* = **I've already seen this film.**

— *Ja podem començar* (= *Ara podem començar*) = **Now we can begin.**

— *ja* se sol traduir per **yet** quan la frase és interrogativa, però es tradueix per **already** quan expressa sorpresa, sense demanar resposta. Considerem la pregunta *Ja són les nou?*

— [per a saber-ho] **Is it nine o'clock yet?**

— [expressant sorpresa, en mirar el rellotge] **Is it nine o'clock already? o Is it already nine o'clock?**

— *ja* no es tradueix per **any more, any longer** o **no longer**.

— *Ja no surten junts* = **They don't go out together any more/longer o They no longer go out together.**

## **B) Sintaxi**

Les traduccions del gir català *quant* (*temps*) fa

— Si el verb és en temps de present i l'expressió és afirmativa, es tradueix pel gir «**how long + temps de present perfect**».

— *Quant temps fa que els coneixem?* = **How long have we known them?**

— *Quant fa que hi són?* = **How long have they been there?**

Si volem destacar la continuïtat de l'acció o si volem emfatitzar que l'acció està passant ara en aquests moments, fem el **present perfect continuous**. Exemple:

— *Quant fa que portes (estàs portant) cotxe?* = **How long have you been driving?**

— Si el verb és en qualsevol temps pretèrit, es tradueix pel gir «**how long ago + temps de past simple**».

— *Quant temps fa que els vam conèixer?* = **How long ago did we meet them?**

— *Quant fa que ha vingut?* = **How long ago did he come?**

— *Quant fa que hi eren?* = **How long ago were they there?**

— Si el verb és en temps de present i l'expressió és negativa, es tradueix pel gir «**how long has it been since + temps de present perfect**». És com si diguéssim «quant temps ha passat des que...».

— *Quant temps fa que no hi has anat?* = **How long has it been since you have gone there?**

— *Quant fa que no menges carn?* = **How long has it been since you have eaten meat?**

— *Quan fa que no dorm?* = **How long has it been since he has slept?**

### Expressions condicionals

Els tres tipus d'expressions condicionals són molt fàcils d'explicar si comencem amb les equivalències en català:

#### Condicional 1:

— *Si m'ajudes et pagaré* = **If you help me I will pay you.**

L'anglès fa servir el **present simple** i la forma **will**.

#### Condicional 2:

— *Si m'ajudessis et pagaria* = **If you helped me I would pay you.**

— *Si m'ajudessis hauria de pagar-te* = **If you helped me I would have to pay you.**

L'anglès fa servir la forma del **simple past** i la forma **would**.

Podem dir que pot semblar estrany que l'anglès faci servir la forma del **simple past** per a una acció hipotètica: *Si vinguessin demà...* = **If they came tomorrow...** De fet, la traducció més habitual del pretèrit imperfecte de subjuntiu català és la forma del **simple past** (vegeu *Traducció en anglès del subjuntiu català*).

#### Condicional 3:

— *Si m'haguessis ajudat t'hauria pagat* = **If you had helped me I would have paid you.**

— *Si m'haguessis ajudat t'hauria hagut de pagar* = **If you had helped me I would have had to paid you.**

Aquí podem explicar el següent:

1) Els auxiliars *hagués, haguessis*, etc., es tradueixen gairebé sempre pel mot **had** i, com és el cas del català, sempre van seguits d'un participi. Així *hagués fet* = **I had done**, *haguessin vingut* = **they had come**, etc.

2) Observem: *he* = **I have**, *hauré* = **I will have**, *i hauria* = **I would have**. Així, *hauries jugat* = **you would have played**, *hauríem tingut* = **we would have had**, etc.

Per acabar, vegem una taula:

<i>Si jo hagués</i>	<i>portat</i>	<i>un mapa</i>	<i>no ens hauríem</i>	<i>perdut.</i>
<b>If I had</b>	<b>brought</b>	<b>a map</b>	<b>we wouldn't have</b>	<b>got lost.</b>
<i>Si no haguessis</i>	<i>estat</i>	<i>malalt</i>	<i>jo hauria</i>	<i>vingut.</i>
<b>If you hadn't</b>	<b>been</b>	<b>ill</b>	<b>I would have</b>	<b>come.</b>

### La confusió entre **would have, would have to** i **should**

Solen haver-hi confusions entre les tres proposicions **you would have studied more, you would have to study more** i **you should study more**. Fent servir el català podem resoldre aquesta confusió d'una manera bastant directa:

— La combinació «*hauria/hauries/etc. + participi*» es tradueix sempre per «**would have + participi**». Per tant, *hauria fet* = **I would have done**, *hauries vingut* = **you would have come**, *hauria menjat* = **she would have eaten**, etc.

— *T'hauria agradat* = **You would have liked it.**

— *No hauríem tingut temps* = **We wouldn't have had time.**

— La combinació «*hauria/hauries/etc. de + infinitiu*» es tradueix de dues maneres: per «**would have to + infinitiu simple**» quan forma part, explícitament o implícita, d'una condició del tipus 2, i per «**should + infinitiu simple**» en tot altre cas (consells, obligacions morals i conclusions).

— «*hauria de + participi*» = «**would have to + infinitiu simple**»

— *Si no m'ajudessis, hauria de fer-ho sol* = **If you didn't help me, I would have to do it alone.**

— *Hauria de llevar-me massa d'hora (si acceptés aquesta feina)* = **I would have to get up too early.**

— «*hauria de + participi*» = «**should + infinitiu simple**»

— [consell] *Hauries d'estudiar més* = **You should study more.**

— [oblig. moral] *Hauríem de tractar bé els animals* = **We should treat animals kindly.**

— [conclusió] *Aquests exercicis haurien de ser fàcils* = **These exercises should be easy.**

Per acabar, podem esmentar que el gir «*hauria d'haver + participi*» es tradueix sempre per «**should have + participi**» i que «*hauria/hauries/etc. hagut de + infinitiu*» es tradueix sempre per «**would have had to + infinitiu simple**».

— *Hauries d'haver estudiat més* = **You should have studied more.**

<i>Hauries d'</i>	<i>haver</i>	<i>estudiat</i>	<i>més.</i>
<b>You should</b>	<b>have</b>	<b>studied</b>	<b>more</b>

— *Hauria hagut de llevar-me massa d'hora* = **I would have had to get up too early.**

<i>Hauria</i>	<i>hagut</i>	<i>de llevar-me</i>	<i>massa d'hora.</i>
<b>I would have</b>	<b>had</b>	<b>to get up</b>	<b>too early.</b>

### Expressions concessives

La combinació «*encara que* (o *tot i que*) + mode indicatiu» es tradueix per **even though**; la combinació «*encara que* + mode subjuntiu» es tradueix per **even if**.

— *Encara que plou (Tot i que plou), sortirem* = **Even though it's raining, we're going out** (o **we're going to go out**).

— *Encara que demà plouï, sortirem* = **Even if it rains tomorrow, we'll go** (o **we're going to go out**).

— *Encara que demà ploués, sortiríem* = **Even if it rained tomorrow, we would go out.**

Observem una altra vegada que el pretèrit imperfect de subjuntiu català (*ploués*) es tradueix pel **past simple** anglès.

## C) Pronunciació

Ara mirarem com podem ensenyar la pronúncia anglesa comparant la seva fonètica

amb la catalana. En aquest cas no es tracta d'ensenyar un dialecte en concret, sinó de triar els sons que són més assequibles per als catalans, tant si vénen de l'anglès britànic com si vénen de l'anglès nord-americà. A més, quan escrivim la pronunciació figurada dels fonemes anglesos entre dues ratlles inclinades, ens servim, sempre que és possible, de lletres conegudes per tothom.

La primera cosa a esmentar és que la dificultat més important de la pronunciació anglesa no és la pronúncia en ella mateixa, sinó la manera com s'escriuen els mots. Per exemple, com veurem ara, cada vocal anglesa té quatre sons principals, però d'aquests vint sons, només tres són estranys al català. A més, pel que fa a la pronunciació dels vint-i-set dígrafs més importants, només una és estranya al català. Doncs, comencem:

### Les vocals

(Les àrees grises representen sons que són estranys al català)

	voc.+cons.+voc.		voc.+cons.+cons. voc.+cons.+final de mot	
<b>A</b>	/ei/	<b>plane</b> /plein/	/æ/	<b>can</b> /cæn/
<b>E</b>	/i:/	<b>scene</b> /si:n/	/è/	<b>pet</b> /pèt/
<b>I</b>	/ai/	<b>time</b> /taim/	/é/	<b>sick</b> /céc/*
<b>O</b>	/óu/	<b>note</b> /nóut/	/ò/	<b>got</b> /gòt/
<b>U</b>	/iu/	<b>cute</b> /kiut/	/ʌ/	<b>cut</b> /cʌt/

	voc.+r+voc.		voc.+r+cons. voc.+r final de mot	
<b>A</b>	/è/	<b>care</b> /kèr/	/a/	<b>car</b> /car/
<b>E</b>	/é/	<b>here</b> /hér/	/ə/	<b>her</b> /hər/**
<b>I</b>	/ai/	<b>fire</b> /fair/	/ə/	<b>bird</b> /bærd/
<b>O</b>	/ó/	<b>more</b> /mór/	/ó/	<b>for</b> /fór/
<b>U</b>	/iu/	<b>cure</b> /kiur/	/ə/	<b>hurt</b> /hært/

\* nit, *nét*, *net* es pronuncien **neat**, **knit**, **net**.

\*\* Per a ajudar els alumnes a fer aquest so podem demanar que diguin *per tu* /pər-tu/. Després traiem el so de la u, /p r-t/, i canviem les consonants: /bært/, /b rn/, etc.

Vet aquí uns exemples de mots difícils de llegir però fàcils de pronunciar:

major /mei·tjer/	watch /wòtx/	cherry /txèri/	folk /fóuk/
various /vè·ries/	warn /wórn/	child /txaïld/	sorry /sòri/
small /smòl/	arrow /è·róu/	sigh /sai/	money /mAni/

Oferim tot seguit uns quants mots comuns en què la síl·laba tònica és la vocal neutra:

bird /bærd/	worry /wəri/	certain /sær·tæn/
burn /bærn/	pull /pəl/	early /ærlɪ/
world /wær·əld/	nervous /nær·vəs/	courage /kær·étx/

Ara presentem algunes pronúncies irregulars. La figura 0/ representa el so de la z castellana:

climb /klaim/	island /ai·lend/	lose /luuz/
bury /bèri/	sure /xær/	busy /bézi/, /vés·hi/
steak /steik/	beard /bérd/	foreign /fóren/
friend /frènd/	does /dʌz/	choir /kwai·er/

done /dʌn/	both /bóuθ/	women /wémen/
again /eguèn/	laugh /læf/	because /bi·kʌz/
height /hait/	sew /sóu/	build /béld/
blood /blʌd/	flood /flʌd/	toward /tórd/

Casos en què el dígraf OU sona A/:

couple /kʌ·pel/	cousin /kʌ·zen/
trouble /trʌ·bel/	touch /tʌtx/
country /kʌn·tri/	double /dʌ·bel/
young /iʌnc/	

El sufix *-ate* dels mots anglesos d'arrel llatina es pronuncia /eit/ en els verbs i /ət/ en els noms i adiectius.

-ate es pronuncia /eit/	-ate es pronuncia /ət/
appreciate /e·pri·xi·eit/	appropriate /e·prò·pri·et/
graduate /græ·tju·eit/	graduate /græ·tju·et/
indicate /én·de·keit/	private /prai·vet/
separate /sè·pe·reit/	separate /sè·pe·ret/

Per acabar, donem un cop d'ull a les moltes maneres com es pronuncien els grups OUGH i AUGH:

Lletres	Pron.	Paraules	Pron.
OUGH	/ò/	bought — <i>portat</i>	/bòt/
		brought — <i>comprat</i>	/bròt/
		fought — <i>lluitat</i>	/fòt/
		ought — <i>hauria de i variants</i>	/òt/
		sought — <i>cercat</i>	/sòt/
		thought — <i>pensat</i>	/θòt/
AUGH		caught — <i>agafat</i>	/kòt/
		daughter — <i>filla</i>	/dò·ter/
		naughty — <i>entremaliat</i>	/nò·ti/
		slaughter — <i>matança</i>	/slò·ter/
		taught — <i>instruït</i>	/tòt/

#### Excepcions estranyes

Lletres	Pron.	Paraules	Pron.
OUGH	/óu/	although — <i>tot i que</i>	/òl·dóu/
		dough — <i>pasta</i>	/dóu/
		though — <i>tot i que</i>	/ðóu/
		thorough — <i>minucios</i>	/θə·róu/
	/ʌf/	enough — <i>prou</i>	/e·nʌf/
		rough — <i>aspres</i>	/rʌf/
		tough — <i>dur</i>	/tʌf/
	/ðf/	cough — <i>tos</i>	/kòf/
		trough — <i>abeurador</i>	/tròf/
	/uu/	through — <i>a través de, per</i>	/θruu/
		throughout — <i>per tot</i>	/θru·aut/
	/au/	bough — <i>branca</i>	/bau/
		drought — <i>sequera</i>	/draut/
AUGH	/æf/	laugh — <i>riure</i>	/læf/

## Les vocals

— A

La A sona /ei/ quan va davant de consonant (que no sigui la r) més vocal, com en el cas dels mots **name**, **make**, **place**, **same**, **nature** i **major**.

La A sona /æ/ quan va davant de dues consonants o de consonant final de mot, com en el cas dels mots: **cat**, **back**, **last**, **man**, **apple** i **happy**.

Aquest so correspon a una e superoberta i es produeix fent baixar la mandíbula al màxim.

La A sona /è/ quan va davant de la r més vocal, com en el cas dels mots **stare**, **spare**, **area**, **Carol** i **beware**.

La A sona /a/ quan va davant de la r més consonant o r a final de mot, com en el cas dels mots **arm**, **hard**, **dark**, **large** i **start**

— E

La E sona /i:/ quan va davant de consonant (que no sigui la r) més vocal, com en el cas dels mots **Pete, gene, arena i ego.**

La E sona /è/ quan va davant de dues consonants o de consonant final de mot, com en el cas dels mots **red, step, tell, test, letter, member i tennis.** Observem que el mot català *pet* i el mot anglès *pet* es pronuncien igual.

La E sona /é/ (o, si es vol, /iə/) quan va davant de la r més vocal, com en el cas dels mots **zero, series, period i material.**

La E sona /ə/ quan va davant de la r més consonant o r a final de mot, com en el cas dels mots **germ, alert, mercy, certain i person.**

Per a ajudar els alumnes a fer aquest so podem demanar que diguin *per tu* /pər·tu/. Després traiem el so de la u, /pər·t/, i canviem les consonants: /tjərm/, /alərt/, etc.

— I

La I sona /ai/ quan va davant de consonant (que no sigui la r) més vocal, com en el cas dels mots **five, like, white, final i decide.**

La I sona /é/ quan va davant de dues consonants o de consonant final de mot, com en el cas de **big, kiss, little, this i still.** Observem que el mot català *cec* i el mot anglès *sick* es pronuncien, si no igual, molt semblantment.

La I sona /ai/ quan va davant de r més vocal, com en el cas de **fire, tired i virus.**

La I sona /ə/ quan va davant de r més consonant o r final de mot, com en el cas de **bird, circle, first i stir.**

Per a ajudar els alumnes a fer aquest so podem demanar que diguin *per tu* /pər·tu/. Després traiem el so de la u, /pər·t/, i canviem les consonants: /fərst/, /sər·kel/, etc.

— O

La O sona /óu/ quan va davant de consonant (que no sigui la r) més vocal, com en el cas dels mots **bone, close, home, nose i photo.**

La O sona /ò/ quan va davant de dues consonants o de consonant final de mot, com en el cas dels mots **dog, fox, hot, coffee i copper.** Observem que el mot català *got* i el mot anglès *got* es pronuncien igual.

La O sona /ó/ quan va davant de la r, com en el cas dels mots **fork, horn, more i before.**

— U

La U sona /iu/ quan va davant de consonant (que no sigui la r) més vocal, com en el cas dels mots **cute, use, tube, future i student.**

**EXCEPCIÓ:** La U sona /uu/ quan va davant de consonant (que no sigui la r) més vocal i després de les consonants J, L, R i S: **June, Luke, rule i super.**

La U sona /A/ quan va davant de dues consonants o de consonant final de mot, com en el cas dels mots **much, sun, bus, number, public i summer.**

Aquest és el so que es fa quan dubtem, vocalitzant sense formar cap mot.

La U sona /iʊ/ quan va davant de la r més vocal, com en el cas dels mots **cure, pure i figure.**

El /ʊ/ representa el so del grup *eux* en el mot francès *deux*.

La U sona /ə/ quan va davant de la r més consonant o r final de mot, com en el cas dels mots **church, hurt, fur, turn i occur.**

Per a ajudar els alumnes a fer aquest so podem demanar que diguin *per tu* /pər·tu/. Després traiem el so de la u, /pər·t/, i canviem les consonants: /txərtx/, /hərt/, etc.

## Els dígrafs

**AI i AY** es pronuncien /ei/; **AIR** es pronuncia /èr/  
— **tail** /teil/, **stay** /stei/, **chair** /txèr/

**AU i AW** es pronuncien /ò/

— **pause** /pòz/, **sauna** /sòna/, **dawn** /dòn/, **law** /lòd/

**EA i EE** es pronuncien /i:/, però **EA** es pronuncia a vegades /è/

— **beach** /biətx/, **peace** /piəs/, **free** /fri:/, **sweet** /swi:t/;  
**deaf** /dèf/

**EAR i EER** es pronuncien /ér/ o bé /iər/

— **hear** /hér/ o /hiər/, **beer** /bér/ o /biər/

**EAR+consonant** es pronuncia /ər/

— **early** /ər·li/, **search** /sərtx/

**EI i EY** es pronuncien /i/ i /ei/

— **ceiling** /sí·linc/, **receive** /re·siiv/; **eight** /eit/;  
**grey** /grei/

**EU, EW, UE i UI** es pronuncien /iu/ (o bé /uu/ després de J, L, R i S)

— **few** /fiu/, **flew** /fluu/; **fuel** /fiu·əl/, **blue** /bluu/; **suit** /suut/

**IE** es pronuncia /i:/

— **brief** /bríf/, **piece** /piis/

**OA i OE** es pronuncien /óu/

— **boat** /bóut/, **soap** /sóup/; **toe** /tóu/

**OI i OY** es pronuncien /oi/

— **choice** /txois/, **joy** /tjoi/

**OO** es pronuncia /uu/ o /ʊ/

— **moon** /muun/, **cool** /kuul/; **book** /bʊk/

**OOR** es pronuncia /ór/

— **door** /dór/, **poor** /pór/

**OU** es pronuncia /au/;

— **found** /faund/, **doubt** /daut/

**OUGH i AUGH** es pronuncien /ò/

— **bought** /bòt/, **daughter** /dòter/

**OUR** es pronuncia /aur/ o /ór/

— **flour** /flauer/; **course** /còrs/

**OW** es pronuncia /au/ i /óu/

— **down** /daun/, **vowel** /va·el/;

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# Using the Learners' L1 in the Classroom: The Bilingual Method

By Michael Lalremtluanga

*The education system of India has faced many challenges. One of its more important challenges has been how to teach students from diverse backgrounds and cultures. Given that the country prides itself on unity in diversity, it is a challenge to devise various ways in educating the students who are either from rural or urban areas. In truth, researchers do not know what works best in teaching language acquisition. The English language at the school level makes no provision for any use of the mother tongue. The researcher has experimented with the first-year students of B. E. (mech.) and B. Tech. (PRPC) at Anna University, CEG campus, and with secondary school students to understand the role of the learners' mother tongue. The main objective of the study is to realize the importance of the learners' mother tongue in the classroom. The present study is an attempt to systematize the use of the inputs and evolve a teaching strategy to be used by the teachers. The study took place in Mizoram in the months of April and May, 2013, and it lasted for 45 days.*



## Introduction

Traditionally, the English language at the school level makes no provision for any use of the mother tongue. The medium of instruction in the majority of the schools in Mizoram<sup>1</sup> is English, except for a few, the majority of which are run by the state Government, where Mizo is used. English, as a subject, is introduced as early

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as the pre-school or nursery school level and is also used as a medium to teach other subjects. At the college and university level, English is the only official medium of instruction in all institutions in Mizoram except for the study of other languages. However many teachers are finding the learners' mother tongue to be a very useful tool to help the learners, while it also helps the weaker learners to understand better.

## Method

The objective of this study is to compare under experimental conditions the effectiveness of the Bilingual Method and the Direct Method in teaching English to Mizo-speaking pupils in the realistic setting of the classroom. The class chosen was 12th Standard, and a questionnaire was distributed among 38 students, aged 16 and 17, studying in the K. T. Higher Secondary School, Lunglei, Mizoram.

The class was divided into an Experimental group and a Control group of 19 students each. The two groups were divided on no particular basis and had mixed abilities. The two groups were taught from a prescribed syllabus of 12th standard. "The Third Level", written by Jack Finney, was taught.

What is the story about? By means of "The Third Level", Jack Finney shows the human tendency to escape into a world that does not exist because real life is too hard to handle. In this story, the protagonist, Charley, is convinced there are three, not just two, levels at Grand Central Station. Charley's psychiatrist and his friends think his delusion is a waking-dream wish fulfilment and, like his stamp collection, a temporary refuge from a world full of insecurity, fear, war, and worry.

The story "The Third Level" clearly explores the science fiction genre of time travel. Jack Finney, the recipient of the world fantasy award, interweaves fantasy with reality in the most futuristic projection of time travel. Charley wishes to be transported to the third level, the world of 1894, which is supposedly a much happier and quieter place to be. It is one of the most concise and entertaining stories about

time travel. The question whether the third level exists in real life or only in Charley's mind can be inferred from Sam's letter. The story also dwells on the theme of escapism, not only as a psychological refuge from the grim realities of the present-day world but also as a desire to stay with the past or to keep the past alive in the complexities of the present. In the story Charley not only expresses a desire to escape but also prepares and tries very hard to achieve it; it is a desire which is not contested by his wife, either. Sam has also happily escaped, with no plans to resort to his old profession, along with scores of other people who cross Grand Central Station every day... escaping seems to be an all-pervasive feeling.

Eighteen days were taken to complete the experimental teaching. An hour was dedicated every day for the two groups. One test was given after completing the particular task and another test was given again later.

The Experimental group was taught through the Bilingual Method. The Control group was taught through the Direct Method. In the Experimental group, the mother tongue was used to explain difficult words and sentences. In the Control group, no mother tongue was used. The mother tongue equivalent was given for words which were unfamiliar to the students such as "psychiatrist", "refuge", "gabardine", "avenue", "flickering", "spittoons", "lapel", "premium" and so on. Since there are no trains or train stations in Mizoram, there were many things about stations to be explained, such as "ticket windows", "information booth" and "railroads". All these things were given the mother tongue equivalent in the Experimental group, while pictures and drawings were very necessary to explain the meanings for the Control group.

## Results

The questionnaire was administered and the result shows that 63% of the students have studied in an English-medium school for more than 10 years, while 37% of the students have studied in a Mizo-medium school, and they have been struggling more in the English classroom. Twenty-seven percent of the students use a

bilingual dictionary for difficult words, while 18% of the students use both a monolingual as well as a bilingual dictionary. Only 11% of the students did not use a bilingual dictionary. All of the students find it interesting when the teacher uses the mother tongue in the classroom. But only 31% of the students want the teacher to often use the mother tongue in the classroom, while 65% of the students believe the teacher must use the mother tongue not very frequently. The rest of the students do not believe in the use of the mother tongue by the teacher. Eleven percent of the students do not think that the use of the mother tongue by the teacher in the classroom has helped them learn English, while the rest of the students agree that the use of the mother tongue in the classroom by the teacher has absolutely helped them learn English better.

## Discussion

The students in the Experimental group had more time to revise and practice in English, since a lot of time was saved by the use of the mother tongue, and the students were able to understand the items taught faster and were able to respond immediately. In the Control group, a lot of time was required for creating the situations and for explaining the structures. For example, in “The Third Level”, a lot of time was required to explain what the third level was, as well as the first and second level. Pictures and drawings on the blackboard were necessary to explain all these things to

them. Since many of them had not sent a letter or been to a post office, maybe because of the advance in technology, a first-day cover had to be explained in detail. It took much less time for the Experimental group, as it could be easily explained in the mother tongue, but it required a lot of time for the Control group to understand the meaning of a first-day cover.

A test was conducted after the teacher had completed the task. The average percentage mark in the Experimental group was 56.25%, and in the Control group it was 42.5%. Three students in the Experimental group were able to score more than 70. After the first test, the students in the Control group were taught using the Bilingual Method, and another test was conducted. This time, the average percentage mark in the Experimental group was 64% and the Control group was 51.71%.

## Conclusion

The results show that even the weaker learners were able to understand when the mother tongue equivalent was given. We must know that there were students with a high level in the Control group, and they did well even when the teacher used the Direct Method. But, after the teacher used the Bilingual Method, each and every person in the Control group improved, as the test result shows. There is no harm in using mother tongue inputs in English classes, and, in fact, it saves time and helps the learners to gain a clear understanding.

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<sup>1</sup>Mizoram is one of the twenty-eight states of India. Mizoram means “land of the hill people”, and the people living in Mizoram are known as Mizo and they speak two languages — Mizo, which is their mother tongue, and English. Until 1894, when missionaries introduced elementary education, Mizos were illiterate, without any written language. Christian missionaries developed the Mizo script. Writing is a combination of the Roman script and Hunterian transliteration methodology with prominent traces of a phonetics-based spelling system. There are 25 letters in the alphabet: A, AW, B, CH, D, E, F, G, NG, H, I, J, K, L, M, N, O, P, R, S, T, U, V, Z. Mizo is one of the languages with official status in India (at the state level). Today Mizoram is second only to Kerala for literacy in India, at 95%.



# Videotelling

By Jamie Keddie



*A videotelling activity is essentially an interactive storytelling activity in which the teacher is the storyteller and stories are derived from the narratives of short online videos. In the talk, I will demonstrate the technique using three example activities. Each of these will require audience participation and discussion. This is necessary to simulate a language classroom environment and also to draw attention to potential for language emergence (speaking, for example), and language learning techniques which can be incorporated (drilling, dictation, etc.). Finally, we will see how teachers can create their own videotelling activities.*

**Jamie KEDDIE** is a teacher trainer, writer and presenter who has shared his ideas with teachers all over the world. His areas of interest include the use of image and video in the classroom, storytelling and teacher talk. He is the founder of Lessonstream.org and the winner of a British Council ELTons award. His publications include *Images* (OUP, 2009) and *Bringing Online Video into the Classroom* (OUP, 2014). He is also the author of *Videotelling*, a self-published ebook to be released in 2014.

## Introduction

Teacher-led storytelling is an art. With good story management, as well as practice and preparation, a simple narrative can become a whole-class communicative event with possibilities for language learning along the way.

The stories that I tell in my classroom are derived from the narratives of short videos, most of which I find online. I call this 'Videotelling'.

Putting video narratives into words is something that we do all of the time in informal conversation. Imagine, for example, one person telling another about a shocking piece of news footage, a controversial advert, or a funny YouTube video that the second person hasn't seen. If the communicator is engaging enough, the listener may be suitably motivated to see the video for himself.

Informal exchanges like this can be structured and planned for the classroom. The first step involves working with a video and creating a text.

### One: a videotelling text

The following text is based on a short YouTube video with a strong narrative. In the video, four young chefs prepare a breakfast. However, there is something unusual about it. As you read the text, try to guess what that thing could be:

*Four young chefs are preparing a classic English breakfast. It's bacon and eggs. First of all, the bacon. This is a delicate process. A good amount of oil is necessary. It is important that the bacon does not stick. Then it's time for the fried eggs. The first egg is broken onto the hot iron. Unfortunately, it falls off the surface and onto the ground. What a mess! Fortunately, the second attempt is more successful. Finally, some toast and then it's time to eat. The chefs agree that the breakfast has been a success. Now it's time to tidy up a bit.*

In situations when we 'tell' videos as opposed to showing them, the listener is required to make use of the mind's eye. Note how much you had to visualise when you read the text. In addition, speculating about the unusual nature of the video probably involved exploring the individual elements of these mental images and asking silent questions that relate to them.

### Two: the moment of comparison

Hopefully, you are now motivated to see the video for yourself. When you do so, it can be regarded as a moment of comparison — an opportunity for you to compare your personalised visualisation with the actual video itself. Here it is:

YouTube video: Breakfast fortified with iron  
By Tom Scott  
June 2006  
<https://www.youtube.com/watch?v=MrppkAIVhH4>

The moment of comparison is potentially a moment of strengthened comprehension: once the video has been viewed, the text becomes more meaningful. And of course, the element of incongruity (the fact that the chefs are cooking on a clothes iron) becomes apparent.

### Three: designing for interactivity

As storytellers in the language classroom, we can consider possibilities for making the process as interactive as possible. A key question that we can ask ourselves is this: How can we turn a monologue into a dialogue?

One way of doing this is to think of a series of questions to drive the narrative. Of course, this requires preparation and planning. For the breakfast text, the teacher's notes could look something like the following table.

	Say:	Ask:	Notes
1		Some standard questions about students' own breakfast habits.	
2		<ul style="list-style-type: none"> <li>* Do you know what a traditional English breakfast is?</li> <li>* Have you ever eaten one?</li> <li>* What are the ingredients?</li> </ul>	Possible ingredients: bacon, eggs, baked beans, black pudding, mushroom, sausages, toast or fried bread, fried or grilled tomatoes.
3	I'm going to describe a video in which four young chefs prepare a traditional English breakfast.	First of all the bacon: how do you think they prepare it?	Elicit: grill, fry, cook in the oven, with oil, butter, etc.
4	They cook the bacon with a hot iron.		Note that I don't tell students that it is a clothes iron.
5	This is a delicate process. The chefs need a good amount of oil.	Why?	Elicit: to make sure that the bacon doesn't stick.
6	Next, it's time for the eggs.	<ul style="list-style-type: none"> <li>* How many different ways of preparing eggs can you think of?</li> <li>* How do you like yours?</li> </ul> Who is good at frying eggs?	Elicit: fried, boiled, scrambled, poached, in an omelette, etc.
7	The first egg is broken onto the hot iron. Unfortunately, it falls off the surface and onto the ground. What a mess! Fortunately, the second attempt is more successful.	There is one more ingredient. Can you guess what it is?	Use this as an opportunity to recap and revisit any language that was introduced in Step 2.  The final ingredient is fried bread.
8	The breakfast is ready and the chefs agree that it has been a success.	After eating, there is one more thing that they have to do. Can you guess what it is?	Possibilities include: go home, plan the next day's menu, wash up, tidy up, etc.
9	I am going to show you the video.	Before you see it, can you guess what is unusual about it?	It could have something to do with the chefs, the ingredients, the place, the utensils, etc. Guide students through the different elements of the video.  You could use this as an opportunity to play 20 questions, where the students ask the teacher questions to work out the answer, and the teacher can only answer 'yes' or 'no'.

Note that the standard way to use a video in the classroom might be to play it first and ask questions later. Videotelling reverses this process: questions, issues and discussion come first, viewing comes second.

#### Four: open to divergence

Some classroom activities are naturally convergent. For example, learners could be expected to work together to arrive at a solution to a problem, to reach a consensual agreement, or to find the correct answer to a question.

Divergent activities, on the other hand, involve open-endedness. Learners would probably not be expected to agree on their interpretations of a poem or a piece of art. When sharing opinions, debating, or conversing in general, diversity is natural and divergence is the norm.

One danger is that teacher-led videotelling can be seen as naturally convergent. After

all, everything comes together at the end when students see the actual video that they visualized.

But the visualization process itself is naturally divergent. During a videotelling activity, we should do everything we can to aid learner comprehension of the text but welcome divergent interpretations of it. When asking questions, we should be less concerned about what is 'correct' and more open to the exploration of students' ideas, interpretations, theories and language that emerges as a result.

#### NOTES

- \* Jamie has just set up [videotelling.com](http://videotelling.com) to share more activities such as the one described in this article.
- \* He is also writing an ebook on the subject which will be available later this year. Subscribers to [videotelling.com](http://videotelling.com) will receive a discount on the cover price.
- \* 'Videotelling' is mentioned in Jamie's new book for Oxford University Press: *Bringing online video into the classroom*

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páginas

# Cómo practicar inglés cada día, mirando un calendario

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Martes ..... **Verb of the week**  
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# Using Moving Images to Help Students Learn Vocabulary

By Kieran Donaghy

*In this article we will briefly examine the importance of moving images in society and education. We will then look at why moving images are important in learning vocabulary. Next we will present a series of generic activities and detailed practical lesson ideas aimed at a range of levels and backgrounds inspired by short films, film clips and videos which can help students understand, learn and remember vocabulary. These activities and lesson ideas have all been tried and tested in classrooms throughout the world. We will then look at online resources which help students learn vocabulary through moving images. Finally, we will briefly look at websites which have detailed lesson plans to help students learn vocabulary inspired by short films and videos.*

## Introduction

We are now living in the age of the moving image. The advent of the digital revolution and the Internet, the proliferation of mobile devices, which allow us to easily capture moving images, the introduction of inexpensive, user-friendly editing tools, and the emergence of

distribution sites such as YouTube or Vimeo have changed the way moving images relate to society, education and language learning forever. The ascendance of the moving image in our society has been recognised by many academics and film-makers: “Today, our society and our world are saturated with visual stimulation. The visual image has taken over,

**Kieran DONAGHY** is a teacher, trainer and award-winning writer. He teaches at UAB Idiomes, Universitat Autònoma de Barcelona. He has a special interest in the use of film and writes extensively about film and education. He is the co-author of *Films in Health Sciences Education* and he is currently writing a methodology book on film in ELT.

His website on the use of film <http://film-english.com/> has won numerous awards including a British Council ELTons Award for Innovation in Teacher Resources and the most prestigious European media in education prize, the MEDEA Award for User-Generated Media. Kieran is the founder of “The Image Conference: Film, Video, Images and Gaming in English Language Teaching”.



in a sense, for better or for worse” (Martin Scorsese, in Cruickshank, 2006).

The British Film Institute, possibly the most important film education organisation in the world, has commented on the importance of film in society and education:

We live in a world of moving images. To participate fully in our society and its culture means to be as confident in the use and understanding of moving images as of the printed word. Both are essential aspects of literacy in the 21st century (British Film Institute).

## The importance of moving images in learning vocabulary

There are two main reasons why moving images are useful in learning vocabulary. Firstly, film is a good way of teaching vocabulary related to a certain theme by contextualising it. Students often understand much more because the language is interpreted in a full, visual context. Events, settings, actions, expressions and gestures in a scene give a dense, immediate context, which highlights meaning. The language is directly linked to the feelings, situations and speakers which inspire it, and thus full social context gives access to the full meaning. Film may be the nearest thing most students have to real-life experience of spoken meaning. Secondly, and perhaps most importantly, film provides meaningful contexts and vocabulary, exposing viewers to natural expressions and the natural flow of speech. Film provides a source of authentic and varied language. Film provides interactive language, the language of daily conversational exchange. “Interaction” is now recognised in the Common European Framework as one of the major areas of language competence, along with Production, Reception and Mediation. However, interaction is often neglected in course books, which usually focus on more formal language and do not focus on, for instance, small talk or conversational interaction. It is very difficult to bring a wide range of interactive language into

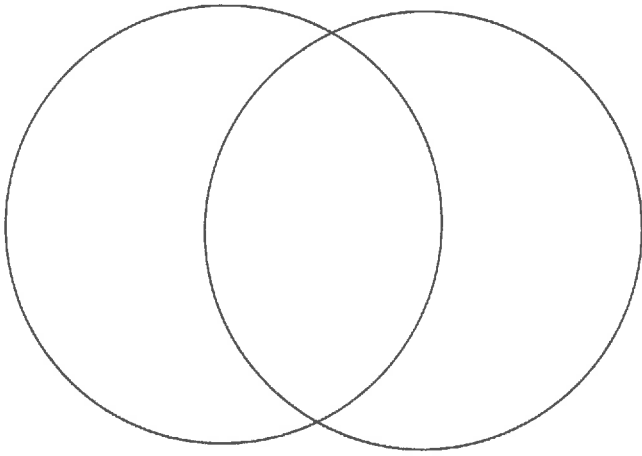
the classroom. As a result, students are often unable to produce natural, spoken English, and have a very limited repertoire of functional language and colloquial expressions. Film can be an excellent way to teach this functional language, along with colloquial expressions and vocabulary. Film may provide learners with real-life language input, which may be very difficult to receive otherwise in a non-English-speaking environment. Perhaps only film can provide this range of language, and students need such exposure because to learn to speak to other people they must see and hear people speaking to each other (Stempleski and Tomalin, 2001).

## Activities to help students understand and learn vocabulary

We will now look at six generic activities to help students understand and learn vocabulary, which can be used again and again with virtually any short film, clip or video which has dialogue.

1. The teacher gives the students ten words and expressions which are said in a film. The students watch the film and notice who says them.
2. The teacher gives the students ten words and expressions, telling them there are only five of them in the scene. The students watch the scene and tick off the words and expressions they hear.
3. The teacher gives the students definitions of ten words and expressions used in a scene, but not the actual words and expressions. The students watch the scene and have to listen for the words and expressions.
4. The teacher notes down five collocations used in a scene and then gives the first half of each collocation used, for example, *lose*. The students listen and complete the collocations.
5. The teacher gives the students the vocabulary used in a scene. The scene is played with no sound. The students have to reconstruct the dialogue.

### Venn diagram for generic activity 6



6. The teacher draws a blank Venn diagram on the board. In the circle on the left, he or she writes the name of one character. In the circle on the right, he or she writes the name of the other character. In the space where the circles overlap, he or she writes *Both*. Then the learners are asked to copy it into their notebooks, and they are told that they are going to use the Venn diagram to compare two of the main characters they have seen in the film. Their task is to write:

- Words to describe the first character in the circle on the left.
- Words to describe the second character in the circle on the right.
- Anything they have in common in the space where the circles overlap.
- Then they are asked complete their diagrams and compare them.

### Lesson ideas

We will look at at four detailed, practical lesson ideas aimed at a range of levels and backgrounds inspired by short films and videos which can help students understand and learn vocabulary.

#### Lesson Idea 1 – “The Mirror”

1. Show the students the picture of the

boy. Tell them the picture is taken from the start of a short film called “The Mirror” and ask them what they think they are going to see in the film. Pair them to predict the story the film will tell.



2. Tell the students they are going to watch the film and check their predictions. Show the film.
3. Ask them to compare their narratives with the story told in the film.
4. Show different categories: face, body, age, mood, etc. Ask the students how many words they remember from the film to complete each category.
5. Watch the film again to check.

#### Lesson Idea 2 – “Words”

1. Show the students the word cloud with 8 verbs.



2. Ask them if they can think of any collocations of these verbs, or nouns or phrasal verbs using them.
3. Pair the students and give each pair one of the verbs. Their task is to come up with collocations, nouns and phrasal verbs using their verb.
4. Tell the students they are going to watch a short film called “Words” in which they will see a visual representation of collocations and phrasal verbs using these 8 verbs.
5. As they watch the film they should try and spot the collocations and phrasal verbs. Show the film.
6. Show the film again, pause and elicit the collocations and phrasal verbs.
7. Get the students to write short dialogues using some of the collocations or phrasal verbs.
8. For homework get the students to write a story using a lot of the phrasal verbs or collocations.

### Lesson Idea 3 – “Symmetry”

1. Show the students the word cloud with 25 words.



2. Ask the students if they can think of any words which complement these words or their opposites. Give some examples such as “hot and cold”; “big and small”; “cops and robbers”. Pair them to come up with similar binomials.
3. Tell the students they are going to watch a short film called “Symmetry”,

in which they will see these words represented together with a similar word or an opposite. As they watch it they should try to identify the binomials and compare them with their answers. Show the film.

4. Show the word cloud again and see if the students can come up with the binomials.
5. Show the film again and pause each time there is a new image and elicit or explain the binomial.

### Lesson Idea 4 – “Educate the Heart”

1. Show the students the word cloud and ask them to create a quotation using the words.



2. Elicit or give the quotation “educating the mind without educating the heart is no education at all”. Ask the students to discuss the quotation.
3. Ask the students how we can educate the mind and how we can educate the heart.
4. Tell the students that all these words are taken from a short video called “Educate the Heart”. Ask them how they think the words will be used and if they can predict any sentences.
5. Show the vocabulary word cloud (Figure 6). Elicit or explain the meaning of each word. Ask the students to put the words into different categories such as short words, long words, positive, negative, nouns, adjectives, verbs, etc.



6. Tell the students that as they watch the film they should try to notice how the words are used and how images are used to illustrate the words and concepts.
7. Look at the word cloud again and ask the students to try and retell the narrative.
8. For homework give students the transcript and get them to record themselves trying to copy the intention of the narrator.

## Online moving image resources

There are now a wide range of online resources which help students to learn vocabulary through moving images. Students can create short animated movies and write dialogues to practise vocabulary at sites such as *Go Animate* (<http://goanimate.com/>) and *Zimmer Twins* (<http://www.zimmertwins.com/>). At *Bombay TV* (<http://www.grapheine.com/bombaytv/>) students can subtitle and revoice scenes from Indian films and TV series. *English Central* (<http://www.englishcentral.com/>) offers students the opportunity to improve their listening, vocabulary and speaking through video-based activities. Finally, the videos in *BBC Learning English - Words in the News* (<http://www.bbc.co.uk/worldservice/learningenglish/language/wordsinthenews/>) are an excellent resource for students to improve their vocabulary through video-based lessons.

## Moving-image-based lesson plans

There are some excellent websites which have detailed lesson plans inspired by short films and videos to help students learn vocabulary, and save the busy teacher valuable planning time. *Lessonstream* (<http://lessonstream.org/>) by Jamie Keddie is a resource site for teachers which offers a wealth of materials which help students learn vocabulary through video-based lessons. *Allatc* (<http://allatc.wordpress.com/>) by Steve Muir and Tom Spain offers interesting and entertaining vocabulary learning lessons for advanced learners. Kieran Donaghy's *Film English* ([www.film-english.com](http://www.film-english.com)) has 120 detailed lesson plans designed around short films, many of which have vocabulary learning activities.

## Conclusion

This article has sought to show the importance of moving images in society and education, why moving images are important in learning vocabulary and how moving images can be used critically and creatively to aid students in their vocabulary learning. We have shown that moving images can be used innovatively and imaginatively in a variety of different ways and at a wide range of levels to help students understand and learn vocabulary.

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#### Websites

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 Bombay TV - <http://www.grapheine.com/bombaytv/>  
 Central English - <http://www.englishcentral.com/>  
 Go Animate - <http://goanimate.com/>  
 Zimmer Twins - <http://www.zimmertwins.com/>

#### Links to lessons plans

- The Mirror* - <http://film-english.com/2012/07/18/the-mirror/>  
*Symmetry* - <http://film-english.com/2011/12/19/symmetry/>  
*Words* - <http://film-english.com/2011/09/15/words/>  
*Educate the Heart* - <http://film-english.com/2013/01/08/educate-the-heart/>



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For beginners and lower level students. Suitable for Primary school learners

**Kelly's Day Out** is a comic play about chance and the consequences of simple actions. The story is about what happens when Kelly gets on the wrong bus on her way to school one day. That simple. However, it's a special bus that can take you anywhere - whether past, present, or future and where you can meet anyone - whether real or fictional.

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So where does Kelly go? Who does she meet? What adventures does she have?

Watch and see in Kelly's Day Out, a fast-moving comedy; filled with music where the ending very much depends on what the children say.

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Home Truths is a highly involving, interactive comedy in ETC's house style.

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**What if?** Choices. Decisions. Should I do this? Would it be best to do that? School is full of them. Choices for now, choices for later. Choices you make now for a future you're not certain about. Study choices, personal choices. There's a lot, right?

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What if? is a comedy fully within the ETC style which looks at a group of friends faced with all these dilemmas.

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**Sherlock Holmes and the Case of the Missing Whatsit** is our affectionate, cheeky yet respectful, look at Sherlock Holmes. It is both a conventional comedy play and an interactive piece of theatre; full of humour, which fondly parodies the classic take on the world of who is, undoubtedly, the world's most famous "consulting detective".

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This is a new fresh rewrite of one of our most popular plays to date.

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# Once Upon A Time:

## Storytelling, Projects and Multiple Intelligences in the Pre-Primary EFL Classroom

By Irene Roquet Arboix

*Nowadays, there is strong social pressure for everyone to learn English. This is probably because the world is changing and is evolving in complexity. Indeed, these circumstances imply that we need to adjust and act in response to new situations and communicate in this present-day world. Thus, new generations need to be taught from a very early age about the most important issues in our society, and language learning has a high priority. In this paper I will give the reasons why I think it is so important. Also, I am going to focus on storytelling as a good technique for EFL teaching and learning. Finally, I am going to focus on stories as a powerful resource on which to base an English pre-primary syllabus.*

### Introduction

According to some research and considering my own teaching experience, young children show positive attitudes towards a new language. In other words, they are receptive to and motivated by new knowledge until puberty, which is the moment when problems in language learning start. This is, as the neurophysiologist Lenneberg (1967) points out, because foreign articulation cannot be tackled with ease on account of social and psychological maturation, and it is a time when the brain becomes fixed.

**Irene ROQUET** has been an English teacher since 2009. She studied at the UAB and she carried out one of her training periods in Richmond-upon-Thames (London, England). She has been teaching children from 3 to 12 years old in state schools all around Catalonia. She loves challenges and she regards herself as a lifelong learner. She has a great interest in project-based teaching and learning. She is currently taking a course at the NILE Specialist Teacher Development Institute to become a trainer in teacher training courses.

## From the very beginning

The development of this skill at any age, but especially at an early age, relies on the interaction between the young learner and the teacher. Therefore, as teachers, we have to take advantage of the fact that children, at this stage, are highly linked to our figure, and we must also be aware of the big responsibility that we have taken on. In particular, we always have to keep in mind that kids need positive reinforcement to continue learning and we should use new language teaching methodologies. Accordingly, their willingness and enthusiasm help them to go further and quicker with the comprehension of a new language than at an older age. In this light and in view of what Jean Piaget (1984) believed, children in general are more broad-minded in elementary school than when they are older. He felt that when they are young, they are really interested in knowing and learning about the world they live in as well as learning about other languages and cultures. For this reason we also have to take advantage of this fact.

In addition, teachers contribute to the cognitive development of children when teaching English at a very early age. From my viewpoint, the learning of 3 languages at the same time is not an obstacle for kids. If done properly and with an ongoing format, it is actually a constructive factor, because children are pretty used to developing linguistic and cognitive abilities and they are much faster at setting up an additional language. That is to say, the aptitude of language learning passes on from one language learning experience to another. Besides, I think that learning foreign languages at a young age also has positive effects on children's memory and listening skills apart from providing them with values. To put it another way, while children are fostering their communicative competence, they are also learning to respect and look upon language as a meaningful device. As a result, children grow to be conscious of there being many different ways to refer to a particular thing as well as to accept that there are situations that they may not understand. Therefore, the introduction of a foreign language to 3-year-old children provides them with experiences that encourage them to be more flexible and creative when taking part in learning a new language, and gradually they establish high levels of more abstract cognitive development.

Furthermore, I think that when considering English in Young Children's Education we should bear in mind two very important words: frequency and quantity. That is, we should ensure a minimum weekly amount of hours and small/split groups to smooth out the progress of interaction and production and make sure there is an on-going project throughout the pre-school and primary stages. In addition, we should not forget about the importance of teachers' coordination in setting and following common criteria, strategies, methodologies, etc.

In brief, introducing English at that early age promotes an exhaustive development in children. It also provides a foundation on which they build future learning. However, if we want it to be effective throughout their education, there should be a continuous commitment to offering children experiences in learning other languages. Whatever the case may be, teachers should introduce the foreign language in a stimulating and attractive way so that kids can experience a first contact with it. To do so, we should forget about the formal way of teaching languages in favour of new methodologies. I strongly believe early foreign language learning allows children to master it while they are also given opportunities to expand their thinking and extend their understanding whilst their minds are open. If introduced to a language early in life in a proper way, children will probably reach a high proficiency level in that language, which would also have benefits for our society.

## The power of storybooks

*I hear and I forget. I see and I remember. I do and I understand.*

Chinese proverb

When working with and teaching Very Young Learners (VYL) we need to really bear in mind that what they expect is to be provided with language to communicate about their closest reality: themselves, their family, their experiences and routines... Accordingly we should consider this triangle as our main axis to base our lessons and syllabus on. From my point of view and considering my everyday life as a Foreign Language teacher, storytelling is a suitable technique for learning to take place, at any age, but in this article I am going to focus on its positive impact in Young Children's Education. "Storybooks can provide an ideal introduction to the foreign language in a familiar and memorable context and they also provide the starting point for a wide variety of related language and learning activities" (Brewster & Ellis, 2002). That is to say, the story can be the starting point of a whole unit of content. In relation to this, it is important to consider that stories foster without doubt children's motivation since they can identify with the different characters. This involvement and motivation leads unconsciously to positive attitudes towards the new language, allowing learners to forget about shyness and fear of failing when producing.

In addition, stories allow for the connection between the real world and imagination. In this light, they are resources that allow us teachers to present situations important to the world of children while we give them the opportunity to develop creativity and imagination. In this light, we can also present aspects belonging to English culture and folklore through the introduction of rhymes, chants, poems, songs, etc., that may be linked to the story or to a part of it. Likewise, when telling stories through different techniques, we help students to develop learning strategies such as guessing, predicting, making hypotheses, etc.

Moreover, working through stories allows teachers to work on and develop the four main skills: reading, writing, listening and speaking, as well as interaction, which, from my point of view, can be considered as a 5th skill. In other words, storytelling provides teachers with the opportunity to expose students to a lot of comprehensible input by using gestures, mime, different tones of voice, etc., always aiming at helping children convey the meaning of what is being told. At the same time stories foster the multiple intelligences in Gardner's (1999) theory.

## The success of story-based lessons relies on the choice of the story

Stories allow for the teaching of vocabulary and chunks of language in a communicative way. That is, creating functional and significant learning by introducing and revising the mentioned chunks within a more general context (Brewster & Ellis, 2002). We understand chunks of language when we go beyond isolated words. Chunks are sets of words that are usually used together, and little by little our students will use them fluently and will realize that words can be inserted into or deleted from the phrase, or that the grammar structure can be changed as needed. In view of that, according to different sources, we can say that the brain stores more sequences of words than isolated words. Moreover, chunks facilitate the acquisition of both the receptive and productive skills, which leads to fluent communication.

Some examples of this could be "let's go" or "put on your trousers" or "get dressed" or "I'm



tired". In fact, when we talk about *chunks of language* we can distinguish between different types, such as idioms, phrases, collocations, etc.

Some stories repeat the same language over and over again within their natural context. This makes children feel encouraged to memorize and remember the relevant language they offer. This reality is also possible because stories allow for children's active participation in them. Moreover, stories allow the process of teaching and learning English to take place in a global approach. To put it another way, stories make the link between the development of English and that of the other subjects in the curriculum possible. So they offer a holistic and cross-curricular approach to learning.

All in all, this shows us that storytelling allows for CLIL, Content and Language Integrated Learning, to take place. It is meant to be an approach through which we can teach content through a foreign language. Apart from it being a great way to connect the learning of languages with other subjects, it usually contributes to the creation of children's positive attitudes towards learning.



Therefore, CLIL offers children

a natural situation for language development which builds on other forms of learning. This natural use of language can boost a youngster's motivation and hunger for learning languages. It is this naturalness which appears to be one of the major platforms for CLIL's importance and success in relation to both language and other subject learning (Marsh, 2000: 3).

For CLIL to succeed, we should consider the 4Cs framework, developed by Coyle, Hood and Marsh (2010). The 4Cs framework for CLIL starts with content and focuses on the interrelationship between content, communication (language), cognition (thinking) and culture because actually stories are an open window onto the world.

a) **Content:** Subject or main theme of the project

- What will I teach?
- What will they learn?
- Teaching objectives.
- Outcomes/goals.

**b) Communication:**

- Stories make children react verbally/non-verbally, even with limited language.
- Using language to learn.
- Involving children in language use.
- Providing meaningful interaction: stories provide a reason to participate and interact with each other, e.g., “What would you like?” “Please.” “Thank you.” “What’s missing?”

**c) Cognition:**

- Stories involve predicting, guessing, searching for meaning and linking it to prior knowledge.
- Stories are good scaffolding tools to challenge learners to think by using higher-order skills and construct their knowledge, e.g., the very hungry caterpillar is a good example which offers chances for predicting: How much fruit did she eat on Wednesday?

As for task and activity design, Bloom’s (1956) taxonomy can be another useful guide. It consists of a classification of the thinking orders that allows the teacher to organize them by level of complexity. There are action verbs associated with each domain (very useful when planning activities).

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**6. Creating**  
Generating new ideas, products, or ways of viewing things.  
Designing, constructing, planning, producing, inventing.

**5. Evaluating**  
Justifying a decision or course of action.  
Checking, hypothesising, critiquing, experimenting, judging.

**4. Analysing**  
Breaking information into parts to explore understandings and relationships.  
Comparing, organising, deconstructing, interrogating, finding.

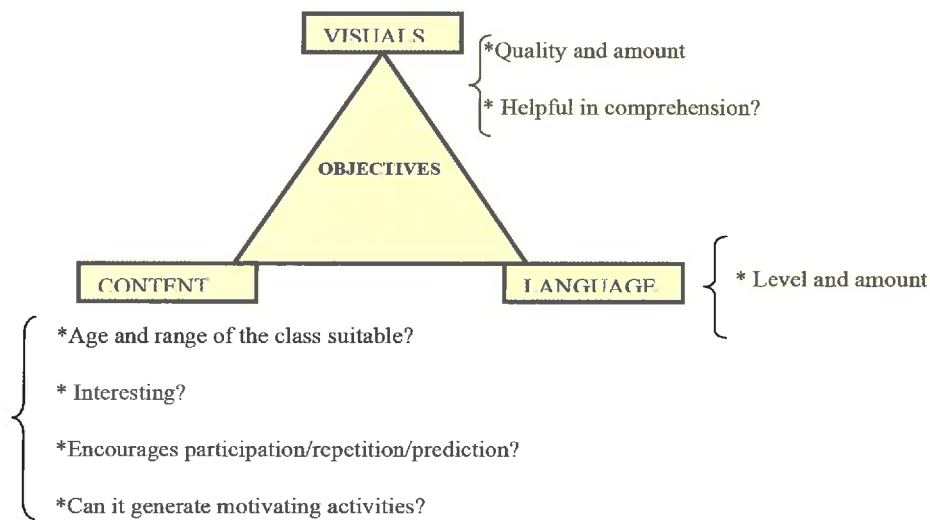
**3. Applying**  
Using information in another familiar situation.  
Implementing, carrying out, using, executing.

**2. Understanding**  
Explaining ideas or concepts.  
Interpreting, summarising, paraphrasing, classifying, explaining.

**1. Remembering**  
Recalling information.  
Recognising, listing, describing, retrieving, naming, finding.

## Let's get started. How to create a story-based programme

When choosing stories for children we should test out:



First of all and considering the above-mentioned criteria, we have to select the stories we wish to base our school year on and order them and sequence them in the three school years of the Pre-School Education stage. According to my practice, we should devote from 6 to 10 hours to working around a storybook.

At this point, I would like to present the way I generated one of my story-based syllabuses two years ago. The first step I followed was to consider that the targets would be in a very initial part of their English learning experience, but not the very first one. This is why I thought of original-version stories (or self-made ones — in the case of Halloween or Christmas) which allowed for rhymes and repetitions so that they could quickly convey the meaning of what was being said to the students. Therefore I looked for stories which encouraged participation and active involvement. The next step I took into consideration was that of the topic or theme. In other words, I wanted the story to be the starting point for a further wide range of activities covering different skills: speaking, listening, creating, interacting...

Finally I would like to bring up the fact that the syllabus design is thought to involve children actively through the different stories. What's more, it regards English as a means of communication by offering the very young learners chances every now and then to feel it, understand it, use it and experience it in a meaningful, comfortable and communicative way.

### Example:

Target students: P5

List of stories to be used and worked on:

- 1- Introductory unit. Introduction to the character of the English class.
- 2- *Today Is Monday* (Carle, 1996)
- 3- Halloween
- 4- *From Head to Toe* (Carle, 1999)
- 5- Christmas
- 6- "The Incy Wincy Spider" (traditional song with folktale)
- 7- "The Three Billy Goats Gruff" (traditional folktale)

## Conclusion

To sum up, stories are indeed a great resource and a truly powerful tool for teachers. We can create, adapt, and modify stories, out of which we can generate all sorts of activities aiming at language learning.

A story in its widest sense is also the carrier of life's messages and has, I believe, a vital part to play in the education of the young child, particularly in the development of language. I suggest that the teacher, working from a story "bank" rich in all manner of literary genres and crossing a variety of cultures, can produce the kind of learning environment which not only stimulates and carries the children along on the crest of their interest and enjoyment, but offers meaning potential without which the learning of language is rigid (Garvie 1991: 56).

Story-based planner for the school year:

Term	Story	Main topic	Language
1 <sup>st</sup>	-----	Introduction to English	Routines: Date, weather, call the register.
1 <sup>st</sup>	From head to toe	Animals	Animals
1 <sup>st</sup>	10 little pumpkins	Halloween	Parts of the body
1 <sup>st</sup>	Today is Monday	Food and animals	Animal actions Halloween vocabulary Food
1 <sup>st</sup>	What do you want for Christmas?	Christmas	Animals
2 <sup>nd</sup>	Incy Wincy Spider	Spiders, weather	Days of the week
2 <sup>nd</sup>	Easter	Easter	Christmas vocabulary
3 <sup>rd</sup>	Three Billy Goats	Sizes	Rain, sun, spider, water spout, numbers from 1 to 8 Easter vocabulary Big, medium, small
			Family
			Parts of the forest

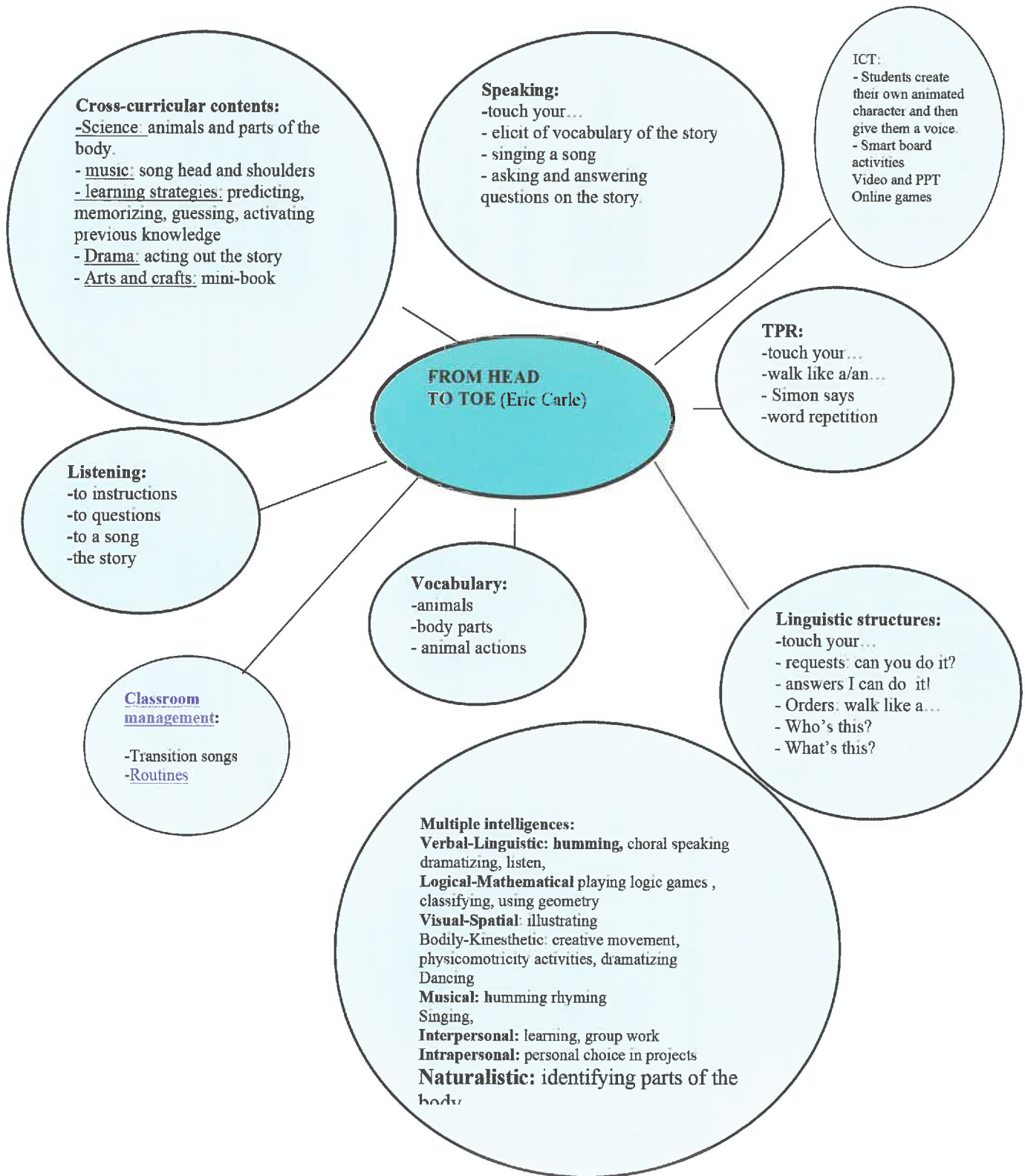
Adapted from Ellis and Brewster, 2002. *Tell It Again*.

*"And here is the Moon and here is the Sun and here it's the story done!"*

Activity planning:

The next step that I usually follow consists of a project web to list the possible activities around that story.

Here there is an example for the story: **“From Head To Toe”**:



The last stage is to organize and set them into the different lesson plans. This is the model I use:

<b>LESSON 1 (45 minutes)</b>	<b>Term/Date:</b>
<b>Aims:</b>	<b>Active language:</b>
	<b>Receptive language</b>
<b>Activities:</b>	<b>Materials:</b>

Observations: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Lesson structure (psychomotricity time)

- Routine (date, weather, register)
- Transition song to go to the gym
- Games
- Relax activity
- Transition song to go back to class.



## Lesson structure (English time)

- Routine (date, weather, register)
- Story
- Games, songs and chants
- Transition song to finish class.





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# Preschool Physical Education Games in English.

## My Experience at Lanaspa-Giralt School (Terrassa)

By E. Xampeny

*To teach Physical Education in English to 4 and 5 year-olds at kindergarten offers children the chance to play and enjoy themselves while attempting to speak in English or at least, being exposed to this language. We cannot forget that the main aims of the PE class, imply children's awareness of their own body as well as developing their gross motor skills together with their cooperative skills. Furthermore, as teachers we have to be able to identify our pupils' needs in order to create a safe and supportive learning environment. Children at this age need a routine so as to provide them with a sense of security and make them feel comfortable. In this talk, we will talk about a suggested structure for a PE preschool class, based on my experience, that includes three main parts we will comment on.*

### Introduction

Teaching Physical Education in English to 4- and 5-year-olds in kindergarten offers children the chance to play and enjoy themselves while attempting to speak in English or at least being exposed to this language. We can't forget that the main aims of a preschool PE course involve children's awareness of their own body as well as developing their gross motor skills together

with their cooperative skills. Furthermore, as teachers we have to be able to identify our pupils' needs in order to create a safe, supportive learning environment. Children at this age need a routine to provide them with a sense of security and make them feel comfortable.

**Elena XAMPENY** was born in Barcelona in 1969. She holds a BA in English Studies (UB) and a BEd in Primary Education (UB). She is a specialist in English language and Special Education. Elena has been teaching for twenty-two years, every age group in different primary schools and in an adult school. Currently she teaches English to children of P4, P5, 1st and 2nd years, at Lanaspa-Giralt Primary School (Terrassa). She spent one year teaching Physical Education in English for kindergarteners as a self-taught teacher. Therefore she had to explore other works previously done in this field and search for different fonts: specialized bibliography, internet resources, experienced PE colleagues' suggestions, etc. But above all she observed her pupils and her own sons (aged 6 and 8) as a source of inspiration to put new ideas into practice.

## Class organization

One suggested structure for a preschool PE class, based on my experience, can include three main parts:

- We start the class with a calming exercise to improve our pupils' concentration and focus their attention. At this first moment, the teacher tries to make the children conscious of their own breathing.
- During the central and longest part of the class we play different kinds of games. Children are best taught when the games presented are changed frequently. These activities are then repeated several times throughout the school year but using different English vocabulary and equipment.
- We end the class by letting our pupils play freely and experiment with the equipment used previously. Finally to calm them down, the kids give and are given a relaxing massage.
- They also learn how to tidy up the equipment. During each lesson, preschoolers will gradually learn English vocabulary about the gym equipment in context.

The following is a description of the different phases of a class, with the central part coming last, as there are many types of activities to be described.

### *Beginning of a class. A warm-up pattern*

First of all, we ask our pupils to sit down in a circle and do 3 or 4 poses similar to yoga exercises. These poses receive the name of common animals or refer to terms taken from nature

At this stage, the pupils are representing the meaning of some words in their minds and with their bodies. Therefore, this fact helps them to internalize and reinforce specific vocabulary. While stretching, we're teaching the children how to breathe properly. We tell them: "Take a deep breath in through your nose and then breathe out slowly through your mouth."

### *End of class. A cool-down pattern*

At the end of the session we let the pupils play freely and experiment with the different equipment used. This promotes their creativity and strengthens their self-confidence. At the same time it offers a chance for interaction with their classmates, in which they have to share and negotiate.

Finally to calm the children down, we ask them to sit down in a circle and take turns in pairs to give and receive a massage. For approximately 2 minutes, one child in each pair rolls a tennis ball forwards and backwards on different parts of his/her partner's body. For example, the teacher tells them: "Roll the ball on the legs, the belly, the bottom, the neck, etc." (Fig. 2). Next they change roles and the kid who had previously received a massage now gives one for 2 more minutes. Some relaxing music can be played to create a suitable atmosphere, and afterwards the pupils help tidy up the equipment that has been used during the lesson.

### *Central part of class. Games and activities that can be carried out*

There are *instructional games* and *non-instructional games*. The latter are best played at the end of the session, since these contribute to building up *symbolic play* and releasing tension after having followed the teacher's instructions for a long time.

I have classified the *instructional activities* into *whole-group games* and *pair/small-group games*. I will continue by describing both types of instructional activities.



## Whole-group instructional games

### a) About colours

**I. Colours and corners.** We place 4 hoops in the 4 corners of a gym or playground. Each one of them is a different colour: yellow, red, blue and green. When the teacher calls out any of the 4 colours, pupils must run towards the right corner. Therefore children have to identify the hoop of each colour.

**II. Touch a specific colour.** We scatter different objects on the floor, which are of different colours. For example, hoops, cones, balls, balloons, scarves, buckets, spades, etc. Children start walking around the gym, to the rhythm of a tambourine. Then the teacher gives the instruction to touch a specific colour. Consequently, children have to find any object that is that colour and touch it.

### b) Musical hoops or newspapers

We scatter hoops on the floor, making sure that there is one less hoop than the number of pupils. Then the teacher plays some music (for example, an English children's song) while the children walk around. Once the sound of the music stops, pupils have to stand inside the nearest hoop. However there is always a child who gets no hoop and consequently has to sit down on a mat and wait for the end of the game. To keep these children from getting bored, we offer them a box of soft toys to play with and entertain themselves with while the rest are still playing. The teacher goes on, removing a hoop each time the sound stops until there is only one player left. We can also use pages of newspapers instead of hoops.

### c) Throwing socks or paper balls against flashcards

The teacher chooses a topic and flashcards related to it. For example, we can work on vocabulary related to *feelings* or *weather expressions*, etc.

In the first case, we should have previously explained to the children the meaning of the words "*happy, sad, angry, hungry, thirsty,*

*sleepy...*" The teacher hangs the flashcards on different walls of the gym. It's a good idea to first stick each flashcard on a big, thick sheet of cardboard so as to protect it.



We give each pupil a pair of socks rolled up in a ball or a paper ball (previously made by them). Then we ask the children to walk or run freely and listen to the word that is said aloud by the teacher. After this instruction, they have to run towards the right flashcard and throw their sock ball / paper ball against it. Afterwards, the teacher asks children to pick up any sock ball / paper ball from the floor and continue marching, ready for the next instruction.

### d) Relay races

**I. Relay race doing different actions.** We make 2 or 3 rows of 5 or 6 pupils each, facing a wall. The first child in the row has to reach the wall and touch it, performing an action along the way. For example, we can ask them to do the following actions: *run, hop, crawl on all fours, go under a table as if it were a bridge, pretend to swim*, etc.

When the first pupil returns to their row, he or she has to slap the second classmate's hand as a sign to continue the race, and this second kid will perform the same action. Then the

pupil who has just returned will go to the back of the row.

- II. Relay race using different objects.** This consists of the same idea as the previous game, although in this one, the children don't perform any action. Instead, they carry an object in their hands that they are familiar with. The first pupil in the row carries a specific object to the wall and back and then passes it on to the second classmate and so on. This game aims at having students learn some specific vocabulary. For example, if we are interested in *clothes* vocabulary, we can arrange 3 rows carrying 3 different items of clothing, such as a *cap*, a *pair of overalls* and a *t-shirt*. After a while, we can introduce 3 more items, such as some *shorts*, a *sock*, a *scarf*, etc.

**e) Classify according to the flashcards displayed on some boxes**

In the middle of the playground or gym, we place three tables which have 3 sets of different objects on them. For example, we arrange a set of 15 *cones* on the first table, a set of 15 *pairs of overalls* on the second one and a set of 15 *plastic mugs* on the third one.

Then at either end of the gym we place 3 empty boxes. A flashcard stuck on each box will show the children the kind of object that it will have to contain. According to our example, we'll use 3 different flashcards: *cones*, *overalls* and *plastic mugs*.

First we make two teams, standing in the middle of the gym on opposite sides. The pupils will aim at classifying the items one by one according to the flashcard shown on the boxes. Therefore the children on each team will have to run and fill their respective boxes with the maximum number of objects. Once there is nothing left on the 3 tables, we count the number of *cones*, *overalls* and *plastic mugs* collected by each team in English. At the same time, the teacher will check that they have all been put in the right place.

To make it more exciting we can encourage the children to "steal" objects from the opposing teams' boxes. As a result, they will increase the number of items collected .

**f) About animals and fantastic creatures**

- I. The wolf and the goats.** The pupils run and jump around the gym as if they were *goats*. The teacher has previously placed 3 mats in different spots in the gym, which represent safe houses for the *goats* to seek shelter in. When the children hear the teacher's warning "*The wolf is coming*", they have to run away and escape from the *wolf* and take shelter on any mat. Actually the *wolf* is the teacher, who puts on a mask, and when he or she takes it off again it means that the wolf has left. Then the children can go back to running safely around the gym.
- II. The shark and swimmers.** It's similar to the previous game but here the pupils pretend that they are swimming in the sea, moving their arms and legs as they go around the gym. The 3 mats here represent safe islands for the *swimmers* to come out of the water onto. When the children hear the teacher's warning "*A shark is coming*", they have to swim very quickly and escape from the *shark* by reaching shore on any mat.
- III. The snake is hungry.** Initially the teacher and 3 pupils form the head of a *snake*, making a short line. To make it more real, the teacher wears a *snake* mask. Then this short *snake line* slithers around the gym, trying to eat as many kids as possible. Therefore it consists of running after the pupils and catching them. Every time the *snake* "eats" a child, this pupil becomes part of the *snake* body and joins the line of chasers. The game ends when all or almost all of the children have been caught.
- IV. Octopus.** The play area is the "*ocean*". The teacher and three children represent an *octopus*, whereas the other players are *fish*. The *octopus* group stands in the middle of the gym holding hands and cries out: "*Swim!*" Then the *fish* try to swim across the ocean and reach the other side without being caught. However as the *octopus* tags new pupils, they join hands with it

and therefore it grows. The game ends when there aren't any children or *fish* left to be caught .

**V. Tag games which show the confrontation between scary creatures and people. Also 2 animals that hold a strong/weak relationship could be used.**

- A *ghost* (teacher) versus the children.
- A *witch* (teacher) versus the children.
- A *cat* (teacher) versus *mice* (children).
- A *wolf* (teacher) versus *little pigs* (children).
- Etc.

**VI. Animal movements.** We train our pupils to do some animal movements and get familiar with the verb related to each way of moving. For example:

- Snakes slither.
- Kangaroos jump.
- Grasshoppers hop.
- Frogs leap.
- Monkeys climb.
- Horses trot.
- Snails crawl.
- Hedgehogs roll.
- Birds/butterflies fly.
- Fish swim.
- Elephants walk.
- Etc.

**g) Body parts**

We scatter hoops on the floor and we ask the children to walk around to the rhythm of a tambourine. After about a minute, the teacher hits the tambourine twice very loudly. This is to make the pupils notice that they have to stop and listen carefully to the teacher's instruction. Then he or she will ask the children to *put a specific part of their body inside the nearest hoop*. For example, put:

- A *hand inside the hoop*.
- A *finger inside the hoop*.
- A *foot inside the hoop*.
- Your *nose inside the hoop*.
- An *ear inside the hoop*.
- An *arm inside the hoop*.
- Your *mouth inside the hoop*.
- Sit *down inside the hoop*.
- Etc.

After carrying out one of the previous instructions, the kids continue walking around the gym to the rhythm of the tambourine until they are given a new order.

**h) Hot potato**



All the children sit in a circle, but one pupil sits in the middle blindfolded or with his/her eyes closed. The players in the circle begin passing a ball to one another in one direction while saying a chant or singing a song. Once they have finished the last word, the kid in the middle opens his/her eyes and looks at the one who has the ball. Then this player holding the ball will have to sit down in the middle and change places with the preceding child. The game goes on for as long as we wish.

**i) One, two, three knock on the wall (similar to *Granny's footsteps* game)**

The teacher faces a wall opposite the children. They are standing at the other end of the gym. Then the teacher says aloud: "*One, two, three, knock on the wall*" and at the same time he or she actually knocks on the wall. Once the teacher has finished saying the sentence, he or she turns around and looks quickly at the players. At this moment they are not allowed to move, otherwise they must return to the starting point.

The pupil who wins is the one who reaches the wall and taps the teacher on his/her shoulder before anyone else. The winner will do the *knocking on the wall* again.

Alternatively a couple of children can also join the teacher and *knock on the wall* as a team in order to learn this role.

j) **Make pairs or groups of 3**

The pupils walk around the gym to the rhythm of the tambourine when suddenly the teacher stops playing the tambourine and cries out: "Make pairs". Then they have to find a partner and become a twosome. Or the teacher may say "Make groups of 3", and the pupils have to find classmates to form the right group number mentioned. After each instruction, the children walk by themselves again waiting for a new request.

k) **Pulling caps and hats**

We divide the group of children into 2 halves. The pupils of one group have to wear a cap, whereas the rest of the children have to run after them, trying to take off their caps and put them on their own heads. Therefore the aim of this game is to get a cap and put it on. It's a type of tag game where children go on running until they get tired. There are no winners or losers.

l) **Obstacle course**

I. **Insects and other animals obstacle course circuit**

◇ Leap like a **frog** on a hopscotch court made of hoops.

◇ Slither like a **snake** under a bridge (made with a table...).

◇ Walk on river rocks (they can be thin pieces of plastic or newspaper pages).

◇ Roll over two mats like a **hedgehog**.

Jump over 2 hurdles like a **grasshopper**.

◇ Crawl like a **worm** under some hoops held by 2 chairs.

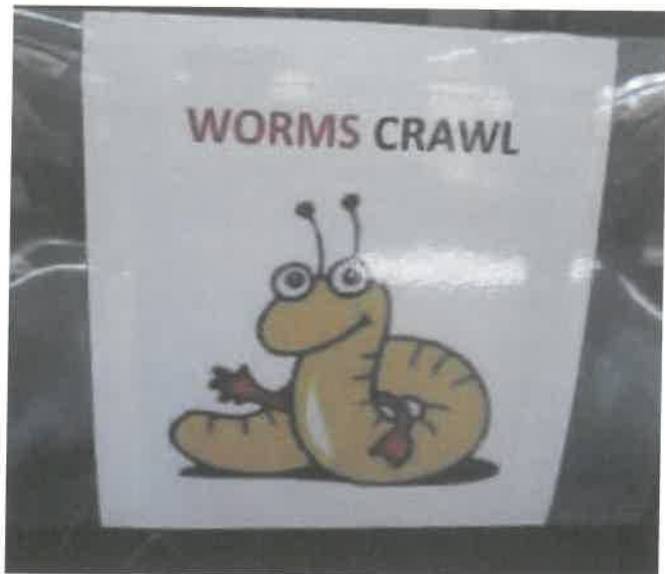
◇ Climb up some steps of the wall bars as if you are **spiders**.

◇ Fly like a **butterfly** around a "flower" made with cushions or some piece of equipment.

◇ Trot like a **horse** over some hurdles.

◇ Jump like a **kangaroo**.

◇ We start the circuit again with the **frog's** hopscotch.



II. **Jungle obstacle course circuit**

Walk on a narrow path made with a rope or a gym bench, pretending there are **crocodiles** on each side. We can put flashcards of crocodiles on the floor to make it more real.



◇ Do a zigzag running track with cones.

◇ Roll over several mats.

◇ Jump over some hurdles or hard cushions.

◇ Slither like a **snake** under a bridge (made with a table...).

◇ Climb up one or two steps of the wall bars and walk along them for a short distance. Watch out! There is a **snake** slithering around!

◇ Climb up a chair followed by a table. Once they stand on the table, they jump onto a mat pretending that it's a lake. It is said that there is a **monster** which lives in this lake!

◇ Swim in the lake for a while.

◇ Walk on river rocks, made of pieces of plastic or newspaper pages. Don't tread on the big ants!

◇ Arrange some hoops into a hopscotch court to hop in them. Huge **frogs** live in this part of the jungle!

◇ We start the circuit again, crossing the **crocodile's** dangerous waters.

### Pair/small-group instructional games

a) **Soft toy games.** We have a box of second-hand soft toys (teddy bears, etc.) ready to be used in different activities. They were a gift from the school families.

I. **Body parts .** We ask the children to get into pairs. They will share a soft toy to put it on different parts of their bodies. The teacher can give instructions such as:

□ Put the soft toy *between your bellies*. Then walk with it slowly and carefully around the gym.

□ Put the soft toy *between your back and your partner's belly*. Walk for a while.

□ *Pass the soft toy as if it was a ball*.

II. **Flying carpet.** We get the pupils into pairs again. They put a soft toy on top of a sack and hold it with both hands from each end of it. We tell them that the soft toys will be travelling around on their "*flying carpet*" while music is playing. As soon as the teacher starts playing

a classical music theme, the pairs of children begin their trip around the gym. But once the music stops, the "*flying carpet*" has to land on the ground, so the children place it on the floor and sit down nearby. When the music comes on again, the pairs of pupils stand up, carefully lift the sack and begin another walk with their soft toy passenger.

III. **Throwing soft toys through hoops.** The children get into groups of 4. The teacher gives a hoop to each group. Then 2 pupils will hold the hoop from each side while the other two will pass the soft toy through it. After a short time, they will swap positions in this activity.



b) **Hoops**

I. **Driver and passenger.** We organize the class into pairs and give each pair a hoop. One member of the couple is a driver and the other is a passenger. Both will hold onto the hoop, in a way that the driver will take a front position whereas the passenger will stay in back. When they hear the music play, the driver guides his/her partner walking freely around the gym. Once the music stops, both sit down on the floor waiting for the

music to start again. Then during the next trip, the pairs swap roles and the passenger will become a driver. The teacher can suggest going faster or slower.

**II. Roundabout game.** The pupils get into pairs and hold a hoop with their hands on the opposite sides. Then they begin turning around when they hear a song such as “The wheels on the bus go round and round”. In order for them not to feel sick, the teacher asks for a change of direction on several occasions.

**c) Chestnut match, an autumn game**

The pupils get into pairs and sit down opposite each other. We give every pair of children a chestnut and a baton each. The game consists of passing the chestnut to each other by hitting it with the baton.

**d) Touch a specific object**

The pupils get into pairs and one of them puts on a blindfold. The teacher has already placed several items on the floor, such as hoops, ropes, scarves, balloons, balls, cones, batons, etc.



Both children hold hands and start walking towards a specific object mentioned by the teacher. Therefore the kid who can see is the one who guides the other classmate to the right place. Afterwards they change roles.

The aim of this game is to build trust and confidence among the children.

**e) Gym equipment stations .**

- Put clothes on a clothesline using real pegs and second-hand clothes. We can offer children recycled socks or scarves.
- Sock ball war.
- Blow a table tennis ball with a straw. Try to pass it through a “mouse hole” in a shoe box.
- Go bowling with empty milk or water bottles and a small ball.
- Throw plastic rings or small hoops over a distance to land on cones.
- Slide cheese boxes round under small hurdles.
- Build a city by piling up different kind of boxes (shoe boxes, cereal boxes...).
- Hoops, cones and ropes station.
- Stilts station.
- The hut station. The huts can be made by the pupils using mats, cushions, old bed sheets, sacks, chairs, hoops, tables, etc.
- Costume station composed of old clothes and other accessories.
- Toilet paper station to wind around different parts of the body.
- Beach balls station.
- Basketball station, using big, recycled, plastic containers as a place in which to throw small balls.
- Play football with plastic bottle tops.
- Balloon station.
- Sack station.
- Egg and spoon station.
- Hold a plastic stick with a plate balanced on the end of it, like an acrobatic skill.

**Assessment, a tool to guide the next steps in teaching and learning**

The assessment and school report should include achievement levels and a child’s progress in the goals planned. We can observe the pupil from two points of view:



**I. Pupils' understanding of the English language. Some examples of a teaching observation checklist:**

- ◇ Identifies the parts of his/her body in English and points at them when asked.
- ◇ Pays attention to the teacher's instructions in English and follows them.
- ◇ Asks for some help or clarification when necessary.
- ◇ Understands key physical actions in English (e.g. pull, push, throw, jump, run, bounce, kick, catch, lie down, etc.).
- ◇ Understands spatial relationships in English (e.g. the meaning of some English prepositions).

**II. Aspects strictly related to Physical Education. Some examples of a teaching observation checklist:**

- ◇ Performs well in gross motor skills:
  - Rolls over, crawls, walks, runs, climbs, jumps, skips, hops.
  - Throws objects with strength and control.
  - Shows good eye-hand coordination.
- ◇ Enjoys and becomes interested in:
  - All kinds of games.
  - Whole-group games only.
  - Small/pair-group games only.
- ◇ Helps tidy up when play time is over.

## Conclusion

Summing up, this article sought to describe a practical Physical Education program in English which has worked well with P4 and P5 children at the Lanaspá-Giralt primary school. If we analyse the theory behind this experience, there are underlying principles shared by different teaching approaches. We are referring to the Total Physical Response methodology by J. Asher and the theory of the 7 different intelligences by H. Gardner, in particular the children's Bodily-kinesthetic Intelligence and their Interpersonal Intelligence. Both authors agree that teaching a language using physical movement strengthens pupils' long term memory and reduces stress. In conclusion, since children enjoy movement, it becomes easier for them to remember by doing, rather than hearing or seeing.

### Useful books and web resources

- Celador, E., & Pérez, A. (2010). *Physical education 01, Student's book*. Edelvives.
- Chryssicas, M. K. (2006). *Me encanta el yoga*. RBA Molino.
- García Debesa, D. (2011). *Ioga i educació. Un aprenentatge per a la vida*. Publicacions de l'Abadia de Montserrat.
- Henderson, R. (1996). *The picture rulebook of kids' games*. Contemporary Books, Inc.
- Magdaleno Viejo, V. M. (2011). *Cómo enseñar educación física en inglés - How to teach P.E. in English*. Wanceulen Editorial Deportiva.
- Power, T. A. (2009). *The ABCs of yoga for kids: A book for coloring 1*. Stafford House.

[www.c-english.com/files/tpr.pdf](http://www.c-english.com/files/tpr.pdf)

[www.dreamenglish.com](http://www.dreamenglish.com)

[www.eslgamesplus.com](http://www.eslgamesplus.com)

[www.pattysbuklakidsmusic.com/](http://www.pattysbuklakidsmusic.com/)

[www.primaryresources.co.uk/pe/pe.htm](http://www.primaryresources.co.uk/pe/pe.htm)

[www.tecweb.org/styles/gardner.html](http://www.tecweb.org/styles/gardner.html)



## Contributions

The APAC encourages teachers and APAC-ELT Conferences speakers to submit their work for publication in its journal. Here are some guidelines to help make the process go smoothly.

**Length:** around 2500 words.

### **Content and organisation:**

**Title** – Content words capitalised and function words in lower-case letters. Centred and in bold type.

**Author (s)** – Each author on a separate line. Justified on the right-hand margin and in bold type.

**Abstract** – A summary of the content of the text in about 100 words. Justified on the left- and right-hand margins. Font: Times New Roman, 12, normal type.

**Introduction** – Use the word **Introduction** in bold type as the title. Leave a blank line between it and the text that follows it.

**Main body** – Give each new section a title.

**Paragraph style** – Block style: justified on the left- and right-hand margins, with no indentation of the first line but each paragraph separated from the next one with a blank line. Separate the last paragraph of a section from the next one with two blank lines.

**Conclusion** – End your text with a conclusion, using the word **Conclusion** as the section's title.

**References** – If you cite sources in your text, include a bibliography after the conclusion, with the title **References**. Only include the sources cited in your text and footnotes. Follow the APA (American Psychological Association) guidelines for formatting your entries.

**Footnotes** – Try to avoid using footnotes. But, if you do, make them endnotes and place them after the References section, under the title of **Footnotes**.

**Biodata** – Finish with a third-person singular summary of pertinent biographical information on each author. Begin with the author's name, like "Joan Bosch is a teacher in La Farga Elementary School in Manlleu...". Fifty to one hundred words should be sufficient for each author.

**Deadlines:** For the APAC\_ELT Convention speakers, preferred date: March, right after the annual Convention. For other APAC members: June 15th for the September issue or by December 10th for the February issue.

Send it to [info@apac.es](mailto:info@apac.es) or [apacconvention@gmail.com](mailto:apacconvention@gmail.com) both in Word format and pdf.

**Pictures and Graphs On a separate doc**



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