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# *English Is It!*

## (ELT Training Series)

Grup de treball ICE-UB: *From English  
Acquisition to English Learning and Teaching*

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LOURDES MONTORO (COORD.)**

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GARCÍA, AGUSTÍ LLOBERAS, SILVIA RIBA**

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*"The best teachers are those who show you where to look but don't tell you what to see"* (A K. Trenfor)

# Introduction

Lourdes Montoro

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The Research group *From English Acquisition to English Learning and Teaching* is registered at the Institute of Professional Development Teaching (ICE), at the University of Barcelona. It started in September, 2013, and, at present, it is composed of **Rosamaria Fàbrega, Ana María Fuentes, and Lourdes Montoro** (coordinator).

All members are teachers of English: Ana María Fuentes and Rosamaria Fàbrega (secondary education and vocational training) and Lourdes Montoro (adult English teaching). R. Fàbrega and L. Montoro are also teacher trainers. R. Fàbrega is teaching *Foreign Language Learning* at the Teacher Training School at the International University of Catalonia (UIC Barcelona); L. Montoro has taught at the Open University of Catalonia (UOC) and at the Teacher Training School at the University of Barcelona. The group professional bios are located after their article abstracts.

The group shares work ethics, vocation, and senior professional careers. Their human and academic background enhances the group with specialties such as art, films, group dynamics, computer science, interpretation, literature, mass media, music, philosophy, sports, theatre and translation. The group analyses the work of those teachers who we all know, and who, day after day, do admirable teaching works of art, making a difference in their students' lives and in theirs, and from which schools and educational system very much benefit.

We have all met excellent teachers who are so submerged in their daily lessons, administrative chores and the constant updating of professional life, that they are not given the chance to consider research or publications. *English Is It! (ELT Training Series)* was created with a view to providing opportunities which can make up, somehow, for this gap. The aforementioned members are the permanent teaching staff in the group; they investigate their different areas of expertise in their classes, expose them to the group and make proposals, which are later turned into articles.

To do that, all members have extensively trained to spend the most time in the writing process in order to give the least work to the reader. They have both been succinct and explicit, and tried to say what they meant while meaning what they said. They bear in mind that, unlike training sessions, there is no audience in front, who can ask for clarification; therefore, all the planning, the sequencing, the explanations and details have been considered under this premise.

With articles meant for immediate implementation, all members have aimed at clear, yet thorough texts, which include images, charts, lists, questionnaires, tables, photos... to facilitate the reading. They also include bibliographical and web references. In general, the articles summarize what regular classes stand for each member and all: they show the picture of a human teaching forest, where we can observe distinct areas in its vegetation, with individual human plant life and a didactic ground which is covered by them all.

Long-time quantitative and qualitative work has taken their classes to the documents in writing into which they have turned, like flowing creeks in the forest above referred. And this has all been part of the learning processes which all members have undergone, and a consequence of them too.

From original theses, which were presented individually and welcomed by all members, they proceeded to the defences of their general didactic framework, basically the inclusiveness of the basic pillars in teaching English as a foreign language, and also the sequentiation of the contents, with cohesiveness lighting all the way too.

Exceptionally for this issue, Volume 8, as it happened with the previous one, Volume 7, Ana María Fuentes laid out her multi-level didactic proposals early in 2015-2016. She implemented them in full and simultaneously at the end of that school year, when they had been planned for. Not to miss both perspective and detail work of her EFL teaching and learning timed scenario, all her work and findings were put into writing and handed to the group in June 2016.

Without leaving aside the authors' teaching style, this group has pretended to blend everybody's work in and ensure that balancing the articles out in the group teaching environment was possible: that their work could leave their classrooms for a while, and reach out for other colleagues in the field.

As pointed out earlier, all articles in this volume have stemmed from the basics in lesson planning, whether, depending on their nature, they are fully or partially pointed out and/or described: topics, levels, organization, timing, objectives, contents - procedures and concepts (communicative structures, vocabulary, pronunciation, culture) and attitudes-. Materials are also pointed out, as well the general development of activities along with references, evaluation and comments.

The group also counts on an **ADDENDA** section, which welcomes other teaching professionals, as well as allows the permanent staff members of the research group to present other academic works. It is also open to alumni among the members of the group, so that further pedagogical interventions from them can be considered in the future.

In the *Addenda* section included in this volume, the group presents the work of five guest EFL teachers: **Elisenda Abad, Mar Cano, Teresa García, Agustí Lloberas, and Silvia Riba**. Their abstracts and their bios, as well as the group permanent members' are presented next.

None of these articles would have been possible without the group supervisors at ICE: **Francesc Amorós**, continuing primary and secondary teacher training coordinator; **Mercè Martínez**, Director of Continuing Teacher Education, and **Mercè Gracenea**, secretary of the institution, who supported the group research work from the start, and turned it into what it is: *English Is It! (ELT Training Series)*.

# Abstracts

## **ROSAMARIA FÀBREGA**

### **Phrasal Verbs according to "The Gadget Method" by Rose**

This teacher presents phrasal verbs through her "Gadget Method" blog, and her own twelve-step program. This program works towards a friendly-user 150 alphabetical phrasal-verb grid by verbs or particles, which is built by her own students, and their enthusiastic participation, encouraging numerous contributions. In a really dynamic, cooperative and interactive work, students find what they need in their individual and group learning itineraries. The work on phrasal verbs and the grid make class work realistic and related to learning and teaching contexts, counting on both the students and the teacher. Her method along with her blog encourage to be updated on resources and use them effectively, through a fun and simple way of learning.

## **ANA MARÍA FUENTES**

### **Seize the Assignment While You Can: 9th, 10th Grade and Senior High School.**

#### **Part II**

Final assignments provide the students with the opportunity to explore interpersonal relationships, language awareness and creativity. Besides, they can be a rich source of assessment for teachers as today's evaluation criteria can be too limiting for both teachers and students. This article complements the types of assignments in "Seize the Assignment While You Can: 7th, 8th Grade. Part I", covering the six stages in secondary school. She again fully describes the typology of activities, activity plan, steps for assignments and evaluation, looking into the specific skills that upper secondary students are encouraged to develop through, mostly, presentations and language accuracy. Finally, she shares her conclusions based on her observations and experience of several years of implementation of these projects with 7th to 12th graders.

## **LOURDES MONTORO**

### **EFL Textbooks. Part 1: Overview and Assessment**

This article is part of a series of three articles which pay homage to the invaluable task which textbooks and EFL coursebooks have had. The first article is devoted to the placing of textbooks in history up to the present day, and to EFL textbook assessment in teacher training. This teacher presents two worksheets which she devised and used in the teaching of EFL Methods at the Teacher Training School at the University of Barcelona. Through them trainee student teachers could see her American professor and mentor's approach to lively teaching. They could also learn about core and supplementary components, be exposed to as many teaching manuals as they liked, assess their contribution to their learning, and finally, select a textbook (and components) and analyze it.

## **LOURDES MONTORO**

### **EFL Textbooks. Part 2: Updated Old Methods and Old Tricks. A Sample**

This article honors learning to teach and the usage of EFL coursebooks, which while helping teaching professionals, have also become milestones in the EFL learning and teaching history: Alexander's *Look, Listen, Learn*, Echevarría and Merino's *Inglés 6º, Inglés 7º, and Inglés 8º*, Alexander's *Mainline Progress A*, and *Mainline Progress B*, and, last but not least, Hartley and Viney's *Streamline English Departure, Streamline English Connections*,

## **English Is It! (ELT Training Series) Vol. 8**

*Streamline English Destinations*, and *Streamline English Directions*. This teacher presents a pre-intermediate 4-session unit, in which materials from the 1980s proved to be updated when implemented in the new millennium. The main focus is placed in Session 2, which granted her professorship status.

### **LOURDES MONTORO**

#### **EFL Textbooks. Part 3: New Methods and New Tricks for the Voiceless Teacher**

Diagnosed with sudden laryngitis, this teacher chose to solve the following equation: Willingness to communicate (+) an i-tool method etc. (-) the voice of an EFL teacher (=) four different effective English classes. Both the teacher and her students took on a challenge which was based on 12 pillars: a full-written blackboard, projected pronunciation of the word “laryngitis”, colored paper cut-outs indicating pages, mimics, fondness of theatre, dynamism, self-confidence, anticipation, seniority, imagination, the class Moodle platform, and last but not least, *English File New Edition* i-tools (Elementary English, and Intermediate English). Those unusual voiceless EFL classes were highly appreciated by students, as well as a source of fun for all involved.

## **ADDENDA**

### **ELISENDA ABAD**

#### **Taking TV Advertisements into the EFL Class. Five Pedagogical Samples**

This teacher has always been moved by offering students real exposure to English language in her classes. In the audiovisual input, she has found a wide field to exploit with her students in order to foster the main key competences as well as to promote the four language skills. In this article, she is presenting five samples of TV advertisements which she has chosen to tackle ELT topics: Christmas holiday season, foreign language learning awareness, image and identity, new technologies and past habits. All of them are usually found in Secondary and Upper Secondary syllabus of all levels of education. The handouts include the lesson planning and ready-to-use pre-watching, while-watching and after-watching tasks.

### **MAR CANO**

#### **EFL Challenging Tasks for Late Teens from a Competencial Approach**

What if the “Batxillerat” period stood out for its itinerary as a learning experience for life beyond being simply reduced to a path of preparation and training to pass the “Selectivitat” exam successfully? Before the challenge of considering a true competencial approach from the subject of the English language as a foreign language, this article suggests a variety of tasks designed to develop not only the specific linguistic competence of this subject and its closely-related skills, but also the general competences. Thus, this approach based on competences sets eyes on the comprehensive and holistic development of the student as a person who has to get ready for life, rather than for passing exclusively an exam.

### **TERESA GARCÍA AND SILVIA RIBA**

#### **Press 3.0: How to Turn EFL Students into Journalists and Help Them Learn from Their Experience**

These teachers took on the challenge of turning conventional master-class English lessons into creative engaging ones through journalism. Through this project, they wanted pupils to be the protagonists of their learning process by creating their own newspaper. The aim of this workshop is to develop critical thinking through collaborative work, where the teacher plays the role of a guide who counsels and leads pupils when necessary. New technologies play a key role in this project, as children have to use computers to include

the different sections of the newspaper. To ensure that creativity has no barriers, work is carried out and adapted depending on the capacities and abilities of each student.

**AGUSTI LLOBERAS**

**Poetry in ELT: The Poet in You May Find Inspiration in Art Works**

This teacher has always been fond of poetry. So why should he not use it in his classes? He is sure that there is a hidden poet inside us; only that we need to wake it up in order to be able to write something that we feel proud of. This is the reason why he implemented the activity aimed at 11<sup>th</sup>-12<sup>th</sup> graders that he presents in this article: teenagers are full of uncontrolled emotions and thoughts that are waiting to show up. At the same time, as a teacher of English, he does not forget that linguistic contents must be the core of his classes. So there we are, he mixed both aspects into a single class activity. As he often says: "You still don't know it but there is a poet inside you".

**LOURDES MONTORO**

**A First Term Project for Intermediate Level: Lyrics, Video Clips and Trailers**

This article presents a simple, short and agile individual and whole-class interclasses activity, which intermediate students voluntarily addressed to their classmates. It involves different interactions, linguistic, cognitive and affective factors, the students' mental contexts, aesthetic purposes and an action-oriented approach. Through lyrics, video clips, trailers, posters, links, presentations and *Moodle*, students chose to get exposed to standard British and American English, British and American slang, a variety of other Englishes, idioms, colloquialisms, figurative language, and grammar models. This activity is ready to be used, and can be adjusted and implemented in different levels.

**LOURDES MONTORO**

**A Second Term Project for Elementary EFL Students: "Tea Time at Miss Perkins Tea Room"**

This article describes a first level field trip to an authentic tea room in Barcelona, which, takes you to Lewis Carroll' *Alice in Wonderland* (1865) and Britain. This session took place at the start of the second term. The article explains the reasons for the EFL field trip, the procedure that this teacher devised and followed, the persons involved, the timing, interaction, the before-session work (grammar structures and vocabulary), the in-session work (Scavenger hunt, interview, and questionnaire), the enjoyment of a real tea time as a group, and the post-session work. It also includes the documentation that was handed in: previous reading, in-session worksheets, and end-of-the session crumpets and scones recipes

# Professional bios

## RESEARCH GROUP



**Rosamaria Fàbrega** has been a Secondary English teacher since 1985. She comes from a family devoted to teaching, and has exchanged teaching experiences in England, Ireland and the US. She is currently teaching “Aprenentatge de les Llengües Estrangeres” at UIC Barcelona in the Faculty of Education and English in a Secondary Public School. She loves New Technologies and has a blog (<https://rosafabrega.wordpress.com/>) to help her students work in an autonomous way.



**Ana María Fuentes** holds a BA in English Philology and a postgraduate course in Textual Translation Analysis from the University of Barcelona. She has also specialized in Text management for professionals at the University Pompeu Fabra in Barcelona. She has taught English in Catalonia for fourteen years. She enjoys exploiting drama and audiovisual projects in class as well as new technologies to support students' learning process and group dynamics.



**Lourdes Montoro** is a professor of English at Escola Oficial d'Idiomes in Barcelona. She initially taught all levels, from elementary school to high school and vocational school. She has also taught at university, both in Barcelona (UOC and UB), and the United States (UW-L). She is also a teacher trainer, a translator and a critic reader. She has specialized in American culture, English-speaking countries, paremiology and project work.

## GUEST TEACHERS



**Elisenda Abad** holds a BA in English Philology and a master's degree in Teaching English as a foreign language in Secondary and Upper Secondary Education, Vocational Training and Language schools from Universitat de Barcelona. Since 2011, she has been teaching English in private language schools, and private and public high schools in Barcelona. Currently, she is working at a public high school. She has created her own [wiki site](#) through which she shares her own EFL teaching material.



**Mar Cano** has been devoted to teaching English for fifteen years in different stages, from Pre-primary to *Batxillerat*. Throughout those years, she has moved towards the development of a competencial approach in her English classes in a semi-private school in Badalona. Apart from a BA in Teaching EFL in Early and Primary Education, she also holds a BA in English Philology, and a master's in Construction and Representation of Cultural Identities; and is currently finishing a master's in Research and Change in Education.



**Teresa García** is an English primary school teacher and a teacher trainer, who also holds a BA in Journalism. Her studies in [King's College London](#) helped her gain experience and insight into the British educational system. She has extensively taught at the preschool, primary, secondary and adult levels, both in public and private schools. She is interested in implementing cross-curricular strategies in the public educational system. At present she is working at a municipal school in her city, Cerdanyola del Vallès.



**Agustí Lloberas** has been an English teacher since 1987. He has worked at [Ins Joan Miró](#) since 2001, successfully implementing linguistic card games as part of EFL learning processes, and presenting them in *Jornades d'Intercanvi Pedagògic del Baix Llobregat*. After creating his blog [Agustí's Place](#) in 2018, he presented it at the *Macmillan Teacher's Days*. He is also interested in applied linguistics, and has extensively worked on computational linguistics at the Facultat de Psicologia at Universitat de Barcelona.



**Sílvia Riba** has been a teacher of English at a municipal school in her city, Cerdanyola del Vallés since 2001. During these years she has worked with very young learners and primary school pupils. With experience at the Tecniche Hochschule in Ingolstadt (Germany), she obtained a great knowledge income to be applied in the educational world. By avoiding conventional teacher-centered lessons, she has discovered the real meaning of learning, creating a world where language is communication itself.

# Phrasal Verbs according to "The Gadget Method" by Rose

Rosamaria Fàbrega  
rfabreg9@xtec.cat

febrer 9, 2008

## The Gadget Method

Filed under: General — Rose @ 12:39 pm



I teach English in Institut Severo Ochoa in Esplugues de Llobregat, Barcelona, Catalonia.

This blog has been set up to help my students improve their English in an autonomous way.

It is called "The Gadget Method". Why "Gadget" you might be wondering?. Our society nowadays is surrounded by computer applications, music and technology where English is the vehicular language. All these "gadgets" may be used as a tool for self-learning. Students find them different from the traditional techniques that sometimes might be boring.

Let's hope this works.

(Historical record of blog start)

I started my [blog](#) in 2008. You might be wondering why I called my blog "The Gadget Method". Thirty years ago, when I started teaching, the word "Gadget" called my attention. At that time, a gadget was generally understood as an interesting object which, besides having a function, could also serve other creative purposes. Nowadays in the technological era, the word, has become specialized; in fact, it is defined as "*A small mechanical or electronic device or tool, especially an ingenious or novel one*" (<https://en.oxforddictionaries.com/definition/gadget>).

Ingeniousness and novelty are some of the characteristics which I want in my students' learning process, in order to enhance autonomous learning in a creative way. "The Gadget Method" blog includes dictionaries (picture, pronunciation, slang, synonyms and antonyms, monolingual, bilingual...), a class library, and numerous ESL teaching and learning sections. The different components were devised to help in self-learning in general, and to provide various self-learning techniques to encourage and improve the learning and teaching of English.

"The Gadget Method" includes the following: listening practices, speaking activities, read-along section, writing workshop, pronunciation, vocabulary, grammar, literature, university entrance exams, traditions, songs, film reviews, games, jokes, teacher training methods and blogs that I follow and share with my secondary, vocational and university students.

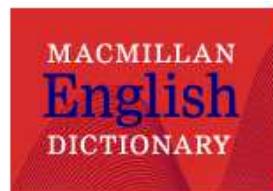
All sections are meant to be an extension of myself as a teacher of English: wherever I do not reach, "The Gadget Method" does. This implies a vast collection of charts, hand-outs, links, videos, summaries, language models for students, my daily upload of the latest items, and students' numerous contributions. I must say that there is constant cooperative and interactive work that help make things very dynamic and easy for us all.

The truth is also that my students enjoy getting involved, and I am happy because the aim which I wanted to achieve when I devised my blog is fulfilled: from beginning to end, from a technical matter to a playful one, from a high level to a low one, students, from what I see, seem to find what they need in their individual and group learning itineraries.

And grammar is no exception, and neither are Phrasal Verbs. McArthur, T (1992) explains that Logan Pearsall Smith was the first one to use the term Phrasal Verb in *Words and Idioms* (1925); he adds that Henry Bradley, OED Editor, had suggested him the term. A Phrasal verb is clearly presented through the following dictionary by L. Clanfield:

## **Introduction**

**What is a phrasal verb?** Phrasal verb, multi-word verb or two-part verb?



Definition from the Macmillan English Dictionary - Language Awareness section\*\*

A Phrasal Verb is a verb formed from two (sometimes three) parts; a verb and an adverb or preposition. Most are formed from a small number of common verbs (such as get, go, come, put and set) and a small number of adverbs and prepositions (such as away, out, off, up and in)

Phrasal verbs sometimes have meanings that can easily be guessed (such as sit down or look for). But in most cases their meanings are quite different from the meaning of the verb they are formed from: for example hold up can mean 'to cause a delay' or 'to try to rob someone' and has no obvious connection with the idea of 'holding' something.

(<http://www.onestopenglish.com.skills/vocabulary/phrasal-verbs/phrasal-verbs-introduction-article/144986.article>)

Yes, phrasal verbs have a very unique form, their own norms, and their own meaning, which are often hard to grasp and retain by our students of English as a foreign language. Students need to learn, and more than that, they need to realize and enjoy that phrasal verbs are used in every day conversation, more than they are used in writing.

Therefore, from my view, what is most important is that students follow native speakers, in their language acquisition through English language teaching. To do that, they need to first understand the meaning of phrasal verbs. As we know, phrasal verbs are succinct, distinct and compacted English constructions, consisting of a verb and a particle, a preposition whose addition do not necessarily result in a logical general meaning.

This construction is to be understood as a whole within a context, and in my students' case, being mostly Catalan, that is, as speakers of a mother tongue derived from Latin, they naturally tend to use the equivalent romance language word. So, once students understand the meaning of phrasal verbs, they can start to process them, refer to them, detect them, use them, recycle them and enjoy them.

Phrasal verbs are taught in different ways: in blocs, by topics, by prepositions, by adverbs, by verbs...; with the help of flashcards, videos, worksheets, games... you name it. Teachers often work with a selection of 50 to 100 phrasal verbs. By applying "The Gadget Method", I have been able to put 150 phrasal verbs at my students' disposal.

Sometime teachers tell or ask students to memorize 2 o 3 phrasal verbs per day. From my point of view and my experience, I believe it is important to help them see that they must learn them when they are necessary. This way, as referred earlier, students simply enjoy them because they can call, so as to speak, the phrasal verbs which they need “theirs”: they point to them in class, share them with classmates, have their own personalized lists, become familiar with them, and contribute to them too.

Learning simply becomes natural and logical; and they are free to participate any time, become eager to interact, keep enjoying visuals, learn about cataloguing, become very involved, build a phrasal verb bank that from beginning to end is ready for them, and can be updated and continued in further levels and years. I follow a **twelve-step program**, which I devised for my teaching and learning method. It includes:

- 1) A DELIBERATE MIX OF PHRASAL VERBS**
- 2) INSPIRATIONAL BOARD**
- 3) SAME PHRASAL VERB WITHIN CONTEXT**
- 4) ALWAYS HOPE**
- 5) LIGHT BULBS FOR ALL**
- 6) A 150 ALPHABETICAL PHRASAL VERB GRID BY VERBS OR PARTICLES**
- 7) PHRASAL VERBS WITH LOOK, A SAMPLE AND AN EXERCISE**
- 8) DIALOGS IN PHRASAL VERB WORDSEARCH**
- 9) A SONG WITH PHRASAL VERBS**
- 10) LISTENING TO MARK'S EMAIL MISTAKE (EPISODE 1-10)**
- 11) PHRASAL VERBS AND ADVERTISING**
- 12) STUDY TIME**

These twelve activities are as follows:

#### **1. DELIBERATE MEGAMIX TEXT OF PHRASAL VERBS**

##### **A Phrasal Story**

When I **set off** for work this morning, my car **broke down**, so I **ended up** taking the bus. As soon as I **got off**, I **bumped into** an old schoolmate, Mark. While we were talking, he **brought up** something I had already **found out** from some mutual friends- that he'd **come into** some money and had **set up** his own business. He told me that there was a lot to **sort out**, and offered to **take** me **on**, but I **turned him down** straight away.

When I **clocked in**, my boss **had a go at me**, **telling** me **off** in front of everyone. When I **got over** the initial shock, I told her I'd **make up for** being late, but it **turned out** that she had **blown up** over a deal that had **fallen through**, after a client of mine had **pulled out of** a contract. She told me that I wouldn't **get away with** it, that I'd **let** everybody **down**, and just **went on** and on.... Eventually I **ran out of** patience and **answered back**- I said I wasn't going to **put up with** it anymore, and if she wanted to **lay me off**, she should **go ahead**. Anyway, to cut a long story short, I **stormed out**, phoned Mark's secretary, who **put me through** to him. I told Mark II'd like to **take him up** on his offer. So, in the end, everything's **worked out** perfectly!

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(<https://www.facebook.com/ydsgrubu>)

Despite the students' first impression, while and after reading it, they realise that they already know some phrasal verbs; so, if they keep applying significant learning in the English lessons, they can get ready to pick up the large number of varied phrasal verbs which are waiting for them next.

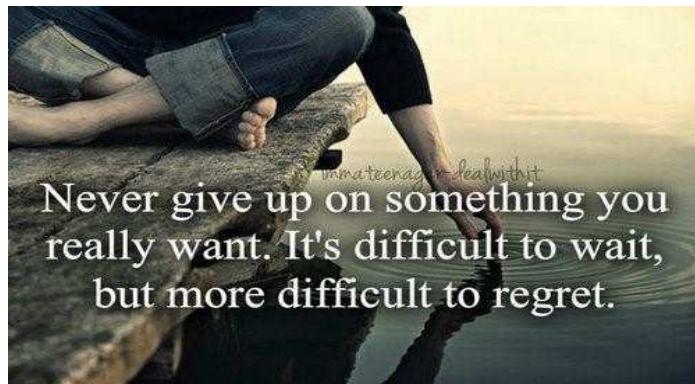
## **2. INSPIRATIONAL BOARD**



[\(Pinterest\)](#)

An image is worth a thousand words or should I say a phrasal verb is worth 150 phrasal verbs? The board presents a phrasal verb that most students are familiar with. Coming across this board encourages them to continue and to accept the challenge of learning a few more.

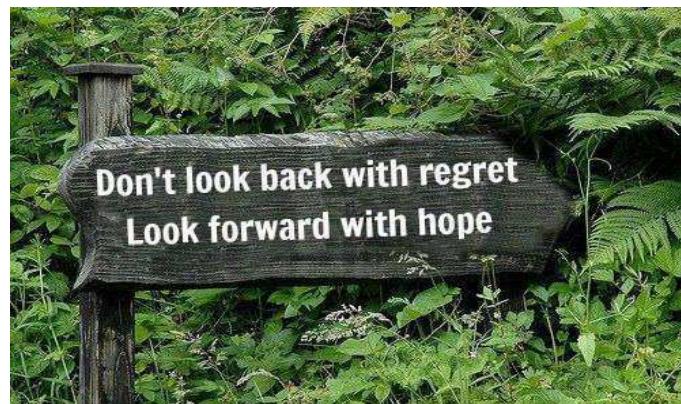
## **3. SAME PHRASAL VERB WITHIN CONTEXT**



[\(\[http://weheartit.com/entry/240990610/search?context\\\_type=search&context\\\_user=ezjuh&query=never+give+up+on+something\]\(http://weheartit.com/entry/240990610/search?context\_type=search&context\_user=ezjuh&query=never+give+up+on+something\)\)](http://weheartit.com/entry/240990610/search?context_type=search&context_user=ezjuh&query=never+give+up+on+something)

The words say it all: students are encouraged to do their job and I, as their teacher, remind them of where they are and how things can be done.

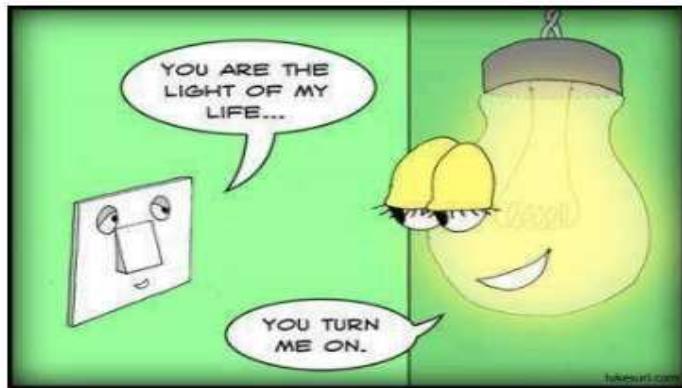
## **4. ALWAYS HOPE**



[\(<http://www.thethingswesay.com/dont-look-back-with-regret-look-forward-with-hope/>\)](http://www.thethingswesay.com/dont-look-back-with-regret-look-forward-with-hope/)

In case some students may have previous negative learning experiences about phrasal verbs they have the chance to make up for that.

## 5. LIGHT BULBS FOR ALL



(<https://es.pinterest.com/pin/72057662760483746/>)

Students are always to know that the learning and teaching path is a common one: as teachers we guide them and they go towards their objectives.

## 6. A 150 ALPHABETICAL PHRASAL VERB GRID BY VERBS OR PARTICLES

## Phrasal Verbs

**Phrasal Verbs** are one of the most difficult things when we are learning English. We need to read a lot and pay attention to the examples. My advice is to **build up a grid**, as the one we did in **class**, and keep revising the meaning. Good Luck! 😊

- a- There are **inseparable** Phrasal vbs **with 1 or 2 particles**
  - b- There are **separable** Phrasal vbs
  - c- There are Phrasal vbs **without object**

This is the explanation which my students come across when I present my 150-alphabetical phrasal verb grid in a Word document. They can arrange it by verbs or particles.

## 6.1. GENERAL OVERVIEW OF GRID

Students download it from my [blog](#), and originally the font is in black. They can organize it by verbs (6.2) or particles (6.3). It is up to them to decide how they want to work with it. This

allows students to count on a friendly-user list which they build as they need to. The procedure is explained and shown in 6.4.

### 6.2. SAMPLE OF VERBS IN ALPHABETICAL ORDER

104. PUT OFF	Decebre	OFF	I am native English but don't feel <b>put off</b> when you speak in English. / Have you ever been <b>put off</b> reading a novel?
105. PUT OFF	Aplaçar	OFF	Put off the trip, homework, a <u>decission</u>
106. PUT ON		ON	
107. PUT OUT	Apagar	OUT	Put out a cigarette, a fire
108. PUT THROUGH	Passar trucada	THROUGH	
109. PUT UP		UP	
110. PUT UP WITH	conformar-se	UP WITH	Many people just won't <b>put up with</b> paying so much money for such a poor show
111. PUT UP WITH	Suportar	UP WITH	After an hour, Mark and I couldn't <b>put up with</b> their arguing any more.
112. PUT UP WITH	Tenir dificultats	UP WITH	Teachers <b>put up with</b> a lot of pressure at school. They have a lot to put up with ( <u>-they have a lot of difficulties</u> ).
113. RUN AWAY	Allunyar-se	AWAY	Don't <b>run away!</b> I won't hurt you
114. RUN AWAY	Escapar	AWAY	
115. RUN OUT OF	Sortir corrents de...	OUT	
116. RUN OUT OF	Quedar-se sense...	OUT	(money, petrol, ink, water...) What's the matter, why are we stopping? I think we have <b>run out of</b> petrol.
117. SEND BACK	retomar	BACK	The pasta was cold so I <b>send it back</b>
118. SET OFF	marxar	OFF	They <b>set off</b> at 7:00 / Kirsten, Mark and I <b>set off</b> early
119. SET UP	Col·locar	UP	I <b>set up</b> our new computer / I <b>set</b> our new computer <b>up</b>
120. SHOW UP	apareixer	UP	She'll get nervous if I don't <b>show up</b> .
121. SIT DOWN	Seure		She <b>sat down</b> in her armchair
122. SIT UP			
123. SLEEP OVER	Quedar-se a dormir		I like to <b>sleep over</b> at my friends' house
124. SORT OUT			
125. SPLIT UP		UP	
126. START OUT			When Graham Greene <b>started out</b> , he worked for The NY Times.
127. STORM OUT			
128. SWITCH ON/OFF	desconectar	ON	The bank was able to <b>switch it off</b> / <b>switch off</b> the machine

### 6.3. SAMPLE OF PARTICLES IN ALPHABETICAL ORDER

31. LOOK AROUND		AROUND	examine what is in a place
32. LOOK AT	Mirar a	AT	
33. BE AWAY	Ser fora	AWAY	The boss will <b>be away</b> until the end of the week
34. GIVE AWAY	regalar	AWAY	If you don't want these clothes, <b>give them away</b>
35. GO AWAY		AWAY	
36. PUT AWAY	Desar, ordenar	AWAY	Can you <b>put</b> those clothes <b>away</b> ? / Can you <b>put away</b> those clothes?
37. RUN AWAY	Allunyar-se	AWAY	Don't <b>run away!</b> I won't hurt you
38. RUN AWAY	Escapar	AWAY	
39. TAKE AWAY	Treure	AWAY	Paracetamol <b>takes</b> the pain <b>away</b>
40. THROW AWAY	Llençar	AWAY	I think you should <b>throw away</b> those jeans / <b>throw them away</b>
41. ANSWER BACK		BACK	
42. BE BACK	Tornar	BACK	Just to the shops, I'll <b>be back</b> in 10 minutes.
43. CALL BACK	Tornar a trucar	BACK	Could you <b>call back</b> in about half an hour?
44. COME BACK	tornar	BACK	He <b>came back</b> 10 days later
45. GET BACK	Tornar a tenir	BACK	I am confiscating your phone. You'll <b>get it back</b> at the end of the week.
46. GIVE BACK	retornar	BACK	That's my book. <b>Give it back</b> .
47. LOOK BACK		BACK	think about the past
48. PAY BACK	Retornar diners	BACK	I <b>paid</b> the money <b>back</b>
49. SEND BACK	retornar	BACK	The pasta was cold so I <b>send it back</b>
50. TAKE BACK	retornar	BACK	I decided I didn't like my new coat so I <b>took it back</b> to the shop
51. BREAK DOWN	Avanar, espatlilar	DOWN	My car <b>broke down</b> this morning as I was driving home
52. CLOSE DOWN	Tancar per sempre	DOWN	They <b>closed down</b> their website a moth ago
53. GO DOWN	baixar	DOWN	to descend = <b>bajar</b> ; He went down the stairs
54. GO DOWN	agradar	DOWN	to be accepted = <u>caer bien</u> ; The suggestion went down well
55. LOOK DOWN ON		DOWN	consider inferior
56. PIN DOWN	especificar	DOWN	
57. TAKE DOWN	Escriure	DOWN	<b>Take down</b> notes in class, personal information about someone
58. TURN DOWN/UP	Abaixar volum, so	DOWN	Could you <b>turn down</b> the music? / Could you <b>turn</b> the music <b>down</b> ?

#### 6.4. SAMPLE OF STARTING PHRASAL VERB LIST IN GREY

1.	ANSWER BACK		BACK	
2.	ASK FOR	demanar	FOR	A: Have they brought the bill? / B: I've asked for it
3.	BE AWAY	Ser fora	AWAY	The boss will be away until the end of the week
4.	BE BACK	Tomar	BACK	Just to the shops. I'll be back in 10 minutes.
5.	BE ON		ON	
6.	BLOW UP	Volar pels aires	UP	The bridge blew up into the air.
7.	BREAKDOWN	Avariuar, espatllar	DOWN	My car broke down this morning as I was driving home
8.	BREAKOUT	Esclatar (start)	OUT	The Spanish Civil War broke out in July 1936
9.	BREAKUP	Acabar	UP	At what time did the meeting break up?
10.	BRING UP	Criar	UP	Bring up a son, daughter
11.	BUMP INTO	Trobar-se	INTO	Bump into an old friend
12.	CALL BACK	Tomar a trucar	BACK	Could you call back in about half an hour?
13.	CALL OFF	suspender	OFF	The strike was called off
14.	CARRY OUT		OUT	Do
15.	CHECK OUT		OUT	
16.	CLOCK IN			
17.	CLOSEDOWNS	Tancar per sempre	DOWN	They closed down their website a moth ago
18.	COME ABOUT	Succeir	ABOUT	an event that happens
19.	COME ACROSS	Trobar		We came across a nice little café and had lunch there
20.	COME BACK	tornar	BACK	He came back 10 days later

Students are asked to change the colour of the font to grey. When turned into grey students notice that phrasal verbs are there although they can not be clearly seen. I tell them what the Gadget learning method is: Students are asked to paint the phrasal verb in black as soon as they are exposed to the different phrasal verbs. From then on students are eager to highlight them in black and create their own personalized document which they also enjoy showing to their classmates and me.

#### 6.5 . SAMPLE OF STUDENT'S PERSONALISED LIST

102.	PULL OUT OF		OUT	
103.	PUT AWAY	Desar, ordenar	AWAY	Can you put those clothes away? / Can you put away those clothes?
104.	PUT OFF	Decebre	OFF	I am native English but don't feel put off when you speak in English. / Have you ever been put off reading a novel?
105.	PUT OFF	Aplaçar	OFF	Put off the trip, homework, a decision
106.	PUT ON		ON	
107.	PUT OUT	Apagar	OUT	Put out a cigarette, a fire
108.	PUT THROUGH	Passar trucada	THROUGH	
109.	PUT UP		UP	
110.	PUT UP WITH	conformar-se	UPWITH	Many people just won't put up with paying so much money for such a poor show
111.	PUT UP WITH	Soportar	UPWITH	After an hour, Mark and I couldn't put up with their arguing any more.
112.	PUT UP WITH	Tenir dificultats	UPWITH	Teachers put up with a lot of pressure at school. They have a lot to put up with (they have a lot of difficulties)
113.	RUN AWAY	Allunyar-se	AWAY	Don't run away! I won't hurt you
114.	RUN AWAY	Escapar	AWAY	
115.	RUN OUT OF	Sortir corrents de...	OUT	
116.	RUN OUT OF	Quedar-se sense...	OUT	(money, petrol, ink, water...) What's the matter, why are we stopping? I think we have run out of petrol.
117.	SEND BACK	retornar	BACK	The pasta was cold so I send it back
118.	SET OFF	marxar	OFF	They set off at 7:00 / Kirsten, Mark and I set off early
119.	SET UP	Col·locar	UP	I set up our new computer / I set our new computer up
120.	SHOW UP	aparèixer	UP	She'll get nervous if I don't show up.
121.	SIT DOWN	Seure		She sat down in her armchair

The full list can be downloaded from the [blog](#). Students learn Phrasal verbs according to their needs, in small doses.

## 7. PHRASAL VERBS WITH LOOK, A SAMPLE AND AN EXERCISE

PHRASAL VERBS WITH 

1.	Look*	Semblar / mirar	
2.	Look after	cuidar	
3.	Look at	mirar a	
4.	Look back on	mirar enrere (temps passat)	
5.	Look for	buscar	
6.	Look forward	mirar cap endavant	
7.	Look forward to + ING	esperar amb il·lusió	
8.	Look like*	Semblar / Assemblar-se a	He looks like his sister
9.	Look out	Alerta!	
10.	Look over	repassar, corregir els errors	
11.	Look up	buscar en un diccionari, llistat, directori	
12.	Look up to	admirar	

- **Look + Look like** are used to talk about a person's appearance but  
**LOOK + adjective (or an age)**  
**LOOK LIKE + a noun or a pronoun**

This exercise can be downloaded from the [blog](#) for the students to practise.

## 8. DIALOGS IN PHRASAL VERB WORDSEARCH

Find the missing verbs from the dialogues in the word search

- 1 A: What time are you going to set off tomorrow morning?  
 B: I think we should leave early.  
 2 A: It's really hot in here!  
 B: Why don't you take off your coat?  
 5 A: Mark looks really miserable lately.  
 B: His girlfriend left him and he hasn't cheer over it.  
 6 A: What happened to your leg?  
 B: I fell off a horse and broke it.  
 7 A: Why did you leave the football team?  
 B: I didn't get on with the coach.  
 8 A: Taking a gap year helps you grow up.  
 B: Yes, it makes you more mature.  
 9 A: When is Kevin back from Tanzania?  
 B: Next month, I think.  
 10 A: Pete's really boring at times.  
 B: I know. He just goes on and on and never stops talking about the same things.
- 3 A: The Black Eyed Peas concert is next weekend, isn't it?  
 B: Yes, I'm really looking forward to it.  
 4 A: What's the matter? Why are we stopping?  
 B: I think we've run out of petrol.

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

(Downie, Gray, Jiménez, 2007, p. 28)

## 9. A SONG WITH PHRASAL VERBS

So I won't give up no I  
 won't break down  
 Sooner than it seems life  
 turns around  
 And I will be strong

(<https://www.youtube.com/watch?v=rB6MBWXDwys>)

Students can download Hilary Duff's "Someone's watching over me" youtube video to practise the verbs "give up", "break down" and "watch over".

#### 10. LISTENING TO MARK'S EMAIL MISTAKE (EPISODE 1-10)

The screenshot shows the BBC Learning English homepage with a purple header featuring the BBC logo and the text "BBC LEARNING ENGLISH Inspiring language learners for 70 years". To the right is a large "70 YEARS" graphic. Below the header, a navigation bar includes "Home", "Grammar, Vocabulary & Pronunciation", "Face Up to Phrasals", and "Mark's Email Mistake: Episodes 1 - 12: Complete series". A green banner below the navigation bar says "Face Up to Phrasals" and features cartoon illustrations of people. The main content area is titled "Mark's Email Mistake: Episodes 1 - 12: Complete series". On the left, there's a cartoon illustration of a man with a shocked expression looking at a computer screen. To the right of the illustration is a text box containing the script for Episode 1. On the far right, there's a "Downloads" section with links for audio and script files, and a list of episode titles from 1 to 6. Below the main content area, a green box highlights "Episode 1: Email fun?". Underneath it, a transcript of the dialogue is shown, along with a link to the full page.

Home > Grammar, Vocabulary & Pronunciation > Face Up to Phrasals > Mark's Email Mistake: Episodes 1 - 12: Complete series

**Face Up to Phrasals**

Last updated at 15:22 BST, Monday, 12 October 2009

**Mark's Email Mistake: Episodes 1 - 12: Complete series**

This is the complete script for Mark's Email Mistake. To find out more about each phrasal verb (and to see the image for each episode), use the right hand links to go to each episode's page.

**Downloads**

To take away:

- Audio: Episodes 1-12 (5.4 MB)**
- Script: Episodes 1-12 (138 K)**

**Mark's Email Mistake**

- 1: Email fun?**
- 2: What Email?**
- 3: That's Weird!**
- 4: Oops!**
- 5: Don't Panic!**
- 6: Escape Plan**

**Episode 1: Email fun?**

**Mark:** Hey Ali, did you **check out** that email I sent you – the one  
[http://www.bbc.co.uk/worldservice/learningenglish/language/faceup/2009/09/090930\\_faceup\\_mark\\_complete.shtml](http://www.bbc.co.uk/worldservice/learningenglish/language/faceup/2009/09/090930_faceup_mark_complete.shtml)

This is a thorough worksheet which students can complete at their own pace.

#### 11. PHRASAL VERBS AND ADVERTISING



Dragdis - drag&drop anything anywhere!  
([https://www.youtube.com/watch?time\\_continue=1&v=HLEAA\\_tlpby](https://www.youtube.com/watch?time_continue=1&v=HLEAA_tlpby))

This is a simple ad by means of which students can see how common phrasal verbs are. At the same time, it helps students to "have a break with phrasal verbs", and still work with them, have fun, and keep improving.

## 12. STUDY TIME

The best way to  
make your dreams  
come true is to  
**wake up.**  
-Paul Valery  
[quoteseverlasting.com](http://quoteseverlasting.com)

<http://quoteaddicts.com/i/6293166>

It is the students' turn. From item 1 to item 12, students were taken on our class phrasal verbs adventure. They are all on board. It is time for them to review, study, practise, share, write, post, enjoy, learn and keep building their own personal grid. A simple first 15-entry sample of the dynamic and enthusiastic student participation is included next:

	1. Teacher, Here there is a quotation with the phrasal verb "give up" "Many of life's failures are people who did not realize how close they were to success when they gave up." – Thomas A. Edison
	Comentari per Manel — febrer 6, 2012 @ 12:30 pm   2. "Obstacles don't have to stop you. If you run into a wall, don't turn around and give up. Figure out how to climb it, go through it, or work around it." – Michael Jordan
	Comentari per Michael — abril 23, 2012 @ 8:50 pm   3. "Don't let yesterday use up too much of today." – Native American Proverb
	Comentari per Martí — setembre 7, 2012 @ 10:20 am   4. "Average people look for ways of getting away with it; successful people look for ways to getting on with it." – Jim Rohn
	Comentari per Jim — octubre 21, 2012 @ 10:29 am   5. "The measure of a man's real character is what he would do if he knew he never would be found out." – Thomas Babington Macaulay
	Comentari per Thomas — octubre 22, 2012 @ 12:04 pm   6. "Never give up on your dream... perseverance is all important. If you don't have the desire and the belief in yourself to keep trying after you've been told you should quit, you'll never make it." – Tawni O'Dell

Comentari per Tawni O'Dell — febrer 7, 2013 @ 11:40 am |



7.  
"Why fit in when you were born to stand out? "

Comentari per Frank — març 5, 2013 @ 1:07 pm |



8.  
"Eighty percent of success is showing up." – Woody Allen

This is one of my favourite quotations. It is what my friend Clara used to tell me when we were preparing for the state exams, and she was right, we both succeed!

Comentari per Rose — març 15, 2013 @ 3:01 pm |



9.  
Teacher, a l'entrar en el dropbox, acabo d'adonar-me'n pel context del següent: sign up vol dir registrar-se sign in/out vol dir entrar / sortir

Comentari per Gabriela — juny 21, 2013 @ 1:51 pm |



10.  
"Being defeated is often a temporary condition. Giving up is what makes it permanent."  
~ Marilyn Vos Savant

Comentari per Marilyn Vos Savant — juliol 5, 2013 @ 10:47 am |



11.  
"The fastest way to change yourself is to hang out with people who are already the way you want to be." ~ Reid Hoffman

Comentari per Reid — setembre 21, 2013 @ 9:04 am |



12.  
Verb LOOK  
"Do not look where you fell, but where you slipped." ~~ African Proverb

Comentari per Rose — maig 18, 2014 @ 1:01 pm |



13.  
We are looking at the phrasal verb TO TAKE OFF.  
Definition 1: to leave.  
Example 1: John is taking off at 9:00 AM, so you have to have the report finished by then.  
Example 2: The movie was boring, so we took off early.  
With this definition, the phrasal verb is intransitive (it does not take an object) and it is not separable.  
Definition 2: To subtract or remove.  
With this definition, the phrasal verb is transitive, so it always needs an object. It is also separable, so you can place the object between the verb and the adverbial particle OFF, or you can place it after the particle. The following examples show both options.  
Example 3: The patient took off his shirt before the medical check-up.  
Example 4: The patient took his shirt off before the medical check-up.  
Example 5: My hairstylist took off 5 centimetres (of hair).  
Example 6: My hairstylist took 5 centimetres (of hair) off.  
from: [http://www.ziggurat.es/es/lecciones\\_ingles/index.asp?id=2454](http://www.ziggurat.es/es/lecciones_ingles/index.asp?id=2454)

Comentari per Arnau — novembre 20, 2014 @ 10:58 am |



- 14.

WRAP UP.

1st Definition: embolicar

2nd Definition: to conclude or summarize. This phrasal verb is TRANSITIVE and SEPARABLE.

Ex 1: Let's wrap up this meeting.

Ex 2: I'll wrap up my speech early so we can go to lunch.

Ex 3: He wrapped the report up with some interesting conclusions.

from: [http://www.ziggurat.es/es/lecciones\\_ingles/index.asp?id=2478](http://www.ziggurat.es/es/lecciones_ingles/index.asp?id=2478)

*Comentari per Rose — desembre 12, 2014 @ 2:29 pm |*



15.  
Teacher,

Here there is a quotation with the phrasal verb "give up"

"Many of life's failures are people who did not realize how close they were to success when they gave up."

— Thomas A. Edison

*Comentari per Manel — febrer 6, 2012 @ 12:30 pm |*

As a conclusion, I would like to say that encouraging students to ensure that what seems difficult can become easy is it. Work must be realistic in class, always related to learning and teaching context, and count on both involved teachers and students. This is also true in teacher training. I enjoy encouraging both my high school and vocational school students, and college trainee student teachers to be updated on resources. I enhance the relevance of unifying and simplifying work, the value of learning and teaching, and the relevance of presentation. Hope simplicity, fun, and pedagogics around phrasal verbs have been an inspirational EFL source for you.

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Dragdis - drag&drop anything anywhere!. *You tube ad*

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*TheThingsWeSay*

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We heart it

<http://weheartit.com/>

What you really need to know about Phrasal Verbs

<http://britishenglishcoach.com/phrasal-verbs/>

Why using Phrasal Verbs is crucial for fluent English

<http://learnenglishfromhome.blogspot.com.es/2010/11/why-using-phrasal-verbs-is-crucial-for.html>

Ydsforever. Facebook page

<http://www.facebook.com/ydsgrubu>

# **Seize the Assignment While You Can: 9<sup>th</sup>, 10<sup>th</sup> Grade and Senior High School. Part II**

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This article is a complement to “Seize the Assignment While You Can. 7<sup>th</sup> and 8<sup>th</sup> Grade. Part I”, in which I analysed the characteristics, timing, class dynamics and objectives of the final assignments of junior and high school. In the present article, I am going to round up my analysis with the presentation of the corresponding end-of-year activities for grades 9<sup>th</sup> to 12<sup>th</sup>, which I have designed and put into practice with my students in the last fourteen years.

Conceived with the same pedagogical direction, both articles are a reflection of the class practices that were implemented by following the same steps and applying the same evaluation criteria. Therefore, sections 2, 3 and 4 include excerpts which are identical to those presented in part I, and consequently, they are referred here in italics. This article is divided into introduction, final assignments and conclusion, which will conclude part I and part II.

## **I. INTRODUCTION**

Learning opportunities to consolidate the contents of the learners’ curricula are a fundamental step in the learning process of students from 7<sup>th</sup> to senior high school. In these levels, room for creativity, self-expression and consolidation result in a lot of benefits for the students and their level of improvement.

The groupings, framework and strategies of work of the final assignments for older students are similar to the ones that I described for 7<sup>th</sup> and 8<sup>th</sup> grade. Namely, they are invited to choose one of the options provided according to the skills of each level with the purpose to summarise the contents of the year as much as possible in their final assignments. However, the type of activities varies to become increasingly sophisticated depending on the characteristics and interests of their age.

Besides, the key competences of each level are considered to keep up with the curricular requirements to enhance active participation in social exchanges, in a formal educative context, so that they can be used in formal and informal contexts. Skills work intend to guarantee other skills and competences to continue the students’ formation and access to the job market. These skills themselves are not acquired in a specific moment but along a process, because these assignments are precisely part of that learning process.

## **II. FINAL ASSIGNMENTS FOR UPPER SECONDARY SCHOOL**

Over the years I have been proposing my students of 7<sup>th</sup> and 8<sup>th</sup> grade a standardised list of activities with very straightforward objectives and directions. The strategies and lines that I use with my students of 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> grade are in general the same, yet with some differences.

For 9<sup>th</sup> and 10<sup>th</sup> grade students I make sure that I allow some room for creativity and fluency, I also ensure there is a special emphasis on oral skills. In their curriculum they have to carry out some research and prepare a final paper: “projecte de recerca” at the end of 10<sup>th</sup> and, later on, “treball de recerca”, during the 12<sup>th</sup> year. So, it is extremely useful that they learn how to give presentations, how to speak naturally and get used to speaking in public, exploring their own linguistic corpus.

For my students of 11<sup>th</sup> and 12<sup>th</sup> grade I give a special relevance to accuracy, and favour a use of oral skills in a more conscious and confident way so that linkers, gestures, pauses, and intonation get a remarkable value in their presentations and projects. For these two higher levels, I try to encourage a more mature use of language: synonyms, idioms, linkers of all types and discourse elements are the main tools to create sophisticated video/audio or paper content.

Notwithstanding, the projects try to develop oral strategies to contribute to a mastery in presentations and expositions given that 11<sup>th</sup> graders start their “treball de recerca” (research paper) and when they reach 12<sup>th</sup> grade they make their presentation. Some students even write their paper and give their talk in English. My presentation of assignments for students from 9<sup>th</sup> to the end of senior high school is as follows:

1. TYPOLOGY OF ACTIVITIES
2. ACTIVITY PLAN
3. STEPS FOR THE FINAL ASSIGNMENTS
4. POSTERS
5. EVALUATION

### **1. TYPOLOGY OF ACTIVITIES**

This section presents the different classes of activities ranging from creating a product to interviews, surveys, games, videos or podcasts, written, multimedia and IT output. They are described according to language, key competence and skills. Some activities are suitable for all four levels and some for only 9<sup>th</sup> and 10<sup>th</sup> or only for 11<sup>th</sup> and 12<sup>th</sup>, or sometimes they are suitable for all levels; however, some indications are specified in every section. The activities for final projects are intended to consolidate the curriculum of each level. Depending on the level, all or only some language items apply.

As far as competences are concerned, they are based on the list of key competences for foreign languages provided by the Catalan Education Department, with a special emphasis on the textual genres. The projects range from written work to multimedia and web immersion and they all include planning, writing, revision and presentation. Moreover, each video or podcast must include subtitles. Every type of proposal is described, analysed and exemplified with screenshots of the most relevant projects along my years of experience.

#### **A. Create/Design**

This group of activities are related to creating content of various themes in many forms: written, oral and audiovisual. The topics range from designing a robot, creating a film or an advertisement to designing a product and its display session.

	<b>Level</b>	<b>Language</b>	<b>Key competences</b>	<b>Skills/IT skills</b>
Design your robot	9 <sup>th</sup> grade	Technology Marketing Shopping	Description  Strategies for oral	Description of a machine

Create a short film/ Advertisement/ cartoon motion	9 <sup>th</sup> grade  10 <sup>th</sup> grade	Love and relationships  Present tenses  Adverbs of frequency  Narrative tenses  Can/could/will be able to  1 <sup>st</sup> conditional Will and might  Relative clauses  Passive	comprehension  Strategies for oral interaction  Strategies for planning oral and written expression  Creative production  A product review  Pragmatics  Lexis and semantics  Morphology and syntax	Description of a product  Giving opinions  Prezzi  Powerpoint  YouTube  Vimeo
Create a poem or a narrative text about love	11 <sup>th</sup> grade			
Design a product and display session	12 <sup>th</sup> grade			

**Examples of projects**

 "Dominate 5000" (9 <sup>th</sup> grade)	 <i>Once upon at time, one pretty woman called Cinderella, was cleaning her sisters-in-law</i> "Cinderella" (11th grade)
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### B. Drama

These activities aim at evoking the dramatic abilities of students, mainly through role-playing, interviews, and television shows of different nature. Hence, the students perform their own scripts created by them imitating television and web programmes.

	Level	Language	Key competences	Skills/IT skills
Interview with a famous explorer/discoverer/scientist/inventor/survivor of a catastrophe / a TV news report	9 <sup>th</sup> grade	Fashion  Life events  Present and past tenses  Modal verbs	Strategies for oral interaction  Oral comprehension: global, literal, and metaphorical  Searching and managing information	A narrative  A biography  A blog  Discussing the news
	10 <sup>th</sup> grade	1 <sup>st</sup> and 2 <sup>nd</sup> conditional  Passive	Criteria for selecting and considering information  Adequacy, coherence	Powerpoint  Prezzi
Fashion show	11 <sup>th</sup> grade			

The Makeover	12 <sup>th</sup> grade	Relative clauses Reported speech	and cohesion Oral, written, literary and audiovisual texts Phonetics and phonology Pragmatics Lexis and morphology	YouTube Vimeo
<b>Examples of projects</b>				
		"The Makeover" (12th grade)		
		"Fashion" (11 <sup>th</sup> grade)		

### C. Survey

The main objective of this final assignment is to practise collecting and managing information as well as processing and displaying it in graphical representation and, finally, extracting conclusions. This is a precious opportunity to encourage students to do a research and be able to analyse the data and exhibit the conclusions clearly, enhancing public speaking.

All levels follow the same steps in the process of creating the survey and conclusions but the topics and degree of complexity depend on the level of students.

The examples provided were produced by the students while preparing their surveys.

	Level	Language	Key competences	Skills/IT skills
Are you a healthy person? Prove it.	9 <sup>th</sup> grade	Healthy habits Appearance Technology The future Shopping	Searching and managing information  Criteria for selecting and considering information	A review  Agreeing and disagreeing
How important is appearance to you?				
High-tech teens (Me and technology)	10 <sup>th</sup> grade	Present tenses Adverbs of frequency	Written comprehension: global, literal, review and metaphorical	Discussing results of a research
The Future				
For you, what is the best love song?	11 <sup>th</sup> grade	Can/could/will be able to 1 <sup>st</sup> conditional Will and might Relative	Adequacy, coherence and cohesion	Powerpoint  Prezzi
What can we do for our planet?				
Are you a fashion victim?/ Shopping at the sales	12 <sup>th</sup> grade	clauses Passive Reported Speech	Oral, written, literary and audiovisual texts Strategies for revision, correction and presentation Phonetics and phonology Pragmatics Lexis and morphology	Survey Monkey  Freeline surveys  Google forms
Your research paper in English				

<b>Materials of projects</b>	
<p>1) What's your opinion about living in a time in which all your activities were performed by robots and machines? <span style="background-color: #003366; color: white; padding: 2px;">INTERMEDIATE</span></p> <p>2) Would you like to have machines do all of your physical activities for you?</p> <p>3) What would the consequences be if people didn't have to exercise at all during the whole day?</p> <p>4) Would life be better or worse if you had robots to do everything for you? Explain it.</p> <p>5) Do you think life in 2642 will be better or worse? Justify your answer.</p> 	<p><b>SHOPPING SURVEYS</b></p> <p>We have interviewed six people of our class and we have noticed that the six of them don't consider themselves shopaholics, but one of them likes going shopping a lot. They said that not shopping is not a problem and that they could do without shopping for four months.</p> <p>Also, we have asked them if they prefer a real or online shop and all of them have answered that they prefer the real ones because people are not as conscious of the money they are spending online as when they are buying things in real shops.</p> <p>Furthermore, some of them are ready to spend a specific amount of money (50 or 100 euros) while others think that it depends on the product or how much money they have at the moment.</p> <p><b>"The Future" (10<sup>th</sup> grade)</b></p> <p><b>"Shopping at the sales" (12<sup>th</sup> grade)</b></p>

#### D. Video/Podcast

Although the product of all final assignments is mostly audiovisual, these activities are grouped together because the video or audio file is the means to express content. These video or audio files may deal with linguistic or descriptive topics such as documentaries, *YouTube* videos and tutorials.

	<b>Level</b>	<b>Language</b>	<b>Key competences</b>	<b>Skills/IT skills</b>
Sport	9 <sup>th</sup> and 10 <sup>th</sup> grade	Sports and rules	Strategies for oral interaction	A narrative
A survivor's story		Fashion	Oral comprehension: global, literal, and metaphorical	A blog/vlog
YouTube Grammar lesson		Films and cinema	Searching and managing information	A documentary
Describing a trip		Idioms	Searching and managing information about language	An expository text
Fashion programme		Varieties of English	Adequacy, coherence and cohesion	Teaching a lesson
Tutorial		Present tenses	Oral, written, literary and audiovisual texts	YouTube
Analyse a movie trailer / a videoclip and lyrics		Adverbs of frequency	Creative production	Vimeo
Idioms		Narrative tenses	Phonetics and phonology	
British and American English		Can/could/will be able to	Discerning the main different phonetic and phonological varieties of English	
Corny jokes	11 <sup>th</sup> grade	1 <sup>st</sup> conditional Will and might Relative clauses	Pragmatics Lexis and morphology	Podcast.es Podomatic Ivoox
<b>Examples of videos</b>				

 <p>"YouTube lesson: The present perfect" (11<sup>th</sup> grade)</p>	 <p>"Mr Tea and Mr Burger: British and American Idioms" (11<sup>th</sup> grade)</p>
 <p>"Linguistic study of a trailer: The Hunger Games" (11<sup>th</sup> grade)</p>	 <p>"Trip to Toulouse" (11<sup>th</sup> grade)</p>
 <p>"Tutorial: how to make flower earings" (12<sup>th</sup> grade)</p>	<p>HUMOUR: Listen to jokes recorded my students of second baccalaureate in School Pompeu Fabra in Martorell.</p> <p>Group B2C      Group B2B      Group B2D</p> <p>Lardin      Maria Habas      Clara Llamas      Lorena Reina      Sofia Victoria Aleix</p> <p>"Corny jokes" (11th grade)</p>

### E. Games

Games give an entertaining element in the final lessons. By creating these games students summarise all the contents of vocabulary and grammar of the year. They can interact with their classmates as entertainers, contestants and public and, most importantly, language is given a prominent role and the source of interest.

	Level	Vocabulary	Grammar	Key competences	Skills/IT skills
"Pass the word"	All levels	Technology Adventure sports Art Life events Recycling The environment Uses of 'get' Job sectors Personal qualities Crime Global issues	Interrogative form Present and past tenses Modal verbs	Strategies for oral interaction Oral comprehension: global, literal, and metaphorical Searching and	
Spelling bee	9 <sup>th</sup> grade				Public speaking
World quiz	10 <sup>th</sup> grade				
Who wants to be a					Entertaining

millionaire?		Citizenship		managing information	
Trivial Pursuit	All levels 11 <sup>th</sup> grade 12 <sup>th</sup> grade	The future Entertainment Values Attitudes Invention, discovery Charity Travel Sport Phrasal verbs Suffixes and prefixes Idioms Collocations	1 <sup>st</sup> and 2 <sup>nd</sup> conditional  Passive  Relative clauses  Reported speech	Searching and managing information about language  Phonetics and phonology  Pragmatics  Lexis and morphology	Powerpoint  YouTube  Sportcle
Grammar game					

## 2. ACTIVITY PLAN

As I explained in “Seize the Assignment While You Can: 7<sup>th</sup> and 8<sup>th</sup> Grade. Part I”, to ensure the efficiency of the final works, it is very important to lay down clear steps and establish proposal and delivery dates. Beneath I have summarized the steps of the assignment process referring to the timing, type of interaction among the whole class, teacher and group.

	STEPS	TIME	TYPE OF INTERACTION	AGENTS OF WORK
1	<i>Presentation of the posters showing the assignments</i>	$\frac{1}{2}$ session	Teacher-Class	Group
2	<i>Preparation</i>	1 or 2 sessions 1 or 2 hours at home	Class-home	Class
3	<i>Class exhibition</i>		Group-class	Group and class
4	<i>Evaluation</i>	3 sessions	Class-group, teacher-group	Class, Teacher

Interestingly enough, the steps in the activity plan cover a varied type of group, class and teacher interaction due to diverse types of work roles; so the students are asked to organize themselves, be active leaders in the class, while being able to listen to others in an atmosphere of respect and collaboration. I am going to fully describe the steps of the implementation of the final assignments sessions. (Fuentes 2016b: pp. 27-28)

## 3. STEPS FOR THE FINAL ASSIGNMENTS

### **Step 1: Presentation of the posters**

To begin, the teacher shows the posters which advertise the assignments and describe the types of activities. Students group themselves in 3 or 4 students and choose an option together.

*Then they design their assignment together and hand in a proposal to the teacher with a brief description (about two paragraphs) of what the project will be, a bullet list of what the features are and what they expect to be able to do with it. When the teacher gives the green light, they can start preparing their activities in class and also at home.*

**Step 2: Preparation of the assignment**

*The members of the group detail the name of the project, group members, the tools and processes to elaborate their work and the steps to follow and the specific task that each member is going to take. The teacher guides the groups on how to do the project, making sure that they know the skills, tools and apps to produce their works.*

*Students prepare their tasks using IT resources, online or paper dictionaries, encyclopedias, their textbooks and other reference books. In the case of videos, they should be uploaded to networks such as Youtube or Vimeo. The teacher can agree to devote more time for preparation in another session of 50' guiding, and assessing. Students are not always able to finish and therefore, they meet outside school and work longer.*

**Step 3: Class exhibition**

*When it comes to the delivery date and their projects are ready, they hand them in for a revision and the teacher gives them feedback and some advice for the exhibition of the projects in class. Next, it is time for every group to share their work. To do that, the teacher designs a schedule of presentations: for example, 2 or 3 videos and 2 presentations and the remaining time for games. This class exhibit of assignments takes 2 or 3 sessions.*

**Step 4: Peer evaluation**

*After every video or presentation the rest of the groups act as evaluators and give feedback on their peers' work. They are asked to write a comment in the YouTube or Vimeo page in which these videos are uploaded. They can also click on the like button. The comments should be encouraging and positive, never to demotivate their peers.*

*In the case of other assignments such as games (...), the other groups use emoji and thumbs up signs that the teacher has prepared on cardboard to expose their opinions about their classmates' works, as a chance to congratulate them on their effort. (Fuentes 2016b: pp. 27-28)*

Images on emoticons, and the YouTube page of a sample project “Basketball in Spain” can be consulted in [Part I](#). The latter includes the comment section where the students wrote their feedback and opinions using their smart phones, in class or at home.

#### **4. POSTERS**

From my experience in project work, advertising the assignments, as introduced in section 3, is the first step which must be followed when working for final assignments. Next you will find enclosed the posters that I normally use to introduce the assignments for 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup> and 12<sup>th</sup> grades:



# ENGLISH

Before ending this year, let's do the famous...



## FINAL ASSIGNMENTS FOR 3RD ESO!!!

Instructions:



- 1) Group in 3-4 students
- 2) Choose **one** of the following types of activities
- 3) Give a proposal by **22nd May** - Delivery is **2nd-6th June**
- 4) Enjoy this experience of fun, creativity and collaboration!

Language content	
Technology	<b>&gt;Create/Design</b>
Adventure sports	A) Design your robot Design your own robot, functions, abilities and appearance.
Art	B) Create a short film/ Advertisement/ cartoon motion Create your film one of the topics of the year.
Natural disasters	<b>Interview and drama</b>
Life events	A) Interview with a famous explorer/discoverer/scientist/inventor/survivor of a catastrophe / Record it or perform it in class.
Recycling	B) A survivor's story Narrate some facts about a survival story in 1 <sup>st</sup> person.
The environment	<b>Survey</b>
Health	A) Are you a healthy person? Prove it.
Appearance	B) How important is appearance to you?
Travel	Create your questionnaire and ask your classmates and other people you know and give your own conclusions.
Present tenses	<b>Video / Podcast</b>
Adverbs of frequency	A) Sport B) TV news report
Narrative tenses	Record yourself on video or audio. Include subtitles or script.
Can/could/will be able to	<b>Games</b>
1 <sup>st</sup> conditional	A) "Pass the word" B) Spelling bee C) Grammar game
Will and might	Prepare the questions, rounds and other parts of your contest and perform it in class for/with your classmates.
Relative pronouns	
Passive	



# ENGLISH

Before ending this year, let's do the famous...

## FINAL ASSIGNMENTS FOR 4TH ESO!!!



Instructions:

- 1) Group in 3-4 students
- 2) Choose **one** of the following types of activities
- 3) Give a proposal by **22nd May** - Delivery is **2nd-6th June**
- 4) Enjoy this experience of fun, creativity and collaboration!



Create/Design	Language content
A) Create a short film.	Health and endurance
B) Create an advertisement/ cartoon motion	Feelings
Create your film about one of the topics of the year.	Money
Interview and drama	Music
A) Interview with a famous explorer/discoverer/scientist/inventor/survivor of a catastrophe / Record it or perform it in class.	Types of commerce
B) A survivor's story	Technology
Narrate some facts about a survival story in 1 <sup>st</sup> person.	Adventure sports
Survey	Natural disasters
A) High-tech teens (Me and technology)	Life events
B) The Future	Recycling
Create your questionnaire and ask your classmates and other people you know and give your own conclusions.	The environment
Video / Podcast	Present tenses
A) Sport	Adverbs of frequency
B) A survivor story	Narrative tenses
Record yourself on video or audio. Include subtitles on screen.	Can/could/will be able to
Games <input checked="" type="checkbox"/> <input type="checkbox"/>	1 <sup>st</sup> conditional
A) "Pass the word"	Will and might
B) Spelling bee	Relative pronouns
C) Grammar game	Passive
D) Who wants to be a millionaire?	

Prepare the questions, rounds and other parts of your contest and perform it in class for/with your classmates.



# ENGLISH

Before ending this year, let's do the famous...

## ASSIGNMENTS FOR 1ST BATXILLERAT!!!

Instructions:

- 1) Group in 3-4 students
- 2) Choose **one** of the following types of activities
- 3) Give a proposal by **22nd May** - Delivery is **2nd-6th June**
- 4) Enjoy this experience of fun, creativity and collaboration!



Create	Language content
A) Create a poem or a narrative text about love	Health and endurance
B) Create an advertisement/ cartoon motion	Feelings
Create your film about one of the topics of the year.	Money
Drama	Music
A) Fashion show	Love
B) The Makeover	Technology
Perform the scenes and include subtitles on screen.	Adventure sports
	Natural disasters
A) For you, what is the best love song?	The environment
B) What can we do for our planet?	
Create your questionnaire and ask your classmates and other people you know and give your own conclusions.	Present tenses
Video / Podcast	Adverbs of frequency
A) YouTube Grammar lesson	Narrative tenses
B) Describing a trip	Can/could/will be able to
C) Fashion programme	1 <sup>st</sup> conditional
D) Tutorial	Will and might
Record yourself on video or audio. Include subtitles on screen.	Relative pronouns
Games <input checked="" type="checkbox"/> <input type="checkbox"/>	Passive
A) "Pass the word"	
B) Trivial Pursuit	
C) Grammar game	
Prepare the questions, rounds and other parts of your contest and perform it in class for/with your classmates.	



# ENGLISH

Before ending this year, let's do the famous...

## FINAL ASSIGNMENTS 2ND BATXILLERAT!!!

Instructions:

- 1) Group in 3-4 students
- 2) Choose **one** of the following types of activities
- 3) Give a proposal by **2nd May** - Delivery is **12th-16th May**
- 4) Enjoy this experience of fun, creativity and collaboration!



>Create/Design 	Language content
A) Create a poem or a narrative text B) Design a product and prepare a display session	
Read your text or record it on a podcast or video. Design your product and offer your display (commercial) session in class.	Health and endurance Feelings Money Music Love Technology Adventure sports Natural disasters The environment
 Drama  A) Fashion show B) The Makeover	
Perform the scenes and include subtitles on screen.	
 Survey A) Are you a fashion victim? / Shopping at the sales B) Your research paper in English	Present tenses Adverbs of frequency Narrative tenses Can/could/will be able to 1 <sup>st</sup> conditional Will and might Relative pronouns Passive
 Video / Podcast  A) YouTube Grammar lesson B) Describing a trip C) Documentary about fashion D) Tutorial	
Record yourself on video or audio. Include subtitles on screen.	
 Games   A) "Pass the word" B) Trivial Pursuit C) Grammar game	
Prepare the questions, rounds and sections of your contest and perform it in class.	

### **5. EVALUATION**

As indicated in Part I, during the assessment process *the teacher collects information from the peer evaluation and takes notes. These and several other elements are assessed, some of which are not part of the curriculum. Obviously, the language content, the presentation in class, whether it is oral or written on paper, are of special concern, and so is the interaction among the group and between the group and the rest of the class.*

<i>Group</i>	<i>Language</i>	<i>Interaction</i>	<i>Presentation</i>	<i>Level of complexity</i>	<i>Mark</i>
1					
2					
3					
4					
5					
<i>Etc.</i>					

*These factors alongside with the level of complexity of the assignment lead to the calculation of the mark. The score is included in the final mark of the year, which will range from 10 to 15% of the global, always with the agreement of the English department. (Fuentes, 2016b. p. 30)*

### **III. CONCLUSION**

The assignments that I have had the pleasure to present in the two articles make up a comprehensive summary of the contents of the subject of English along the 6 courses of secondary school. After some years of application, observation and analysis of the final assignments, the overview is very positive at all levels. Firstly, these final assignments ensure the consolidation of the most important aspects in the curricula, because students are provided with a full description of the linguistic tools, vocabulary, grammar as well as discourse skills that they are invited to produce in their projects.

Secondly, with clear and basic boundaries, students are given the opportunity to create, design and produce authentic materials in a collaborative way, at their own pace and to their liking, which allow a fresher and more vivid experience of the English learning in the limitations of classrooms. Thirdly, the extremely creative present generation of young people make the experience of creating something new of their own always a success. In fact, students enjoy sharing their efforts and showing their fantastic video, audio or web productions tremendously. It is precisely when the class becomes an authentic show.

And last but not least, the students are encouraged to use their critical thinking when they value and assess their classmates' projects, providing these final lessons with a wide spectrum of learning possibilities. All in all, the whole process of creation, design, recording and production acquire a global dimension because the students can learn at many levels from the process of creation itself, from their classmates' productions and from their assessment of theirs and others' projects, and ultimately, a satisfaction for the teacher, who knows that it was the result of a great deal of creativity and work.

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# EFL Textbooks. Part 1: Overview and Assessment

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"Practice makes the master"

Coursebooks have evolved with **the times, the official curricula, the society demands, and the publishing houses expertise**. Institutions support manuals, whether they are used in a printed form, electronically, or combined. As professionals, we are kept updated on the last teaching methods and textbooks through our training and the publishing houses marketing. We can sample them before we use, be hired as consultants, learn about them in workshops, meet their authors... Textbooks adjust to territorial needs, and our wish as teachers is usually our command.

The **technological era** has changed our way of living, and, therefore, how we, teachers and students, approach learning and teaching, and therefore how we, as professionals, can find and interact with coursebooks which are the most suitable to our needs. Accessible online digital materials facilitate everybody's access to a large variety of virtual learning materials: e-books, pdf books, digital collections, digital journals, online tutoring sessions, online platforms, video lectures... you name it. Textbooks are also being published by different professionals under open licenses too.

This article is part of a series of **three articles** which pay **homage to the invaluable task which textbooks in general and EFL coursebooks in particular have had in history, and in the teaching and learning of English as a foreign language**. The first article is devoted to the placing of textbooks in history up to the present day, and to textbook assessment in teaching training, presenting two worksheets which I devised and used in the teaching of EFL Methods at the Teacher Training School at the University of Barcelona.

The second article will present a class on a classic grammar item, where classic EFL books played an important part, and by means of which I was examined for professorship status. The third article will explain how I could teach elementary English and intermediate English while having laryngitis, and being voiceless. Quality teaching with no voice and quality learning made their way through communication, the willing and interpreting skills of my students, and, last but not least, an outstanding digital and printed EFL English method. The series has been titled as follows:

**EFL Textbooks. Part 1: Overview and Assessment**

**EFL Textbooks. Part 2: Updated Old Methods and Old Tricks. A Sample**

**EFL Textbooks. Part 3: New Methods and New Tricks for the Voiceless Teacher**

Early in history human beings transmitted knowledge and literature orally. 2,500 years ago, the Greek alphabet turned oral stories into written ones, “*a development Socrates feared would weaken the Greeks' mental capacities for memorizing and retelling*” (Clemmitt, 2008: 169-192).

Manuals of instruction were already used by the Greeks, and in the fifteenth century, the printing press launched them, bringing controversy too. Because of that, this printed instructional aid was compared to a loss and justified as follows: “*perceived flattening or automating of a form necessarily involves a loss; that truth (whether it be philosophy or Scripture) is best consumed and absorbed experientially*” (Malki, 2011, <http://wondermark.com/socrates-vs-writing/>).

“*Trithemius, a lexicographer who was also deeply interested in cryptography and steganography (the art of hiding messages), understood the benefits the printing press could bring to the scholar and the layman alike, but didn't want it to replace the work that monks and scribes were doing, or become an excuse for monks to become lazy and neglect the devotional aspect of their work*” (Malki, 2011, <http://wondermark.com>true-stuff-monk-vs-press/>)

The major book printing of the Catholic *Gutenberg Bible* led to the Gutenberg revolution, and the age of the printed book in the western world. Copies of the *Bible*, and other books began to “*spread widely over European trade routes during the next 50 years, and by the 16th century, printed books had become more widely accessible and less costly*”. (British Library, <http://www.bl.uk/treasures/gutenberg/background.html>)

Printing facilitated education. Compulsory education, which had been earlier related to a few, either in the royalty, religious institutions and the military, started to formally take shape. Protestantism in Germany began to ensure that reading was taught, what spread out to the rest of Europe. Printed coursebooks found their place through tutors, teachers and students. And self-made men also found them useful.

The number of standard books increased, which very much contributed to the creation of schooling systems. Dating back from 1763, Prussia is to be acknowledged for the first modern compulsory school system, which was to spread out (Van Horn Melton, 2003).

England by following the *Elementary Education Act of 1870*, provided for school boards, and school attendance was required until age 10 (Soysal, 1989). Across the ocean, in 1620, in the United States, the founders of the Plymouth Colony had already ordered parents to teach their children to read and write (Demos, 1970).

A contemporary universal public education law was first passed in 1852 in Massachusetts, by which each town was to have a school, and if the government s decided that the parents were “*unfit to have the children educated properly*”, they were taken away to ensure their education elsewhere (Rothbard, 1979, 167).

Since the 19<sup>th</sup> century textbooks have had a prominent role in teaching. Throughout the times methodologies have been leading to textbooks, and the other way round. About modern language and English teaching, Howatt and Smith (2014: 78) present a synoptic overview which goes from general modern language teaching in Europe to specific English language teaching within and beyond Europe:

### Synoptic Overview

#### Stage I: Modern Language Teaching in Europe (1750–1920)

1. The Classical Period	1750–1880
Core Concern:	Emulating the teaching of classical languages
Associated Teaching Methods:	[The Grammar-Translation Method] [The Classical Method]

2. The Reform Period	1880–1920
Core Concern:	Teaching the spoken language
Associated Teaching Methods:	[various Reform Methods] (see Jespersen, 1904: 2–3)  The Natural Method ( <i>Henness, Sauveur</i> ) The Berlitz Method  The Direct Method

#### Stage II: English Language Teaching beyond and within Europe (1920–2000+)

##### 3. The Scientific Period (1920–70)

Core Concern:	Scientific basis for teaching
Associated Teaching Methods:	The Oral Method ( <i>Palmer</i> ) The Multiple Line of Approach ( <i>Palmer</i> ) The Situational Approach ( <i>Homby</i> )  The Oral Approach ( <i>Fries</i> ) The Audiolingual Method

##### 4. The Communicative Period (1970–2000+)

Core Concern:	Aiming for ‘real-life communication’
Associated Teaching Methods:	Communicative Language Teaching Task-based Language Teaching

Howatt and Smith (2014: 78)

Lots of significant textbooks have stood out. Historically speaking, as an example, in the United States, the *New England Primer* (18<sup>th</sup> century) and the *McGuffey Readers* (19<sup>th</sup> century) are to be mentioned. The latter is estimated to have sold around 120 million copies, being compared to the *Bible* and the *Webster’s Dictionary* sales. The *McGuffey Readers* served a didactic purpose which is still in practice, being used nowadays in homeschooling and also in some private schools (“William Holmes McGuffey and His Readers”. *Museum Gazette*. National Park Service. U.S. Department of the Interior)

Despite the passage of time, the latter is an example of how a methodology can be connected to a textbook, and the other way round. Coursebooks also stand out professionally, and, personally, we are all influenced by them. Whether pupils and students are school-educated or home-educated, we, as professionals are to assess teaching methods, and there is a wide range of options.

There are a lot of assessment methods on textbooks, and a large number of references are provided at the end of this article for either initial research or further one. According to Nunan (1988) textbooks as teaching materials are a fundamental element in the curriculum, providing specific models of what he calls “desirable classroom practice”. Textbooks are also said to “fulfill a teacher development role”, emphasizing also that good materials act as models for teachers, after which we can create our own.

Needless to say that textbooks are expected to be useful, and they certainly contain a large number of materials which support our teaching and curricula. What is more, as we know, they are the result of numerous analyses, long study time, teachers meetings, critic readers' reports, and trials.

And what is more, in Williams (1983), we are reminded of both the relevance of the textbook, and the need for us to make sure that it does not become our "tyrant". Krashen and Terrell (1983) point to a main question when deciding on a the most suitable teaching method and textbook: the need to be knowledgeable on the goals of a course, so that we can match them with the possible best textbooks to reach them.

Different assessment methods are also pointed out. Ellis (1997) distinguished two kinds of evaluation when assessing materials: predictive and retrospective. The first one is expected to help when given teaching goals are to be matched with the best didactic textbook materials. The second one corresponds to further evaluation related to usefulness with regards to the initial goals, and, therefore, is carried out after the materials have been used.

Montasser (2013) refers to three: the impressionistic method, which analyzes a coursebook according to a general impression, which comes after reading the blurb and looking at the table of contents, the topics, the layout and its visuals; the second one is a systematic checklist method based on criteria displayed in a given order; the third one is the in-depth method, by means of which a detailed examination of representative traits (types of exercises, specific language items, a unit....) is performed.

Rahimy considers the curriculum versus the syllabus, and the system of education. Focused on general and specific issues on the reading comprehension skill, he refers to two kinds of evaluation: macroevaluation (contents, layout, additional materials), and microevaluation (unit grading, skills, other skills, lexis and grammar, learner/teachers role, and use-friendliness)

Hollas, Forsten and Grant presented a ready-to-be-used three-page comprehensive scale covering six areas which can be analyzed: table of contents, glossary, bibliography, recommended reading, websites, index/writing style, headings/subheadings, captions and labels, sidebars, topic sentences and section/chapter previews, section/chapter summaries, extension activities, page layout, end-of-section/chapter comprehension and critical-thinking questions, type style, line length and leading; and graphic elements (photographs, illustrations, maps, charts, etc.).

Griffiths, C. (1995) analysis of materials was aimed at checking different goals: if materials matched the learner's objectives, were learner-centered, facilitated interactive learning, were socio culturally appropriate, were gender-sensitive, were updated, had well-graded vocabulary and comprehensible input levels, presence or absence of ethnocentrism, were age-appropriate, interesting and visually attractive, relevant to real life, and easy to use.

McGrath (2001:19-21) listed a number of learner and teacher-related factors. As for learner factors, he concentrated on general factors such as age range, proficiency level in the target language, reasons for studying the target language, and sex distribution. He specifically referred to learner needs such as dialect, language-skill emphasis, language-system emphasis (grammar, vocabulary, phonology) and attention to mechanics (spelling, punctuation). The teacher factors focused on language competence, methodological competence, awareness,

and teaching experience. The educational level, class size, and syllabus aims were also taken into account.

McGrath (2001) listed a number of factors which are to be established before the evaluation process begins. They are related to the students, the teacher and the educational institution. Additionally Skierso (1991) defends the need of a first glance evaluation, conducted through a survey, by which the least suitable textbooks can be discarded.

While teaching ELT Teaching Methods at the Teacher Training School at the University of Barcelona. I devised **two worksheets on EFL textbooks and their analysis**. They were prepared for the undergraduate courses. I wanted students to see in practice the theoretical sessions which they were already going through: how teaching materials are **practice models** which help in the **teacher's development**, and can lead teachers to **design materials** of theirs (Nunan, 1988).

As my trainee student teachers were preparing to become professionals, I made them aware of the **textbooks role**, their **usefulness**, the need to have clear **goals** in mind (Krashen and Terrell, 1983), to **assess** what best would **suit students** (Griffiths, 1995), and certainly to become also aware of their **non-dependency** on the coursebook (Williams, 1983) for success.

While the exposure to Griffiths (1995), McGrath (2001) and Skierso (1991) helped my students see the large variety of **general traits**; the references to [Rahimi](#), and Hollas, Forsten and Grant (2003) introduced them to another large number of **specific ones**. Focused on **the predictive assessment method** (Ellis, 1997), I wanted my students to become acquainted with Montasser's **three methods** (2013): **from general impressions to a systematic checklist, to a detailed examination of representative traits**. The two worksheets were as follows:

**WORKSHEET 1. TEXTBOOKS: DR. RONALD BURMAN**

**WORKSHEET 2. TEXTBOOKS: ANALYZING ONE (FROM GENERAL TO SPECIFIC)**

These worksheets were presented in the middle of the term. While my students were being introduced to different methodologies, a large number of publishers' EFL coursebook materials - courtesy of theirs, and from my own teacher training library -, were made available to them. We had a teaching method's textbook term library, and that very much facilitated their exposure to all sorts of coursebooks.

At the same time, pedagogical sessions sponsored by publishing houses presented materials to us too. Additionally, their representatives, from Cambridge University Press, Macmillan, Oxford University Press, Macmillan, and Penguin, generously provided my students with numerous didactic samples. I will refer now to Worksheet 1 and Worksheet 2:

**Worksheet 1. Textbooks: Dr. Ronald Burman**

Through worksheet 1: a questionnaire and an email, students could see my work with Dr. Ronald Burman, my outstanding professor of English at the University of Wisconsin-La Crosse, now emeritus: they were asked to read an email by him, which he wrote to me, as soon as I let him know that I was going to prepare my two worksheets on textbooks.

By reading it, undergraduates could guess what my connection with him was, what kind of email he might have previously received from me, and, finally, react to his provocative statement on textbooks, his approach on lively teaching, and also provide their insights, for instance, on classic memorization of words versus the real use of the foreign language.

By submerging into Dr. Burman's lessons through a simple-looking email, my students could think about Dr. Burman's views on his own teacher of French, and the emphasis that he had made on the relevance of listening and speaking when learning a foreign language, and, certainly, the corresponding connection with language acquisition. They could also imagine Dr. Burman in class, as well as compare their own elementary, junior high, and high school textbooks to the latest ones which they were learning about and being constantly presented.

At that point, undergraduates were expected to analyze some activity from the latter, and add up some possible changes which they might like to take into consideration if they were to be teaching with them. They had to include source, level, contents, the suggested methodological procedure, and their own.

## **T A S K**

### **TEXTBOOKS**

Prof. Lourdes Montoro

*Dr. Ronald Burman*

**Professor emeritus**

**University of Wisconsin-La Crosse**

*"The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires"* – William Arthur Ward

Read the email below, and answer the following questions:

- 1. What is Dr.Burman's connection with your teacher? Any guesses?**
  
- 2. What kind of email do you think that Lourdes sent him to receive such an answer?**
  
- 3. Do you agree with his statement: "The textbook is the teacher's enemy"? Why? Why not?**
  
- 4. How do you feel about his approach to lively teaching, when he states that he never built his teaching on another person's book's, but tried to find its faults and outdo what another had done before him?**

5. What is your view about memorising words versus the constant use of the foreign language?
6. What do you think of his French teacher when he said that “*you learn by listening and speaking. From now on, no text, no English, only French*”. What is the connection with language acquisition?
7. How do you picture Dr. Ronald Burman in class?
8. How do your textbooks compare to the ones we have nowadays? What are the main differences?
9. Analyze some activity in one of the latest textbooks (presentation, development, follow-up, evaluation...)
10. Indicate which one you chose and what changes you could introduce.

Refer to:

LEVEL:

**OBJECTIVE:**

**CONTENTS:**

**Suggested PROCEDURE:**

**Your PROCEDURE:**



Tema: Text books

Data: 23/02/07 14:10

De: Burman Ronald S

A: [Lourdes Montoro](#)

Còpia a:

*Lourdes,*

*When I took teaching methods in French in the 1950s, I concluded, after examining dozens of beginner texts for French, that the text book is the teacher's enemy. I wrote this on an report, and the critic teacher circled those words and wrote, "I agree!"*

*Therefore, I never built my teaching on another person's book but tried to find its faults and outdo what another had done before me. This approach can lead to lively teaching.*

*Also, I dislike memorizing lists of words. If the teacher is any*

*good, the constant use of the foreign language teaches the foreign language as a living language. As soon as the learners know how to ask "How do you say...?" then teacher and learner are on the way to success.*

*I had a French teacher from Paris for advanced conversation. After one week, she threw the assigned text (written by one of the professors at UW) into the waste basket and said, "You can't learn to speak French from that book. You learn by listening and speaking. From now on, no text, no English, only French."*

*Have fun with teaching!*

*Hugs and smiles!*

*Ron*

## **Worksheet 2. Textbooks: Analyzing one (from general to specific)**

**Worksheet 2** counted on the students' knowledge of textbooks (core components and supplementary ones). They were learning about them through the teaching sessions, the publishing houses complementary pedagogical sessions and sample materials, the class textbook library, some classmates' part-time teaching in private language schools and tutoring, and their companionship with those classmates of theirs who were already teaching and had easy access to more materials. Students were expected to find their masters (of all sorts) and acknowledge them.

In this worksheet, trainee students were to carry out two main tasks: The first one invited them to look at as many teaching methods and coursebooks as they liked. When doing so, they were expected to indicate their titles, kind of materials, and what their contribution to their learning was; the second one asked them to select a textbook and analyze it in two parts.

The first part had to do with collecting data related to title, authors, publishing house, year and level; core components of the method : textbook, teacher's book, activity book, Cd, and any other additional components which it might have; for example: cut-out book, students cd, dvd, video, picture dictionary, puppets, evaluation pack.....

Students were also asked to read the method introduction, to assess the balance between text and illustrations, to locate the items it covered, the number of lessons, and the way how they were being presented. After doing all this, they were asked to choose a unit, and assess the skills balance, the kind of activities that were included, the crosscurricular activities that were also considered, and, finally, they were asked to write any additional comments which they wished to.

### **T A S K**

#### **TEXTBOOKS**

#### Analyzing one (from general to specific)

Prof. Lourdes Montoro

Some of you are already teaching and have access to textbooks (core components and supplementary ones). Others do not teach yet, but can be exposed to teaching materials through:

- a. Your classmates - the ones who teach -. You have already had an interview with them in class to arrange for that. If you are being helped, please indicate your partners' full name below:  
-  
-  
-
- b. Your teacher, who is already passing round different ELT teaching methods. Some kind students in class are responsible for checking in and out materials of mine. If you are interested in examining them, please contact them, and arrange for a loan with them. If you are being helped, please indicate your partners' full name below:  
-  
-  
-
- c. Else: you may have some other connections. If this is your case, explain here how you are being helped:  
-----

These are your tasks:

**1. You can look at as many teaching materials as you like. Write down their titles, kind of materials, and what their contribution to your learning is.**

**2. Select a textbook and analyze it.**

**A/ GENERAL DATA**

**Title**

**Authors**

**Publishing house**

**Year**

**Level**

**Core components:** (Check the ones ( ✓ ) which you have examined)  
**Textbook**

<b>Textbook</b>
<b>Teacher's book</b>
<b>Activity book</b>
<b>CD</b>

**Additional components**

(Check the ones ( ✓ ) which you have examined)

**Cut-out book**

**Student CDs**

**DVD / Video**

**Picture Dictionary**

**Puppets**

**Evaluation pack**

**Else**

**Introduction . What does it cover?**

**Text versus illustrations**

**Themes covered**

**Number of Lessons**

**How they are presented**

**B/ A UNIT**

**Skills balance**

**Kind of activities**

**Crosscurricular activities**

**Any additional comments**

“EFL Textbooks. Part 1: Overview and Assessment” has provided a general introduction on textbooks, and the relevance of their choice. It has pointed to different approaches on the subject and presented two worksheets that were created for EFL trainee student teachers after being introduced to the subject in theoretical terms. Predictive evaluation was it.

Undergraduate students were to become graduates and teach, and retrospective evaluation would take over too, adding more information to their knowledge and preparation to choose textbooks that would best fit their students’ needs. As professionals, we are always applying predictive and retrospective evaluation, and being trained. For further study on textbook selection, references are provided next.

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# EFL Textbooks. Part 2: Updated Old Methods and Old Tricks. A Sample

Lourdes Montoro

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"EFL Textbooks. Part 1: Overview and Assessment" provided a general introduction on textbooks, and pointed to the relevance of assessment when we, as professional teachers, are to select them. Predictive evaluation was mostly it, and retrospective evaluation was reminded of as a necessary must after working with the coursebook of our choice.

Whether we are senior teachers or are at the start of our careers, we have all worked with textbooks. This has been so because we have used them as learners in elementary school or high school, or because we have just worked with them as teachers, no matter how long we have been appointed a teaching job. In any case, we have always had an opinion on them.

As undergraduate EFL trainee students, we applied our previous knowledge, and began to learn the ropes of the profession; as professionals, we continued adding more information to our knowledge and preparation to choose the textbooks that best fitted our students' needs. And what is more, we were also able to create our own materials, and blend both the former and the latter practice and expertise into our class sessions.

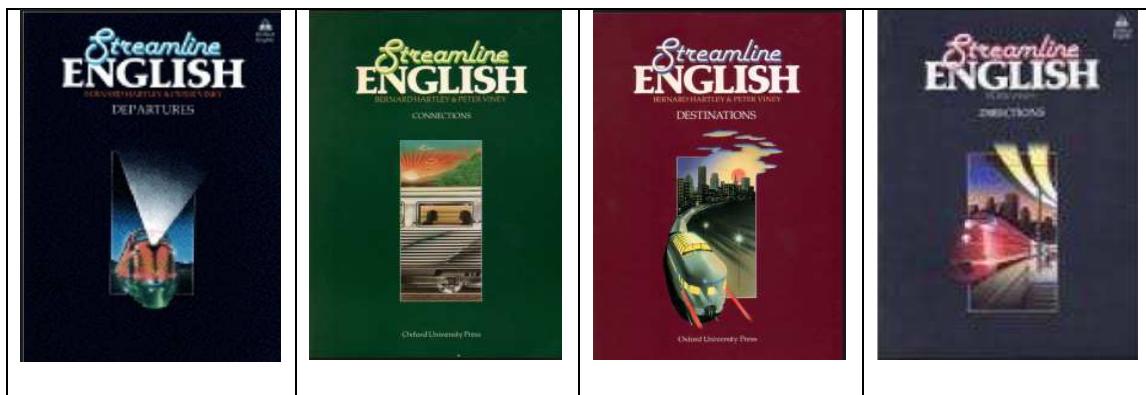
This article honors the role of learning to teach, and the usage of EFL coursebooks, which helped a large number of teachers advance in their careers. Some of these coursebooks have become classic milestones in the history of teaching and learning of English as a foreign language. I have been very fortunate for having been taught with some, and for having been able to teach through some of them too.

I was first taught English in 5th grade. It was through *Look, Listen, Learn* (Alexander, 1971). As soon as the class began, I was fascinated with the discovery that classroom objects that I already knew about could be said differently (pencil, rubber...). For the 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grade, the same teacher chose: Echevarría and Merino's (1972) *Inglés 6º*, *Inglés 7º* and *Inglés 8º*.

That method presented eight brothers and sisters, who were the guiding line of the series, to who we could relate, and who also reminded me of the family card games that I used to play with at that time. In senior junior high and high school I was taught with Alexander's (1974) *Mainline. Progress A*, and *Mainline Progress B*.



When I started teaching English, one of the English departments that I was working for was already using Echevarría and Merino's (1972). I felt very fortunate to be able to teach with the books that I had enjoyed so much as a pupil. Another surprise was in hold for me: the other English department that I was working for was teaching with Hartley and Viney's *Streamline English Departure* (1978), *Streamline English Connections* (1979), *Streamline English Destinations* (1981), and *Streamline English Directions* (1981), a discovery for me. I had the chance to use all the series between school teaching and private tutoring, and that was an honor and a delight as a young teacher.



In the webpage called *Streamline English by Bernard Hartley & Peter Viney*, the *Streamline* series cannot be better presented: "The classic four-level intensive course. *Streamline* is a comprehensive series, including Student's Books, Workbooks, Tests, Teacher's Books, Teacher's Extra, integrated Lab material in Speechwork, integrated video, as well as the reading material in the Departures in Reading series and in Storylines graded reading scheme. *Streamline* has become a huge bank of material over the years. Level one, *Streamline Departures*, was a ground-breaking course that we remain committed to and proud of" (<http://www.viney.uk.com/streamline/>)

Classic EFL books played an important part in my early learning and teaching of English, and I will always be indebted to them, and to the teachers who had chosen them before I did. They provided me with clarity and discipline and their lessons were also enjoyed by students. When it was time for me to be examined for professorship status, I chose a classic grammar item, which condensed the essence and mechanics of English grammar, without which and its mastery students cannot build on their learning in further levels: **Auxiliary verbs and So/Neither + Auxiliary + I.**

I devised a 4-session unit, which I called: "A get-together party of friends" (Multilevel). It was aimed for the end of the pre-intermediate level. It described aims (terminal objective); language skills (procedures: use of language, and learning the language); conceptual concepts (functions, receptive communicative structures, productive communicative structures, vocabulary, pronunciation); attitude; developing and learning through a series of activities, and a complimentary one; assessment; and the materials being used.

The unit was catalogued as multilevel because despite being grammatically focused on "to be" ("am"), and simple present ("do"), the grammatical written practices of the textbook lesson were also related to can, simple past, present perfect, and conditional; additionally, this lesson could also be adapted to the intermediate level, if necessary, by emphasizing the latter in practice, and also, by adding other particles: "should", "could", "must", "may", "might", "will", "had" (p.p.) ....

The unit was accompanied by individual and group itineraries. The general unit is presented next. The procedure and explanations which follow correspond to the second session. They exemplify how textbook lessons can help us come up with thorough lessons plans which can, for instance, integrate both a present textbook and a classic one. With the time, the textbook which I had been using went through a new edition and incorporated a large number of changes which, to my surprise, happened to coincide with some of the ones which I had already implemented some years before.

### **So / Neither + Auxiliary + I**

## **A GET-TOGETHER PARTY OF FRIENDS**

(Multilevel)

**LEVEL:** Pre-Intermediate

**TIME:** 4 two-hour sessions (April 10th, 15th, 17th, 22<sup>nd</sup>)

**NUMBER OF SESSIONS:** 4

**Session 1: Answering some questions (A1)**

**Session 2: Finding similarities (A2-B1)**

**Session 3: Checking facts (A2)**

**Session 4: Farewell party + “back to school” (Equivalent to final exam)**

### **AIMS: TERMINAL OBJECTIVES**

(What I wanted students to achieve at the end of the unit)

1. Using a language as a communication vehicle in everyday situations, when learning, and as a way to express oneself
2. Relating well to what is being said or done by others
3. Telling stories in the past in a simple way
4. Keeping conversation
5. Show some knowledge about usage and language conventions

### **LANGUAGE SKILLS (PROCEDURES)**

(Abilities related to listening, speaking, reading and writing)

**A/ USE OF LANGUAGE** (Listening, Speaking, Reading and Writing)

#### **1. PERCEPTION OF THE SIGNIFICANT ELEMENTS IN COMPREHENSION AND EXPRESSION:**

- Identifying situational indexes
- Identifying paralinguistic elements
- Identifying the communicative function of documents

#### **2. ADAPTATION TO THE COMMUNICATIVE SITUATION IN COMPREHENSION AND**

### **EXPRESSION**

- Adapting an aural text or a comprehension text to their needs, as well as other components of the situation (text function)
- Adapting the kind of expression to the different intentions of the speaker or writer, as well as other components in the situation

### **3. UNDERSTANDING THE SIGNIFICATIVE ELEMENTS OF A TEXT**

- Deduction, inference, and formulation of hypothesis from ideas, preconcepts, and previous knowledge. Confirmation of this hypothesis
- Interrelation and globalization of significative elements
- Kind of comprehension: global, selective, exhaustive, interpretative...

### **4. EXPRESSION: COMPOSITION AND ARTICULATION OF DISCOURSE, INTEGRATING VERBAL AND NON-VERBAL ELEMENTS**

- Selection of elements to compose a statement (vocabulary, register, accent..)
- Organization and conceptual analysis of statements Composition work
- Evaluation of linguistic elements
- Usage of compensatory strategies

### **B/ LEARNING THE LANGUAGE**

#### **1. REFLECTING UPON COMMUNICATION AND LANGUAGE (WHAT HAPPENS AND THE ELEMENTS WHICH INTERVENE)**

#### **2. REFLECTING ABOUT LEARNING: WORKING TECHNIQUES, LEARNING STRATEGIES, AND AUTONOMY STRATEGIES**

This is present in all sessions and learning / teaching tasks (accompanied by individual and group itineraries)

### **CONCEPTUAL CONTENTS**

- **Functions** (How sentences are used in particular communication situations):

To agree  
To check on facts  
To describe facts  
To express oneself  
To relate to others  
To socialize

- **Communicative structures** (The language patterns students will read or listen to)

- RECEPTIVE (included in the text explanation)

- **Communicative structures** (The language patterns which pupils will be expected to produce (speak or write))

- PRODUCTIVE (deduced from the text explanation)

- **Vocabulary** (the known and new words students will use in the lesson)

Known (lots of everyday language)

New: Neither, twins, genes, reunited

**Pronunciation** (sounds and intonation patterns students will practise specifically in this unit)

- Yes/No questions
- So do I / neither do I (passive knowledge)

- Tag questions
- Special attention to: neither (2 pronunciation patterns)
- Culture (connected with pronunciation of neither)

## **ATTITUDES**

1. Appreciating interpersonal communication
2. Respect for cultural plurality and appreciating one's identity
3. Appreciating learning a foreign language
4. Attitudes which facilitate success in learning and personal and social growth

## **DEVELOPMENT OF LEARNING AND TEACHING OBJECTIVES**

(Presentation, practice, personalization, recycling)

## **ALL-BOOK QUESTIONNAIRE- REVIEW (Session 1)**

### **S e s s i o n 2**

**Listening and speaking, reading (introduction), listening, listening, language metaphor, grammar, reading, speaking, writing, speaking/vocabulary, writing, speaking, writing, reading, grammar, pronunciation, writing, speaking**

## **COMPLEMENTARY ACTIVITIES: Session 3 and 4**

### **COMPUTER ROOM: Session 4 (individual and group itineraries)**

Note: Final writing is scheduled for session 4: Mystery partner postcard (Course farewell).

## **ASSESSMENT**

Continuous, global, integrated and personalized evaluation while in sessions. Final evaluation in 4th session: Farewell party: project work

## **MATERIALS**

- 1<sup>st</sup> day Questionnaire
- New *English File* Pre-Intermediate Special Edition (Student's book, teacher's book, workbook, video)
- *Streamline Connections* (Student's book, teacher's book, workbook)
- Laminated game with jumbled sentences
- Computer room Self-access worksheet for *Practical English Video*
- Computer room self-access CD (Coursebook CD player) - Question time

When I taught **So /Neither + Auxiliary + I**, I was using Oxenden, C., Latham-Koenig, Seligson, P.'s *New English File*. Special Edition. Pre-intermediate (2008). The book was divided into 9 units which had 4 lessons in each one: A,B,C,D . I chose Unit 8D: "I'm Jim. So am I". The lesson in the teacher's book started like this: "This lesson is based on the *true case of identical twins who were separated at birth, but re-united 40 years later*" (p. 24). The twins idea was used by the authors to provide the content for presenting the grammar structure.

***English Is It! (ELT Training Series) Vol. 8***

*New English File. Special Edition*

That idea had previously been presented in Unit 31 by Hartley, B., Viney, P. in *Streamline Connections*, in the textbook and the workbook (1979). Their workbook presented a first exercise with the case of Sara and Claire Drake, two identical twins in England. The classic structural grammar item reminded me of the clarity of the classic method, presentation of structures, practice, and teacher's practical spiral-bound book:

*Streamline Connections: Textbook, workbook and teacher's book*

Unit 31 in the *Streamline Connections* workbook was preceded by the usual clear summarized grammar chart. Unit 31 in the textbook introduced the new structure through the dialog of two friends who had not seen each other for a while. So, there were three potential contexts which I could work on: male twins, female twins and friends around the ***so/Neither + Auxiliary + I*** structure. That seemed to be a win-win situation for all.

I had very much enjoyed the lesson in the eighties when I had taught it through the method; the three contexts could easily relate to all of us: the students and the teacher; we could talk about twin brothers or sisters in our immediate or extended family, or our circle of friends, our own brothers and sisters, (or our family members' or best friends' - if some students were only children) and our friends' families.

The exercises in my textbook (Oxenden, C., latham-Koenig, Seligson, 2008), pp. 94-95, were distributed as follows: **1. Listening; 2. Grammar; 3. Reading and vocabulary; 4: Pronunciation;**

**and 5. Speaking.** And I decided to use it as follows: On the first page, there was a brief eight-line and fifty-six word presentation of the story, which was preceded by three questions to elicit ideas. With that in mind, I began with **Listening and Speaking**, without referring to the new unit, and as students sat down in the usual classroom circle, I started to informally ask them some questions about themselves such as: “*Did you watch TV yesterday?*”, “*Will you go to the cinema this weekend?*”, “*Are you visiting your family after class?*”, “*Can you sing?*”, and “*Do you have brothers or sisters?* ... I was going to agree with them no matter what their answer was.

So, depending on their positive or negative answer, I was going to respond with the structure: **So/neither + do/will/am/can + I**. Of course, I was going to add some other comments in between: “*I love it*”/“*I don't like it much*”; “*It was great*”/“*I had no time*”, “*I am looking forward to watching X*”/“*I prefer going to the theater*”, “*I am visiting my family on Sunday*”/“*I will visit my family in two weeks*”, and “*I have a brother*”/“*I have no brothers or sisters*”. And just in between those answers, I was to elicit some other information and to try to sound as natural and interested as possible, beyond grammatical formulas.

Students, by then, had noticed the one-to-one dialog which I was leading, and how we were working already on coincidences. We were talking about brothers and sisters, I was asking them if they had a twin brother or sister, if they had met any twin brothers or sisters... **Reading (Introduction)** was next. I asked them if they wanted to read about the story of two twin brothers who had been separated at birth. They agreed and I invited them to open the book on the first page of the lesson.

We looked first at the pictures (**1A**), and then we read the text as a group. I checked that all students understood it by referring back to the three questions on comprehension (**1B**). After that, I asked them if they could guess if the two brothers could have similar lives; they answered so; and I asked them to tell me in which areas they thought that they could coincide. They said: family, jobs, hobbies... It was time to proceed with the **Listening** comprehension (**1C**), and as the book task said, they were expected to catch and remember three things that they certainly had in common.

After listening, the students pointed to common things which the two brothers shared. It was time for them to do as the practice said: They were to carry out a different **Listening** practice (**1D**) with the same dialog: listen to their dialog again, and fill in some gaps (**1D**), which, of course, were to be related to the lesson **So/Neither Auxiliary + I** formula. The exercise was corrected, and I asked them if they noticed what the grammar was about.

I explained that there was a connection with the class two-circle royal family **language metaphor** which I used at that time to present auxiliary verbs and their mechanics, and which students had been introduced to at the start of the school year, and I reminded them of whenever necessary: In the main circle: a royal family (Inner circle: with auxiliary verbs = royal family = minority; outside circle with the rest = Most people in a country = majority). Students recognized the grammatical pattern, and made the necessary mental connections.

I asked them if they thought that the twins agreed or disagreed; a few, automatically said: both, and I clarified that they only agreed: they **agreed on positive things and negative ones**, but after all, they agreed. It was time for them to answer the **Grammar** exercise (**2A**): writing down the **formulas** used “*when they had something (+) in common*”, and “*when they had something (-) in common*” (p. 94).

After that, I asked them if they wanted to know more about those twins. They nodded. I told them that they could do another **Reading** exercise (**3**), and, simply, read it for pleasure. As they read it, if they had any doubts on vocabulary, they could ask me; as they asked me, I answered, and asked each student to put the new word/expression on the board for the rest to see. When they finished, I asked them the questions in **3A**. As answers were orally provided (**Speaking**), students wrote them down, and one volunteer student at a time, went to the class computer and wrote each one (**Writing**). That helped avoiding any spelling mistake.

After the group had chorally answered the questions, and written the answers down, they were ready to draw some conclusions. As we started doing that (**Speaking / Vocabulary**), I deliberately used the words and phrases in **3B**: “the same as”, “both”, “look like”, “neither”, “so”, and “similar to”. They all helped express similarity. As I used them to help them conclude what they were saying, I wrote them in a column on one side of the board. Students naturally wanted to copy the sentences, so I dictated them, for their notes, as they were being used to summarize coincidences in the story (**Writing**).

Later, without their checking their notes, I asked them to write down the correct answers (**3B**). Immediately after, I went back to the circle in the whole group, and tried to remember the brothers and sisters that they had mentioned to me at the start of the class. As I was brainstorming all that information, I tried to use some of the particles, which they had just seen: “*You both have a brother*”, “*I suppose you look like your sister*”, “*Your brother has the same name as her brother*”, “*You like tea, and so does she*”, “*You don’t like coffee and neither does he*”, “*I imagine that your twin friend is very similar to her sister*”... (**Speaking**)

As students paid attention, they wrote a few sentences down; as they had said a few sentences including some of the different language items, I told them that they could write about their families (**3C**) (**Writing**). I asked them if they wanted to learn about two twin sisters who lived in England whose case was very different from the two brothers who they had just learnt about. I projected the story, and showed the images and asked students to read it in pairs (**Reading**); I had turned the exercise (originally from *Streamline Connections*), shown underneath, into a laminated prompt card game, which I passed to them (**Grammar**). To check if their matching was correct, they had to stand up and check the card matching in the other groups. By then, it was time for them to individually answer the worksheet, which I had also adapted (**Grammar**). I handed down green-colored copies of only exercise 1 in Hartley, B., Viney, P. (1979) *Streamline Connection* (Workbook), and asked them to complete the grammar exercise:

<p><b>Exercise 1</b>  Sarah and Claire Drake are identical twins. They were born on 19th March 1960. Both of them went to St. Joseph's College, where they studied computer programming. They work as computer programmers in the same office in Preston. They both like Greek food. They can't speak Greek yet, but they are going to learn it when they are single. They can drive, but neither of them have a car. Neither of them are at work today because they've both got colds!</p>  <p>Continue:</p> <table border="0"> <tr> <td style="width: 50px;">Claire</td> <td style="width: 50px;">Sandra</td> </tr> <tr> <td>1 I like Greek food.</td> <td>.....</td> </tr> <tr> <td>2 I'm not married.</td> <td>.....</td> </tr> <tr> <td>3 I was born on 19th March.</td> <td>.....</td> </tr> <tr> <td>4 I can drive.</td> <td>.....</td> </tr> <tr> <td>5 I'm at home today.</td> <td>.....</td> </tr> <tr> <td>6 I went to St. Joseph's College.</td> <td>.....</td> </tr> <tr> <td>7 I work in Preston.</td> <td>.....</td> </tr> <tr> <td>8 I haven't got a car.</td> <td>.....</td> </tr> <tr> <td>9 I can't speak Greek.</td> <td>.....</td> </tr> <tr> <td>10 I usually go to Greece for my holiday.</td> <td>.....</td> </tr> <tr> <td>11 I was in Greece last year.</td> <td>.....</td> </tr> <tr> <td>12 I'm not at work today.</td> <td>.....</td> </tr> <tr> <td>13 I liked maths at school.</td> <td>.....</td> </tr> <tr> <td>14 I'm going to learn Greek.</td> <td>.....</td> </tr> <tr> <td>15 I've got a twin sister.</td> <td>.....</td> </tr> </table>	Claire	Sandra	1 I like Greek food.	.....	2 I'm not married.	.....	3 I was born on 19th March.	.....	4 I can drive.	.....	5 I'm at home today.	.....	6 I went to St. Joseph's College.	.....	7 I work in Preston.	.....	8 I haven't got a car.	.....	9 I can't speak Greek.	.....	10 I usually go to Greece for my holiday.	.....	11 I was in Greece last year.	.....	12 I'm not at work today.	.....	13 I liked maths at school.	.....	14 I'm going to learn Greek.	.....	15 I've got a twin sister.	.....	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px; text-align: center;"><b>I LIKE GREEK FOOD</b></td> <td style="padding: 5px; text-align: center;"><b>SO DO I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I'M NOT MARRIED</b></td> <td style="padding: 5px; text-align: center;"><b>NEITHER AM I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I WAS BORN ON 19<sup>TH</sup> MARCH</b></td> <td style="padding: 5px; text-align: center;"><b>SO WAS I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I'M AT HOME TODAY</b></td> <td style="padding: 5px; text-align: center;"><b>SO AM I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I WENT TO ST. JOSEPH'S COLLEGE</b></td> <td style="padding: 5px; text-align: center;"><b>SO DID I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I WORK IN PRESTON</b></td> <td style="padding: 5px; text-align: center;"><b>SO DO I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I USUALLY GO TO GREECE FOR MY HOLIDAY</b></td> <td style="padding: 5px; text-align: center;"><b>SO DO I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I HAVEN'T GOT A CAR</b></td> <td style="padding: 5px; text-align: center;"><b>NEITHER HAVE I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I CAN'T SPEAK GREEK</b></td> <td style="padding: 5px; text-align: center;"><b>EITHER CAN I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I WAS IN GREECE LAST YEAR</b></td> <td style="padding: 5px; text-align: center;"><b>SO WAS I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I LIKED MATH AT SCHOOL</b></td> <td style="padding: 5px; text-align: center;"><b>SO DID I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I'M GOING TO LEARN GREEK</b></td> <td style="padding: 5px; text-align: center;"><b>SO AM I</b></td> </tr> <tr> <td style="padding: 5px; text-align: center;"><b>I'VE GOT A TWIN SISTER</b></td> <td style="padding: 5px; text-align: center;"><b>SO HAVE I</b></td> </tr> </table>	<b>I LIKE GREEK FOOD</b>	<b>SO DO I</b>	<b>I'M NOT MARRIED</b>	<b>NEITHER AM I</b>	<b>I WAS BORN ON 19<sup>TH</sup> MARCH</b>	<b>SO WAS I</b>	<b>I'M AT HOME TODAY</b>	<b>SO AM I</b>	<b>I WENT TO ST. JOSEPH'S COLLEGE</b>	<b>SO DID I</b>	<b>I WORK IN PRESTON</b>	<b>SO DO I</b>	<b>I USUALLY GO TO GREECE FOR MY HOLIDAY</b>	<b>SO DO I</b>	<b>I HAVEN'T GOT A CAR</b>	<b>NEITHER HAVE I</b>	<b>I CAN'T SPEAK GREEK</b>	<b>EITHER CAN I</b>	<b>I WAS IN GREECE LAST YEAR</b>	<b>SO WAS I</b>	<b>I LIKED MATH AT SCHOOL</b>	<b>SO DID I</b>	<b>I'M GOING TO LEARN GREEK</b>	<b>SO AM I</b>	<b>I'VE GOT A TWIN SISTER</b>	<b>SO HAVE I</b>
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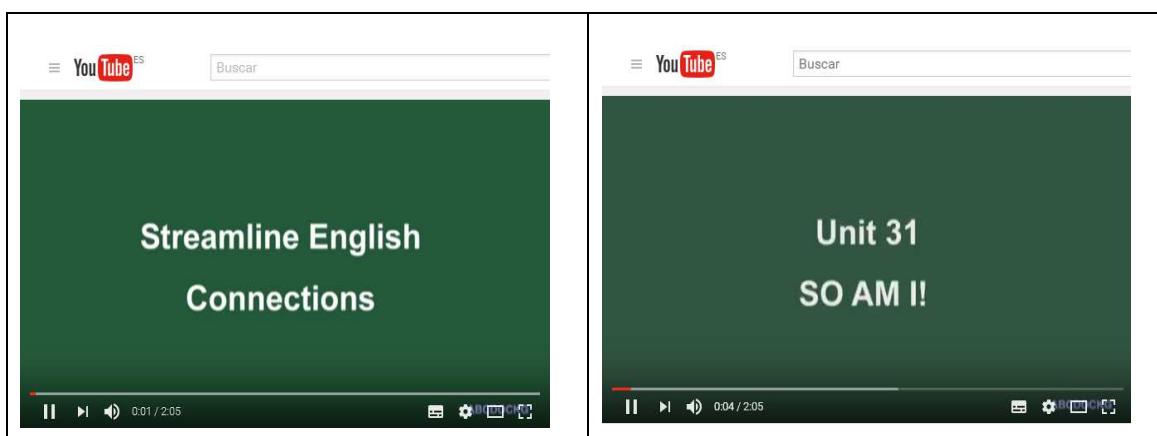
To finish the class, there was a Speaking activity preceded by **Pronunciation**, which worked around vowel and consonant sounds (and sentence stress). I skipped (4A) and (4B) because they had no connection with the lesson. Unlike the former, **(4C)** asked the students to first listen and repeat four dialogs, with the **So/Neither + Auxiliary + I** formula, which students did. The examples highlighted stress pattern in the grammar pattern, as students were asked to underline stress syllables. In **(4D)** Secondly, students were asked to listen and respond as if they were the same, using "So..... I" / "Neither.....I"

Last but not least, it was time for students' individual and group work on **Writing** and **Speaking** **(5A)**. Students were to fill out a questionnaire about them, to later move around the class saying their sentences, trying to find a classmate like them. So, they were also asked to respond to their classmates. The classmates name needed to be written in another column. The two speech bubbles in the book exercise exemplified it.

On the next sessions students were to continue using the complementary materials in the students' and teacher's book (Oxenden, C., latham-Koenig, Seligson, 2008): Grammar bank p. 140-141 (8D), Extra Grammar worksheet (p. 170), and Speaking activity (p. 214). The speaking activity would help them share different topics: family, languages, tomorrow, food and drink, daily routine, TV, films and cinema, my house/flat, clothes, last night, breakfast, free time, music, sport, animals, school /university, and any other topic of their choice (set of cards).

The workbook provided thorough practice on vocabulary, pronunciation and reading. Being in the computer room on the next day was going to allow for both a student and group centered class. On that day, students were going to follow individual itineraries which included the same tasks for all, but whose order they could decide on, and needed to indicate on their sheet. They could choose when and how to do the individual or pair work practice of the grammar bank at the end, the group vocabulary bank card game practice, and the video worksheet on *New English File*. Pre-intermediate Video (2005).

The characters in the video, Mark and Allie, American and British, respectively, who they very well knew from previous sessions, would very much help them to reach conclusions regarding their coincidences, which they needed to write down, and which would be commented on the next day. The session and unit which I have described was implemented first in April 2008. Since that, I have been able to put this unit into practice in different years. I have had the pleasure to share it with some of my EFL trainee student teachers, and colleagues. At present, the recording of Unit 31 in *Streamline English Connections*, originally in cassettes, is now available on *Youtube*, which makes such outstanding teaching materials accessible to all.



As years passed I had the chance to also work with the book latest edition: Oxenden, C., Latham-Koenig, Seligson, P.'s *English File* Third edition (2012), which also had an i.tutor and a pocket book for speakers of Spanish. The Third edition was divided into twelve units instead, and was subdivided into three lessons: A, B, C. The lesson corresponding to **Auxiliary verbs and So/Neither + Auxiliary + I**, was 11C, and it had become as descriptive, expressive and practical as I wish it had been back in 2008:

- The title itself was: "*What a coincidence!*" with no reference to grammar but the context to be taught.
- The teacher's book was spiral-bound, like all the *Streamline* teachers' books had been.
- The order of activities was: **1. Grammar (Reading + Listening), 2. Pronunciation, 3. Speaking, 4. Vocabulary (Reading), 5. Listening**, which approached the lesson to language acquisition.
- The lesson in the teacher's book was more explicit when providing the context: "*The topic of this lesson is coincidences. The structure So am I, neither am I, is presented through the true of identical twins who were separated at birth, but reunited 40 years later*".
- In the **Introduction**, there were five different pictures of the twin brothers, with five pictures of each of them, instead of the only two reversed identical symmetrical pictures.
- The introductory text presented eighty-eight words in eleven lines instead of fifty-six words in eight lines, which was also a bonus for the situational context.
- An extra question had also been added to check **Reading** comprehension, which was going to precede the oral comprehension exercise.
- In the **Listening** practice, as an example of some changes, "*go to university*" had been substituted by "*go to college*"; there was no reference to free time, wood work, and smoking; instead they referred to a dog ownership, to common lack of exercise, and lots of similar driving.

In the **Grammar** exercise, a new question demanded reflection on the students' part: "*Why do you think the auxiliary verb changes?*", which was the point which I had made at the start of the lesson years before, when I had to add my explanations on the Auxiliaries' grammatical theory behind (**Royal family metaphor**)

- **Pronunciation** was only focused on two symbols: /ð/(e.g. "mother") and /θ/ (e.g. "thumb"). The authors deleted what I had also discarded from my teaching of the lesson some years before: the non-related vowel and consonant sounds.
- In **Speaking**, which in the earlier edition had been placed at the end, was moved forward, and had some changes: no references to star signs, while still keeping references to being good at something, yet having to do with personality or sports, but not with a subject. The same is true about the idea of immediacy through "*going to*"; however, not about the weekend, as it had originally been, but to any activity after class. The lesson had become closer to students, as I had tried to do when implementing it some years before. Also the speech bubble model had changed with the passing of time: from "*I love classical music*" to "*I love heavy metal*".
- In the **Vocabulary** section, there was a first fill-in-the gaps **Vocabulary** and **Reading** exercise. The reading text had nothing to do with the previous one, which had originally revolved around Dr. Bouchard, the professor of psychology who had reunited the twin brothers, and studied them as well. The new text simply and clearly presented the coincidences directly: similar jobs, wives, tastes, sports... After that, students were asked to relate the new terms to their families in another fill-in-the blanks exercise which had independent sentences.
- The **Listening** exercise was a great addition to the lesson: Besides recommending prediction, it had a very attractive story titled: "*Facebook coincidence brings couple*

*together*". At the end of the task, it even asked students if they had ever googled or facebooked their names and found anything interesting.

- The communicative practice suggested in the teacher's book presented two columns, where models were provided; students were asked to walk around the classroom among classmates (like in the 1<sup>st</sup> writing in the textbook)
- The grammar worksheet included twenty two-entry dialogs
- The grammar bank, both the theory and practice, had also extended.
- The workbook presented a more thorough unit including practices on grammar, vocabulary, pronunciation, reading and listening, along with useful words and phrases.

The class which I had taught back in 2008 provided a chance to honor old methods, ongoing training, and teachers' seniority. It also emphasized the relevance of non-stop building while focusing on communication, on learning and living lessons in English, as we all moved forward. It also acknowledged that language is a whole, where language acquisition and learning English as a foreign language always need to be as close as possible.

In Part 1, we were invited to continue applying predictive and retrospective evaluation on methods, while we are continuously trained in our daily classroom work. Part 2 here has been an invitation not to discard quality textbooks despite the passing and the changing of the times. As professionals, we can always add, subtract, substitute, adopt and adapt materials. It is all up to us. A series of references are included next.

In Part 3, I will acknowledge an outstanding digital and printed EFL English method, without which I would have been unable to teach elementary English and intermediate English while having laryngitis, and being voiceless. Quality teaching and quality learning made their way through communication, which is always it. The willing and interpreting skills of my students, along with our common authentic teaching and learning project found their place too.

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Quiz: So do I & Neither do I

<https://www.usingenglish.com/quizzes/68.html>

So do I /Neither do I

<http://www.englishexercises.org/makeagame/viewgame.asp?id=3214>

So do I/Neither can I. *Youtube*

<https://www.youtube.com/watch?v=esml6XQVjEo>

So/Neither

<http://www.passporttoenglish.com/Advanced-English/Lesson3/Grammar.html>

So / Neither / Too – How to agree in English

<https://www.espressoenglish.net/so-neither-too-how-to-agree-in-english/>

Streamline English Connections. Unit 31. *Youtube*

<https://www.youtube.com/watch?v=cLwfnAtU3Sg>

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# EFL Textbooks. Part 3: New Methods and New Tricks for the Voiceless Teacher

Lourdes Montoro

[mmontoro@xtec.cat](mailto:mmontoro@xtec.cat)

This article is dedicated to four groups in the elementary and the intermediate level of English. Early in the school year, without practically knowing me, they helped me teach four 2-hour sessions despite my sudden voice loss. With their most willing attitude and enthusiasm to move forward, upward and onward, they made all the lesson plans, which I had devised, work for us.

Classes started on September 26. And two weeks later, all of a sudden, I lost my voice. It was a first for me: I had never lost it in my many years teaching. I started losing it Saturday, October the 8th. On Sunday, October the 9th, I definitely had no voice. I went to the doctor on call in my district, and I was diagnosed with acute **laryngitis**.

British pronunciation of **laryngitis**

NOUN /'lærɪn'dʒaɪtɪs/

Pronunciation

Click to listen to the pronunciation of **laryngitis**

<http://www.macmillandictionary.com/pronunciation/british/laryngitis>

(Projected on classroom screen on the next day, and the day after)

The doctor on call asked me what my job was, and immediately after told me that I needed to be on sick leave for some days, and not to talk at all. I was feeling well, despite my being voiceless; I was just puzzled by the situation, and challenged by that too. Although I had no voice, I thought that I could still devise a silent way to teach my students on Monday and Tuesday. Wednesday was a public holiday.

I thought that seniority and imagination could come in handy to plan four effective voiceless EFL teacher's classes for those two days. On Monday I was to teach intermediate English to two groups. On Tuesday I was also to be teaching for four hours. That day I had two elementary English classes. I also realized that the fact of Wednesday being a holiday would give me the necessary rest, and that, if I overcame Monday and Tuesday, Thursday and Friday would be easier. I gave it all a thought to see if I could sort out the equation which I was presented with:

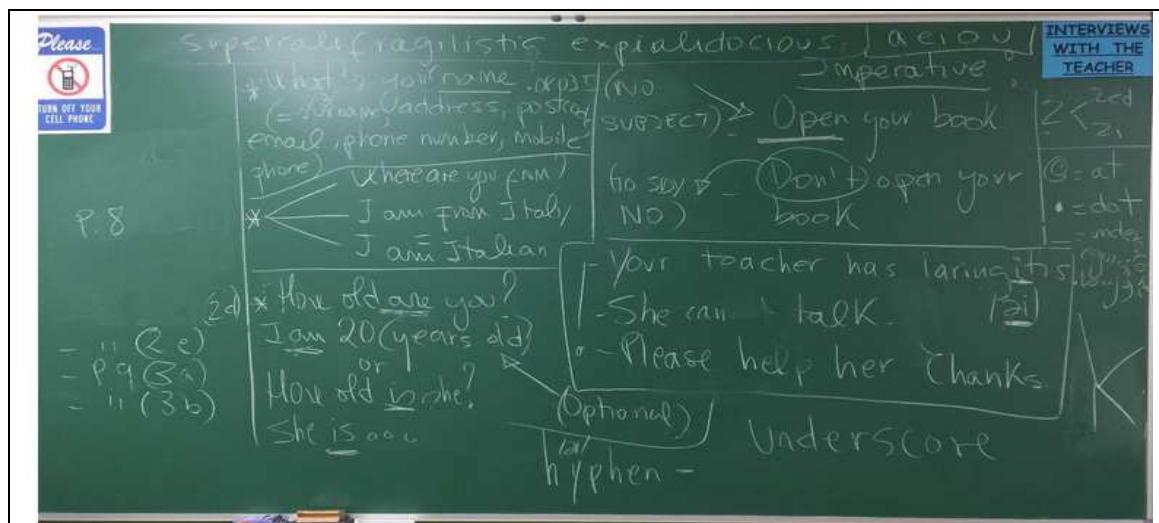
<b>WILLINGNESS TO COMMUNICATE</b>	<b>+</b>	<b>AN i- TOOL METHOD, etc.</b>	<b>-</b>	<b>VOICE OF AN EFL TEACHER</b>	<b>=</b>	<b>4 DIFFERENT EFFECTIVE CLASSES?</b>
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After all, if classes were to be hard on Monday, I could still cancel them on Tuesday. So, on Sunday, I devised the **lesson plans for Monday and Tuesday**, about which I knew that they had to be supported by 12 pillars:

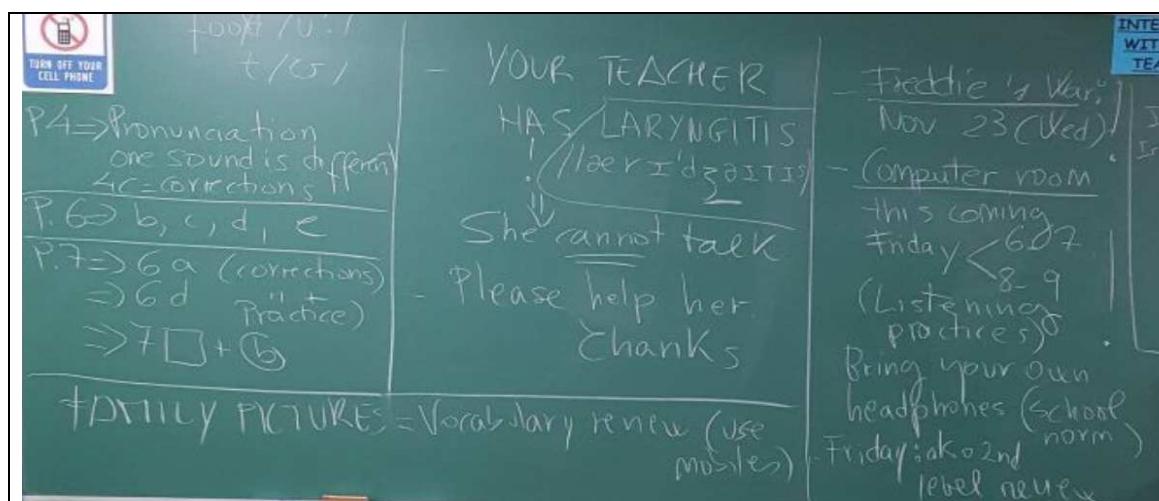
### 1. Full-written blackboards

Blackboards would need to anticipate all the areas that I was going to cover in the two levels. They would start with a direct explanation of my situation, my request for their cooperation, and advanced thanks. The message board for the first level, which is below, shows the remains of a point which I made with regards to the difference between *can*, *and can't*, as well as the Spanish spelling of *faryngitis*, which I referred to when they were asked to read my initial message. The message for the third level presents the phonetic symbols.

With regards to contents, the elementary English level board contained explanations related to spelling, the alphabet, basic questions, imperatives, email addresses.... The intermediate level board included paged classwork instead, related to vocabulary and speaking about *family life*, which students were going to practise with the help of their own personal pictures and their cell phones. The lesson also included work on plans, future forms, pronunciation and opinion sharing. We did it all. The board also provided information on their next reader test, and their next visit to the computer room, and requirements.



Picture kindly provided by Cristina García Lobo (elementary English level)



Picture kindly provided by Charo Pelaéz (Intermediate English level)

Students take pictures daily: of the board, the screen, the games, and the complementary copies. During class, they whatsapp them to their groups, which helps both students who want to review the class through images, and also those who cannot attend.

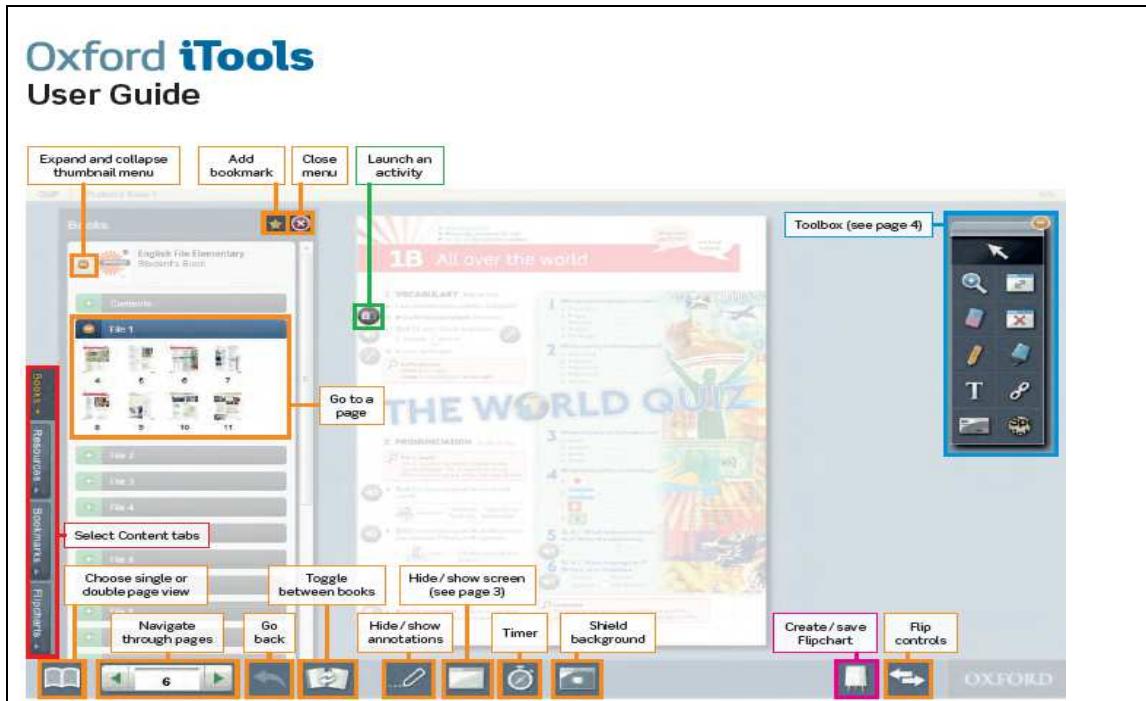
2. Projected pronunciation of the word “laryngitis” (image shown at the start)
3. Colored Paper cut-outs indicating pages
4. Mimics
5. Fondness of theatre
6. Dynamism
7. Self-confidence
8. Anticipation
9. Seniority
10. Imagination
11. My **Moodle** platform for both classes, where from day one in the school year, I have kept all the book practices, complementary activities, and extra activities ready for self-access with their corresponding key. Additionally, after that, I have *Moodle* organized by skills, so they are very easy to locate at a click. I have it organized like that to help *Erasmus* students, and also those ones who cannot attend because they become sick, have an accident, get a new job, or else, that is, for all those who cannot attend classes either regularly or occasionally.

 <p><b>WELCOME TO THE 1ST LEVEL!</b></p> <p>If you miss class, please check the following documents***. All the best, Prof. Lourdes Montoro</p> <ul style="list-style-type: none"><li> News forum</li><li> 1st Day Presentation</li><li> 1st - Class Calendar (Readers...)</li><li> 1st - General School Calendar</li><li> ***1st - BOOK - STUDENT i-TUTOR - INSTRUCTIONS</li><li> ***1st - BOOK - Grammar bank (pp. 124-147) - KEY</li><li> ***1st - BOOK - Vocabulary bank (pp. 148-164) (KEY)</li><li> ***1st - BOOK - Revise and Check Tests - KEY</li><li> ***1st - BOOK - Extra grammar worksheets + KEY</li><li> ***1st - BOOK - Extra Vocabulary worksheets + KEY</li><li> ***1st - BOOK - Extra Communicative activities (in pairs or groups)</li><li> ***FINAL EXAMS- PRACTICE (2nd term) Contact teacher if you cannot attend class)</li></ul>	 <p><b>WELCOME TO 3rd LEVEL!</b></p> <p>Dear students,</p> <p>the documents just below will help you get started, get organized, and follow the course. If you cannot attend class, they will be very important***. Please contact me asap if you need help. Thanks.</p> <p>Have a great school year!</p> <p>Prof. Lourdes Montoro</p> <ul style="list-style-type: none"><li> 3rd level - 1st DAY PRESENTATION</li><li> 3rd Level - Class calendar (Readers, exams...)</li><li> 3rd level - General school calendar</li><li> 3rd level - FINAL EXAM - MODELS PER CERTIFICACIÓ I INSTRUCCIONS</li><li> ***BOOK - ENTRY CHECKER - KEY</li><li> ***BOOK - i-TUTOR (Instructions to use it)</li><li> ***BOOK - GRAMMAR BANK (p.p. 132-151) - KEY</li><li> ***BOOK - VOCABULARY BANK (p.p. 162-184) - KEY</li><li> ***BOOK - REVISE AND CHECK TESTS (Units 1 to 10) - KEY</li><li> ***BOOK - GRAMMAR WORKSHEETS WITH KEY</li><li> ***BOOK - VOCABULARY WORKSHEETS WITH KEY</li><li> ***BOOK - COMMUNICATIVE ACTIVITIES (Speaking in pairs or groups) WITH KEY</li><li> ***FINAL EXAM PREPARATION - Contact your teacher if you cannot attend class</li></ul>
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## 12. English File New Edition i-tools (Elementary English, and Intermediate English)

Since “An image is worth a thousand words”, and “Images speak louder than words”, I will start presenting this section as follows:

**Oxford iTools**  
User Guide



The screenshot shows the Oxford iTools User Guide interface. At the top, there are four buttons: 'Expand and collapse thumbnail menu' (orange), 'Add bookmark' (yellow), 'Close menu' (green), and 'Launch an activity' (blue). Below this is a thumbnail menu for 'File 1' with numbered pages 1 through 11. A green arrow points from the 'Close menu' button to the 'File 1' thumbnail. To the right of the thumbnail menu is a page titled '18 All over the world' with a 'THE WORLD QUIZ' section. A green arrow points from the 'Launch an activity' button to the 'QUIZ' icon on the page. To the right of the page is a 'Toolbox' window containing icons for search, file, delete, pencil, and other tools. A blue arrow points from the 'Toolbox' window to the toolbox icon in the bottom right corner of the main interface.

Below the main interface are several tool buttons: 'Select Content tabs' (red), 'Choose single or double page view' (orange), 'Toggle between books' (yellow), 'Hide / show screen (see page 3)' (green), 'Navigate through pages' (purple), 'Go back' (blue), 'Hide / show annotations' (pink), 'Timer' (orange), 'Shield background' (yellow), 'Create / save Flipchart' (pink), and 'Rip controls' (blue).

The bottom right corner of the interface features the word 'OXFORD'.

**The English File iTools package provides the complete Student's Book, Workbook and Teacher's Book photocopies on screen as well as interactive activities that provide whole-class fun practice of key vocabulary and grammar.**

The video material is integrated into the pages, making it easy to access, and audio tracks can be played by clicking on the page. You can choose to display the script, and if you do, the words are automatically highlighted as they are spoken making it easy for students to follow, and linking listening with reading practice too.

Integrated answer keys make self or peer marking much simpler as students will be able to see the correct answer on screen.

It offers you the facility to hide parts of the page, highlight text on a page or type notes/answers on to the page during the lesson. The link tool also allows you to add links to websites to support your lesson material, accessible by a single click.

From *English File Third Edition. Elementary iTools*, and *English File third edition Intermediate iTools*

As advertised by the method, the mix of language in the method is motivating and provides numerous opportunities for students to use the language orally, and for teachers to have it all laid out, at a simple click, which on those two voiceless teaching days made the difference for me. These are the lessons that I had planned to work on in the elementary English level and the Intermediate English level on those two days:

## **ENGLISH FILE ELEMENTARY**

**Books**

- English File Elementary Student's Book**
- English File Elementary Workbook**
- English File Elementary Teacher's Book**

**Books ▾** **Resources ▾** **Bookmarks ▾** **Flipcharts ▾**

9

**Books**

**Contents**

**File 1**

4 5 6 7  
8 9 10 11

**File 2** **File 3** **File 4** **File 5** **File 6** **File 7**

**Books ▾** **Resources ▾** **Bookmarks ▾** **Flipcharts ▾**

9

**1C Open your books, please**

**1 VOCABULARY**  
classroom language

a Look at the picture of a classroom. Match the words and pictures.

board /bɔːd/	chair /tʃeə/	computer kom/pjʊtə/
desk/desk/	desk-chair/desk/	door /dɔː/
picture /'pɪktʃə/	table /tæbl/	wall /wɔːl/
window /'wɪndəʊ/	windshield /wɪndʃɪfəld/	windows /'wɪndəʊz/

b ①③⑩ Listen and check.  
c ➤ p.150 Vocabulary Bank Classroom language.  
d ①③④ Listen and follow the instructions.

**2 PRONUNCIATION**  
/əʊ, ɔ:, ʊə, ʌə/ the alphabet

a ①③⑤ Listen and repeat the words and sounds.

phone	close	mobile
host	school	do
car	class	answer

b ①③⑥ Listen to these common abbreviations. Can you say any of them in English? Listen and check.

OK BBC MTV CNN USB DVD BMW ATM

8

**3 LISTENING & SPEAKING**

a ①③⑨ A student goes to London to study English. Listen to the interview and complete her form.

First name	D _____
Surname	B _____ rr
Country	_____
City	_____
Age	_____
Address	Avenida Princesa Isabel
Postcode	_____
Email	dbezerra@mail.com
Phone number	55
Mobile phone	_____

b ①④⑩ Listen. Complete the receptionist's questions.

1 What's your \_\_\_\_\_ name?  
2 \_\_\_\_\_ your surname?  
3 \_\_\_\_\_ do you spell it?  
4 Where are you \_\_\_\_\_?  
5 \_\_\_\_\_ old are you?  
6 \_\_\_\_\_ your address?  
7 \_\_\_\_\_ your postcode?  
8 What's your \_\_\_\_\_ address?  
9 What's your \_\_\_\_\_?

c Listen again and repeat the questions. Copy the rhythm.

d Ask your partner the questions. Write down their answers.

Spelling: names and addresses  
Rr = double R Ə = at . = dot

**4 GRAMMAR** possessive adjectives: my, your, etc.

a Complete the gaps with I, you, my, or your.

1 Where are \_\_\_\_\_ from Rio?  
2 What's \_\_\_\_\_ name?  
3 \_\_\_\_\_ name's Darily.

b ➤ p.124 Grammar Bank 1C. Learn more about possessive adjectives and practise them.

c ①④⑫ Listen. Change the sentences.  
I'm Richard. My name's Richard.

**5 SPEAKING**

Communication What's his/her real name? ➤ p.100 B p.106. Find out if some actors' and singers' names are their real names or not.

**6 WRITING**

➤ p.111 Writing. Completing a form. Complete an application for a student visa and write a paragraph about you.

iTools 9

(Screenshots from class - English File Elementary. Third Edition. i-Tools)

## ENGLISH FILE THIRD EDITION INTERMEDIATE

The image displays four screenshots of the English File third edition Intermediate i-Tools software interface, arranged in a 2x2 grid.

- Top Left:** Shows the 'Books' section. It lists three items: 'English File third edition Intermediate Student's Book', 'English File third edition Intermediate Workbook', and 'English File third edition Intermediate Teacher's Book'. A vertical sidebar on the left contains links for 'Books', 'Resources', 'Bookmarks', and 'Flipcharts'.
- Top Right:** Shows the 'Books' section with the 'Contents' tab selected. It displays a table of contents for 'File 1' through 'File 7', each showing a thumbnail of the page layout.
- Bottom Left:** Shows a lesson page for '1B Family life'. The page includes a green sunburst graphic, a photo of a family, and a survey table. The survey table shows percentages for various statements about family life, such as 'families should have dinner together every day' at 58% and 'parents should charge their children rent if they live at home and have a job' at 39%.
- Bottom Right:** Shows a lesson page for '2 GRAMMAR future forms'. It features a photo of a child and a woman, a grammar box, and a listening exercise. The grammar box discusses future forms like 'will' and 'going to'.

(Screenshots from class - English File Intermediate. Third edition. i-Tools)

If I had not had *Moodle* arranged as I have it, and/or been very familiar using the *English File* i-tools method, I might have not considered teaching on those two days, and so I would have had to cancel classes. The sound clear pedagogical and accurate technical class support was a fundamental basis from which I could build my four two-hour voiceless classes. The facilities of the virtual edition made it easy.

If I had to quantitatively assign an incidence percentage to the **previous 12 elements** (full blackboards with request, projected pronunciation of laryngitis, paper cut-outs indicating pages, mimics, fondness of theatre, dynamism, self-confidence, seniority, imagination, Moodle and i-Tools methods), I would give them a **50%**.

The lesson plans and effective class experience on those two days accounted for the **remaining 50%**, which was based on **communication**:

- Willingness to communicate, experiment, learn a new teaching way, be courageous, and accept a challenge (teacher's )
- Willingness to help in communication, to take the challenge, to be open to other ways of learning, and not to miss learning chances (students')

Communication conveyed through the three meanings which the *Merriam-Webster Dictionary* provides was it: Classes were effective, that is, we all transmitted; verbal and written information was conveyed; and last but not least, the process by which such information was transmitted and exchanged between us all happened because we all decoded a system of symbols, signs and behavior, which we simply made work.

The screenshot shows the Merriam-Webster dictionary homepage. The top navigation bar includes links for GAMES, BROWSE THESAURUS, WORD OF THE DAY, VIDEO, and WORDS AT. The main search term 'communication' is entered in the search bar. Below the search bar, there are tabs for DICTIONARY and THESAURUS. On the left side, there are social media sharing icons for Facebook, Twitter, Google+, CITE, and Print. The main content area displays the definition of 'communication' with three numbered entries:

- 1 : an act or instance of transmitting <the *communication* of disease>
- 2 **a :** information communicated : information transmitted or **conveyed**  
**b :** a verbal or written message <The captain received an important *communication*.>
- 3 **a :** a process by which information is exchanged between individuals through a common system of symbols, signs, or behavior <the function of pheromones in insect *communication*>; **also :** exchange of information  
**b :** personal **rappor** <a lack of *communication* between old and young persons>

<https://www.merriam-webster.com/dictionary/communication>

Qualitatively, the teaching and learning goals were accomplished. Monday came, and classes started. As soon as that happened, I instantly realized that the whole 12-pillar method was working, and so did my students. Everybody was willing to embark on such a unique vessel. I guessed that somehow "Desperate" situations called for desperate measures" for us all. And there was no desperation, but just the opposite: My silence meant happy consent on their part.

That Monday there were two two-hour intermediate level sessions ahead of me. While in class, we all were observed the most and, demanded the most, while enjoyment, satisfaction, and lessons made their way through too. I had the feeling that students were working the

most up to then; at the end of the first two-hour session, several students cordially said to me: "Thank God you had no voice; you made us work a lot!".

I recalled the motto in the *A team*, and I immediately wrote on a piece of paper: "*I love it when it all comes together*", with its translation underneath: "*Me encanta que los planes salgan bien*" (*A-Team, El Equipo A*). We all had a good laugh. At the end of the second group's two-hour session, there was a round of applause at the end, and I corresponded by clapping for them too. There was no doubt, I was going to proceed with the same teaching method on the next day.

Tuesday came, and I did apply the same system to the elementary English group. At the end of the first 2-hour sessions some students stood up, and came to my desk to gracefully thank me for that class, despite my not being well. Last but not least, the last 2-hour session, which were to follow turned out to be extraordinary, as it went on a fabulous paradigm shift from minute one.

As I started the class, a student naturally, and to her own surprise, became my interpreter. I allowed it because that was a first in my four two -hour sessions, which were about to end, and I was not going to miss that, as long as I could provide for whole class care and service. I was sure that the fact that a student "took over as an interpreter" in front of her classmates was only a sign of her willingness to help out: help me, help her classmates, and help the class. The class was outstanding too.

Four months have passed since those two early voiceless October classes in the first term. I have been asked to write about them, in case my experience can help other teachers go beyond a film projection on voiceless day classes, which, I am being told, seems to be a usual practice when laryngitis strikes.

Despite having my own lesson plans and notes on those four classes, I was not going to write about them without conducting a survey among my four groups. To my surprise, their memory was as vivid, pleasurable, and happy, as mine. Based on the survey which I addressed to them, students pointed to what they found most relevant in my respective teacher's voiceless sessions. I have translated their comments as they were expressed, in the first person plural:

- We all participated
- We all did our best to make it all work
- We all interacted a lot
- We asked lots of questions
- We talked a lot because our teacher couldn't
- We paid special attention for being a special situation
- We were very concentrated
- We guessed at the teacher's actions, and followed her
- We all became interpreters of what the teacher wanted to say but couldn't
- We interpreted in English a Lourdes' sign language
- We learnt English through mimics and theatre
- We were told both if we were doing it right or wrong; if right, Lourdes would point to us, and we became pronunciation models
- We learnt from those classmates of ours who pronounced well, and who Lourdes pointed to
- We self-corrected our errors after interpreting the teacher's expression of disapproval.
- When practising imperatives, we told the teacher what to do, and she did it!

- We were surprised to see that we could work so much without hearing the teacher's voice
- It was a very interesting class
- It was a very fun class
- It was very original
- it was very thorough
- It was as organized as usual
- it was very professional

I would like to refer next to two messages which exemplify the quality and effectiveness of the four unusual two-hour EFL voiceless sessions from beginning to end, from elementary level to intermediate. In the first place, I will include the email of a student from the first class which I taught in the intermediate level, on Monday.

Through her gracious message, she shows delicacy, diligence, student professionalism, respect, analysis, adaptation, willingness to help, to provide resources, and to make things work. She represents the quality of the teaching and learning embroidery work that we all, as a team, could all so successfully perform on those days. Her comments were succinctly pointed out by other students from the groups that were to follow, and have already been generalized and listed before.

**Re: Classe sense veu (10 d' octubre)** Safata d'entrada  

Charo P.  
per a usuari 

✉ 20 de febr. (fa 1 dia)   

 espanyol  > català  Tradueix el missatge Desactiva per a: espanyol 

Bon dia Lourdes  
Ya sabía que era el día 10. Yo no conservaba la foto de la pizarra, pero Vicky afortunadamente si. Te la adjunto.

Recuerdo ese día en concreto porque al empezar la clase pensé que dado que tú no podrías hablar, la clase sería bastante light.  
No obstante fue una clase completa aunque algo inusual.  
Quedó claro tu gran profesionalidad, además de lo bien organizadas y trabajadas que tienes tus clases.

Además de lo de la pizarra, te apoyaste en los medios audiovisuales(dv y páginas web para alguna pronunciación) . También solicitabas ayuda escrita a algún alumno en caso de necesidad.  
Un gran trabajo y una gran implicación por tu parte. Por mi parte, encantada de ser de alguna ayuda.

Esta tarde te entrego lo que he escrito en un papel, si lo necesitas, o si quieres algo más concreto me lo dices y le pido a Vicky a ver si tiene todo lo que envió ese día vía wasap y completo la información con algo más exacto.

Muchas gracias por todo

Secondly, I would also like to refer to another email, the interpreter's, who was already mentioned earlier, and played its role in the last two-hour EFL voiceless session of the week. As introduced before, one of the courses delegated on a classmate who right from minute one rose to naturally become the official class interpreter, with whom everybody was happy, and

who I found very effective and interesting as well. That was my fourth session with no voice, and it was very interesting for me to also work with such a power figure.

Because of this unusual mediator, her group, when being asked what they remember best from that voiceless class, they all pointed first to the interpreter, and then to the above-mentioned listed traits. While her classmates listed their perceptions and gains from that class, the interpreter preferred to write a thorough email which reports the EFL teaching and learning experience of that day. She remembered:

- First facing a blackboard message where they learnt that their teacher had laryngitis, and needed help from them, as well as their not knowing what to expect
- Teacher's mimics to let them all know that she couldn't talk
- Her surprise at how easily decoding the teacher was for her from the start - maybe just for her
- Being the first time when the teacher had literally no voice
- The perception that the class began right then
- Their looking at each other trying to guess what that class was going to be like
- A first impression that maybe not much was going to be accomplished
- The surprise of a paradigm shift because it was to turn into one of the most fun classes which she had ever attended until then
- The observation that the teacher had passed a little cut-out paper to a student sitting next to her, who belonged to the previous class, but happened to be there, unlike her usual classmate, who could not attend that day. Upon observing the non-active reaction of her, she decided to look at the paper, which said "p. 150". She took the paper, and she instantly interpreted it for the rest: "*Page one hundred and fifty*".
- It being a page which we had been on the previous day.
- The teacher's usual way of reconnecting with previous pages or learning to brush up their previous learning
- Her awareness of how incredible that voiceless class parameters were, as a *déjàvu*
- Her becoming the teacher's voice
- that after her telling her classmates what to do, the teacher would clap to let her, and the other students know that it was well interpreted, and therefore, led.
- that situation happening many times during that class, to the extent that when the teacher "talked", all students would first look at the teacher, to immediately after turn to her as the Interpreter, so that she could "translate" what few seconds earlier the teacher had tried to explain
- There were endless laughs among them all, but there is a special fun moment which she will never forget: they were all reading some words, and with everybody's help, they were trying to give it the right intonation, until, as usual, the teacher would find the classmate that would pronounce it well, as ask him/her to repeat it, to model it for the rest.  
However, that was a difficult word. Then, to let us know, how it had to be pronounced, the teacher stood up, and simply did as if she danced a "sardana". She understood it was simply a Catalan "a". She saw how amazed her classmates were, and she interpreted it right, because, she observed the teacher's expression of felicity, clapping for her, making them all laugh, as she usually does.
- At the end of the class, Uri, a classmate, told her, the interpreter, that if he had to go to a mimics competition, he would take her
- Going back home, and telling the classmate who had not been able to attend everything that had been accomplished with their voiceless teacher, which was unbelievable to him.

That enthusiastic student and, interpreter, ends up by saying that she finds classes fun, because the teacher makes them so, and adds that that class was certainly also different. The email which she sent me shows all her generosity and humbleness by even adding that she expected that she had done what I had asked her to do, which, incidentally, was simply a list.

**Escrito que me pediste ayer: UNA CLASE DIFERENTE** | Safata d'entrada x

 Cristina Garcia Lobo per a usuari ▾ 15:41 (fa 58 minuts) ⭐ ↺ ↻

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Una clase diferente

Martes, 11 de octubre de 2016.

Llegamos a clase, y nos encontramos unas frases en la pizarra: "Your teacher has laringitis. She can't talk. Please help her, thanks". Ninguno de los allí presentes, entendimos nada. Acto seguido, Lourdes, nuestra profesora, intentó con señas hacernos entender que estaba con faringitis y que no tenía voz.

No sé porque razón, entendía todo lo que aquella profesora estaba intentando decir con señas. Ella, levantando el dedo índice, se hizo entender, al menos para mí: era la primera vez que se quedaba sin voz hasta el punto de no poder hablar nada.

Acto seguido, empezó la clase. Todos nos mirábamos asombrados por cómo iba a ser esa clase, al principio parecía que poco íbamos hacer, y al final se convirtió en una de las clases más divertidas a las que he asistido hasta el momento.

Empezó la clase y Lourdes le facilitó un papel a la chica que estaba sentada junto a mí, ese día mi compañero no vino y en su lugar estaba una chica del horario anterior, que por motivos que desconozco, cambió el horario ese dia. Yo, al ver que aquella chica no hacía nada más que contemplar el papel que le había dado, me giré y vi el papel que indicaba un número de página (page one hundred and fifty, 150). Entonces, cogí el papel e indiqué la página donde debíamos ir el resto de la clase. Era una página que habíamos hecho al día anterior, a modo de repaso como hace siempre Lourdes para refrescarnos la memoria de lo realizado en la clase anterior. Todo esto, por increíble que parezca lo entendía a la perfección, era como si esa situación que se había creado entre mi profesora y yo, hubiera sucedido en incontables ocasiones.

Fui su voz, cuando yo explicaba al resto lo que ella quería decir, simplemente con una pequeña palmada de manos y señalándome indicaba, hacía saber al resto que estaba en lo acertado. Esta situación se repitió varias veces durante la clase, hasta tal punto que cuando ella "hablaba", todos la contemplaban para acto seguido girarse hacia mí para que les "tradujera" lo que segundos antes, Lourdes había intentado explicar.

Hubo un sinfín de momentos de risas entre todos, pero hubo uno en concreto que no olvidaré jamás: estábamos leyendo unas palabras, y entre todos les dábamos la entonación que cada uno creía, hasta que ella encontraba, como siempre, aquél que la pronunciaba bien y la hacía

repetir para que los demás prestáramos atención y la repitieramos.

Pero en esa ocasión, aquella era de esas palabras que no salen. Entonces ella, para que entendieramos como se pronunciaba bien, se puso de pie a bailar una sardana!, mientras con sus labios decía que era la A, a lo que rápido entendí que se refería que era el sonido de la A catalana. Al girarme y ver cómo todos la miraban anodados por lo que estaba haciendo, dije en voz alta una vez más a qué se refería. Ver su cara de felicidad, y el tocar de sus palmas señalando el acierto, nos hizo reír como nos tiene acostumbrados a todos los que estábamos allí.

Recuerdo que al final de la clase, mi compañero Uri se me acercó y me dijo que si tenía que ir a un concurso de mimo, me cogía de pareja sin dudarlo.

Más tarde, en casa de noche, al indicar a mi compañero que no vino a clase todo lo que habíamos hecho, su sorpresa fue increíble y no daba crédito a todo lo que habíamos hecho estando Lourdes afónica.

Sin duda, las clases con ella son súper divertidas. Ella hace que así sean. Pero sin duda, ésa fue una clase diferente.

Cristina García Lobo.

P.D.: Tengo la foto de la clase de aquel día por si la quieres también. Espero que el escrito sea lo me pediste!

The initial equation: willingness to communicate plus an i-tool method, etc. minus the voice of an EFL teacher definitely added up to four different effective English classes, and what is more, a cherished memory for us all. From my view, suddenly losing my voice exposed me to a pedagogical offer which, based on who I am, and my twelve-pillar support, I could not refuse. I did not and, consequently, the challenge was taken on by not only me but my students as well. We are glad we did. For further research a selection of websites is provided next.

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# ADDENDA

# Taking TV Advertisements into the EFL Class. Five Pedagogical Samples

Elisenda Abad

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*To the eagerness of improving my teaching practice year after year*

Real exposure to English language through sound and image has always been one of my main interests in my teaching methods. In “Turning TV Series into EFL Classes. Part 1: The Simpsons” (Abad, 2015), I exposed several reasons for teachers to consider when using audiovisual material in their EFL classes as well as a lesson planning based on *The Simpsons*. In “Turning TV Series into EFL Classes. Part 2: How I Met Your Mother, Modern Family and The Big Bang Theory” (Abad, 2016), I shared different activities from three TV series which could be used to tackle EFL topics in class.

In this article, I will continue focusing on audiovisual material, in this case, around advertising. Some scholars have done research on the importance of including advertisements in the EFL class. Dewey (1933), Vygotsky (1978) and Wertsch (1985) state that advertisements promote critical thinking which enable students to make reflections that connect the classroom to everyday life. Hidalgo and Caicedo (2016) point out that advertisements provide students with authentic and contextualized language which makes it easy for them to understand them and, as a consequence, motivates them greatly.

Hobbs and Robbgrieco (2014) support that different activities can be designed around ads to strengthen students’ oral skills, reading comprehension, vocabulary and writing skills. Upgreen (2002) establishes that ads use colour, size, images and written texts to communicate something to the others. They are normally designed taking into account cultural values and interpretation. Therefore, by bringing English ads into class, English culture is also presented to the students.

I will refer to how TV advertisements can be displayed in class to foster key competences in linguistic communication, social and civic skills, learning to learn, autonomy and personal initiative and interaction with the physical environment. Advertisements are short, have a powerful visual impact, use few language excerpts, concentrate on specific aims, depict different environments and express various emotions.

Thus, they are not time-consuming and do not require a high English level to follow them up. They allow teachers to work on grammar, reading, speaking, vocabulary and writing. They can be used anytime. I generally use them to introduce a new topic or to close up a teaching unit. There are numerous excellent samples of advertisements on *Vimeo* or *Youtube* which can be brought into class. I have a selection of them in my [wiki](#).

Among them, I have chosen five practical advertisements which plunge into typical ELT topics which are often found in the syllabus of all secondary and upper secondary school education levels. They will be presented in tables which will include: the topic, the level, the length, the approach, the objectives and the key competences. Ready-to-use handouts including a wide variety of pre-watching, while-watching and after-watching tasks, and their keys, will follow.

The five advertisements are called:

1. *THE IMPORTANCE OF LEARNING A SECOND LANGUAGE*
2. *DOVE REAL BEAUTY SKETCHES*
3. *JOHN LEWIS 2015 CHRISTMAS*
4. *"EMMA"- LE TRÈFLE MAXI FEUILLE*
5. *GRANDPA-LIVING A HEALTHY LIFE STYLE COKE*

Among the different purposes which they can be used for to fit in teaching units, I have used these ads to fulfil the following pedagogical aims:

1. Foreign language learning awareness
2. Image and identity
3. Christmas
4. New technologies
5. Past habits

I will describe each of them next:



## **1. THE IMPORTANCE OF LEARNING A SECOND LANGUAGE**

**Topic:** Foreign language learning awareness

**Level:** 1<sup>st</sup> ESO (7<sup>th</sup> grade)

**Length:** 30-40 minutes

**Approach:** Individual and pair work

**Objectives:**

- To introduce the subject
- To reflect upon learning English
- To refresh basic vocabulary
- To learn new vocabulary
- To introduce final -s in the third person singular of the Present Simple

**Key competences:**

- Linguistic communication
- Social and civic skills
- Learning to learn
- Autonomy and personal initiative
- Interaction with the physical environment

### **TASK**

#### **PRE-WATCHING**

**1. How do you say 'Foreign Language' in Catalan/Spanish?**

**2. Do you think it is important to learn a Foreign Language?**

- a) Yes, of course!
- b) No, it isn't. It's unnecessary!

**3. If so, do you think it is necessary for...?**

	<b>YES</b>	<b>NO</b>
<i>Travelling</i>		
<i>Finding a job</i>		
<i>Communicating with people from all over the world</i>		

**Answer key:**

1. Llengua estrangera/Lengua extranjera; 2. Students' answers; 3. Students' answers

**WHILE-WATCHING**

**1. Watch the video with no sound. Answer the following question with a partner.**

a. What do you think it might happen to the cat so that it finally goes away from the fish?

**Answer key:**

1a. Students' answers

**AFTER-WATCHING**

**1. Complete the sentence.**

The two animals in the video are an orange \_\_\_\_\_ and a grey \_\_\_\_\_

**2. What does the cat want to do?**

- a) The cat wants to swim with the fish
- b) The cat wants to eat the fish
- c) The cat wants to look at the fish

**3. What does the fish do?**

- a) The fish scares the cat away
- b) The fish swims with the cat
- c) The fish looks at the cat

**4. Which animal does the fish imitate?**

**5. Put in order the following word. Rbka:**

**6. Complete the sentence with the word above and translate it.**

The fish \_\_\_\_\_ at the cat. Translation:

**Answer key:**

1. fish/cat; 2. b; 3. a; 4. the dog; 5. bark; 6. barks



## **2. DOVE REAL BEAUTY SKETCHES**

**Topic:** Image and identity

**Level:** 4<sup>th</sup> ESO (9<sup>th</sup> grade) – 1<sup>st</sup> Batxillerat (10<sup>th</sup> grade)

**Length:** 60 minutes

**Approach:** Individual and pair work

**Objectives:**

- To talk about appearance
- To raise consciousness on the impact of beauty in society
- To work on listening comprehension
- To defend an opinion and work with arguments

**Key competences:**

- Linguistic communication
- Social and civic skills
- Learning to learn
- Autonomy and personal initiative
- Interaction with the physical environment

### **TASK**

#### **PRE-WATCHING**

**1. Discuss the following statements with your partner: 'People are more beautiful than they think'. Do you agree or disagree? Explain the 'whys' and the 'whynots'.**

#### **Answer key:**

1. Students' answers

#### **WHILE-WATCHING**

**1. Answer the following questions.**

- a) What does the ad consist of?
- b) How do the women in the ad react towards both sketches?
- c) Which adjectives do these women use to describe both sketches?
- d) What are their final conclusions?

#### **Answer key:**

**(Suggested answers)**

- 1a. There is a sketcher who draws a portrait of several women who describe themselves. Then, those women describe other women and the sketcher draws another portrait.
- 2b. They cry and are very shocked to see the differences.
- 2c. FIRST PORTRAIT: ugly, unfriendly. SECOND PORTRAIT: happy, young, friendly-
- 2d. Their conclusions are that they are too demanding about themselves and that the other women see beauty where they do not see it.

**AFTER-WATCHING**

**1. Comment on the following question in pairs:** Are people more critical of themselves or of the others? **Each of you should take a role and defend it.**

**Answer key:**

1. Students' answers



**3. JOHN LEWIS CHRISTMAS ADVERT 2015**

**Topic:** Christmas holiday season

**Level:** 4<sup>th</sup> ESO (9<sup>th</sup> grade) – 1<sup>st</sup> Batxillerat (10<sup>th</sup> grade)

**Length:** 60 minutes

**Approach:** Individual and pair work

**Objectives:**

- To talk about Catalan and/or Spanish Christmas traditions
- To work on Christmas vocabulary
- To foster reading comprehension
- To promote writing through some questions
- To encourage speaking by talking about personal decisions and choices

**Key competences:**

- Linguistic communication
- Social and civic skills
- Learning to learn
- Autonomy and personal initiative
- Interaction with the physical environment

**TASK**

**PRE-WATCHING**

**1. Talk to the person sitting next to you and answer the following questions.**

- a. Are there any TV adverts which are popular in Spain at Christmas time? If so, name them.
- b. Describe one of them in a few lines.

**2. What do you know about Christmas holidays? Match the following words with each definition.**

**Angel - candle - reindeer - chimney - Christmas card - New Year's Eve - sleigh - Christmas carol - Christmas Day - Christmas Eve - present - Christmas tree - cracker - eggnog - Father Christmas/Santa Claus - fireplace - mistletoe - nativity scene - turkey - wrapping paper - tinsel - Secret Santa - Boxing Day - "to first foot" - the bells**

1. A vertical pipe in a house that allows smoke and gases to escape from a fireplace (Father Christmas traditionally enters a house through it).
2. Lengths of glittered string which are hung on a Christmas tree.
3. A traditional Christmas drink made of alcohol with beaten eggs and milk.
4. A small green flower which is hung from the ceiling around Christmas time. When people

- are under it at the same time, they have to kiss each other.
5. December 25<sup>th</sup>.
6. Traditionally, they ring out at midnight to signal that the New Year has arrived. In the UK, radio and TV often broadcast the chiming from Big Ben in London.
7. A greetings card that people send to friends and family at Christmas.
8. A light cart on runners pulled by horses or reindeer over snow and ice.
9. A cylinder of wax with a central wick (like string) which burns to produce light.
10. A decorated paper tube that makes a sharp noise and releases a small toy when two people pull it apart.
11. An imaginary being who brings presents for children on the night before Christmas Day. Traditionally an old man with a red suit and white beard.
12. A depiction of Jesus' birth in a manger, including the parents, Mary and Joseph.
13. A spiritual being acting as a messenger of God usually shown as a human being with wings.
14. To be the first person to visit friends or relatives in the New Year. Traditionally, especially in Scotland, if the visitor is tall, dark and handsome, he (or she!) will bring the people in the house good luck for the rest of the year.
15. A deer with large antlers found in some cold climates believed to pull the sleigh for Santa Claus or Father Christmas.
16. A religious song or popular hymn that people sing at Christmas.
17. 31st December.
18. An evergreen tree (often a spruce) that people decorate with lights and ornaments at Christmas.
19. Specially decorated paper used to wrap Christmas gifts.
20. A thing given to somebody as a gift.
21. December 26th.
22. A bird like a large chicken, traditionally eaten at Christmas.
23. December 24th.
24. People who work or study together put everyone's names in a hat and each person picks out one name. They have to keep the name a secret from everyone else and buy a small gift for that person.
25. A partly enclosed space in a house where people light a fire for warmth.

**Answer key:**

- 1a. Students' answers; 1b. Students' answers
- 2.1. chimney; 2. tinsel; 3. eggnog; 4. mistletoe; 5. Christmas Day; 6. the bells; 7. Christmas card; 8. sleigh; 9. candle; 10. cracker; 11. Father Christmas/Santa Claus; 12. nativity scene; 13. angel; 14. "to first foot"; 15. reindeer; 16. Christmas carol; 17. New Year's Eve; 18. Christmas tree; 19. wrapping paper; 20. present; 21. Boxing Day; 22. turkey; 23. Christmas Eve; 24. fireplace

**WHILE-WATCHING**

- 1. Watch the advert and answer the following questions.**
- a. What does the little girl see through the monocle?
- b. How does she try to communicate with the moon?
- c. How does she send a present to the moon?
- d. What is this present? What is it for?

**Answer key:**

- 1a. An old man living in house on the moon

## ***English Is It! (ELT Training Series) Vol. 8***

- 1b. She waves her hand, writes a letter and goes to the house roof to send it but she fails. She tries again by sending it using an arrow and a bow but she doesn't succeed either  
1c. She sends it together with some balloons  
1d. It is a monocle so that he can see life on Earth.

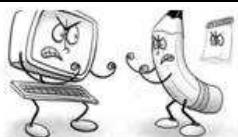
### **AFTER-WATCHING**

#### **1. Talk to the person sitting next to you and answer the following questions.**

- a. At the end of the advert appears a message: 'Show someone they're loved this Christmas'. According to you, what does this mean?  
b. Which criteria do you follow when buying presents for someone else?  
c. Do you normally ask for lots of Christmas presents? Have you asked for anything special this year?

#### ***Answer key:***

1a. Students' answers; 1b. Students' answers; 1c. Students' answers



## **4. "EMMA"- LE TRÈFLE MAXI FEUILLE**

**Topic:** New technologies

**Level:** 4<sup>th</sup> ESO (9<sup>th</sup> grade) – 1<sup>st</sup> Batxillerat (10<sup>th</sup> grade)- CFGM IT (IT Professional Training)

**Length:** 60 minutes

**Approach:** Individual and pair work

**Objectives:**

- To find out which type of person they are in terms of new technologies
- To work on -ing verb actions
- To work on listening comprehension
- To write an opinion essay

**Key competences:**

- Linguistic communication
- Social and civic skills
- Learning to learn
- Autonomy and personal initiative
- Interaction with the physical environment

### **TASK**

### **PRE-WATCHING**

#### **1. Interview your partner. Note his/her answers.**

**QUESTIONNAIRE:** Are you a screen lover or a paper lover?

#### **1. When you have an important event or issue to note down...**

- a. You write it in your school diary or home paper calendar.
- b. You type it on your phone's note app or phone's calendar.

c. You do both actions.

**2. In which of the following formats do you prefer studying from?**

- a. From your hand-written notes
- b. From your computer or laptop's screen
- c. From your typed printed notes

**3. When you need to look up a word in the dictionary...**

- a. You grab your paper dictionary.
- b. You use an online dictionary.
- c. Sometimes you use your paper dictionary other times you go for online dictionaries.

**4. When you need to find an address...**

- a. You use a paper map.
- b. You use Google maps application.
- c. You check Google maps at home and then write the route on a paper.

**5. Do you think paper will disappear in the future?**

- a. No way! Some things must be done in paper.
- b. Absolutely! Technology will overcome paper.
- c. Screen and paper will always coexist.

**If the majority of answers are A:** \_\_\_\_\_ is a paper lover. He/She prefers using a paper rather than a screen. He/She thinks that paper will never leave him/her in the lurch.

**If the majority of answers are B:** \_\_\_\_\_ is a screen lover. He/She relies on technology much more than on paper. He/She believes that using paper is old-fashioned and is 100% pro-screens.

**If the majority of answers are C:** \_\_\_\_\_ is a screen-paper lover. From his/her view, both ways can be useful in the 21<sup>st</sup> society. He/She doesn't want to renounce to either of them!

**Answer key:**

1. Students' answers

**WHILE-WATCHING**

**1. You are going to watch a French TV advertisement. Tick the actions which the man in the ad can do using a screen.**

Cooking       Writing advice notes       Playing an instrument       Studying

Drawing       Singing       Wiping one's bottom       Reading

Chatting       Playing games       Searching information       Making coffee

**Answer key:**

1. Drawing, chatting, writing advice notes, playing games, searching information, studying and reading.

**AFTER-WATCHING**

1. Write a for and against essay about 150-200 words around this question:  
Are e-mails better than paper letters?

**Follow the steps and indications from the charts to do your task:**

**PARAGRAPH 1**

Introduce the topic. The opening should engage the reader's interest and give a hint of what is to follow.

**PARAGRAPH 2**

State your arguments for

**PARAGRAPH 3**

State your arguments against

**PARAGRAPH 4**

Summarize your ideas. Here you can say your opinion.

**EXPRESSING CONTRAST (LINKERS OF CONTRAST)**

ALTHOUGH (encara que)	Although I was feeling depressed, I went to the party.
DESPITE (malgrat que)	Despite the rain, I went to the party. Despite feeling depressed, I went to the party.
IN SPITE OF ( malgrat que)	In spite of the rain, I went to the party. In spite of feeling depressed, I went to the party.
EVEN IF (encara que)	I will go to the party, even if I feel depressed.
WHEREAS (mentres que)	Adults can make their own decisions, whereas teenagers have to do what other people tell them.
HOWEVER ("sin embargo")	Mike is a very good singer. However, he can't play any instruments.
<b>IN CONTRAST</b>	
BUT (però)	Their music is very good. But, their lyrics are not very interesting.
ON THE ONE HAND.... ON THE OTHER HAND (per una part.... Per l'altra)	On the one hand, they are extremely rich. But on the other hand, they have lots of debts.

**CONCLUDING THE ESSAY**

TO SUM UP...  TO CONCLUDE...	Per resumir... Per concloure...
IN CONCLUSION...	En conclusió...
IT IS CLEAR THAT...	Està clar que...
IN SHORT	En resum...
ON THE WHOLE	En general...
ALL IN ALL...	En conjunt...

(Adapted from <http://learningenglishisgreat-rosa.blogspot.com.es/2013/01/how-to-write-opinion-essay-como.html>)

**Answer key:**

1. Students' answers



**5. GRANDPA- LIVING A HEALTHY LIFESTYLE**

**Topic:** Past habits

**Level:** 2<sup>nd</sup> ESO (8<sup>th</sup> grade) – 3<sup>rd</sup> ESO (9<sup>th</sup> grade)

**Length:** 30-40 minutes

**Approach:** Individual and pair work

**Objectives:**

- To think of past and present actions
- To be able to match past and present objects
- To work on *used to/didn't use to* grammatical structure
- To discuss about the past with a partner
- To promote writing

**Key competences:**

- Linguistic communication
- Social and civic skills
- Learning to learn
- Autonomy and personal initiative
- Interaction with the physical environment

## **TASK**

### **PRE-WATCHING**

**1. Think about the past and the present. Match 3 words from each category and write a sentence justifying your choice.**

PAST: stairs, home-made food, cooker, bicycle, stairs, analogical clock, fruit and typewriter.

PRESENT: car, computer, lift, motorbike, TV, microwave, digital clock, mobile phone, snacks, escalator and pre-cooked meal.

#### **Answer key:**

1a. stairs-lift/escalator; 1b. computer- typewriter; 1c. home-made food-pre-cooked meal; 1d. cooker-microwave; 1e. bicycle- car; 1f. analogical clock- digital clock; 1g. fruit- snacks

### **WHILE-WATCHING**

**1. Watch the ad twice. Establish whether the actions are true or false. Justify the false ones.**

- a. The grandpa used to wake up at 6:59am.
- b. The grandson has a quiet breakfast with his wife.
- c. The grandpa didn't use to ride his bike to go to work.
- d. The grandson doesn't eat snacks and drinks coffee at his desk.
- e. The grandpa didn't use to have lunch in a park.
- f. The grandson uses the escalator to go out from the office.
- g. The grandpa didn't use to have a conversation with his wife while having dinner.
- h. The grandpa and the grandson drink Coke.

#### **Answer key:**

1a. False. He used to wake up at 7am; 1b. False. He eats quickly and runs fast to work; 1c. True; 1d. False. He does both actions; 1e. True; 1f. True; 1g. False. He used to have a conversation with her; 1h. True

**AFTER-WATCHING**

**1. How was your grandpa's lifestyle? Comment it with your partner. Then, write a short anecdote that you recall. Length: 10 lines.**

**Answer key:**

**1. Students' answers**

As we have seen, advertisements help not only to develop the four language skills but also to enhance the sociocultural aspects of the foreign language. They always present a wide range of chances to work on learning language, meaning and culture which EFL teachers can exploit in class. I hope the five ready-to-use pedagogical examples provided in this article encourage you to either exploit them as such, or to adapt them to individual teaching and learning classroom needs and circumstances. May they also be an inspiration for you to create your own didactic worksheets on your favourite advertisements as well. Further references can be found next.

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# EFL Challenging Tasks for Late Teens from a Competencial Approach

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I like to consider myself a vocational teacher who is passionate about the English language. Also, I am the kind of teacher that I am as a result of many teaching experiences along the process of becoming a teacher and of my professional career as such: first, as a trainee teacher in Primary and Secondary English schools; second, as a teacher of English as a foreign language (EFL) from Pre-Primary to the so-called “Batxillerat” (years 11 and 12) in semi-private schools and in private language schools; and third, as a teacher and language assistant of Spanish as a foreign language in England. Besides, I would like to add two more memorable experiences: my short, but very intense, working experience as a teacher of English literature for undergraduates in their first year in the University of Barcelona; and a one-week pedagogical trip to Finland.

In this article, I would like you to embark on an exciting journey through a competencial approach of teaching and learning EFL in “Batzillerat”. I have divided the article into two main parts: first, I introduce you to the pedagogical approach based on competences and the main issues involved; and second, I offer five different examples of tasks which I have implemented and I truly believe in because of their powerful learning potential.

## **I. Introduction: towards an approach of English teaching and learning based on competences**

When I first started working as a teacher, more than a decade ago now, I mostly focused on the teaching of EFL. Yet, my focus has moved towards a strong belief in my students’ growth as persons while learning English at the same time. Despite feeling quite lost initially, in the long run my main goal has been developing and implementing a competencial approach in each level which I have taught because of its learning potential.

This holistic approach considers that teaching and learning with competences implies highlighting the practical and global dimension of learning, as the Generalitat of Catalonia states (2008). Therefore, it involves the development not only of specific competences, but also of the key and general ones which can be helpful for the rest of their lives. Consequently, when students finish their academic period, they should be able to transfer the acquired knowledge to any new situations independently of the life option which they choose; thus, enhancing a lifelong learning approach (MEC, 2015: par.5).

Yet, it has been a long and winding road honestly, in fact, it still is. As most of my teaching has taken place at primary level, a great challenge was set before me last year, when I was told to teach in years 11 and 12. At first sight, it seemed to me that any competencial approach gets in a kind of vacuum during those two schooling years, as if students and teachers were carried away by the so-called “Selectivitat” (university entrance exam).

Anyhow, I wondered if this stage is a period of life in which late teens exclusively need to focus on that exam as if nothing else in the world mattered. So, I decided to set my eyes on the path to succeed in that exam at the same time that students get ready for the next steps in their lives, for facing the uncertain future...

Luckily, as teachers of English, we deal with a pretty much competencial subject, as it is a linguistic specific competence directly connected with the general communicative one. In some way, I consider that the university entrance exam involves the development of the linguistic competence partly, since it includes listening, reading and writing skills. Yet, I could argue where speaking is, as it is not taken into account because of the huge structure and organization which does not permit to assess it properly. In any case, we cannot leave behind this linguistic skill in our lessons.

In the end, my real challenge has turned out to be how to develop, along with the linguistic competence in EFL, the general competences which the [Department of Education in Catalonia](#) lists in the official curriculum: the competence in management and processing of information, the digital competence, the competence in research, the personal and interpersonal competence, the competence in knowledge and interaction with the world and, obviously, the communicative one (Generalitat de Catalunya, 2008: 7).

When it comes to the development of these competences, essential requirements are at stake, such as **students' active role** as critical and creative thinkers, creators and producers of interconnected knowledge; and **students' responsibility for their own learning**. It implies that "*students share the challenging goals of learning, adopt self-assessment and evaluation strategies, and develop error detection procedures and heightened self-efficacy to tackle more challenging tasks*" (Hattie and Timperley, 2011: 103). Thus, **personal and interpersonal competences** can be developed.

Additionally, to encourage students' participation and implication, **contextualised and active methodologies** are also necessary, which promote the acquisition and usage of the different types of knowledge in real life situations as well as students' empowerment by creating more transferable and lifelong learning (BOE, 2015). For this reason, I highlight the importance of students' co-working, based on the need of **cooperative learning** to solve tasks together, to get to know strategies used by other students and, thus, to be able to apply them in similar situations (BOE, 2015: 7003). Thus, I propose tasks like **Task 1** and **Task 2**, whose objectives are to co-write and to co-create.

In this case, these tasks require **mixed-ability groups**, because they "*allow for a flexible range of expertise in which all participants are able to take up the roles of both teacher and learner (Black, 2008; Gee, 2004; Lankshear & Knobel, 2007). For example, [...] an ELL who has not yet mastered the conventions of print-based writing can still take up the role of an expert webpage designer or popular cultural expert*" (Black, 2009: 694).

Further than that, the D-I-Y (*Do-It-Yourself*) philosophy behind **Task 2** aims at creating, sharing and learning in collaboration, as its three main principles (Domingo-Coscollola, Arrazola-Carballo and Sancho-Gil, 2016). Actually, I prefer the close-related term D-I-W-O (*Do-It-With-Others*), because it emphasizes interaction, collaboration and cooperation with others. In the end, teachers aim at "*Fostering meaningful learning, curiosity, agency, creativity, learning for understanding, collaboration, self-regulation, digital competence, capacity to explain and autonomy. Also, providing students with purposeful learning experiences to foster lifelong, life-deep and life-wide learning skills*" (Domingo-Coscollola, et al., 2016: 23).

Another way which I use to get students actively involved is to introduce **game-based learning**, or 'gamification' (Deterding, Dixon, Khaled, Nacke: 2011). For example, when playing [Kahoot](#) in class to check their reading comprehension skills after every chapter with multiple-choice questions, most students got very excited and motivated and, thus, engaged on the reading

experience of a reader till the very end, sometimes a difficult goal to achieve. Moreover, I have seen that playing this game has become a powerful igniter for students' external motivation, when their own internal motivation lacks. A further good point about Kahoot is that, as it is becoming popular, now we can find more games for readers already prepared, instead of having to create them all on our own.

As for the development of the **competence in knowledge and interaction with the world**, I take profit of the issues tackled within the texts in the university entrance exam, because they are mostly about current topics related to what is nowadays taking place in our society, in the world, and on Earth. Moreover, these texts can be embedded in wider tasks which allow not only about learning about the world but also about fostering [education for sustainable development](#) in order to make it a better place.

Finally, developing the **digital competence** is a must when thinking about the virtual and digital world in today's society. As Black says, "*popular media and new technologies can provide a basis for ELL [English Language Learners] youths to develop valuable print literacy as well as 21st-century skills*" (2009: 696). For example, *Youtube* has become a very important learning tool, when it comes to the power of video tutorials, which tells us how to do anything we can think of step by step.

As teachers, I believe that we have a strong responsibility for connecting with our students' world. Therefore, I have designed tasks to take profit of this powerful educational tool, like creating video tutorials. Besides, I also like using other tools, such as [Google Docs](#) to write collaboratively, and [Flipbook](#) to publish students' work online, like in the school website.

## **II. Tasks to foster the development of both specific and general competences**

In an attempt to develop all these competences, I designed five tasks which I have already carried out and I am implementing currently in my English lessons:

- 1) CO-WRITING GHOST STORIES AND URBAN LEGENDS**
- 2) CO-CREATING A VIDEO TUTORIAL BASED ON THE D-I-Y PHILOSOPHY**
- 3) REFLECTING AND LEARNING ABOUT THEIR OWN FUTURE SELF**
- 4) GETTING READY FOR LIFE UNIVERSITY: PREPARING A CV, AN APPLICATION LETTER AND AN INTERVIEW**
- 5) EVALUATING AND ASSESSING THEIR LEARNING PROCESS AND THE OUTCOMES, BY USING A VARIETY OF EVALUATION AND ASSESSMENT TOOLS**

These tasks are basically concerned with students writing collaboratively, co-creating a D-I-W-O (*Do-It-With-Others*) video tutorial, getting ready for Life University, and becoming empowered through formative evaluation and assessment. They include the four main linguistic skills (listening, reading, speaking and writing), as part of the linguistic competence in English as a foreign language, as well as the main general competences to develop in each one.

A further point to bear in mind when going through the tasks is that I designed **Task 1** and **Task 2** to be developed in year 11, while **Task 3** and **Task 4** are primarily designed for year 12. Finally, **Task 5** has been designed for both years as it seeks to contribute to my students' lifelong learning.

### **1) CO-WRITING GHOST STORIES OR URBAN LEGENDS**

This task consists in writing a particular type of texts, such as a ghost story or an urban legend, collaboratively following the whole writing process –planning, producing and revising– by sharing ideas, knowledge, opinions, etc. Actually, its main objective is to develop written

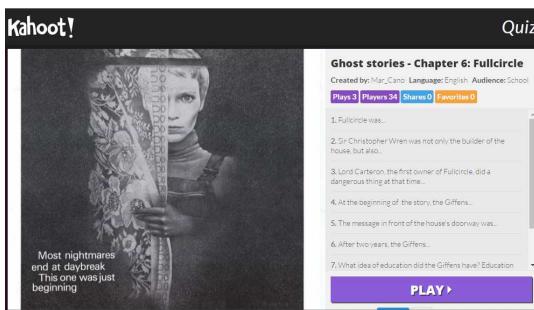
communication using *Google Docs* as a digital support to work collaboratively and to foster interpersonal relationships. As a consequence, students develop reading and writing skills, as part of the specific linguistic competence of EFL, and other general competences such as the digital, the personal and interpersonal, the competence in knowledge and interaction with the world, and the communicative one. To start with, I am going to explain how I work on the adapted version of the reader *Ghost stories* (Border: 2009). Personally, reading a book and simply taking an exam is not the best option indeed. On the contrary, there are many possible alternative ways to work on a reader. Thus, I rather use it as the source to ignite creativity and to inspire students to co-write their own story.

### **Step 1: Motivating the reader**

Motivating this reader for Halloween has proved to be an awesome, spooky and terrifying idea! Besides, by watching a trailer of an [adapted cinematographic version](#) in a dim light, or with no light at all, and with the right sound volume, is a great way to create the most appropriate atmosphere. From my experience, once I hook them to the reader, there are many chances that they start reading it. In addition, the learning conditions are enhanced and multiplied by taking into account its context, because, as I believe, every single detail counts. This is why I totally recommend linking any reader to a particular content or to a specific point in time which creates the best possible atmosphere.

### **Step 2: Reading chapter by chapter and playing Kahoot**

Beyond this first igniting point, the next step is getting my students addicted to the book in a way that they keep on reading. This is when *Kahoot* comes into play. So, I prepare several multiple-choice questions (from 6 to 10), which I mainly take from the end of book, to check reading comprehension for each chapter. Then, my students read a chapter each week and we play a *Kahoot* game in class for about 30 minutes. I also ask some oral questions to check that they have understood further general and specific information.

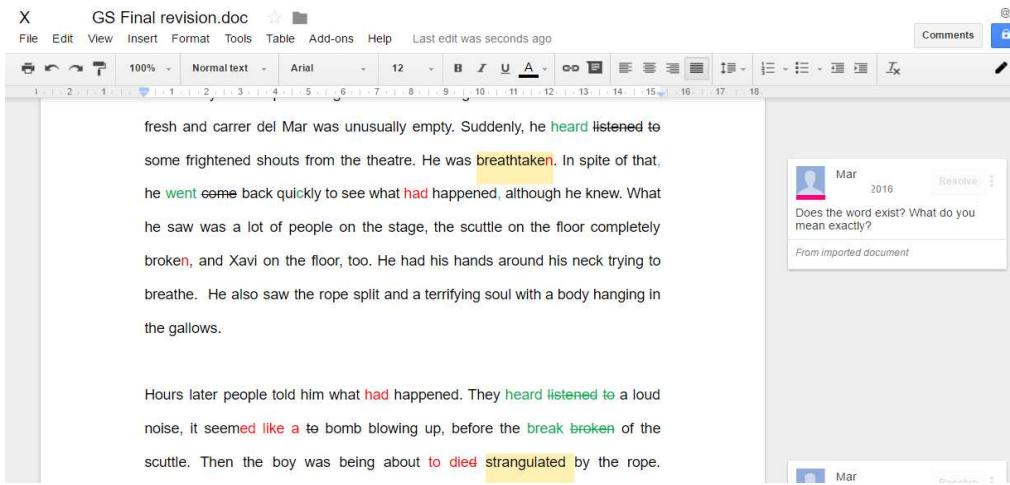


### **Step 3: Co-writing a ghost story or an urban legend**

After reading the book, the learning experience is unstoppable. Bearing in mind the power of imagination and creativity which students have, I engage them in the co-writing of their ghost story following some specific instructions: becoming the characters in it: setting it either in the school, the town where they live or where the school is located in, and adding specific features typical from a horror, suspense or thriller story or, even, an urban legend.

Then, they get in small groups of 3 to 5 students to write their story. At this point, they have to negotiate and agree on different aspects and on different points of view. What is more, they have to make sure that there is place for everybody's voice in the story. When starting the writing process, it is necessary to offer them the time in class to get started. So they can work at least for three sessions to plan and write their outline, and to produce the first draft. Then, they use a shared *Google Doc* so that everybody can contribute during the revision and

correction process outside the classroom, what helps them work collaboratively and also allows me to make comments and resolve them online. In this way, I can see the history of changes, as well as to check who did what and who solved questions and corrected the mistakes.



Screenshot of a shared Google Doc of a collaborative story by Xavi and Dani in year 11

#### **Step 4: Publishing the ghost story or urban legend online**

Finally, students' co-work and effort can be rewarded by publishing their stories as a *flipbook* (see the linked image below), for instance, in the school website. Why not writing for other students, families, and the world to read? And it is very easy to do, as they only need to save the document in *pdf* format. Then, once they have signed up in fliphmt5, they upload the *pdf* and the programme converts it straightway. Thus, I encourage any teacher to promote this kind of realistic environment, which is not achieved when asking my students to write exclusively for me.



#### **2) CO-CREATING A VIDEO TUTORIAL BASED ON THE D-I-Y PHILOSOPHY**

This second task is about creating a video tutorial collaboratively, where students give instructions about how to make something step by step, following the D-I-Y (*Do-It-Yourself*) philosophy. This task aims to develop not only speaking, but also writing skills. Additionally, it promotes the development of general competences, such as the communicative, the digital, the personal and interpersonal, the competence in knowledge and interaction with the world, and the competence in research. Now, I am going to explain how I implement it in a class of 30-34 students in total in an instructional way.

#### **Step 1: Setting the goal**

Firstly, the students' challenge is to work collaboratively in small groups of 3 (maximum 4) to create a video tutorial which should contribute to make a better school, a better town, a better society, or even a better world... By setting the focus on a potential social contribution, students are introduced in the field of education for sustainable development. Besides, when I

tell my students to imagine or ask themselves questions about real needs either at home or at school, in their community or in the world; they need to diagnose real needs and, therefore, they can even carry out some research to learn more about the problem or its possible solutions.

#### **Step 2: Getting organised in mixed-ability groups**

They get organised in mixed-ability groups, where everyone can have an outstanding and unique role by offering their English written and spoken skills, their digital ones, or even, other personal and interpersonal ones.

#### **Step 3: Thinking and planning time**

Thinking time is a must before they eventually get their hands on the writing of the script. For me, it is a key moment as a group since they need to get involved into dialogic discussions, to make agreements on what they want to do and how they want to do it as well as to make decisions, to solve any difficulties and problems with which they may encounter in a positive way, to organise their work as individuals and as a group, etc.

#### **Step 4: Writing a script**

Once they have a plan, they get engaged in the writing of the script, or they can even prepare a story board. Although doing it on paper is not really a problem, next time it would be easier for me that my students shared a *Google Doc* with their mates and with me. In this way I could keep a track of their work at any time, and I could revise and make comments to improve the script at any point.

#### **Step 5: Working on verbal and non-verbal speaking skills**

Before they actually produce the video, they better work on the preparation of the oral part focusing on aspects such as pronunciation, intonation, fluency, etc., as well as on non-verbal language (eye contact with the audience/camera, posture, facial expressions).

#### **Step 6: Recording and editing the final video**

Finally, they can record their video tutorial using a mobile device (either a mobile phone or a tablet/ipad), and work on the editing of their video either by using an App or a programme on a PC. In my experience, I would recommend asking first in order to ensure that all the groups count with a digital technical student who can succeed in creating the video without investing too much time. In my case, I did not have to spend any time on explaining how to create and edit a video, because many of the students already knew how to.



Screenshot of a video tutorial about how to reuse old clothes by Ainara, Isona and Maria in year 11

### **3) REFLECTING AND LEARNING ABOUT THEIR OWN FUTURE SELF**

The following task involves reflecting upon and doing some inner research on both their academic and personal itinerary by embedding themselves in a visioning of their future "self". Mainly, it aims at students getting ready for life and for university, or any other academic or

professional studies, by finding out their academic and professional vocations. Here, they develop the four main language skills, at the same time they work on more general competences, like the communicative one, the digital, the personal and interpersonal, the competence in management and processing of information and the competence in knowledge and interaction with the world.

**Step 1: Getting started with *The butterfly circus***

When I thought of an unforgettable start in year 12, I could not leave behind the feeling of getting stressed because of what this final school year implies. Yet, I was totally convinced that the mark for the university entrance exam could not draw me back in my attempt to make it a great final schooling year. Hence, I remembered the short film [\*The butterfly circus\*](#) (2009) which I had watched in a training course. From then, I have decided to use it as a starting point for my students to reflect on their lives and to think about what the future may bring them. Moreover, every time I have watched it with my students, they have ended up with a big applause.

**Step 2: Reflecting upon themselves and their personal paths while practising speaking**

After watching it, they reflect upon the film by themselves following the thinking routine *Think-Pair-Share*: first, on their own, and then, to share their thoughts in pairs. Finally, they can also share their opinions and thoughts with the rest of their classmates by answering some questions, from the most objective to the most subjective ones. For instance, *what is the main message for you? What character could you identify with? How would you relate it to the final year of your studies in this secondary school?*

**Step 3: Reading collaboratively and sharing thoughts and ideas**

After having set a great mood to start with, I engage my students in a collaborative reading task, by using some extracts of a real novel, *The Carrie Diaries*. My aim is that the outside world trespasses the school walls by means of real literature. I encourage any teacher to find a book which makes allusions to the final year in college or in secondary school, in the same way as this one does.

First, I divide the class into three expert groups, which gather together and read a different short extract from the novel (group A: pp. 73-4, group B: p. 213 and group C: pp. 171-2). If you know the students, they may have very different language skills which you can attend by providing extracts with different lengths or, even, with more or less difficulty.

Once the groups are arranged, they start to read individually first. After that, they can share their comments and solve doubts, if necessary, so that it makes sense for everyone in the group. Lastly, they summarise the main ideas of their extracts, which they will share with their base group. When they are ready, they go back to their base groups, where A, B and C students mix back again. In these groups they explain to each other what they read about and in which ways they can relate it to their own academic and personal situation. To end, their ideas are shared with the whole class about their academic and personal expectations for the near future.

**Step 4: Visualising and reflecting upon their academic and personal self**

Finally, to get deeper in the self-knowledge of their future self, they watch the audiovisual [\*Parisian love\*](#). Then, I give them a ticket of the English public transport, or similar, which they can metaphorically use to travel mentally in time. For this purpose, I ask them to sit comfortably with their eyes closed ready to listen to me leading them on that journey in a very soft voice by asking them particular questions, such as: “*Imagine... You’re sleeping comfortably*

*in your bed. You wake up in three year's time from now. What do you do? What are you doing: studying or working...? Who is with you? Where are you? What is that place like?..."*

Once they open their eyes, they take notes in a diary, or in a piece of paper, about their thoughts and their future self. Besides, they may write some possible deep questions about their present and future self, and even their prospect future lives. Interestingly, I believe that I will never know up to what extent this visualisation works.

#### **4) GETTING READY FOR LIFE UNIVERSITY: PREPARING A CV, AN APPLICATION LETTER AND AN INTERVIEW**

Another task which I set to my students in year 12 comprises the simulation of real life situations, in which they can become familiar with different types of documents that can be useful in their near future, such as a covering formal letter or email to apply for some studies or for a job, a CV, and a job interview or an interview with the director or the coordinator of prospect students of a university.

##### **Step 1: *Life University* await us**

Hence, I came up with the idea of sending an email from Life University, an imaginary university that prepares undergraduates for life. Personally, as long as the setting provides an adequate context to involve students in real situations, I knew I would be offering my students possibilities to learn how to perform in specific circumstances. In the following image you can read a sample of an email that I sent on behalf of this fake Life University.

Dear student,

We are writing to you on behalf of *Life University*. We would be very interested in learning about your personal and academic future prospects.

Our college offers you the chance to think about your life, both personally and academically. In this particular school year you will have to make some important decisions. We do really hope we can help you find your path for next year.

All in all, if you are interested in applying for our particular and special university, you can do it in one week's time.

Kind regards,



*Ms Life Ahead*

*Director in Life University*

Screenshot of the email sent by me on behalf of *Life University*

##### **Step 2: Preparing the access to *Life University***

After receiving this email, students consider the different steps which they would need to follow to access that university. As a result, they write their Curriculum Vitae using the [CV Europass template](#), as well as a cover letter to apply for that university. In the end, they send both documents attached in a formal email that they write to *Life University* in reply.

For those students who are more technological, I offer them the possibility to personalise their CV by creating an alternative and much more creative digital CV, considering examples like a [video resume](#), so that they develop the communicative and the digital competences at the same time. Yet, as an optional task, it has not been very successful and I cannot tell the specific reasons though. Hence, I think I still need to reconsider how to encourage them.

##### **Step 3: Preparing and rehearsing a formal interview**

Finally, once *Life University* accepts them to enrol in it, they move one step further: they prepare an interview with either the director or the coordinator of prospect students of a university. For that, they can work on the answers to questions such as *Can you tell me*

*something about yourself?, Why do you think you're right for this course?, What can you bring to this university?, What are your strengths and your weaknesses?, etc.* These are the questions which I took from the text book we have to use in class. In any case, any questions from real interviews may be adapted to our purpose.

Once they have prepared, revised and corrected the questions and answers in the interview, I want them to focus on both verbal and non-verbal language as well. As a consequence, working on the dos and don'ts in an interview let them become more aware of practical issues which most of the time remain forgotten, such as gestures, hand shaking, facial expressions, body posture, clothing, etc. In addition, before the final interview takes place, I encourage them to practice in threes, playing as interviewers, interviews and observers. This last role allows for comments and suggestions which the students involved in the interview may not be aware of.

#### **Step 4: Simulating a real formal interview**

In the last place, when simulating the interview, there are different ways of doing it. Obviously, I can be the interviewer and my students the applicants. Yet, I prefer them to perform both roles, so that they can feel what it is like to perform both roles, as interviewer and interviewee. Thus, I become just an observer and I can assess.

### **5) EVALUATING AND ASSESSING THEIR LEARNING PROCESS AND THEIR OUTCOMES**

This final section aims to empower students through formative evaluation and assessment, what implies enhancing self-regulation and adjustment in the learning process over the final outcome. Therefore, the importance, for me, lies on the path where meaningful and profound learning may take place with the aim to fulfil the learning goals which I set in the different tasks in my EFL class.

As a consequence, I attempt to develop my students' self-awareness of their own learning process, considering errors and mistakes as a source of learning, and then learning from them. Apart from setting the right atmosphere where my students feel that mistakes are welcome, I even give them a worksheet where they write mistakes which they can learn from. Besides, giving feedback (how did they/I do?) and feed-forward (what next?) comments, which I try to promote from the very beginning, enrich the learning process without doubts. Yet, I still need to work on how to deliver this feedback, as it has a positive potential when done properly.

#### **FEEDBACK & FEED-FORWARD:**

##### **Grammar**

- Use a wider variety of verb tenses
- Attention to the use of modal verbs

##### **Vocabulary**

- Remember to use phrasal verbs and idiomatic expressions in an informal register.

##### **Text**

- Include more informal connectors.
- Attention to the use of commas or full stops.

##### **Maturity**

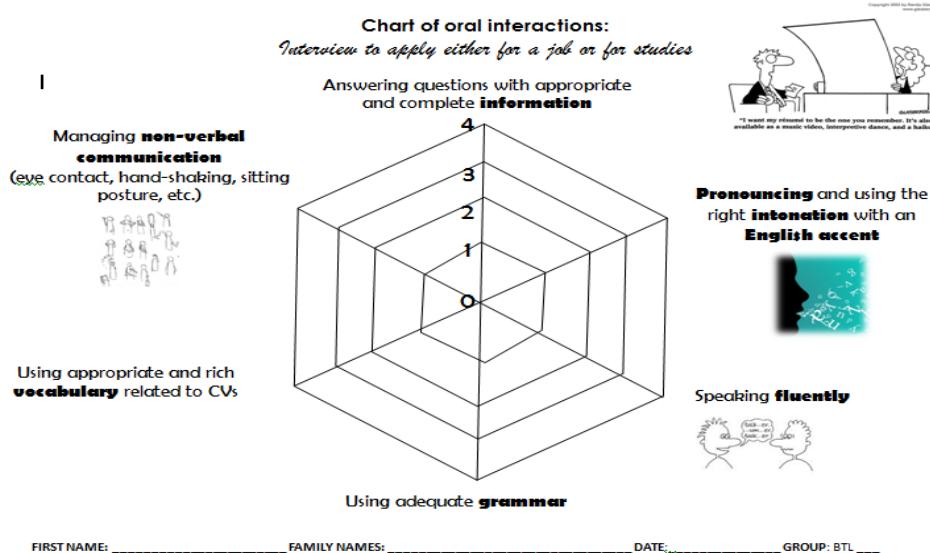
- Any more original and creative ideas?
- What variety of English are you using?
- Remember you can omit the subject pronoun in an informal register

Example of feedback and feed-forward given by me to some students for a written task

I also keep in mind who the agents involved in evaluating and assessing students' learning process and outcomes are, by considering self-assessment, peer assessment and teacher's assessment. Additionally, I take into account a variety of evaluation and assessment tools depending on the type of tasks, like charts, rubrics and learning journals.

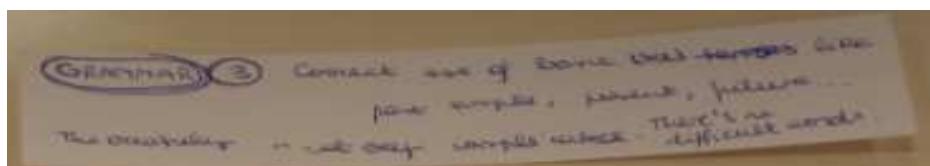
### Evaluation and assessment tool 1: charts of evaluation and assessment

When it comes to oral tasks, I prefer using charts of evaluation and assessment, as the following template of my own creation shows. Since they contain an extraordinary visual power, my students easily identify what their strengths and aspects to improve are with a quick glance.



### Evaluation and assessment tool 2: rubrics

As for written tasks, I rather use rubrics for the detail that they provide. Although there are rubrics which the publishing houses offer and rubric creator web pages, the best learning option is that students are directly involved in their creation. For instance, last year my students in year 11 created a rubric by organising different work groups, each of which developed a specific item and its level of achievement bearing in mind the assessment criteria established for the university entrance exam. In fact, it includes four main linguistic aspects: grammar, vocabulary, text and paragraph, and maturity. In the following images you can see part of the process and the result.



Example of an item for the rubric for written tasks created by a small group in year 11



RUBRIC FOR WRITTEN TASK: Items created by different small groups in year 11 and gathered by me to create the whole rubric

**RUBRIC for WRITING TEXTS**

created by BTL1 students in collaboration with the teacher

	<b>4 Great! Well done!</b>	<b>3 Good!</b>	<b>2 Satisfactory</b>	<b>1 Poor</b>
<b>Grammar</b>	<ul style="list-style-type: none"> <li>- Very good usage of a wide variety of both complex and simple verb tenses</li> <li>- Very good usage of morphological and syntactic structures</li> </ul>	<ul style="list-style-type: none"> <li>- Pretty good usage of both complex and simple verb tenses (a few mistakes but not basic)</li> <li>- Good usage of morphological and syntactic structures (a few mistakes but not basic)</li> </ul>	<ul style="list-style-type: none"> <li>- Correct usage of basic verb tenses (past simple, present, future, present perfect...)</li> <li>- Good usage of morphological and syntactic structures (some mistakes and very few are basic)</li> </ul>	<ul style="list-style-type: none"> <li>- Usage of wrong verb tenses or very basic ones</li> <li>- Bad usage of morphological and syntactic structures (many mistakes and some are basic) (S+V+C)</li> </ul>
<b>Vocabulary</b>	<ul style="list-style-type: none"> <li>- Very good usage of sophisticated and rich words</li> <li>- Very good usage of phrasal verbs in appropriate contexts</li> <li>- Very good usage of idiomatic expressions, collocations, linking words...</li> <li>- No spelling mistakes</li> </ul>	<ul style="list-style-type: none"> <li>- Good usage of some sophisticated and rich words (use of synonyms)</li> <li>- Good usage of phrasal verbs in appropriate contexts</li> <li>- Good usage of idiomatic expressions, collocations, linking words...</li> <li>- Very few spelling mistakes</li> </ul>	<ul style="list-style-type: none"> <li>- Pretty much simple and basic vocabulary</li> <li>- Some usage of phrasal verbs in appropriate contexts</li> <li>- Some usage of idiomatic expressions, collocations, linking words...</li> <li>- Some spelling mistakes</li> </ul>	<ul style="list-style-type: none"> <li>- Poor, very repetitive and very general vocabulary</li> <li>- Lack of phrasal verbs in appropriate contexts</li> <li>- Lack of idiomatic expressions, collocations, linking words...</li> <li>- Too many spelling mistakes (more than 10)</li> </ul>
<b>Text/ Paragraphs</b>	<ul style="list-style-type: none"> <li>- A very well-structured with a clear organization of ideas at text level</li> <li>- Very clearly differentiated and elaborated paragraphs</li> <li>- A very wide variety of connectors</li> <li>- Very good usage of punctuation (full stops, commas, semi colons, colons, inverted commas, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>- A very well-structured text with pretty clear organization of ideas at paragraph level, but paragraphs are not very differentiated</li> <li>- A considerable amount connectors and a wide variety</li> <li>- A variety of signs of punctuation. Correct usage of the basic ones.</li> </ul>	<ul style="list-style-type: none"> <li>- A well-structured text (introduction, main body, ending) with a clear organization of ideas at sentence level</li> <li>- Not enough connectors and some of them are wrong or repeated</li> <li>- Some signs of punctuation, but basic (full stop and commas)</li> </ul>	<ul style="list-style-type: none"> <li>- Undefined paragraphs</li> <li>- Unclear structure of the text</li> <li>- Disorder of the ideas</li> <li>- Any or few simple connectors</li> <li>- Very few signs of punctuation or used in a wrong way</li> </ul>
<b>Maturity</b>	<ul style="list-style-type: none"> <li>- Perfectly adequate register</li> <li>- Very skillful handling of the topic (very clear thinking, great outline, very well-reasoned ideas and very creative)</li> <li>- Very consistent usage of American and British varieties of English</li> </ul>	<ul style="list-style-type: none"> <li>- Quite adequate register, but a few inconsistencies</li> <li>- Pretty skillful handling of the topic (clear thinking, pretty good outline, well-reasoned ideas), but lack of creativity</li> <li>- Pretty consistent usage of American and British varieties of English</li> </ul>	<ul style="list-style-type: none"> <li>- A bit adequate register, but some inconsistencies</li> <li>- A bit skillful handling of the topic (clear thinking, good outline, a bit reasoned ideas), but lack of creativity</li> <li>- Not much consistent usage of American and British varieties of English</li> </ul>	<ul style="list-style-type: none"> <li>- Inappropriate register</li> <li>- Very basic and poor content</li> <li>- Not developed ideas or some of them don't make sense</li> </ul>

FINAL RUBRIC created collaboratively by the whole group class in year 11 and revised by me

**Evaluation and assessment tool 3: learning journal**

Lastly, a learning journal is very useful for students to make their learning visible by keeping a track on their own learning along the different units, terms and the whole school year. To start with, students get a deeper knowledge concerning their linguistic skills, their strengths and challenges. What is more, once they analyse those aspects, they can plan consecutive actions which allow them to develop and improve their skills, for example, using online resources like [lyrics training](#) to improve their listening skills. At the same time, they raise awareness about the ways in which they personally learn when they work both individually and in interaction with their peers.

<p><i>My learning journal</i></p> <p><i>Getting ready for BTL1</i></p>  <p><i>First name: _____ Family names: _____</i></p> <p><i>School year 2016/17 Class: BTL1</i></p>		<p><i>My English skills</i></p> <table border="1"> <tr> <td align="center">   <i>Listening</i> </td> <td align="center">   <i>STRENGTHS</i> </td> <td align="center">   <i>CHALLENGE</i> </td> </tr> <tr> <td align="center"><i>Reading</i></td> <td colspan="2"></td> </tr> <tr> <td align="center"><i>Speaking</i></td> <td colspan="2"></td> </tr> <tr> <td align="center"><i>Writing</i></td> <td colspan="2"></td> </tr> </table>		 <i>Listening</i>	 <i>STRENGTHS</i>	 <i>CHALLENGE</i>	<i>Reading</i>			<i>Speaking</i>			<i>Writing</i>		
 <i>Listening</i>	 <i>STRENGTHS</i>	 <i>CHALLENGE</i>													
<i>Reading</i>															
<i>Speaking</i>															
<i>Writing</i>															

When completing my journal, I need to bear in mind the following issues:

- ✓ What are my **strong skills** and the **skills I should improve**?
- ✓ What **aspects of the English language** (vocabulary, phrasal verbs, word formation, grammar, etc.) should I improve?
  
- ✓ What specific **tasks and activities** can I do to improve my language skills (listening, reading, speaking and writing) every week?
- ✓ What activities do I do to improve specific **aspects of the English language** every week?
  
- ✓ What do I learn when doing them? What problems do I encounter with? How do I solve them? What do I learn from them?
  
- ✓ What **exam tips** are useful for me when carrying out activities about the different skills (listening, reading and writing)?

Templates of the front cover and the first pages of a learning journal in year 11

A further suggestion I would like to share with any teacher who feels enthusiastic to embrace this type of evaluation and assessment is that students' evaluation needs to be present from the very beginning and throughout all the learning experience. This is why I share these tools with my students from the very beginning, so that they know what aspects of learning are at play. Finally, regardless of the tools used, if they go accompanied by some kind of explicit analysis and reflection, I believe the power of students' learning multiplies potentially.

I have presented in this article a series of tasks which can be easily adaptable to any context and to any other stage of education, independently of the students' age, as long as your main aim is to develop a holistic approach based on competences. In fact, my goal here is to share this proposal with any teachers and trainee teachers of EFL who are interested in delving into this competencial approach and want to adapt the tasks to suit the needs of EFL students in your particular contexts.

For further study and implementation, a selection of online resources, articles and books are listed below. Not only they throw light on the theoretical and pedagogical framework on which I base my teaching and learning practice, but also they show you the practical.

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# Press 3.0: How to Turn EFL Students into Journalists and Help Them Learn from Their Experience

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"Give them the tools to create, and the outcome will astound you" (Teresa García and Sílvia Riba)

As teachers who work together, both in the same place and in the same educational direction, we want to present here one of our joint teaching works. As primary school teachers, we have the need and the right to continuously think and develop new strategies to foster communication skills in our students. It is always challenging to come up with different activities, and adapt the syllabus of books in different ways, which enables us, as teachers, to look at what we call the 'wild side' of the learning process.

We have to be ready to face and deal with real difficulties which make English into the tool which solves these issues, and not just into a language which is learnt in isolation. This article will present a project around journalism. Our journalism workshops revolve around the press, the radio, and television. We devised them because they could give us plenty of space and possibilities to develop curriculum skills, altogether with the grammar and the necessary vocabulary at the different educational stages. Our work is suitable for all levels: from 3<sup>rd</sup> grade to junior high schools, and beyond.

Our journalism workshops provide communicative and grammar competence practices, varied opportunities for class grouping, and enhance students' autonomy. The latter is as important as the former because our workshops place pupils at the very centre of their own learning process. And the press workshop is no exception. We chose to write about the press and our pupils because from our experience, it is an excellent starting point to get to know the capacities and abilities of our students. In this article we are going to focus on sixth grade.

The digital competence that intrinsically lies within our projects is the reason why we have tagged it as 3.0. Our main aim is to enhance pupils' creativity and autonomy in terms of language by taking advantage of tools that play an indisputable role in our society: the computer, the Internet and online platforms, school forums included. We consider that it is of paramount importance to develop digital skills alongside the communicative ones, as a part of a whole which makes the entire process a more engaging one.

In our workshops, even though we are turning our students into journalists, we do not blindly follow the traditional journalistic pattern. This means that in the press project we are not only going to tackle writing skills, but the rest of the communicative abilities as well. Pupils are also asked to work in groups reinforcing thereby their peer to peer sense and forcing them into situations of negotiation which inevitably enrich the whole process and turn them into motivated learners.

We see learning through a holistic approach: “*the learning process as a combination of skill, without setting limits to any of them*” (Peterwagner, 2005). We do not only focus on the final product, but also on the process, on the methodology used. We motivate students, to learn and strengthen skills which take into account all learner types: visual, auditory, kinaesthetic emotional, kinaesthetic motoric, global, and analytic learners (Rosenberg, 2016). Following this concept, we provide the resources, the input and the feedback that the students need, making the whole process student-centred, collaborative, holistic, meaningful and competence-based. Our press project is divided into four different subprojects, which are carried out through ten different lesson plans:

<b>AGENDA</b> (Lesson plans: 1, 2, 3 and 4) in which students create a leaflet with the school and city event.
<b>INTERVIEW</b> (Lesson plans: 5, 6, and 8) where the main objective is to interview a member of the school staff. Pupils create their own questions in groups and choose the person they want to interview.
<b>PASTIMES</b> (Lesson plan 7) in which pupils can develop different puzzles to insert on the school magazine (they also get to know another part of the newspaper).
<b>NEWS</b> (Lessons 8, 9 and 10) where pupils create a piece of news with specific information (in our case, Carnival).

We will refer next to **grouping, timing, areas of work, main objective, basic competences, communicative structures, grammar and communicative structures, vocabulary, materials, applications, and assessment**. All these elements are common in all the lesson plans, and can be adapted to every teacher’s needs and levels. We usually work with **groups** of 12 pupils, divided in turn into groups of 4, with no more than 5 in each one. We count on **2 sessions per week**: 1 session of 1h 30 minutes and 1 session of 60 minutes. The **areas or work** are Cross-curricular.

We want our students to reach the following **main objectives**: to develop and enhance oral abilities, to develop critical thinking, to be responsible for their own learning process, to integrate new technologies into the educational process and develop their computer skills, to make good use of the Internet, to research and contrast information, to get to know different communicative registers through leaflets, interview, and news report, and, last but not least, to reinforce cooperative work. We work around basic competences: linguistic communication skills, digital skills, learning to learn, civic and social skills, sense of initiative and entrepreneurial spirit, and cultural awareness and expression.

We focus on the following **grammar and communicative structures**: past simple structure (affirmative and negative), regular and irregular verbs, past continuous, present simple and present continuous; interrogation: (Wh- questions, auxiliar questions); verbs: *to check, to procrastinate, to redo*; frequency adverbs: *always, never, occasionally, often, rarely, sometimes*; time expressions (*quarter past five*); divisions (*half an hour, summer*); indications (*Now, tomorrow (morning)*); and duration (*for two days*).

**Vocabulary** work centres around: yellow press and quality press; press-related nouns: *broadsheet, exaggerations, scandal-mongering sensationalism, seriousness, tabloid*, and *yellow press*; technological terms: *download, search, surf the net, upload*; months of the year; general nouns: *crosswords, deadline, gossip, puzzle, time killers, tongue twisters, riddles and word search*; ICT: *click, copy, document, download, paste, save, switch on/off, upload*; and Carnival: *Carnival parade, exhibition, rehearsals, preparations, and decoration*.

We count on the following **materials**: computers, computer room, digital whiteboard, grammar flashcards, internet connection, netbooks, vocabulary flashcards and two laptops per group. With regards to programs and applications, we work with web Pages related to Ajuntament de Cerdanyola, the New British Museum of American Art, the Museum of London, and a few others which will be pointed in the lessons; we use *LibreOffice* text processor, the social network which our school Moodle is, online dictionaries such as *WordReference* and *Oxford Dictionaries*.

Our **10 Lesson plans** are divided as follows: **Starting Point, The Agenda, Agenda Development, Agenda - Oral Presentation, The Interview, Correction Department, Pastimes Department, Writing Department; News Department, and News Department - The Outcome. Assessment** is carried out by both pupils and us, the teachers through rubrics. All lesson plans and assessment materials will be described in full next:

<b>LESSON PLAN 1</b>		<b>STARTING POINT</b>		
<b>Specific aims</b>	<ul style="list-style-type: none"> <li>- To get to know the different types of press in the UK</li> <li>- To analyze the different printed press and select the name of the work-group</li> </ul>			
<b>Timing</b>	60'	Skills	Listening / Reading	
<b>Communicative structures</b>	<ul style="list-style-type: none"> <li>- <i>Which newspapers do you know?</i></li> <li>- <i>What is the meaning of 'yellow press'?</i></li> </ul>			
<b>Vocabulary</b>	<ul style="list-style-type: none"> <li>- Yellow press and quality press</li> <li>- <i>broadsheet, exaggerations, scandal-mongering sensationalism, seriousness, tabloid</i></li> </ul>			
<b>Procedure</b>	<ul style="list-style-type: none"> <li>- The teacher and the pupils sit in a circle and talk about the different newspapers in Catalonia, as a warm up activity, and to get to know that each press has different political tendencies as well as different writing styles (10').</li> <li>- The teacher explains that there are two types of press in the UK and some of their traits (5').</li> <li>- The teacher explains that they are going to start a new section in the journalism workshop: <b>the agenda</b>.</li> <li>- The class is divided into three group: 4 pupils per group (5').</li> <li>- The teacher gives each group a laptop that pupils are going to use in order to find out the information required (making an initial list of the different newspapers that are published in the UK) (20')</li> <li>(Source: <a href="https://en.wikipedia.org/wiki/List_of_newspapers_in_the_United_Kingdom">https://en.wikipedia.org/wiki/List_of_newspapers_in_the_United_Kingdom</a>)</li> <li>- Once the pupils have the initial list of printed press, they have to select one of them, which is going to be their group-work name. They have to make a poster in A3 size and write down</li> </ul>			

their names as reporters (15').

## LESSON PLAN 2

## THE AGENDA

<b>Specific aims</b>	- To get to know the main features of a leaflet and learn its register - how to write one using basic and specific vocabulary - To develop and enhance computer skills: consult web pages, upload documents		
<b>Timing</b>	90'	<b>Skills</b>	Listening / Reading / Writing / Speaking
<b>Communicative structures</b>	<ul style="list-style-type: none"> <li>- <i>It is used to...</i></li> <li>- <i>You use it to look for information about...</i></li> </ul>		
<b>Vocabulary</b>	<ul style="list-style-type: none"> <li>- Concerts, events, exhibitions, performances, Months, Ordinal numbers</li> </ul>		

### Procedure

The students have been told to previously search for some information about the city and school events from February to April using two web pages provided by the teacher.

All the information gathered by the pupils had been uploaded into the school page and is to be used in this session.

- The whole class brainstorms what a leaflet is, what it is for, what are its main features, if they find it useful and in which cases. In this part one of the aims is to use and to come up with all the vocabulary related to that (events, performances, exhibitions) (15').

Month	When?	What?	Where?	Observations <sup>1</sup>
	Day			
FEBRUARY				
MARCH				
APRIL				

**JOURNALISM - AGENDA-**

Good morning.

Here you have the [attached document](#) to complete with the information required. Remember that you have to find out the activities related to february, march or april (only one month).

<http://agora.ies.catedralmunicipal-lasmar>  
<http://www.cercanyola.cat/>

Save the document with the following name:  
 for example: rba\_february  
 Later upload the document in your moodle and send it back.  
 Thank you.  
 Tere & Silvia

- The teacher provides the pupils with different samples of leaflets (some of them uploaded in the school website and others printed) to give them an idea of the style they have to use (20').
- The teacher explains that they are going to create their own leaflets by using the information which they had previously uploaded in *Moodle* (10').
- The teacher projects on the whiteboard the instructions which they have to follow in order to write the leaflet. (Font, size, paragraphing) (10').
- They take their laptops and they create a document where they start to transfer all the information (20').

At the end of the session and once they have created their leaflet, each group of students has to upload their own in the school *Moodle* (10').

## LESSON PLAN 3

## AGENDA DEVELOPMENT

<b>Specific aims</b>	- To develop and to work on the leaflet presented in the previous session
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<b>Timing</b>	60' + 90'	<b>Skills</b>	Listening / Reading / Writing / Speaking
<b>Communicative</b>	- <i>Excuse me, can you tell me how to...?, How do I...?</i>		
<b>Grammar structures</b>	- Time expressions ( <i>quarter past five</i> ); divisions ( <i>half an hour, summer</i> ), and indications ( <i>Now, tomorrow (morning)</i> ); duration ( <i>for two days</i> ); anteriority ( <i>before</i> ); posteriority ( <i>after</i> )		
<b>Vocabulary</b>	- Concerts, events, exhibitions, performances - Ordinal numbers		

### Procedure

- Students have to go through the different steps of creating the leaflet. As they already have, the teacher reminds students of the task (10' at the beginning of each session).
- They are told that they are expected to include the logo of their newspaper on their leaflets as well as some images of the events which they want to introduce. For that matter, they are given clear instructions on how to surf the net in order to find these pictures (10').
- The rest of the session is to be devoted to the creation of the leaflet. The teacher goes around helping and checking that everything is understood (35' in the first session and 60' in the next session).



### LESSON PLAN 4

### AGENDA: ORAL PRESENTATION

<b>Specific aims</b>	<ul style="list-style-type: none"> <li>- To share the different leaflets which the groups have created</li> <li>- To generate a cooperative atmosphere</li> <li>- To encourage respect for each other's work</li> <li>- To carry out self-assessment</li> <li>- To get to know specific vocabulary about the assessment process</li> </ul>		
<b>Timing</b>	60'	<b>Skills</b>	Listening / Speaking
<b>Communicative structures</b>	<ul style="list-style-type: none"> <li>- Greetings and introductions: <i>Hello, my name is..., and these are..., we are going to talk about...</i></li> <li>- Description of activities, places, plans: <i>On March 3<sup>rd</sup>; there is...; It is used to...</i></li> </ul>		
<b>Grammar structures</b>	<ul style="list-style-type: none"> <li>- Past simple: <i>There is/was/were a/an ... on the...</i></li> </ul>		
<b>Vocabulary</b>	<ul style="list-style-type: none"> <li>- Concerts, events, exhibitions, performances</li> <li>- Ordinal numbers</li> <li>- Verbs: <i>to check, to procrastinate, to redo</i></li> <li>- Nouns: <i>deadline</i></li> </ul>		
<b>Procedure</b>			

Previous: The teacher has printed out all the leaflets. There is one per group.



- All the class sits down in a circle and the teacher explains that they are going to present their work. Each leaflet is going to be projected. To enhance respect, each group is presented by another group. They are given some time to look at the leaflets that have been assigned to them (15'). To help the pupils with the oral presentations, they find some flashcards on the floor related to vocabulary and grammar contents.
  - They make the oral presentations (20').
  - After they are finish, the teacher hands them the assessment grids. The grids are projected and the teacher explains the content, each item at a time. The pupils score themselves after each explanation until the entire grid is completed. They hand it back to the teacher, who will give a written feedback (20').
  - The teacher explains that they are going to start a new section in the journalism workshop: **the interview** (5').
  - Then she explains that she has created a survey in *Moodle* where the students have to vote for the teacher whom they would like to interview. This is set as a homework activity. Deadline: one week.

Primary elections in La Sínia

**NAVEGACIÓ**

- [+ Pàgina inicial](#)
- [+ Pàgina d'inici](#)
- [+ El meu perfil](#)
- [+ Curs actual](#)
  - [+ Ciclo Superior - Sínia](#)
    - [+ Participants](#)
    - [+ Insignies](#)
  - [+ Tema 3](#)
  - [+ Primary elections in La Sínia](#)
- [+ Els meus cursos](#)

Català (ca) +

Heu entrat com Silvia Riba Torres (Sortida)

El meu perfil | Cursos actuals | Cursos esborrats | Crear un nou | Crear espai nou | Tema 3 | Primary elections in La Sínia

Visualitza respostes (0)

## Primary elections in La Sínia

Hi pupils,

Vote for the teacher you would like to interview!

Thanks  
Tere & Silvia

Inés    Rosa Maria    M. Eugènia    Lali    Corxí    Maite    Anna B.

Antonia R.    Teresa S.    Anna C.    Beatriz    Sonia R.    Pilar    Glòria

LESSON PLAN 5

## THE INTERVIEW

<b>Specific aims</b>	- To prepare questions and write them down - To decide on the person whom they want to interview
<b>Materials</b>	- Two laptops per group - Vocabulary flashcards ( <i>animals, beach, food, mountains...</i> ) - Grammar flashcards ( <i>What, Where, Which, Who</i> )
<b>Timing</b>	90'
	<b>Skills</b>
	Listening / Reading/ Speaking
<b>Grammar structures</b>	- Wh-questions: ( <i>What, Where, Which, Who</i> ) - Past simple: <i>was, were, did, liked</i> - Past continuous: <i>was/were + -ing</i>
<b>Procedure</b>	

- The pupils put together their vote and decide the ‘object’ of the interview. They have to agree on the person whom they want to interview (15’).
- The teacher presents herself as a potential interviewee. Therefore, she asks pupils to ask her some questions in order to get some personal information (the word ‘gossip’ is introduced) (20’).
- The group starts brainstorming questions that could be used in an interview. To help them with this process different sets of flashcards regarding different topics (*pictures, beach*) are displayed and others with grammar content are scattered on the floor. The teacher leads them into using the Wh-questions altogether with the practice of the past simple and past continuous (25’).
- The teacher creates 12 groups in *Moodle*. They have to upload four different questions. They make the first questions along with the teacher. The rest of the work is set as homework (20’).

### **LESSON PLAN 6**

### **CORRECTION DEPARTMENT**

<b>Specific aims</b>	<ul style="list-style-type: none"> <li>- To correct the questions of the interview</li> <li>- To establish its word order</li> <li>- To be responsible for correcting each other’s work</li> </ul>		
<b>Timing</b>	60 minutes	<b>Skills</b>	Reading/ Speaking/ Writing
<b>Communicative structures</b>	<ul style="list-style-type: none"> <li>- <i>This is not correct...</i></li> <li>- <i>What do you think?</i></li> <li>- <i>How do you say/write...?</i></li> </ul>		
<b>Grammar structures</b>	<ul style="list-style-type: none"> <li>- Wh questions: <i>When, What, Where, Who</i></li> <li>- Present: <i>do</i></li> <li>- Past simple: <i>was, were, did, liked</i></li> <li>- Past continuous: <i>was/were + -ing</i></li> </ul>		

#### **Procedure**

- In groups, they get into *Moodle* to extract the questions from another group which they have to correct. They create a document and paste them. The correction process begins, and they have to use all different types of online dictionaries (*Wordreference, Oxford Online*) in order to correct the teacher is always monitoring them. The teacher recommends them to change the language settings of the document into English (50’).



- The pupils upload the document into the school server so the teacher can revise them afterwards (5’).

### **LESSON PLAN 7**

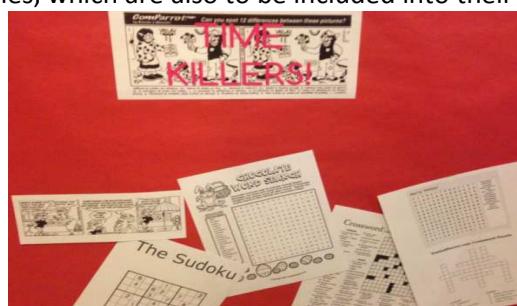
### **PASTIME DEPARTMENT**

<b>Specific aims</b>	<ul style="list-style-type: none"> <li>- To round up the interview. Get all the questions ready</li> </ul>
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	- To develop another section of the newspaper: the puzzle section		
<b>Timing</b>	90'	<b>Skills</b>	Listening / Reading/ Speaking
<b>Communicative structures</b>	- <i>Can you find the mistakes?</i>		
<b>Grammar structures</b>	- Past simple and past continuous		
<b>Vocabulary</b>	- Nouns: <i>crosswords, puzzle, time killers, tongue twisters, riddles and word search</i>		

**Procedure**

- The teacher tells them to extract their questions (already corrected and revised by the teacher) from the server. These are the questions which they are going to use in their interview (30').
- The interview is to be conducted in the spare hours of both the teachers and the pupils, as a piece of homework. The pupils write the answers into a notebook. They are to take a photo of the teachers as well and attach it to the interview (30' playground time).
- They have a week in order to carry out the interviews. Meanwhile, in this session they are going to start developing **the puzzle section** (10').
- Each group prepares an activity for each different section: word search, tongue twisters, crosswords and riddles, which are also to be included into their portfolio (45').



**LESSON PLAN 8**

**WRITING DEPARTMENT**

<b>Specific aims</b>	- To transcribe the interview - To be able to compile all the information and work in groups		
<b>Timing</b>	60 minutes	<b>Skills</b>	Reading/Writing
<b>Communicative structures</b>	- <i>How do you write...? Can you spell...?</i>		
<b>Grammar structures</b>	- Past simple and past continuous		

**Procedure**

- With the aid of their notes, each group sets down to the task of writing down all the information gathered (15').
- Each group divides the number of questions so as to work in pairs (35').
- The teacher goes around checking for major mistakes or helping them with possible difficulties and vocabulary doubts.
- When they finish, they put it all together and upload the document into the server. The teacher revises it and prints it out to compile it into the students' portfolio (10').

<b>LESSON PLAN 9</b>		<b>NEWS DEPARTMENT</b>								
<b>Specific aims</b>	- To create a piece of news for Carnival									
<b>Timing</b>	90'+ 60'	<b>Skills</b>	Reading/Writing							
<b>Communicative structures</b>	- Classroom language ( <i>Can you help me..?, How do you say...?</i> )									
<b>Grammar structures</b>	- Past simple and past continuous									
<b>Vocabulary</b>	<ul style="list-style-type: none"> <li>- Related to sports: <i>acrobats, athlete, football players, martial arts</i></li> <li>- Related to Carnival: <i>Carnival parade, decoration, exhibition, preparations, rehearsals</i></li> </ul>									
<b>Procedure</b>	<ul style="list-style-type: none"> <li>- The teacher explains the main school event: The Carnival (10'). First of all, she helps students brainstorm the most remarkable facts during the festival (40').</li> <li>- When pupils finish, each group works in two different sessions: (35' in session 1, and 55' in session 2): <ul style="list-style-type: none"> <li>- Introduction Section. How the festival started.</li> <li>- Event Section. Explain something remarkable that happened during all the Carnival celebrities. E.g. Carnival parade, decoration, the exhibition, preparations and the rehearsals.</li> </ul> </li> </ul>									
<p>As teachers, we have previously downloaded a free editable newspapers sample from the website: <a href="http://www.extranewspapers.com/newspaper-template-pack-word-school/">http://www.extranewspapers.com/newspaper-template-pack-word-school/</a>. Pupils will only need to fill out this document to present their piece of news.</p> 										
<ul style="list-style-type: none"> <li>- It is very important that the teacher goes around helping the pupils, not only with the language difficulties, but also with the technological ones. They save the document in the school server.</li> </ul>										
<b>LESSON PLAN 10</b>		<b>NEWS DEPARTMENT: THE OUTCOME</b>								
<b>Specific aims</b>	<ul style="list-style-type: none"> <li>- To share each pieces of news</li> <li>- To correct in common as a group</li> </ul>									
<b>Timing</b>	90'	<b>Skills</b>	Reading/Speaking							
<b>Grammar structures</b>	- Past simple and past continuous									
<b>Procedure</b>	<ul style="list-style-type: none"> <li>- The teacher projects the final outcome of each group (10' per work).</li> </ul>									

- The whole class reads aloud the article and then goes through the mistakes and major errors that may appear (20' per work). The objective of this activity is not only grammatical accuracy, but also the overall students' production. Therefore, the teacher is not to correct every single mistake or error but to respect and promote students' creativity.

It is important not to forget the competence proceeding evaluation criteria during all the lesson plans Assessment in the press workshop is not only based on a teacher-student task direction but also in reverse order. Self-assessment is also taken into account, as it enables both teachers and students to continue learning and improving. We find self-assessment to be an essential evaluative tool that gives the teacher an insight into the pupil's minds and which serves to assess their own feelings of accomplishment and to set personal goals (Reif, 1990; Wolf, 1989).

Teacher's rubrics and pupils' rubrics provide us with a global assessment scale with a transparent analysis of the different learning areas (Arter *et al*, 2001). Our final aim is to make our students self-directed learners, not passive ones. Having that in mind, our goal here is to assess within an integrated framework, from a linguistic, sociolinguistic, discourse and strategic point of view (Bachman & Palmer, 2010). For that matter, we have created two different rubrics, some to be completed by the teacher, and others, by the pupils themselves:

**A/ TEACHER'S RUBRICS** (adapted from [rubistar.com](http://rubistar.com))

CATEGORY	4	3	2	1
<b>Problem-solving</b>	Actively looks for and suggests solutions to problems.	Refines solutions suggested by others.	Does not suggest solutions, but is willing to try out solutions suggested by others.	Does not try to solve problems or help others solve problems. Lets others do the work.
<b>Time-management</b>	Uses time well throughout the project to ensure things get done on time.	Usually uses time well throughout the project, but may have procrastinated on one thing.	Tends to procrastinate, but always gets things done by the deadlines.	Rarely gets things done by the deadlines and their bad management affects their group.
<b>Contributions</b>	Routinely provides useful ideas.	Usually provides useful ideas.	Occasionally provides useful ideas.	Rarely provides useful ideas. May refuse to participate.
<b>Working with Others</b>	Almost always listens to, shares with, and supports the efforts of others.	Usually listens to, shares, with, and supports the efforts of others.	Often listens to, shares with, but sometimes is not a good team member.	Rarely listens to, shares with, and supports the efforts of others.
<b>Focus on the task</b>	Consistently stays focused on the task and what needs to be done. Very self-directed.	Focuses on the task and what needs to be done most of the time.	This person has to be reminded to keep on-task.	Rarely focuses on the task and what needs to be done. Lets others do the work.

### **B/ STUDENTS' RUBRICS**

CATEGORY	SCORING
<b>CONTENT</b> – Do I understand the topic?	4- Very good; 3-Good; 2- OK; 1-With difficulty 4/3/2/1
<b>Listens to Other Presentations</b>	4/3/2/1
<b>Speaks Clearly</b> – Is my speech understandable?	4/3/2/1
<b>VOCABULARY</b> – Am I using rich words/expressions?	4/3/2/1
CATEGORY	SCORING
<b>CONTRIBUTIONS</b> – Am I helpful to my team?	4/3/2/1
<b>QUALITY OF WORK</b> – Is my work good enough? Does it need to be redone?	4/3/2/1
<b>TIME MANAGEMENT</b> - Do I organize myself to get on time to deadlines?	4/3/2/1
<b>ATTITUDE</b> - Am I positive towards myself/others/the work I have to do?	4/3/2/1

The press project allows pupils to see learning from a self-efficient and productive view, which is exactly the outcome which we aim at thorough friendly-user sets of activities. Although at times the class may appear to be a bit messy, students are always following an itinerary which is monitored and guided by the teachers. There is constant learning and feedback. We definitely encourage you to start journalism in your classes if you have not. Whether you just follow some of our guidelines, or simply create your own workshop, you will see how easy and adaptable what we have presented is. Even though in each circumstance the outcome can vary considerably, it will undoubtedly always stand for an extremely useful tool to take the best communicative capacities of our students out.

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# Poetry in ELT: The Poet in You May Find Inspiration in Art Works

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Acknowledgements: First of all, I want to acknowledge *Fundació Joan Brossa* for giving me permission to use a selection of Joan Brossa's visual poetry. I also want to give a big thank you to my students; without them, this article would be a mere speculation.

In this article I am presenting a **poetry** activity for **upper secondary students** (11<sup>th</sup> and 12<sup>th</sup> graders / 1<sup>st</sup> and 2<sup>nd</sup> Batxillerat) who are supposed to be at an upper-intermediate level. It is part of a number of activities that I implemented for sparking students' creativity through poetry and art and encouraging their expressive skills. It is a **cross curricular** activity in the sense that students benefit from the connection between language, literature, plastic arts, and thought. However, I do not forget that I am teaching English; so, the cross curricular character of the activity does not overshadow the need of focusing on **oral and written expression**.

I will show how we can use a few visual poems by the Catalan avant-garde poet [Joan Brossa](#) as a source of inspiration. Although I am going to concentrate on Brossa's work, the reader can also find alternative versions of this same activity in my blog AGUSTÍ'S PLACE: [Edward Hopper](#), [Classic Photographers](#), and [Miscellaneous Painters](#). The students' expressive results after being exposed to a number of works of art have been similar in all of them. My work stands on the following technical basis:

<b>Activity Title:</b> The Poet in You May Find Inspiration in Art Works
<b>Topics covered:</b> Food for thought, art and poetry
<b>Skills:</b> Speaking, reading, thinking, writing
<b>Level:</b> Upper secondary students (11 <sup>th</sup> - 12 <sup>th</sup> Grade Students / 1 <sup>st</sup> - 2 <sup>nd</sup> Batxillerat). Adaptable to adults too.
<b>Timing:</b> 1 session should be enough but, depending on your student's response you might need two sessions. If so, most of the second one would be devoted to the writing activity. My discussions here will assume that the activity is carried out in one single session. - Sections 2 – 3 below: 30 minutes. - Section 4: about 30 minutes but it might need a full second session, especially if sections 2 and 3 take longer than 30 minutes.
<b>Materials:</b> Computer with a projector, a selection of pictures of art works or visual poems. Dictionaries might be necessary for class work, too.

This article is divided into:

1. INTRODUCTION
2. CONVERSATION SPARKS COMPREHENSION
  - 2.1 Image discussion
  - 2.2 Reading the model poem
3. CONVERSATION SPARKS INSPIRATION
  - 3.1 Discussing fine art
  - 3.2 Visual materials

4. CONVERSATION SPARKS CREATION  
5. RESULTING POEMS

**1 INTRODUCTION**

No one doubts that intriguing images quickly start out imaginative processes. Moreover, artistic works can be equally intriguing and imagination sparking. Certainly, Maley and Duff (1989, page 168) were keeping this in mind when they implemented their *Fast Reflexes* activity. In this article I am going to use the same materials and the same general objectives but, at the same time, I am going to show how I aimed at bringing the best out of my students with a little guidance and quite a lot of class group conversation. Maley and Duff described their activity as follows:

1. *Students work in groups of four. Each group is given a different picture in a sealed envelope. When you give the word, they open the envelope, look at the picture and immediately each student writes their reactions in a few sentences in prose. (It may be helpful to specify that they should frame their reactions as (a) questions and (b) feelings/sensations).*
2. *Within each group, students compare their reactions and prepare a 'group reaction' written on a single sheet of paper.*
3. *Groups then exchange their pictures and reactions sheet. As a group, they then work on the prose material and transform it into a poem on the picture. (They may decide to leave out some of the material and to substitute new ideas of their own.)*
4. *Groups then return their poems to the originating groups. These now edit and improve the poem they receive, if possible. Here is an example:*

	<p><i>Special Delivery</i></p> <p><i>What can it be? Is it for me? Is it a bill? Or a 'billet doux'? Or a belated birthday card? A letter from the bank manager? A delivery by special messenger? An invitation to a dance? The start of a romance? The end of an affair? And do I dare To open It?</i></p>
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Table 1: Left cell - *Still Life* by Albert Giordan who owns the copyright of the picture:  
<http://www.albertgiordan.com/gallery/still-life/>. Right cell - model poem included by Maley and Duff in their book.

Definitely, the authors carried out this activity with advanced and, probably, adult students which is not my case. The poem above seems to be a sample of what their students were able to write. Since I work with secondary school students, I think that this activity requires some adjustments and a new orientation although I want to stick to the essence. Moreover, I think that the sample materials provided may do the work well for a new activity aimed at upper secondary school students (1<sup>st</sup>-2<sup>nd</sup> batxillerat / 11<sup>th</sup>-12<sup>th</sup> graders), which I have used in several occasions obtaining similar results; later on in section 5, the reader will be able to see some of the resulting poems.

As stated in the general description chart, sections 2 and 3 below are assumed to take the first half of the session (30 minutes); then, the procedure described in section 4 should take the remaining 30 minutes. However, teachers must be ready to lengthen the time devoted to the activity into two sessions mainly for two reasons: (i) discussing the sample poem and the selection of visual materials might require some extra time if your students get very excited, and (ii) it might be worth helping students with the writing task, and allowing them to finish the class with their work (almost) done.

## **2 CONVERSATION SPARKS COMPREHENSION**

### **2.1 Image discussion**

The first session block is expected to take about 30 minutes and it is going to consist of oral activities and it starts with the projection of the intriguing image of a letter coming into the room under the door as shown in *Table 1*. This image is intriguing enough to trigger conversation. Then the teacher can lead the discussion to elicit responses to questions such as:

*What is it?  
Who sent it?  
Who is it for?  
What is there in the envelope?  
What feelings does it bring forth?*

Answering these questions facilitates the reading of the sample poem.

### **2.2 Reading the model poem**

When the teacher is sure that everybody's brain is wired to the intrigue and thrill that the image brings forth, the time has come to present the poem. *Special Delivery* is dealt with at several levels of depth as described in sub-sections 2.2.1 - 2.2.3.

#### **2.2.1 Lexical level**

Students are asked to read the poem aloud. As the reading proceeds they are expected to ask for the meaning of the new words that they are coming across: bill, *billet doux*, belated, etc. As we do this, students may be either asked to copy the poem in their notebooks or given a handout with the text. Once students understand the words and get the gist of the text as well as the connection between the poem and the image, the teacher can lead the class a step forward into the syntactic level.

#### **2.2.2 Syntactic level**

There is going to be agreement that the voice in the poem is using interrogative sentences to make assumptions about the letter content. Students should also be aware that except for the initial *what* (verse 1), the poem consists of a number of simple YES/NO questions. Students should also notice that the last question acts as a conclusion and it splits over three lines (verses 11-13) with some kind of expressive intentionality. This is going to lead us to the structural level.

### 2.2.3 Structural Level

Once lexical and syntactic issues have been considered, we are ready to face the structure of the poem. Mastering this linguistic level is going to be a milestone for the forthcoming creative task. In order to do so, students are asked to look for extra-linguistic elements in the text. After a few seconds of silent reflection, they realise that there are two structural elements present in the poem, namely: Rhyme and Sentence Typology which can be pointed out as follows:

RHYME	SENTENCE TYPOLOGY
What can it <b>be</b> ? Is it for <b>me</b> ?	What can it be?
Is it a bill? Or a 'billet <b>doux</b> '? Or a belated birthday card?	Is it for me? Is it a bill?
A letter from the bank <b>manager</b> ? A delivery by special <b>messenger</b> ?	Or a 'billet <b>doux</b> '? Or a belated birthday card?
An invitation to a <b>dance</b> ? The start of a <b>romance</b> ?	A letter from the bank manager? A delivery by special messenger? An invitation to a dance?
The end of an <b>affair</b> ? And do I <b>dare</b>	The start of a romance? The end of an affair?
To open It?	And do I dare To open It?

Table 2: The model poem structured according to RHYME (colours show rhyming words) and SENTENCE TYPOLOGY.

At first sight, both ways of giving structure to poems might seem unrelated to each other. But after a closer reading, one can realize that there is a, let us call it, *gearwheel effect* whose mutual indentations finely lead us through the reading of the poem. I do not know if this was the author's intention but the cohesion of the poem strongly relies on this indentation. Therefore, I would say that we should map the poem as follows:

RHYME AND SENTENCE TYPOLOGY COMBINED
What can it <b>be</b> ? Is it for <b>me</b> ? Is it a bill?  Or a 'billet <b>doux</b> '? Or a belated birthday card?  A letter from the bank <b>manager</b> ? A delivery by special <b>messenger</b> ? An invitation to a <b>dance</b> ? The start of a <b>romance</b> ? The end of an <b>affair</b> ? And do I <b>dare</b> To open It?

Table 3: RHYME and SENTENCE TYPOLOGY combined.

In other words, there are some implicit stanzas with a kind of crescendo that culminates with what seems to be the real problem; namely, the connection between *affair* and *dare* reveals what the poet's concern is: should they take the risk? Again, students have the last word.

### **3 CONVERSATION SPARKS INSPIRATION**

The next step parks the sample poem for a while. So far, we should have the right atmosphere to go on speaking. So, it is time to introduce something that, at first sight, looks like a topic shift. The idea is that the class is done with the text and now having a look at a number of works of art is meant to take on the discussion. As I said before, I illustrate the procedure drawing inspiration from the Catalan vanguardist poet Joan Brossa. However, the activity can be carried out in the same way with all of the versions that I made. I also encourage the reader to make their own version following their preferences.

#### **3.1 Discussing fine art**

So, there we go. The session goes on with a succession of images that give place to very short discussions on the shape, content and author's intentions. Again, the teacher can set a number of questions to the class, like:

*What is it?*

*What does it consist of?*

*What intention did the author have?*

*What are your feelings?*

...

None of the questions is giving any direct clues about an expected deciphering; instead, they are aimed at eliciting personal readings. Note that, so far, students do not know that in the end their task is going to be writing a poem; so the teacher must expect some kind of informal and even uncontrolled discussion – sometimes one has to remind students that they are expected to practise English rather than their mother tongue.

#### **3.2 Visual Materials**

I presented this sample of Brossa's work to my students as inspiration source. The order in which the poems are presented in *Table 4* below corresponds to the sequence which I used in the class presentation. Regarding titles, I respected the original ones that the poet gave to his work and I translated them into English.

VISUAL POEM	TITLE
	L'Altro – The Other One (1988)

 A minimalist visual poem by Joan Miró. It features a small black circle at the top left, a large black circle at the bottom right, and a vertical line with a small circle at its top end.	Poema Visual – Visual Poem (1971-82)
 A minimalist visual poem by Joan Miró. It features a large black letter 'U' in the center, flanked by two small black shapes resembling stylized birds or leaves.	Poema Visual (TU) – Visual Poem (You) 1988
 A round wall clock with a light blue face and black numbers from 1 to 12. The brand name 'KEMBO' is printed above the 12 o'clock position. The hands are black and thin.	Kembo (1988)
 A minimalist visual poem by Joan Miró. It features a large black letter 'K' at the bottom right, followed by the letters 'ABCDEF' in a bold, sans-serif font, each preceded by a small black diamond shape.	Tren de Lletres – Alphabet Train (1988)

	<p>Poema Visual – Visual Poem (1988)</p>
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Table 4: Permission to use these materials in class presentation and in this article has been kindly granted by Fundació Joan Brossa (2016) who owns the copyright.

Remember that this is just a small sample of what Brossa can offer us. If the reader is interested in getting deeper into the Brossian universe, they can visit the section devoted to the poet's work at the [Fundació Joan Brossa website](#).

#### 4. CONVERSATION SPARKS CREATION

Once the procedure described in sections 2-3 ends, there have been about 30 minutes of conversation (sample poem and works of art), so now it's time to proceed to the next step. The central idea is that if I can use the same questions to interpret the letter image, I should be able to write a text describing them. So the next instruction is twofold:

- (i) Try to keep Brossa's poems in mind and
- (ii) Go back to the sample poem.

Both factors are going to merge in the next task which ends up with the student's writing their own poems. In order to do so, I ask them to keep in mind the next three rules:

1. Ask yourself the same kind of questions: **WH-questions and Yes/No questions**
2. The first sentence must be: **WH- can it be?**
3. The last sentence must be: **Do I \_\_\_\_\_ to \_\_\_\_\_?**

#### 5. RESULTING POEMS AND CONCLUSION

The reader can find number of poems written by my 1<sup>st</sup> Batxillerat students at Institut "Joan Miró" (Cornellà de Llobregat) in this [link](#). However, I am going to include a few examples here in order to give an idea of the wonderful work which they made. Note that I neither want to cover all the visual poems that I used in the presentation nor quantify which works by Brossa resulted more or less inspiring. Instead, I just want to show a sample of works that went a step or two further with additional creativity and originality. So the order in which they are presented here as well as the fact that Kembo (1988) became one of the most popular among my students are not relevant.

As the reader can see, all of the students took the initial poem, *Special Delivery*, as a model for their work. However, some of them decided to explore further expressive and formal resources.

In the first place, Xinli Ye, found inspiration in *Visual Poem (1971-82)* to express the uncertainties, the dangers and the glory of knowledge:

*What can it be?  
It is a drawing?  
It is a letter composition?  
Or a password?  
Or a secret about anyone?  
A key to a weird door?  
A mysterious union of lines?  
A seal hiding a monster?  
A solution that's waiting for a problem?  
If it a simple key...  
Can it open a brand new world?  
Can it open a strange place?  
And  
Can I use  
It?*

Similarly, Maria Gutiérrez expressed her feelings about the possibilities of language inspired in *Alphabet Train* (1989):

*What can it be?  
Where can it take me?  
Is it a snake?  
Is it the travel of my life?  
Or a moving worm?  
Or a catastrophic end?  
Or a mirage of my life?  
Is it an opportunity for me?  
Is it the beginning of the happiness?  
Is it the victory of the language?  
Do I need to be afraid?  
An do I have  
to take  
a chance?*

In contrast, *Kembo* (1988) turned out as one of the most stimulating images. For example, José Román found his way through time, love, and solitude while he also explored the expressiveness of stanzas:

*What can it be?  
Is it noon?  
Is it midnight?  
Is it time to dream?  
Is it time to live?  
Or is it the time to enjoy you with my soul?  
  
I don't know  
what time it is.*

*Why?  
The world doesn't understand me?  
but, how can I fall in love*

*to love the time that must pass to forget  
your kisses and your hugs?*

*I'm crying in my bed.  
I'm still loving you, babe.*

Similarly, Núria Ramos wrote her reflections raised by Kembo (1988) in her poem *The Time*. We can see how she follows the general model poem but, incidentally inserts her reflections.

*What is the time?  
What you cannot buy?  
What you cannot change?  
What you cannot stop?*

*Time is what happens  
While you are busy making other things.  
Does it really exist?  
Wasted time  
Can not be recovered.*

*Is it an illusion?  
Where is the past?  
Is it in your memories?  
Where is the future?  
Is it in your dreams?  
Would you change your past?*

*And do I avoid  
To forget  
It?*

Laura Paredes also used Kembo (1988) to play with words to explain her reflections about time and death:

*What time is it?  
Does the future really exist?  
And the past?  
Does time change people?  
Or do people change times?  
Can you control your time?  
Or does time control your life?  
Is death the end of your time?  
Is this end my main concern?  
And do I worry  
About the passing  
Of time?*

The visual poem called *L'Altro – The Other One* (1988) made a fine mixture of acrostic and hidden message:

*What is it?  
Is it The metaphor of personality?*

*Is it His secret?  
Is it Ending this farce we are in?*

*Or it's just for sympathy?  
Is it The start of a new age?  
Here? Now? For ever?  
Endless you?  
Really, are you ready?*

*Or are you afraid of suffering?  
Never showing yourself as free?  
Every day, you live this way, it's misery.*

*Will you dare  
to change  
this feeling?*

And last but not least, Neus Santiago found her inspiration in *L'Altro – The Other One* (1988) in order to write her beautiful visual poem.



In my opinion, the success of the activity partly lies in the fact that it stands far from the common place that poetry can only deal with love and romance. Instead, students show their ability to explore new poetic compositions and stanzas and concentrate in a number of original topics: uncertainty in life, future, transcendence, knowledge and spirituality. On the other hand, some students stick to the model and they write fine poems showing their personal readings of the visual poems discussed.

In this article, I have shown just a way of dealing with poetry in EFL classes. There are different ways of eliciting the creativity of your student as long as the teacher keeps in mind that language is at the core of language classes. Poetry by itself is not enough and although students might not need a formal lesson, they always expect the teacher's guiding support. So, the teacher's job here is trying to get into their sensitivity and giving them the linguistic tools to express it.

If you are wondering about how to get into poetry, I advise you to start out strolling along a good anthology of poetry like, for example, the *Norton Anthology of Poetry* (Allison et al. 1983) or a dictionary of quotations (Palmer 1981). Just let the texts that you read (be they a poem or a song or a piece or narrative) direct you into the best way of using it (grammar, vocabulary, content, etc). I like reading poets like Philip Larkin, Margaret Atwood, Leonard Cohen, Joan Brossa, or Antonio Machado or Pedro Salinas but this does not mean that you must like them too. Instead, try to have your own poetic taste. In my opinion, the best way of dealing with poetry in class is using quality texts that you are fond of and let them lead you to your favourite and personal language exercises.

In my work, I prefer to focus on texts rather than ELT reference books; however, the reference section includes a selection of ELT books where you can also find inspiration for your class activities (Clarke 1989, Collie and Ladousse 1991, Lazar 1993, McRae and Pantaleoni 1990, Tomlison 1986). And last but not least, I also include four websites where you can find loads of quality poetry, poetic topics, and more: Academy of American Poets, Poetry Archive, Poetry Foundation and Poetry Out Loud.

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# A First Term Project for Intermediate Level: Lyrics, Video Clips and Trailers

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*"Language use, embracing language learning, comprises the actions performed by persons who as individuals and as social agents develop a range of competences, both general and in particular communicative language competences. They draw on the competences at their disposal in various contexts under various conditions and under various constraints to engage in language activities involving language processes to produce and/or receive texts in relation to themes in specific domain, activating those strategies which seem most appropriate for carrying out the tasks to be accomplished. The monitoring of these actions by the participants leads to the reinforcement or modification of their competences"* ([\*Common European Framework of Reference for languages: Learning, Teaching, Assessment\*](#), 2001: 9).

The independent user in the intermediate level of English, equivalent to B1 in the above-mentioned document, hereinafter referred to as CEF, allows students to "understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc"; (...) "deal with most situations likely to arise whilst travelling in an area where the language is spoken"; (...) "produce simple connected text on topics which are familiar or of personal interest"; (...) and "describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans" (p. 24).

To be certified in the level, students sit exams which help them prove that they have accomplished the expected objectives in the different skills: Oral and written expression and interaction, and oral and written comprehension. Their command of grammatical use of English is also assessed. As we guide students in their learning paths, and we follow the curriculum, crescendo is it because students also need to get familiar with the exam format, text types, and tasks. Exam samples with authentic materials are provided.

Students learn that in the intermediate level exam sources are magazine and newspapers articles, books, TV programs and movies. They are recommended to read the former, as well as to watch TV and movies in their original version to get used to accents, and the presence of noise in real situations. Through practice, students are taught that there is no need for full comprehension, and learn to acquire strategies which can ease off their understanding of new words and expressions.

At the beginning of the academic year, as students are informed about the course and the B1 level contents, welcomed, and they start merging into their new class. I try to build immediate EFL bridges to provide a dynamic transition from their source language level (Pre-intermediate or A2) to the present one, which they have signed for.

If we follow the **action-oriented approach** (2001: 9-16), we are reminded that the dimensions enclosed in general competences, competences, communicative language, context, language activities, language processes, texts, domains, strategies and tasks are interrelated in language form, usage, teaching and learning. We are also told that objectives and assessment also revolve around some components or others, depending on where emphasis lies. I enjoy

working with my **students' mental contexts**, which is also precisely described in the CEF (p.50):

**4.1.4 The user/learner's mental context**

The external context is highly organised independently of the individual. This organisation is extremely rich. It provides a very fine articulation of the world, closely reflected in the language of the community concerned and acquired by its speakers in the course of their maturation, education and experience, at least in so far as it is seen to be relevant to them. As a factor in the participation of a communicative event, however, we must distinguish between this external context, which is far too rich to be acted upon or even perceived in its full complexity by any individual, and the user/learner's mental context.

The external context is filtered and interpreted through the user's:

In my experience, being focused on that is always a win-win in EFL teaching and learning situations. **Aesthetic uses of English** in the EFL context are also taken into account in my projects, and this is also thoroughly anticipated in the CEF (p. 56):

**4.3.5 Aesthetic uses of language**

Imaginative and artistic uses of language are important both educationally and in their own right. Aesthetic activities may be productive, receptive, interactive or mediating (see 4.4.4 below), and may be oral or written. They include such activities as:

- singing (nursery rhymes, folk songs, pop songs, etc.)
- retelling and rewriting stories, etc.
- listening to, reading, writing and speaking imaginative texts (stories, rhymes, etc.) including audio-visual texts, cartoons, picture stories, etc.
- performing scripted or unscripted plays, etc.
- the production, reception and performance of literary texts, e.g.: reading and writing texts (short stories, novels, poetry, etc.) and performing and watching/listening to recitals, drama, opera, etc.

Students in B1 “can give a prepared straightforward presentation on a familiar topic within his/her field which is clear enough to be followed without difficulty most of the time, and in which the main points are explained with reasonable precision”. They can also “take up follow up questions, but may have to ask for repetition if the speech was rapid” (p. 60)

In this article, I will present a **simple, short and agile individual and whole-class first term project**, which students themselves voluntarily addressed to their classmates. By means of it different interactions took place: **teacher-class, teacher-student, student-teacher, student-class, and student-student**. As presented here, the work presented here is **ready to be used**, and **can be adjusted and implemented in different levels**.

This activity was created and monitored to easily help students in their transition between levels from as many angles as possible. In the teaching and learning of my students, beyond **linguistic factors**, other factors are considered: **cognitive factors** such as text familiarity and skills, as well as **affective factors** like self-confidence, involvement, motivation, and emotional and physical state, detailed in full in the CEF (pp. 162-163). And this task is no exception.

The type of task, the themes, the type of text, and the cultural knowledge was quite close to my students, since I had chosen a thematic category which interests us all. In “A First Term Project for Intermediate Level: Lyrics, Video Clips and Trailers”, music, songs, bands, and solo singers were aimed at, and they had to be connected to the film industry, and the most beloved product: movies. The theme belonged to category 4 in the CEF (p.52): Free time and entertainment, and could specifically cover sections 4.1, 4.2, 4.3, 4.4, that is, Leisure, hobbies

and interests, radio and TV, and cinema, theatre, concerts, etc., respectively. **Lyrics** could easily facilitate **exposure** to:

- **Standard British and American English**
- **British and American slang**
- **A variety of other Englishes**
- **Idioms**
- **Colloquialisms**
- **Figurative language**
- **Grammar models**

Additionally, while **lyrics and music** could lead to **different styles and performers**, the inclusion of **songs in movies** would certainly take students to also a large **variety of film genres and cast of actors and actresses, directors...** Last but not least, the project which I presented to my students early in the school year cared for **individual and group work**, was weekly based on **volunteer work**, which was to be shared **interclasses** too: it was designed to take shape, be conducted, built, enjoyed and shared between two different intermediate level classes of mine.

Students' work would count on both **paper** and **Moodle platform** support on my part; they were offered the chance to cooperatively learn **English through listening to songs and watching videos and trailers**; doing **class work** and **home review**; and last but not least, of **coteaching with me** on their presentation day. How did all this work in practice?: I first **modeled their potential 10-to-15-minute weekly voluntary tasks** with my own reasons both for the project and my own choice, which I presented on the first day: "My love" (Celine Dion) in the film *Australia* starred by Nicole Kidman and Hugh Jackman.

**10 steps** were followed:

1. I asked them if they knew the song which I had chosen and/or had seen the movie; and used that to elicit full meaning of it (technical and human).
2. I handed out copies of the song (along with the source), with no other task for my students to do but, understand it, and enjoy it.
3. To set the atmosphere, in the meantime, I had the film poster projected.
4. To help students reach full comprehension of new words and expressions of their own interest, they were informed that they could either look them up in their own cell phones individually or in pairs, or simply ask me as I strolled by them, in the circle of which we are all always part.
5. When meaning from me was provided, I wrote the new terms and concept on the board so that others could refer to them immediately after.
6. Once students were satisfied with their comprehension, I projected the song video clip, and we all watched it; students were given the option to watch it by applying immediate new vocabulary memory, and ignoring the printed lyrics, or by just following the written aid. Sometimes, the videos already had the lyrics, so that they did it all at once.
7. After that stage, I invited them to watch the film trailer, and, then to watch the movie in full, if interested, at home.
8. Right then, after having finished the task modeling, I explained all the project didactic parameters, extension and benefits.
9. I presented the section for the *Lyrics, video clips and trailers* project which I had created in *Moodle*: Section 12, and the project itself with its two sections: LYRICS, and SONG VIDEO CLIPS AND TRAILERS, which I was going to update weekly. As students volunteered, 13 in total, they were going to be acknowledged on the *Moodle* page,

and their contributions to the interclasses “A First Term Project for Intermediate Level: Lyrics, Video Clips and Trailers” were going to hyperlinked to two documents. About 60 students, that is, the two classes, were going to benefit from that. The first image shows the section, along with other film-related websites; the second one reflects the completion of the page, at the end of the first term. It included a total of 14 songs, video clips and film trailers (including the teacher’s model). Those documents were available for class work and home review after each presentation day.

## **12.**

### **MOVIES**

-  [14 MOVIES AND SONGS - CLASS BANK](#)
-  [Learning English through movies](#)
-  [English Attack page \(movies and games\)](#)

## **14 MOVIES AND SONGS - CLASS BANK**

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### **LYRICS**

### **SONG VIDEO CLIPS AND TRAILERS**

10. It was time for me to present the project poster with calendar, and pin it. Students were invited to contribute with a song of their choice related to a movie. To do so, they just needed to sign up for that, and write their choices on the poster whenever they felt like it.

## **A FIRST TERM PROJECT FOR INTERMEDIATE LEVEL: *LYRICS, VIDEO CLIPS AND TRAILERS***

**Prof. Lourdes Montoro**



October	Student's name	Song	Movie	
6				
13				
20				
27				
<b>November</b>				
3				
10				
17				
24				
<b>December</b>				
7				
14				
21				
<b>January</b>				
11				
18				

They knew that right after, they were expected to simply send me three internet addresses corresponding to three sources: 1. Lyrics; 2. Video clip; 3. Movie. I would check the three, prepare the copies, and get ready to update the *Moodle* page and documents. Each volunteer student would need to prepare the new vocabulary and expressions of the song of their choice for their class. They had to be ready for the chosen date, and be willing to help their classmates with it on the presentation day, along with me (Steps 4 and 5). Before Step 1, I would be publicly asking them why they had opted for their choice.

After that, steps 2 to 7 were performed by both the student and me, or by either of us. For example: the poster could be projected by me, or the student, as well, as either of us could go to the board and note down the new vocabulary. Since the student volunteer would only belong to one of the classes, it was me who was going to present the weekly class song to the other group: I would quote the name of the student, the reasons for his/her choice, and perform Steps 2 to 7 by myself.

Next **CHART 1: LANGUAGE SAMPLES**, and **CHART 2: SONGS, VIDEO CLIPS AND MOVIE TRAILERS BANK** will show varied language excerpts from the interclasses lyrics collection, and the project bank with the corresponding posters and links, as shared in *Moodle*.

### **CHART 1: LANGUAGE SAMPLES**

<p><b>AUSTRALIA</b>  <b>"My Love"</b> (Celine Dion)  <a href="http://www.azlyrics.com/lyrics/celinedion/mylove.html">http://www.azlyrics.com/lyrics/celinedion/ mylove.html</a></p> <p><i>My love, we have seen it all The Endless confession, The rise and fall As fragile as a child Lately I'm sorry I can't hold a smile But I stand tall to get by No matter how hard I try to hide Did you know I take the time for you Did you know that I would see you through Did you know that I would play the part I must've made it clear right from the start</i></p>	<p><b>DANGEROUS MINDS</b>  <b>"Gangsta's paradise"</b> (Colio)  <a href="http://www.lyricsondemand.com/c/coolio/rics/gangstasparadiselyrics.html">http://www.lyricsondemand.com/c/coolio/rics/gangstasparadiselyrics.html</a></p> <p><i>As I walk through the valley of the shadow of death I take a look at my life and realize there's nuttin' left 'Cuz I've been blastin' and laughin' so long, that Even my mama thinks that my mind is gone But I ain't never crossed a man that didn't deserve it Me be treated like a punk you know that's unheard of</i></p>
<p><b>SKYFALL</b>  <b>"Skyfall"</b> (Adele)  <a href="http://www.azlyrics.com/lyrics/samtsui/skyfall.html">http://www.azlyrics.com/lyrics/samtsui/skyfall.html</a></p> <p><i>This is the end, Hold your breath and count to ten, Feel the earth move and then, Hear my heart burst again, For this is the end, I've drowned and dreamt this moment, So overdue I owe them, Swept away I'm stolen, Let the skyfall</i></p>	<p><b>BRIAN'S LIFE</b>  <b>"Always look on the bright side of life"</b>  <b>(Monty Python)</b>  <a href="http://www.thebards.net/music/lyrics/Always_Look_Bright_Side_Life.shtml">http://www.thebards.net/music/lyrics/Always_Look_Bright_Side_Life.shtml</a></p> <p><i>Cheer up, Brian! You know what they say? Some things in life are bad They can really make you mad Other things just make you swear and curse When you're chewing on life's gristle Don't grumble, give a whistle And this'll help things turn out for the best And always look on the bright side of life</i></p>
<p><b>BRIDGET JONES' S BABY</b>  <b>"Hold My Hand"</b> (Jess Glynne)  <a href="http://www.azlyrics.com/lyrics/jessglynne/holdmyhand.html">http://www.azlyrics.com/lyrics/jessglynne/ holdmyhand.html</a></p> <p><i>Standing in a crowded room and I can't see your face Put your arms around me, tell me everything's OK In my mind, I'm running round a cold and empty space Just put your arms around me, tell me everything's OK [Pre-Chorus:] Break my bones but you won't see me fall, oh</i></p>	<p><b>SWEENEY TODD: THE DEMON BARBER OF FLEET STREET</b>  <b>"Pretty women"</b> (Johnny Depp, Alan Rickman)  <a href="http://www.metrolyrics.com/pretty-women-lyrics-sweeney-todd.html">http://www.metrolyrics.com/pretty- women-lyrics-sweeney-todd.html</a></p> <p><i>Judge Turpin: "Mr. Todd?" Sweeney Todd: "At your service... An honour to receive your patronage, my lord." Judge Turpin: "Do you know me, sir?" Sweeney Todd: "Who in this wide world does not know the great Judge Turpin? And what may I do for you today, sir? A stylish trimming of the hair? A soothing skin massage? Sit, sir, sit." Judge Turpin: You see, sir, a man infatuated with love. Her ardent and eager slave</i></p>

<p><b>THE NEVERENDING STORY</b></p> <p>“Neverending story” (Limahl)</p> <p><a href="http://www.azlyrics.com/lyrics/limahl/neverendingstory.html">http://www.azlyrics.com/lyrics/limahl/neverendingstory.html</a></p> <p><i>Turn around Look at what you see In her face The mirror of your dreams</i></p> <p><i>Make believe I'm everywhere Given in the light Written on the pages Is the answer to a never ending story Ahahah ahahah ahahah...</i></p>	<p><b>LOVE ACTUALLY</b></p> <p>“All you need is love” (Linden David Hall)</p> <p><a href="http://www.metrolyrics.com/all-you-need-is-love-lyrics-beatles.html">http://www.metrolyrics.com/all-you-need-is-love-lyrics-beatles.html</a></p> <p><i>Love, love, love, love, love, love, love, love, love. There's nothing you can do that can't be done. Nothing you can sing that can't be sung. Nothing you can say, but you can learn How to play the game It's easy. Nothing you can make that can't be made. No one you can save that can't be saved. Nothing you can do, but you can learn</i></p>
<p><b>ARMAGEDDON</b></p> <p>“I don't wanna miss a thing” (Aerosmith)</p> <p>Lyrics:</p> <p><a href="http://www.azlyrics.com/lyrics/aerosmith/idontwanttomissathing.html">http://www.azlyrics.com/lyrics/aerosmith/idontwanttomissathing.html</a></p> <p><i>I could stay awake just to hear you breathing Watch you smile while you are sleeping While you're far away and dreaming I could spend my life in this sweet surrender I could stay lost in this moment forever Every moment spent with you is a moment I treasure</i></p> <p><i>Don't wanna close my eyes I don't wanna fall asleep 'Cause I'd miss you, baby</i></p>	<p><b>FURIOUS 7</b></p> <p>“See you again” (Charlie Puth, Wiz Khalifa)</p> <p>Lyrics:</p> <p><a href="http://www.azlyrics.com/lyrics/wizkhalifa/seeyouagain.html">http://www.azlyrics.com/lyrics/wizkhalifa/seeyouagain.html</a></p> <p><i>[Charlie Puth: ]It's been a long day without you, my friend And I'll tell you all about it when I see you again We've come a long way from where we began Oh, I'll tell you all about it when I see you again when I see you again [Wiz Khalifa:]Damn, who knew? All the planes we flew Good things we've been through That I'll be standing right here talking to you</i></p>
<p><b>ROBIN HOOD: PRINCE OF THIEVES</b></p> <p>“(Everything I Do) I Do It For You” (Bryan Adams)</p> <p><a href="http://www.azlyrics.com/lyrics/bryanadams/everythingidoitforyou.html">http://www.azlyrics.com/lyrics/bryanadams/everythingidoitforyou.html</a></p> <p><i>Look into my eyes – you will see What you mean to me. Search your heart, search your soul And when you find me there you'll search no more.</i></p> <p><i>Don't tell me it's not worth tryin' for. You can't tell me it's not worth dyin' for. You know it's true: Everything I do, I do it for you.</i></p>	<p><b>THE WIZARD OF OZ</b></p> <p>“Somewhere over the rainbow” (Judy Garland)</p> <p><a href="http://www.metrolyrics.com/somewhere-over-the-rainbow-lyrics-judy-garland.html">http://www.metrolyrics.com/somewhere-over-the-rainbow-lyrics-judy-garland.html</a></p> <p><i>Somewhere over the rainbow, way up high There's a land that I've heard of once in a lullaby. Somewhere over the rainbow, skies are blue And the dreams that you dare to dream, Really do come true. Someday I'll wish upon a star And wake up where the clouds are far behind me. Where troubles melt like lemon drops</i></p>

**THE LION KING**

“Circle of Life”

<http://www.lionking.org/lyrics/OMPS/CircleOfLife.html>

*Ingonyama*

*Ingonyama nengw' enamabala*

[=A lion and a leopard come to this open place]

*From the day we arrive on the planet*

*And blinking, step into the sun*

*There's more to see than can ever be seen*

*More to do than can ever be done*

*There's far too much to take in here*

*More to find than can ever be found*

**THE MARTIAN**

“Starman” (David Bowie)

<http://www.azlyrics.com/lyrics/davidbowie/starman.html>

*Didn't know what time it was the lights were low*

*I leaned back on my radio*

*Some cat was layin' down some rock 'n' roll 'lotta soul, He said*

*Then the loud sound did seem to fade*

*Came back like a slow voice on a wave of phase*

*That weren't no D.J. that was hazy cosmic jive*

*There's a starman waiting in the sky*

*He'd like to come and meet us*

**CHART 2: SONGS, VIDEO CLIPS AND MOVIE TRAILERS BANK**

**SONGS, VIDEO CLIPS AND MOVIE TRAILERS**



**AUSTRALIA**

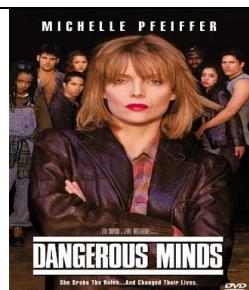
“My Love” (Celine Dion)

Video:

<https://www.youtube.com/watch?v=MIEnJhRbsfg>

Trailer:

<https://www.youtube.com/watch?v=mfl4hK9I2k0>



**DANGEROUS MINDS**

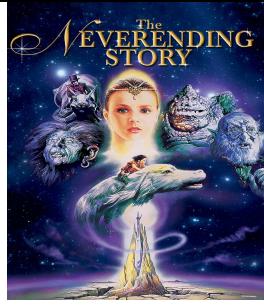
“Gangsta’s paradise” (Colio)

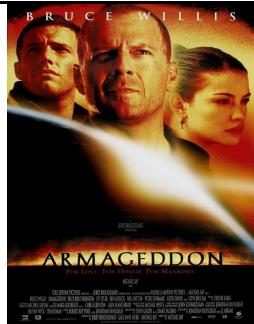
Video:

<https://www.youtube.com/watch?v=cpGbzylnz7c>

Trailer

<https://www.youtube.com/watch?v=gA-5nLQCmW8>

 <p><b>SKYFALL</b> 007™</p> <p>James Bond is back in his final adventure, and 007™ will face his greatest challenge yet. With the help of his new盟友, MI6 agent Q, James Bond must stop the world's most dangerous organization from launching a global war.</p> <p>NOVEMBER 9</p> <p><b>SKYFALL</b> “Skyfall” (Adele) Video: <a href="https://youtu.be/DeumyOzKqgl">https://youtu.be/DeumyOzKqgl</a> Trailer: <a href="https://youtu.be/6kw1UVovByw">https://youtu.be/6kw1UVovByw</a></p>	 <p><b>LIFE OF BRIAN</b></p> <p>“Always look on the bright side of life” (Monty Python)</p> <p>Video: <a href="https://www.youtube.com/watch?v=WIBiLNN1NhQ">https://www.youtube.com/watch?v=WIBiLNN1NhQ</a> Trailer: <a href="https://www.youtube.com/watch?v=TKPmGjVFbrY">https://www.youtube.com/watch?v=TKPmGjVFbrY</a></p>
 <p><b>BRIDGET JONES’ BABY</b> “Hold My Hand” (Jess Glynne) Video: <a href="https://www.youtube.com/watch?v=4jHCMaU7fGo">https://www.youtube.com/watch?v=4jHCMaU7fGo</a> Trailer: <a href="https://www.youtube.com/watch?v=mJsvmscPY9w">https://www.youtube.com/watch?v=mJsvmscPY9w</a></p>	 <p><b>SWEENEY TODD: THE DEMON BARBER OF FLEET STREET</b> “Pretty Women” (Johnny Depp, Alan Rickman) Video: <a href="https://www.youtube.com/watch?v=-C6rWEHrZ2g">https://www.youtube.com/watch?v=-C6rWEHrZ2g</a> Trailer: <a href="https://www.youtube.com/watch?v=L_hgrfZVIJA">https://www.youtube.com/watch?v=L_hgrfZVIJA</a></p>
 <p><b>THE NEVER ENDING STORY</b> “The Neverending story” (Limahl) Video: <a href="https://www.youtube.com/watch?v=hXJQOnToxAM">https://www.youtube.com/watch?v=hXJQOnToxAM</a> Trailer: <a href="https://www.youtube.com/watch?v=B3DcWtkKeIY">https://www.youtube.com/watch?v=B3DcWtkKeIY</a></p>	 <p><b>LOVE ACTUALLY</b> “All you need is love” (Linden David Hall) Video: <a href="https://youtu.be/m_2q1rlwNE">https://youtu.be/m_2q1rlwNE</a> Trailer: <a href="https://youtu.be/cYCkFTyADj0">https://youtu.be/cYCkFTyADj0</a></p>



### ARMAGEDDON

"I don't wanna miss a thing" (Aerosmith)

Video (with subtitles):

<https://www.youtube.com/watch?v=nvmWsokrdEY&feature=youtu.be>

Trailer:

[https://www.youtube.com/watch?v=kg\\_jH47u480](https://www.youtube.com/watch?v=kg_jH47u480)



### FURIOUS 7

"See you again" (Charlie Puth, Wiz Khalifa)

Video:

<https://www.youtube.com/watch?v=RgKAFK5djSk&feature=youtu.be>

Trailer:

<https://www.youtube.com/watch?v=Skpu5HaVkOc&feature=youtu.be>



### ROBIN HOOD: PRINCE OF THIEVES

"(Everything I Do) I Do It For You" (Bryan Adams)

Video:

[https://www.youtube.com/watch?v=ZGoWtY\\_h4xo](https://www.youtube.com/watch?v=ZGoWtY_h4xo)

Trailer:

<https://www.youtube.com/watch?v=fhz5aB-u77Q>



### THE WIZARD OF OZ

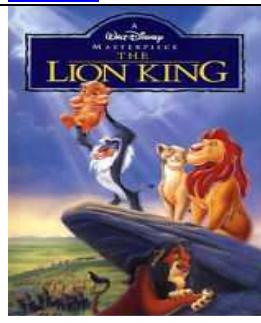
"Somewhere over the rainbow" (Judy Garland)

Video:

<https://www.youtube.com/watch?v=U016jWYUDdQ>

Trailer:

<https://www.youtube.com/watch?v=njdreZRjvpc>



### THE LION KING

"Circle of Life" (Carmen Twillie)

Video:

<https://www.youtube.com/watch?v=GibiNy4d4gc>

Trailer:

<https://www.youtube.com/watch?v=4sj1MT05IAA>



### THE MARTIAN

"Starman" (David Bowie)

Video:

<https://www.youtube.com/watch?v=sI66hcu9fls>

Trailer:

<https://www.youtube.com/watch?v=ej3ioOneTy8>

"A First Term Project for Intermediate Level: Lyrics, Video Clips and Trailers" represents the joint work of student volunteers, a teacher and two classes. Students began the project as graduated pre-intermediate EFL students, and they ended the project just in time to prepare for the initial second term final intermediate EFL simulation exams. Four months had passed.

New bridges had been built while being exposed and encouraged in the new B1 level. Students had done lots of work on the curriculum and had enjoyed themselves. For further reference, the websites below enclose some of the most common addresses that I often use when working with lyrics, videos and film trailers, whether limited time and demanding curriculum and examination goals are to met (as it happened with regards to this project) or not.

## **References**

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*Common European Framework of Reference for languages: Learning, Teaching, Assessment (CEFR) (2001).* Council of Europe.

[http://www.coe.int/t/dg4/linguistic/Source/Framework\\_EN.pdf](http://www.coe.int/t/dg4/linguistic/Source/Framework_EN.pdf)

English attack. Video clips and games

<http://es.english-attack.com/>

ESL Lounge. Song Lyrics

<http://www.esl-lounge.com/songstop.php>

Film English. Lesson Plans

<http://film-english.com/tag/esl-movies/>

Film festival

<http://bogglesworldesl.com/lessons/MovieLesson.htm>

Film in action. Kieran Donaghy

<https://filminaction.net/>

LearnEnglishFeelGood.com (Clips, trailers...)

<http://www.learnenglishfeelgood.com/eslvideo/videos3.html>

Learning English through songs

<https://es.lyricstraining.com/>

Lyrics on demand

<http://www.lyricsondemand.com/>

Lyrics training

[https://es.lyricstraining.com/play/eric\\_clapton/tears\\_in\\_heaven/HuRFPTXmlu#](https://es.lyricstraining.com/play/eric_clapton/tears_in_heaven/HuRFPTXmlu#)

Metrolyrics

<http://www.metrolyrics.com/>

***English Is It! (ELT Training Series) Vol. 8***

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My English pages. Song and Lyrics

[http://www.myenglishpages.com/site\\_php\\_files/listening-song-don't-speak-no-doubt.php](http://www.myenglishpages.com/site_php_files/listening-song-don't-speak-no-doubt.php)

Movie scene lyrics

[https://lyricstraining.com/search?genre=movie\\_scene&sort=hits](https://lyricstraining.com/search?genre=movie_scene&sort=hits)

Peliculator. Films online

<http://peliculator.com/>

Welcome to AZ Lyrics

<http://www.azlyrics.com/>

# A Second Term Project for Elementary EFL Students: “Tea Time at Miss Perkins’ Tea Room”

Lourdes Montoro

[mmontoro@xtec.cat](mailto:mmontoro@xtec.cat)

*“But I don’t want to go among mad people,” Alice remarked.*

*“Oh, you can’t help that,” said the Cat: “we’re all mad here. I’m mad. You’re mad.”*

*“How do you know I’m mad?” said Alice.*

*“You must be,” said the Cat, “or you wouldn’t have come here.”*

*(Alice’s Adventures in Wonderland, [Chapter 6](#))*

As an EFL teacher, and teacher trainer, I have always been interested in English-speaking countries. I have shared what I have learnt in them through regular classes, as well as in teacher training articles, courses and workshops on American culture, British culture, and English-speaking countries.

Visits to classic England, Ireland, Scotland and Wales, and also to English-speaking countries such as Bahamas, Barbados, Bermuda, Cyprus, Jamaica, Maldives, Malta, Singapore, and Sri Lanka have provided me with a background on British stereotypes and their world wide influence. This is true of tea.

Tea is appreciated all over the world, and often includes meals within it. I. Beeton (1901: 282) refers to tea time as the time at which the tea meal is usually eaten, ranging from the late afternoon to early in the evening. She includes menus for old-fashioned tea, at-home tea, family tea and high tea.

J. Ayto (2012) states that tea found its place in the 1740s. By then it was a fashionable breakfast drink, and was also enjoyed after dinner; with time, dinner progressed towards the evening, and a need came up for a late-afternoon refreshment, which became the traditional afternoon tea, a meal itself, usually with sandwiches and cake too.

D. Bender (2009) explains that tea time was introduced in 1840 by Anna Maria Russell, the Duchess of Bedford, to compensate for the long hours between lunch and dinner time. He refers to tea time as an afternoon meal, which can consist of either a light meal (especially in southern Britain), or a substantial one, called high tea (in northern Britain). Tea time was soon adopted as a custom by the upper classes (Pool, 1993: 209).

At the end of the nineteenth century, afternoon tea was also followed by middle classes, and held everywhere, even in isolated villages. J. Pettigrew (2001: 102-105) exemplifies it with a reference to that in *Lark Rise to Candleford*, a trilogy of novels set in Oxfordshire and Buckinghamshire: *“the table was laid... there were the best tea things with a fat pink rose on the side of each cup; hearts of lettuce, thin bread and butter, and the crisp little cakes that had been baked in readiness that morning”*.

The tradition has continued up to the present times. We often hear about afternoon tea, which is a light meal typically eaten between 4 and 6 pm. Establishments called tea rooms were created in the United Kingdom and despite their decline since World War II, a large

number of them are still located in the countryside. Sometimes, the term “afternoon tea” is used to indicate a special treat in a hotel too. The term “tea party” is more common when referring to the social event where tea is enjoyed in get-together, often in a private home.

Last summer, I was treated to tea time by two of my best high school friends at an outstanding tearoom in Barcelona. As I entered Miss Perkins’ Tea Room, I indulged in a delightful trip to Britain. Lots of adjectives could define it and its owner: unique, safe, friendly, familiar, authentic, close, welcoming... The varied and delicious tea time served on the tiara (sandwiches, scones, crumpets, biscuits and cakes) definitely called my attention too.

The impeccable personalized service rounded up a very sensitive warm décor which embraced us: There were teapots dressed as lamps, a letter from Buckingham palace, frames without contents, books on invisible shelves, a classic blackboard for kids, family memorabilia... As I was enjoying the soothing and inspiring experience, I realized that if any tea room in Barcelona could welcome a project like the one that I am presenting here, that could only be Miss Perkins’. After my first visit, I had the chance to treat family and some other friends of mine to tea time as well. Time and work there gracefully confirmed it.

I could realize that the tea room deliberately has no public sign outside; it simply wants to attract really interested customers; I could catch a glimpse of the owner’s homage to 1865’s Lewis Carroll *Alice’s Adventures in Wonderland*; observe numerous social causes which she generously supports: children, animals, human rights....

Last but not least, there was no denying that Miss Perkins’ Tea Room and Miss Perkins herself were the perfect match for my EFL project around tea time, for elementary EFL students. I felt able to pedagogically design a project which could also count on the owner’s professionalism, shown through all her detail, her natural catering for excellence in customer service, and her half Spanish and half English heritage, which made her ideal to understand EFL students on premises.

As the project began taking place in my mind, I put it into writing, and formally asked the owner if she would be willing to close her tea room for two class sessions which I was planning to lead on tea time. They would be addressed to two adult EFL Elementary English groups in the second term. She graciously embraced the idea, and I got officially started.



Some Miss Perkins’ Tea Room sights

I devised “Tea Time at Miss Perkins’ Tea Room”. It was based on the following sections:

<b>1. GENERAL PROCEDURE</b> (From the 1 <sup>st</sup> term to the 2 <sup>nd</sup> Term)
<b>2. TIMING AND INTERACTION</b>
<b>3. PRE- PROJECT LANGUAGE WORK: GRAMMAR STRUCTURES AND VOCABULARY</b>
<b>4. PRE-PROJECT CULTURAL WORK: THE HISTORY OF TEA</b>
<b>5. WHILE-IN PROJECT:</b>
- Scavenger Hunt
- Formal Questionnaire to Miss Perkins
- Informal Questionnaire from Miss Perkins to Students
- Dos and Donts of Tea time
<b>6. POST- PROJECT HANDOUTS:</b>
- Crumpets recipe
- Scones recipe
- Tea instructions

## **1. GENERAL PROCEDURE (From the 1<sup>st</sup> term to the 2<sup>nd</sup> term)**

### **SEPTEMBER**

A/ The teacher contacts **tea room owner** to present general outline of project , and ask for **acceptance**.

B/ The teacher contacts **school board** of directors to present outline of general project, and obtains official **permission** to develop project on an EFL school field trip

C/ On the **first school day**, she presents students the project on tea time at a Barcelonian tea room. **Excitement** on learning and field trip are ensured. The exact name of the tea room is not provided to make sure that they cannot google it, and discover it in advance.

### **OCTOBER**

D/ The teacher contacts tea room owner to:

1. Confirm school and students' acceptance
2. Provide general data as to number of students, dates and times
3. Ask for exclusive tea room availability on given date
4. Ask for manager's implication in didactic project

### **NOVEMBER**

E/ The teacher presents the owner the didactic work which was being created, **along with its timing**: Reading worksheet, Vocabulary worksheet, *Excavenger hunt* on the place, Formal Questionnaire to Miss Perkins, Informal Questionnaire from Miss Perkins to students, How-to-make tea guidelines, crumpets recipe and scones recipe. She also asks her to kindly review the work which she has planned, and to feel welcome to provide any suggestions for full exploitation of ideas related to the different sections.

F/The teacher meets with Miss Perkins for **feedback on didactic presentation**.

#### **DECEMBER**

G/ The teacher announces students the **month** when the **project** is to be carried out (after official simulation exams take place): **February**.

H/ The teacher announces **exact date** to students on last school day **before Christmas break**: **February 23<sup>rd</sup>**.

She tells them what kind of activities are being prepared.

#### **JANUARY**

I/ Each class chooses a **representative student**, who will help the teacher coordinate each group and the planned field trip. Their task consists of presenting an **initial class list with the potential number of students** attending the tea time class session. The teacher will send it to Miss Perkins.

**The teacher decides to only show the representative student the Miss Perkins' Tea Room web address:** <https://es-es.facebook.com/MissPerkinsTea/>. Each representative enjoys the treat, and keeps the secret.

#### **FEBRUARY**

J/ During the first week, the **representative students collect all their groups' money**, and match it to the final list. The **teacher confirms the final number of students attending to Miss Perkins**.

K/During the first session of the second week, the teacher presents students an **authentic Internet reading** which has been slightly adapted to the level. Through the reading, students will be able to learn about tea time: origin, different kinds...

L/ During the second session of the second week, the teacher provides students with a **specific vocabulary sheet (Menu and tea set)**, which students will need to be familiar with for the following session: the field trip: "Tea Time at Miss Perkins' Tea Room".

M/ During the first session of the third week, **the teacher projects the Excavenger hunt, to help students learn about its contents and vocabulary**. They will need it for the following session, the field trip: "Tea Time at Miss Perkins' Tea Room".

**The teacher decides that it is time for all students to know what the tea room name is and where it is.** She kindly asks the **class representatives to forward** the students the message which the teacher herself had sent them in January: the **facebook address**. While being in class, they whatsapp their classmates the information. **Enjoyment is it!**

N/ On **Thursday, February 23<sup>rd</sup>, at 12 noon**, students receive the teacher's official invitation to the project.

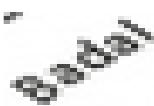
The teacher had previously sent it to each class representative. At that fixed time, each class representative whatsapp it to their respective groups.

During the previous session the teacher had told them about it, and had added, for fun, that they would need to present it on premises to attend tea time.

TODAY'S CLASS IS AT...



**MISS PERKINS**  
Tea Room  
Rambla del Brasil, 24, 08028 Barcelona



L5

[Bus D20](#)  
[Bus 50](#)

**S E E   Y O U   T H E R E!!** Lourdes

O/ **The day:** Each EFL Elementary English group shows up at Miss Perkins' Tea Room at their different times, and the "*Tea Time at Miss Perkins' Tea Room*" project starts:

- Miss Perkins welcomes the class.
- All tables are beautifully laid and students start looking at the premises, as they enter.
- They settle in.
- As they all get ready, the teacher hands in the tea time fees to Miss Perkins.
- The teacher hands in the *Excavenger hunt* sheet (all the project copies are printed in colored sheets).
- Students ask Miss Perkins questions, and they also ask the teacher. They both help them advance in their first activity.
- Students proceed with the activity.
- Miss Perkins entangles in her last tea time service preparation.
- Once the *Excavenger hunt* is finished, all the students sit at the different tables.
- Right then, Miss Perkin gracefully presents tea time: all the delicacies and treats which are awaiting them.
- Real tea time at Miss Perkins real tea room starts. It is time to enjoy a fabulous meal with classmates, the teacher, and Miss Perkins.
- Miss Perkins comments on the contents of the tiaras: warm crumpets and scones on top which need to be eaten first. And four different kinds of sandwiches below: cucumber, chicken curry, fig cheddar cheese and ham and cheese.
- Tea is served. It is house blend from black tea. Students are told how long they need to wait for their right cups of tea, according to their taste.
- Miss serves another plate with five different kinds of biscuits: chocolate, cinnamon orange, coffee, lavender lemon and matcha.
- After that, she serves four different kinds of cake: carrot cake, ginger molasses, vegan chocolate, and vegan pear chocolate cake.
- During that part, the teacher hands the students the Interview to Miss Perkins.

- Miss Perkins joins the group for the interview.
- Students ask questions and take notes.
- After that, she tells them that she would like to informally ask them some questions at some point during the tea time class.
- Miss Perkins intermingles with the whole group.
- Just after tea time finishes, the teacher provides students with printed instructions on how to make a good cup of tea, and recipes on crumpets and scones.
- Miss Perkins thanks students for the visit and bids them farewell.
- Each group leaves.

## **2. TIMING AND INTERACTION**

This project was devised for adult elementary EFL students of English. Given the initial low level, the field trip linguistic practice and cultural immersion were devised for the second term. It needed a 5-month preparation to ensure that all parts involved (the students, the teacher and Miss Perkins) could do their best performance at their different positions and from as many angles as possible. The project involved a school administrator, a tea room owner and manager, students, two students' representatives, and of course, the teacher. As indicated in the previous section, once the course progressed and all the objectives were aimed, it was already the second term, and February: Students were ready to carry the project out and get started. They all embarked on a genuine two-hour English immersion and an unforgettable British culture session: Tea Time.

## **3. PRE- PROJECT LANGUAGE WORK: STRUCTURES AND VOCABULARY**

As indicated earlier, before students went to Miss Perkins', they needed to be familiar with certain grammar structures and vocabulary. Grammar structures and cultural comments unfolded as the course developed. By the time when students were ready for tea time, and the enjoyment of an authentic tea time British experience, they were already familiar with almost 70% of the textbook and two readers. They were receptive and productive with regards to oral comprehension, oral expression, written comprehension and written expressions within their elementary level. With regards to specific vocabulary, I wanted students to be specifically knowledgeable with regards to Miss Perkins' tea time selection, as well as with the utensils which were going to be used when having it served. This is the worksheet which students were given during the second session of the second week in February:

TEATIME	UTENSILS
<p>Selection of <b>sandwiches</b>:</p> <ul style="list-style-type: none"><li>- Vegetarian</li><li>- Ham, tomato and lettuce</li><li>- Tuna and corn</li><li>- Cheddar and onion sauce</li><li>- Chicken curry</li><li>- Fig and cheddar cheese</li></ul>	

<p><b>Crumpets</b></p> <p><b>Scones</b></p> <p><b>Jam</b> (apricot, strawberry...)</p> <p><b>Butter</b></p> <p><b>Marmite spread</b></p> <p><b>Piece of cake</b> (carrot cake, chocolate cake...)</p> <p><b>Tea selection *</b></p> <div style="border: 1px solid black; padding: 5px;"> <p>Tea selection includes:</p> <ul style="list-style-type: none"> <li>* <b>Black tea:</b> Earl grey cream, earl grey duchess, English breakfast, Moroccan mint, rukeri, secret house mix and Yorkshire</li> <li><b>Chai:</b> Masala, and mocha</li> <li><b>Green tea:</b> Popcorn, sencha, pomegranate and hibiscus, and vainilla</li> <li><b>Flower tea:</b> Mountain flower, and green tea</li> <li><b>Matcha</b></li> </ul> <p><b>Decaf teas</b> are available too:</p> <ul style="list-style-type: none"> <li>- English breakfast (decaf)</li> <li>- Infusions (chamomile, fairy princess, mint, wild fruits, spiced apple, and Teddy bear), honey bush)</li> <li>- Rooibos (Clanwilliam, Vainilla, Fruity, Mint with chocolate)</li> </ul> </div>	<p>butter tray</p> <p>jar of jam</p> <p>fork</p> <p>knife</p> <p>milk pitcher</p> <p>napkin</p> <p>plate</p> <p>saucer</p> <p>spoon</p> <p>sugar</p> <p>sugar bowl</p> <p>sugar cubes</p> <p>sugar tongs</p> <p>teabag</p> <p>tea cup</p> <p>tea kettle</p> <p>tea plate</p> <p>tea pot</p> <p>tea set</p> <p>teaspoon</p> <p>tea strainer</p> <p>tea table</p> <p>tea tray</p> <p>Tiara or tiara stand</p> 
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Once on premises, and through the *Excavenger hunt*, students were also going to find out that a wide selection of drinks is also available. They range from coffees and lattes to orange juice, smoothies (banana with coffee, banana with peanuts, berries, dates with banana, mango with banana, mango with cardamom, and orange), water, and water with fruit (orange with ginger, strawberry with mint, and apple with cinnamon). National and international refreshments are also available. Details on that as well as on the numerous salads (Bee's knees, Blimey heart, Bob's your uncle, Caesar, Chuffed, and Ploughman's lunch) were going to be discovered by students while there. Specific vocabulary on that could be individually checked, in pairs, or in groups, as well, as assessed by Miss Perkins if they had any question.

#### 4. PRE-PROJECT CULTURAL WORK: THE HISTORY OF TEA TIME

During the first session of the second week, the teacher had presented students an **authentic Internet reading** based on an article "[It's Time for Tea](#)" by Dawn Copeman", which she had previously adapted. These were the objectives: **understanding how important teatime in the English-speaking world culturally is; distinguishing between afternoon tea, cream tea and high tea; deducing what kind of teatime they were going to enjoy the week after; and, last but not least, realizing that despite being in the EFL Elementary level, they could understand an authentic English text.**

**5. WHILE VISIT HANDOUTS:**

SCAVENGER HUNT AT MISS PERKINS TEA ROOM

QUESTIONNARIE TO MISS PERKINS

INFORMAL QUESTIONNAIRE FROM MISS PERKINS TO STUDENTS

**SCAVENGER HUNT AT MISS PERKINS' TEA ROOM**

What's on the street window sill?

What is there in the threshold?

Where is the Miss Perkins street sign?

What time does the largest clock show?

What color is the mailbox?

What is it used for?

What does the Prince Charles and Lady Di plate show?

What's the year?

Which two framed pieces of clothing are from Japan?

How did Miss Perkins get them?

Where is the Chinese teapot?

How do you think that she got it?.

Can you find a letter to Miss Perkins from Buckingham Palace?

Who do you think that the lady-in-waiting is?

Can you imagine the story behind?

Where is the swan-like American teapot?

Which relative gave Miss Perkins the Dominican Republic papermaché coffee machine?

What does the Miss Perkins wooden board say on the other side?

Which relative gave it to her?

What is special about the classic camera there?

What about the 4 little old books at the entrance?

Can you write the title of the one on top?

Who did they come from?

Where are the two collectible bells?

Can you imagine what liquor is inside?

Where is the silver jubilee plate?

What does it celebrate from 1952 to 1975?

Where are Miss Perkins' story books?

Which one is "Los Osos amorosos" in English?

Which other titles are there?

Where are the references to *The Wizard of Oz*?

Can you describe the two very similar alarm clocks?

Can you see the two boys in a very little picture?

What is their connection with *Twiddledum* and *Twiddledee*?

Can you see wallpaper on a table and a piece of furniture?

Which 2 original old pieces (beginning with "m" and "l") were already in the premises when she decorated the tea room?

Can you see a picture which shows Broad street?  
What is the connection with Miss Perkins?  
How many butterflies are there?  
What about birdies?  
Where are they?  
How many teapot lights are there?  
What are the buntings for?  
How many novels are there on the invisible shelves?  
Which authors are you familiar with?  
How many *Alice in Wonderland* references are there?  
Where is the largest one?  
What does it represent?

### **QUESTIONNAIRE TO MISS PERKINS**

*What is your full name?*  
*Where are you and your family from?*  
*What was the inspiration to create Miss Perkins' Tea Room?*  
*How would you define Miss Perkins' Tea Room?*  
*When did Miss Perkins Tea room start?*  
*Why did you open it in Sants?*  
*Who designed it and decorated it?*  
*Why don't you have a sign outside?*  
*What are the opening and closing times?*  
*When is it closed?*  
*What social networks is Miss Perkins' Tea Room on?*  
*What are the benefits of that?*  
*When you close the tearoom because you go on holiday, what do you do with fresh cakes, and fresh fruits?*  
*What associations do you cooperate with?*  
*What main causes do you defend from your tea room?*  
*What kind of customers do you have at Miss Perkins?*  
*What is Miss Perkins' tea room wifi?*  
*What can you order at Miss Perkins'?*  
*Do you have food to take away?*  
*Can special orders be placed?*  
*How much in advance?*  
*What time is tea time in the UK?*  
*What is the difference between afternoon time, cream tea, and high tea?*  
*What does tea time at Miss Perkins consist of?*  
*What is the secret to a good cup of tea?*  
*What about a good tea time?*

### **INFORMAL QUESTIONS FROM MISS PERKINS TO STUDENTS**

These are some sample questions:

- *Why are you studying English?*
- *When do you go to English classes?*
- *What is your favorite activity?*

- *Is English a difficult language?*
  - *What is the hardest for you?*
  - *What is the easiest?*
  - *What's your favorite word in English?*
  - *What is your favorite song in English?*
  - *Have you ever been to London?*
  - *Would you like to go to England or any other English-speaking country?*
  - *What's your favorite cake?*
  - *Would you like some more tea?...*

## **5. AFTER VISIT HANDOUTS:**

TEA-MAKING  
CRUMPETS RECIPE  
SCONES RECIPE

## **TEA-MAKING**



## Preparing the Tea

1. Select a loose-leaf tea such as English Breakfast or Earl Grey.
  2. Boil fresh cold water in the kettle.
  3. Pour a little boiling hot water into your teapot and whirl it around to heat it up, then pour it out.
  4. Add 1 teaspoon of tea leaves to the pot for every cup of water.
  5. As soon as the water boils, pour it over the leaves in the pot. Leaving water to boil too long causes it to lose its oxygen and therefore its freshness.
  6. Allow tea to steep for 2 to 5 minutes. I like my tea strong, but many prefer weaker tea. It's easy to dilute tea to taste using the pitcher of hot water on the table.

(The history and Etiquette of afternoon tea. Lisa Mirza Grotts ([http://www.huffingtonpost.com/lisa-mirza-grotts/the-history-and-etiquette\\_b\\_3751053.html](http://www.huffingtonpost.com/lisa-mirza-grotts/the-history-and-etiquette_b_3751053.html))

# CRUMPETS RECIPE



INGREDIENTS	Nutrition	DIRECTIONS
YIELD 20-30 depending on size	UNITS US	Mix everything, leaving butter for last.  Grease a flat bottomed frying pan or griddle.  Drop or pour small amounts of batter onto griddle.  Turn and cook other side when bubbles break on surface of crumpet.  Heat should be medium to get a deep, even golden colour.  Serve warm with butter and jam sandwiched together.
2 cups plain flour  ¾ cup granulated sugar  3 teaspoons baking powder  3 eggs  1 cup milk  2 tablespoons butter, melted		<a href="#">Submit a Correction</a>
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(from: <http://www.food.com/recipe/easy-crumpets-138710>)

## SCONES RECIPE



### Ingredients

350g self-raising flour, plus more for dusting  
 ¼ tsp salt  
 1 tsp baking powder  
 85g butter, cut into cubes  
 3 tbsp caster sugar  
 175ml milk  
 1 tsp vanilla extract  
 squeeze lemon juice (see Know-how below)  
 beaten egg, to glaze  
 jam and clotted cream, to serve

### Method

- Heat oven to 220C/fan 200C/gas 7. Tip the flour into a large bowl with the salt and baking powder, then mix. Add the butter, then rub in with your fingers until the mix looks like fine crumbs. Stir in the sugar.
- Put the milk into a jug and heat in the microwave for about 30 secs until warm, but not hot. Add the vanilla and lemon juice, then set aside for a moment. Put a baking sheet in the oven.
- Make a well in the dry mix, then add the liquid and combine it quickly with a cutlery knife – it will seem pretty wet at first. Scatter some flour onto the work surface and tip the dough out. Dredge the dough and your hands with a little more flour, then fold the dough over 2-3 times until it's a little smoother. Pat into a round about 4cm deep.

(from: <a href="http://www.bbcgoodfood.com/recipes/4622/classic-scones-with-jam-and-clotted-cream">http://www.bbcgoodfood.com/recipes/4622/classic-scones-with-jam-and-clotted-cream</a> )	<p><b>4.</b> Take a 5cm cutter (smooth-edged cutters tend to cut more cleanly, giving a better rise) and dip it into some flour. Plunge into the dough, then repeat until you have four scones. By this point you'll probably need to press what's left of the dough back into a round to cut out another four. Brush the tops with beaten egg, then carefully place onto the hot baking tray.</p> <p><b>5.</b> Bake for 10 mins until risen and golden on the top. Eat just warm or cold on the day of baking, generously topped with jam and clotted cream. If freezing, freeze once cool. Defrost, then put in a low oven (about 160C/fan140C/gas 3) for a few mins to refresh.</p>	
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In this article all images related to Miss Perkins' Tea Room have been taken from *Facebook* and/or *Instagram*.  
The images in the Crumpet and Scones recipes are directly hyperlinked to their sources

In *Alice's Adventures in Wonderland*, [Chapter 12](#) we are reminded of how to proceed: "The White Rabbit put on his spectacles. "Where shall I begin, please your Majesty?" he asked. "Begin at the beginning," the King said gravely, "and go on till you come to the end: then stop". This article has come to an end. I hope it encourages you to go on your own creative imaginary EFL projects, involving students, schools and communities. The references below cover classic recipes, the history of tea and tea time, hotel tea rooms, and, last but not least Miss Perkins' Tea Room.

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Miss Perkins Tea Room *Facebook*

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