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(ELT Training Series)

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Acquisition to English Learning and Teaching*

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LOURDES MONTORO (COORD.)

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A teacher is the person who makes the students feel the subject
(Ana María Fuentes)

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 (IDP-ICE), at the University of Barcelona**. The group, founded and led by **Lourdes Montoro** (September 2013 - June 2021), has involved 28 teachers and professionals. 7 of them have been members of the group, and, together with 21 guest authors, have presented their work in the publication which she also created, and coordinated to fulfill the objectives of the pedagogical project which she had devised: [English Is It! \(ELT Training Series\)](#) (Vols. 1-15).

In 2013, she initiated the group with **Rosamaria Fàbrega** (Vols. 1-15), **Laia Andrés** (Vol. 1, 2, 3), **Andreu Cardo** (Vol. 1, also format designer of the *English Is It!* (ELT Series) collection), **Laura Prat** (Vols. 1, 2, 3), and **Núria Viñas** (Vols. 1, 2). **Ana Maria Fuentes** joined the group in 2014 (Vols. 3-15), and together with Rosamaria Fàbrega and Lourdes Montoro became the permanent group which has been since then.

Rosamaria Fàbrega, Ana Maria Fuentes, and Lourdes Montoro are specialists in EFL teaching: 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 has taught 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 shares work ethics, vocation, and senior professional careers. Their human and academic background enhances the team 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 and creative EFL teaching works of art, making a difference in their students' lives and in theirs, and from which schools and educational system 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 permanent members have extensively trained to spend the most time in the writing process in order to give the least work to the reader. 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 references. In general, articles summarize what regular classes stand for them. Long-time quantitative and qualitative work has taken their classes to the documents in writing into which they have turned. From original theses, which were presented individually and welcomed by all members, they proceeded to the defense of their general didactic framework, basically the inclusiveness of the basic pillars in teaching English as a

foreign language, and also the sequencing of the contents, ensuring cohesiveness. Without leaving aside the authors' teaching style, this group has pretended to blend all participants' didactic work. As pointed out earlier, all articles in this collection stem from the 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 referred, as well the general development of activities along with references, evaluation and comments.

This publication counts on an **ADDENDA** section, devised to welcome external teaching professionals, as well as allow 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. This section within the collection has allowed the group to invite the earlier-mentioned 21 professionals to publish their EFL educational works. Their names, along with the volumes in which they participated, are listed in alphabetical order:

Agustí Lloberas (Vol. 7, Vol. 8)
Ana Nadal (Vol. 10)
Audrey Gregg (Vol. 14)
Audrey Pellingner (Vol. 14)
Consuelo Belda (Vol. 11, Vol. 12, Vol. 13)
Elisenda Abad (Vol. 5, Vol. 6, Vol. 7, Vol. 8, Vol. 9)
Ester Magrinyà (Vol. 9, Vol. 11, Vol. 13, Vol. 15)
Ethan Waugh (Vol. 12)
Gemma Martínez (Vol. 6)
Gina Aguirre (Vol. 10)
Katerina Crawford (Vol. 14)
Madeleine Harms (Vol. 12)
Mar Cano (Vol. 8, Vol. 12)
Maria Alba Sánchez (Vol.4)
Mariola Puig (Vol. 5)
Marta Luján (Vol. 15)
Raquel Feliu (Vol. 6)
Sara García (Vol. 4)
Silvia Riba (Vol. 8, Vol. 10)
Teresa García (Vol. 7, Vol. 8, Vol. 10)
Terri Malachek (Vol. 14)

All initial members, the permanent members, and the guest authors are gratefully acknowledged. In the *Addenda* section included in this volume, the group is proud to present the excellent work of two guest teachers: **Marta Luján**, and **Ester Magrinyà**. Their abstracts and their bios, as well as the group permanent members' are presented next.

Neither these 15 volumes nor the numerous articles within would have been possible without the group supervisors at IDP-ICE: **Francesc Amorós**, Continuing Primary and Secondary Teacher Training Coordinator; **Mercè Martínez**, former Director of Continuing Teacher Education, **Lluís Casas**, present Director of Continuing Teacher Education, and **Mercè Gracenea**, Director of Publications, who supported the group research work from the start, and turned it into what it is.

Abstracts

ROSAMARIA FÀBREGA

Life on Cinemascope in the EFL Teaching and Learning Classroom. Part 1: Roots, Goals, and Teaching Syllabus

This is the first part of two articles in which this teacher looks back at her 37-year EFL teaching career, and how movies and technology have been always present both in her EFL class, and her teacher training courses. In this article, she presents her reason, purpose and features to promote teaching English through films, becoming thus an instrument. Procedures and methodology are assessed and presented, next to her gratitude, which she kindly wraps up her career with because she has always been able to blend in her passion for learning and teaching, and enhance aptitude, attitude and the need to use the language. Her practical work is exemplified here through 15 dynamic lesson plans based on 15 units, and 15 different movies covering all the pedagogical items and methodological viewpoints in *Batxillerat* (11th and 12th grades), which she defended in her Public Exams. Due to limited space, she will refer here to both the grammatical areas and the socio-cultural aspects, which they covered.

ROSAMARIA FÀBREGA

Life on Cinemascope in the EFL Teaching and Learning Classroom. Part 2: Language and Life Skills through 10 Movies

In this second part, this teacher presents movies as tools to learn English, by means of which films become a friendly-use and ready-to-use immersion, tool both for oral and written skills. Her usage of movies in the EFL class is also presented because they help in raising awareness and work on life abilities or core competences. The work that she introduces can be widely implemented at different levels, and adapted to any group needs, since her range of students has gone from ESO (7th to 10th grade), to *Batxillerat*, and Intermediate and Advanced vocational education. As a teacher trainer, she has also taught trainees in the Faculty of Education and English teachers in workshops or training courses. The 10 movies which have been chosen for their outstanding learning-teaching outcomes are: *The Jungle Book*, *Hidden Figures*, *The Mask of Zorro*, *Aladdin*, *The Martian*, *Henry 5th*, *To Kill a Mockingbird*, *Green Card*, *As Good as It Gets*, and *To Sir, with love*.

ANA MARÍA FUENTES

The Art Factor Project I: Fashion Design and the Artistic Portfolio by 12th Graders. Presentation of the Unit

The Art Factor Project is a dynamic, competence-based unit that brings together fashion, art, blogging and social and professional abilities in 12th graders. This article, the first part of two, is an accurate depiction of this cross curricular lesson plan, which, with a stimulating context of an art contest, is triggered by the methodology of flipped classroom and with a clearly fun, pragmatic and professional focus. Before taking part in the contest, the participants broaden and consolidate communicative and professional strategies when they carry out preparatory activities: vocabulary lists, online exercises, videos and summaries. They analyze examples of artist portfolios, the possibilities of QRs to access and encode information as well to produce their own blogs. Additionally, a section is devoted to the supervising and supportive role of the teacher, the contest MC. The winners of *The Art Factor* are the schools' representatives to scholarships in prestigious British schools of design, highlighting the relevance of English in their blossoming future careers.

ANA MARÍA FUENTES

The Art Factor Project II: Art Contest. Implementation of the Unit. Rubrics and Students' Artist Portfolios

This article presents *The Art Factor* project and unit: the contest, in practice, enhancing the artistic and creative skills of 12th graders, in the artistic itinerary, with an equally important role of IT. The *Art Factor* is thus an art contest that encourages inspiration, creativity and improvement in students, compiling their artistic, communicative and digital skills. After referring to the preparatory activities in Part 1, in this article, this teacher details the five different contest tasks, the indications to create their materials and an extensive account of the objectives, methodology, timing and rubrics. The tasks, ranging from drawing, revising the language related to fashion and clothing culminate in creating an artist portfolio, with an image gallery, an autobiography and a short video introduction. The final task, with the proclamation of the winners, the school representatives for an international scholarship, enhances all the participants' work and effort during the contest, being a memorable opportunity in their careers.

LOURDES MONTORO

EFL Proverbs. Part 1. English, and Spanish Paremiology (Mieder, and Sevilla Muñoz), *Introduction to Paremiology* (Hrisztova-Gotthardt and Varga, eds.), and Class Web Resources

This is the 1st article in a 9-article EFL teaching proverb series which displays most of this teacher's paremiological class work: in the teaching of instrumental English in secondary education, in the official language school system, in translation teaching, and in teacher training. This 1st article introduces the invaluable research and pedagogical work of world acknowledged masters: Wolfgang Mieder and Julia Sevilla Muñoz, and the outstanding *Introduction to Paremiology A Comprehensive Guide to Proverb Studies* by Hrisztalina Hrisztova-Gotthardt and Melita Aleksa Varga (eds). They have all contributed to the consolidation of English, Spanish and international paremiology, encouraged and enhanced, among many other areas, the need to teach a paremiological class minimum. At the end, there is also a list of ready-to-use proverb websites, which can help teachers to start in proverb teaching. Along the following 8 articles, this teacher will present varied EFL proverb practice, which she has implemented along 35 years in the teaching of English as a foreign language.

LOURDES MONTORO

EFL Proverbs. Part 2. José Merino's Cultural and Linguistic Contribution, and Proverbs in *Miscelánea inglesa*, Ana Merino and Susan Parker's *Refranes ingleses para estudiantes de inglés*, and Class Implementation

This is the 2nd article in a 9-article EFL teaching proverb series. It focuses on the role and relevance of miscellaneous cultural English in practice, and, especially, proverbs in the EFL class. It honors the works of several EFL professionals. It particularly presents José Merino's outstanding linguistic, cultural and didactic contribution, the contents that he included in *Miscelánea Inglesa*, and the bilingual list of 40 English and Spanish proverbs, which this reference book has. It is followed by her implementation of his collection of proverbs in the EFL and teacher training class. The Anglodidáctica publishing house' EFL complementary and support materials for almost 3 decades are also acknowledged. Last but not least, the value of the 500 proverbs in Ana Merino and Karen Parker's *Refranes ingleses para estudiantes de inglés. A Handbook of English Proverbs*, and the numerous and varied multi-didactic proverb teaching and learning proposals are also highlighted, and presented.

LOURDES MONTORO

EFL Proverbs. Part 3. Alfonso Torrents dels Prats' Contribution in *Diccionario de modismos ingleses y norteamericanos*, and Class Implementation

This is the 3rd article in a 9-article EFL teaching proverb series. It focuses on Alfonso Torrents dels Prats' work in *Diccionario de modismos ingleses y norteamericanos*, which has a large number of expressions, idioms and proverbs with explanations, which have proved very useful and practical for EFL teachers, translators, interpreters, journalists, and students. The article highlights the competential, linguistic, cultural and interactional relevance of idioms and proverbs, and specifically centers on proverbs. It reviews their long-time history and relevance in teaching, and points to the role of coursebooks and classes, and how proverbs can be incorporated. This is followed by a list of 61 proverbs from the dictionary. Then, the contextual implementation of these proverbs in 2 areas of class work is described: 22 of them are used to present units and sub-units in 2 EFL course books (A1 and B1); and 36 of them are exemplified as encouraging food for thought after tasks, written expression exercises, and exams.

LOURDES MONTORO

EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino's Cultural Sayings in *Miscelánea inglesa*, and Class Implementation

This is the 4th article in a 9-article EFL teaching proverb series. It is also the 1st one in a collection of 2, related to British culture in EFL and/or teacher training. The language and cultural contents can easily be adapted, reduced and/or extended, and applied before or after textbooks, readers, videos... This article summarizes a training course, which this teacher devised and taught: *Approaching Britain to the ELT Class*, its contents, and its work on British proverbs, based on José Merino's 20 British sayings in *Miscelánea inglesa*. Her class implementation enhances their familiarity, and their connection with numbers, currency, British names, professions, homes and castles, routines, weather, royalty, newspapers, and rhymes. It also points to areas of British attention, which sayings depict: Prevention, saving, balance, health, one's home, Royal family, and rain. Classwork both on their Spanish equivalents, and on those proverbs which do not seem to have one, and the possible reasons behind, is also provided. Finally, a list with websites about British stereotypes is included.

LOURDES MONTORO

EFL Proverbs. Part 5. English Proverbs and Culture (Part B): Approaching Britain through Rosalind Fergusson's *The Penguin Dictionary of Proverbs*, and Class Implementation

This is the 5th article in a 9-article EFL teaching proverb series. It is also the 2nd one in a collection of 2, related to British culture in EFL and/or teacher training. This teacher's work on proverb research and implementation is based on British proverbs contained in Rosalind Fergusson's *The Penguin Dictionary of Proverbs*. This teacher presents a ready-to-use list, which she relates to 5 areas, along with cultural and didactic commentaries on the proverbs: 1. Britain, Scotland, Ireland, and Wales; 2. England: Attitudes to England, characteristics of the English, regions and counties, rivers and mountains, towns and villages, London, and English names; 3. Continents, countries, nationalities, and cities; 4. Spain; and 5. Miscellany of British traits: Attitude – perseverance, the need to avoid greediness, the need to watch out for appearances, the need to watch out for cunningness, the need to avoid gambling, and the difficulties of honesty - , royalty, religion, names, surnames, pennies, shillings and crowns, manners, gentlemen, the weather, and food and country lore.

LOURDES MONTORO

EFL Proverbs. Part 6. Students' Favorite National and International Proverbs Project (Part A): Presentation

This is the 6th article in a 9-article EFL teaching proverb series. It is also the 1st one in a collection of 2, related to this teacher's national and international students' favorite proverbs. It introduces the presentation and procedure of a project called: "*And your Favorite Proverb Is...?*", which this teacher devised upon seeing how her EFL adult classes

were becoming international. The project was meant to welcome local and non-local students at the start of the school year, and to help them feel closer through proverbs of their choice which they might be familiar with and like. These discreet short and concise familiar sentences which proverbs are helped students enlarge their world view, and create proximity bonds as a group. The class presentation of the project is divided into 3 parts: 1. Maps; 2. Sampling world proverbs; and 3. A brief class presentation of proverbs: Form, content, kind of language, values, a definition, role, use, and a sample of English, African, Asian, Latin-American, Arabic, Jewish and Russian proverbs.

LOURDES MONTORO

EFL Proverbs. Part 7. Students' Favorite National and International Proverbs Project (Part B): Development and Results

This is the 7th article in a 9-article EFL teaching proverb series. It is also the 2nd one in a collection of 2, related to this teacher's national and international students' favorite proverbs. It presents the development and results of a project called: "And your Favorite Proverb Is...?". This article describes the work that was done, and posted in Moodle daily. It includes promotional videos by countries, proverb websites by languages, English dictionaries by languages, Spanish/Catalan promotional videos, websites and dictionaries, and, most importantly, a chart which reflects this teacher's international students' favorite proverbs from the following countries: Argentina, Bolivia, Brazil, China, Colombia, Ecuador, Honduras, Japan, Morocco, Peru, Portugal, Russia, São Tomé and Príncipe, Taiwan, Uruguay and Venezuela. Favorite Spanish and Catalan proverbs along with their corresponding English equivalents are included too. At the end of the project, additional proverb apps references to encourage students to continue learning English are also provided.

LOURDES MONTORO

EFL Proverbs. Part 8. Catalan Paremiology (Part A): Afra Pujol's Catalan, Spanish and English Proverbs, and Class Implementation

This is the 8th article in a 9-article EFL teaching proverb series. It is also the 1st one in a collection of 2, related to Catalan paremiology, and work on Catalan, Spanish and English proverbs. This article reviews Catalan paremiology, highlights the impulse which digitalization has made to spread knowledge in the field, and refers to Afra Pujol I Campeny's *Els refranys. Estudi i equivalències* (2008), an A-level research project, which was awarded with the 2009 CIRIT Prize, and was published by RECERCAT. Her work included her theoretical study, and her contribution with a collection of 114 proverbs in Catalan, Spanish, French, and English. This teacher describes how she implemented 20 English, Catalan, and Spanish proverbs from her collection in the EFL class. She covered 20 topics, which were part of 5 areas in Pujol's collection: Obrar humà, Família, Diners, Moral i religió, and Màximes. 6 meaning-based practices are presented for didactic exploitation in individual or group tutoring sessions, as well as in the EFL class, as handy and user-friendly warmers, fillers, and finishers.

LOURDES MONTORO

EFL Proverbs. Part 9. Catalan Paremiology (Part B): Jordi Colomer's English/Catalan and Catalan/English Proverbs, and Class Implementation along with Spanish Proverbs

This is the 9th article in a 9-article EFL teaching proverb series. It is also the 2nd one in a collection of 2, related to Catalan paremiology, and the relevance of Jordi Colomer's early contribution to comparative English and Catalan paremiology through 46 alphabetical English and Catalan proverbs (24 English/Catalan, and 22 Catalan/English) in *Nou diccionari de català-anglès/anglès-Català*. It is followed by this teacher's didactic exploitation of these proverbs, which is also complemented with work on possible Spanish equivalent ones. For the English and Catalan proverb practice, order of difficulty is increased. Students are asked to guess at Catalan correspondences of identical proverbs, complete some, pair up proverbs which share similar ideas, but use different metaphors, pair up formed-

miscellaneous proverbs, and locate Spanish equivalents. For reverse Catalan/English proverbs, students are asked to match Catalan proverbs to English ones, identify which proverbs they are most familiar with, point to similarities and differences between Catalan and English proverbs, and also locate Spanish equivalents.

ADDENDA

MARTA LUJÁN

The Teachers College Reading and Writing Project from 7th to 12th Grade. Reading. Part 1: Theoretical Framework

After being trained in TCRWP (the think tank where experts continuously do their research in real classrooms at the Teacher's College, Columbia University), this teacher presents in this article (Part 1) an approach which helps students best read and most appreciate their reading, and may be implemented in other subjects and levels, as well as followed up by writing diverse texts, and culturally-oriented activities. The use of classroom time and the strategies that are to be implemented, nurture students' interest in reading: choosing books, discussing in book clubs and having individual conferences where the teacher helps students to grow as critical thinkers. This is explained along 5 sections: The nature of the project, the relevance of students' choice, the structure of time, the structure of mini-lessons, and independent time and conferring. Bringing these practices to the EFL and ESL classroom is enriching for both the students and the teacher as they all develop new strategies and skills until the method becomes an exciting daily habit.

MARTA LUJÁN

The Teachers College Reading and Writing Project from 7th to 12th Grade. Reading. Part 2: Edgar Allan Poe in 11th Grade

Teachers and students wholeheartedly appreciate new approaches that make lessons more interesting, fascinating and engaging. But applying new theoretical learning in teaching may be time consuming. In this article (Part 2) to help teachers follow TCRWP, this teacher offers a practical proposal around Edgar Allan Poe and some of his stories. It exemplifies the theoretical framework of the TCRWP approach, which can be applied in the classroom right away, not only with regards to the contents that are included but also with any content, subject, or level. This article includes sections about: Classroom implementation, the unit proposal (including students' addressing models and strategies), track and assessment of students' work, the role of acknowledgement, homework, the linking between the reading tasks and a final writing task, the connection with Gustavo Adolfo Bécquer's *Leyendas*, the potential for inter-level activities, and the Halloween time frame in the school calendar.

ESTER MAGRINYÀ

An Interdisciplinary and Augmented Reality EFL Project for 7th Graders: An Online Cinematographic Merge Cube Exhibition

This article is about an interdisciplinary project including Maths, Arts and English which consists of experimenting augmented reality in the EFL classroom. This unit aims at creating a digital film report in a Merge Cube format. To start with, students prepare a physical hexahedron so as to use it with specific QR codes and visualize 3D images through their smartphones. Later on, they learn about programme language called *Co-Blocks* in order to

do their own designs with the *CoSpaces* website. Students work collaboratively and write information such as the plot, the characters' description and the students' personal opinion about different films. Oral competence is also promoted since QRs generated by students are posted as an exhibition and the students explain what their Merge Cubes are about while being assessed by their classmates. All in all, this teaching unit stands out for being communicative, creative and collaborative.

Professional bios

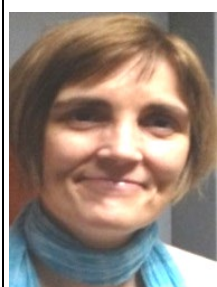
RESEARCH GROUP



Rosamaria Fàbrega has been a secondary school English teacher since 1985. She comes from a family devoted to teaching, and has exchanged teaching experiences in England, Ireland, Uganda, and the US. She is currently teaching “Aprentatge 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 B.A. 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 nineteen years. Fostering autonomy, collaborative work, and confidence in EFL, she enjoys exploiting drama, the media and her students’ interests in audiovisual projects as well as new technologies to promote learners’ progress.



Lourdes Montoro has been a professor of English at Escola Oficial d’Idiomes in Barcelona. She initially taught in elementary school, high school and vocational school. She has also taught at the Open University of Catalonia, the University of Barcelona, and the University of Wisconsin-La Crosse. She is a teacher trainer, a translator and a critic reader, and has specialized in American culture, English-speaking countries, paremiology and project work. From 2014 to 2021, she coordinated [From English Acquisition to English Learning and Teaching](#), and Vols. 1-15 in [English Is It! \(ELT Training Series\)](#).

GUEST TEACHERS



Marta Luján holds a B.A. in Spanish Philology, and a M. A. in Teaching Foreign Languages. After being a Fulbright Teaching Assistant at Dillard University in New Orleans, she has been a Spanish Language and literature teacher at the American School of Barcelona for 18 years. Through her work with the *Readers and Writers Workshop Project* at the Teachers College, in Columbia University, she has become a specialist in literacy and critical thinking in grades 7th to 12th.



Ester Magrinyà holds a B.A. in English Philology and a M.A. in Applied Linguistics and Acquisition of Languages from the University of Barcelona. She has trained extensively in EFL and is also qualified to teach Catalan, Spanish and French. She has taught all English levels both in language schools and private schools. At present, she is working at a public high school. She is interested in linguistics, and particularly, in researching about students who grow in multilingual contexts.

Life on Cinemascope in the EFL Teaching and Learning Classroom. Part 1: Roots, Goals, and Teaching Syllabus

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The reason for the title **Life on Cinemascope in the EFL Teaching and Learning Classroom** is that I feel that time has come for me to look back at my 37-year EFL teaching career, and how movies have been my best ally along the journey. In such a long period of time movies in my EFL class, and my teacher training workshops and courses have produced fruits, which I have enjoyed and cherished.

Life on Cinemascope in the EFL Teaching and Learning Classroom is divided in two parts:

- **Life on Cinemascope in the EFL Teaching and Learning Classroom. Part 1: Roots, Goals, and Teaching Syllabus**
- **Life on Cinemascope in the EFL Teaching and Learning Classroom. Part 2: EFL Language and Life Skills through 10 movies**

In Part 1, **procedures and methodology** will be next to **out loud thoughts**: My own **feedback on my teaching period**, and the professional **basis** on which my career stands.

In Part 2, **tools to learn English**, using movies as an immersion tool for oral and written skills, **and to raise awareness and work on life abilities** or core competences will be it.

When I look back at my teaching career, **Gratitude** is the first word that comes to my mind, because I have been able to:

1. blend in my passion for **learning** and my passion for **teaching, and**
2. focus on 3 aspects that I concluded when analysing outcomes: **aptitude, attitude** and a given **need** to use the language. I have mostly worked on them by using **technology and movies**.

While I was starting to write this article, a colleague of mine sent me a quotation about learning. It perfectly wrapped up what I wanted to say, and was going to become my starting point:

"The best thing for the turbulence of the spirit is to learn. It is the only thing that never spoils. You can get old and tremble, anatomically speaking; you can stay awake at night listening to the disorder of your veins, you may be far away from your only love and you can lose your money because of a monster; you can see the world around you, ravaged by dangerous madmen, or know that your honour is trampled in the sewers of the most vile spirits. There is only one thing to do in such conditions: learn."

Marguerite Yourcenar, Sources II (notes de lecture), édition d'ÉlyaneDezon-Jones, Collection Les Cahiers de la NRF, Gallimard, 1999.

The conclusion is that I am grateful because I have been learning, and I know I still have a lot to learn. Learning goes beyond the biological process that happens to all of us to acquire knowledge: Learning saves us. One of the purposes of learning is to be helpful when **teaching**. I must say that from the cradle I have been surrounded by knowledge. I come from a family devoted to teaching on my mother's side.

My grandfather, [Lluís M. Mestras Martí](#), was a teacher who wanted to help in the system and published articles and books that did their bit in the Catalan pedagogy of the 20th century. He was a superintendent for 30 years in Girona. When he retired, in 1972, he was granted access to the Civil Order of Alfonso X the Wise, in addition to having a school named like him in Olot, Girona. From that moment on, he devoted himself to making biographies of teachers from Girona, works that were regularly published in the local and regional press, between 1979 and 1984. Later these works were collected in the form of two books, *The Girona Contribution to the Development of Catalan Pedagogy*, published in 1983, and *Mestres d'aquell temps*, which was posthumously edited by my mother in 1999.

But I also want to say that I do not only owe my teaching career to my mother's side. My first surname, that is to say, from my father's side, had an enormous influence in my life too. This surname represents a lineage of veterinary men from whom I inherited, apart from my love for nature, the stereotyped female right-brained characteristics: creativity, endless amazement capacity, free-thinking, and intuition. Therefore, the bohemian and chaotic traits that you also find in me are an imprint of my father, while the left-brained characteristics that are usually stereotyped to be male related: analysis, detail and fact orientation, numerical skills, and organization are related to my mother. In short, I owe a lot to my parents and to my 4 siblings. And I am fortunate to belong to such a big and great family!

One of the main objectives in my teaching career has been boosting my students' **aptitudes**, and encouraging their **attitudes** while trying to create a **need for them** to use their foreign language, English. These three aspects turned into conclusions which I reached, and shared in Volume 6, pp 15-26 (Fàbrega i Mestres, May 2016): "The Younger, the Better? Or The Older, the Better? Age and Other Communicating Vessels in EFL" (<http://hdl.handle.net/2445/100087>).

In order to reach these goals most of the tools that I have used have been related to technology. This explains why I named my blog "The Gadget Method" (<https://rosafabrega.wordpress.com/>). When we refer to **technology** we probably think about the Internet, apps and 21st Century gadgets. But technology has always existed and I have always been fond of it. I remember that in my first-year teaching -far back in the 80s -, I asked my students' families to provide their children with a radio-cassette player to record themselves. I remember it was a novelty for parents themselves too.

Needless to say, a part of technology is represented by **movies**. I love to work with films in class as tools for their learning. Back in the 80s and early 90s it was hard to find movies in the original version. I ended up going to England just to take back VHS that were suitable for my students and then typing the text of some scripts by myself, line by line. When VHS turned into DVD I couldn't believe such an advance: I had the scripts at only the touch of a button! That was magic! The Internet has enormously facilitated these productions: from scripts to web pages, quotes, exercises, trailers, and many other tools. Using movies in class was a good excuse to make exercises more friendly and engaging. The syllabus was followed and class work by the teacher and the students was getting done through movies. Some of the practices that I have carried out by using films have consisted of:

- modelling and drilling a conversation
- practising pronunciation
- giving relevance to the actors and actresses' voices
- grasping the meaning of certain expressions
- introducing grammar
- introducing vocabulary
- introducing cultural holidays
- Introducing cultural aspects of English-speaking Countries.
- comparing British English to American English

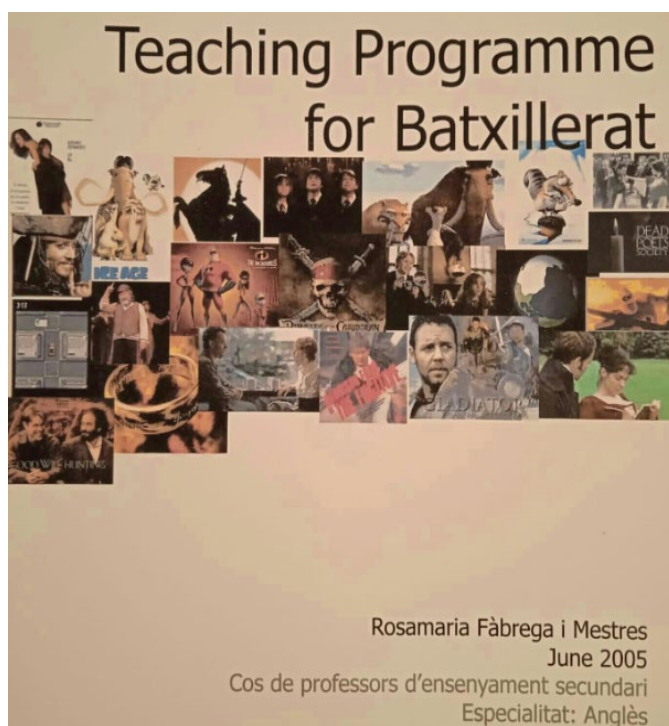
And the list would go on and on. I know it is, in fact, endless, because:

- Films lead to the students' wonder and amazement
- They can be an excellent pedagogical tool by means of which many learning skills can be easily tackled, with speaking, thinking, and enjoyment leading the way
- They do not need to be a reward
- They are effective when students are exposed to varied excerpts and movies along the school year
- When entertainment plays its role, the procedure aiming at involving all students takes such a successful lead that enjoyment is automatically it
- Films from the EFL learning/teaching view can become outstanding didactic exercises which easily bond with the audience, in this case, our students
- Remakes may be better than the original movie, and that benefit enhances critical thinking and art to the film-based experience:

I would like to exemplify part of the work which I have done on excellent remakes, and which was already presented in Volume 11, pp 11-22 (Fàbrega i Mestres, November 2018) "The Jungle Book Can Enhance Speaking, Thinking and Enjoyment by Hook or by Crook" <http://hdl.handle.net/2445/128188>: *"Sometimes remakes beat the original film. As I see it, an example that easily comes to mind may be Cinderella (2015), the new version by Kenneth Branagh. Instead of imitating any previous production, the fairy tale is told to a 21st-century audience, balancing new technologies with the classic elements which have always turned a film into a jewel: best actors, outstanding music (by Patrick Doyle, in this case), and a superb theatrical presentation.*

Something needs to happen in all cases for natural learning and enjoyment to be it: **Classroom films have to be carefully chosen.** Last but not least, I would like to emphasize that *“The EFL Class movie exploitation does not necessarily need to be comprehensive. What matters is that from the very start of the film project, students grasp learning aspects which, sometimes, are not made explicit in course books, and make them theirs. A flexible, independent and monitored project based on speaking, thinking and enjoyment, like the one which has just been presented, facilitates student/teacher work, and student/student work, providing multiple chances to work on assessment and to listen to the students’ proposals which usually take us all to further aspects of the film, and/or the consideration of others in the new projects to come.* “(Volume 11, pp 11-22, Fàbrega i Mestres, November 2018, “The Jungle Book Can Enhance Speaking, Thinking and Enjoyment by Hook or by Crook”, <http://hdl.handle.net/2445/128188>).

Another time in my life when films had a leading role was when I sat for public exams to become a teacher in the state system. The official syllabus that I had to present combined a potential flat syllabus (“La programació”) with **dynamic lesson plans based on 15 units, 15 movies covering all the pedagogical items and methodological viewpoints** that were expected to be fully taken into account, and which I had the honour to defend:



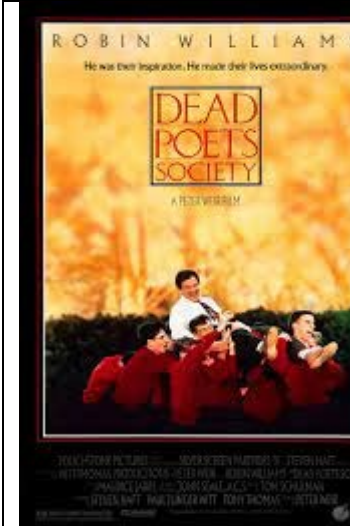


Needless to say that the contents included an introduction, main objectives, general objectives for foreign language subjects, terminal objectives of this stage, contents for 1st batxillerat, contents for 2nd batxillerat, methodology, approach to diversity, approach to mistakes, teaching and learning activities, evaluation criteria, evaluation tools, grading criteria, approaching students with minor learning and/or behavioural problems, and organization and distribution of contents. But, above all, the board valued the pedagogical and engaging contribution which the work based on the following 15 movies displayed:

<p>UNIT 1</p>	<p>UNIT 2</p>	<p>UNIT 3</p>
<p><i>The Mask of Zorro</i></p>	<p><i>Harry Potter and the Philosopher's stone</i></p>	<p><i>Ice Age</i></p>
		

<p>UNIT 4</p>	<p>UNIT 5</p>	<p>UNIT 6</p>
<p><i>The Incredibles</i></p>	<p><i>Pirates of the Caribbean</i></p>	<p><i>Gladiator</i></p>
		

<p>UNIT 7</p>	<p>UNIT 8</p>	<p>UNIT 9</p>
<p><i>The Fiddler on the roof</i></p>	<p><i>The Fugitive</i></p>	<p><i>Green Card</i></p>
		

UNIT 10	UNIT 11	UNIT 12
<i>The Italian Job</i>	<i>You've got mail</i>	<i>The Lord of the Rings</i>
		

UNIT 13	UNIT 14	UNIT 15
<i>Dead Poets Society</i>	<i>Mansfield Park</i>	<i>Good Will Hunting</i>
		

From this view, and my teaching practice, the list of units which I arranged for the Batxillerat (11th and 12th grade) syllabus was arranged to cover the following grammatical and lexical aspects:

1 ST BATXILLERAT (11 th GRADE)	
UNIT 1: <i>The Mask of Zorro</i>	Present and Past tenses
UNIT 2: <i>Harry Potter and the Philosopher's stone</i>	Compound adjectives
UNIT 3: <i>Ice Age</i>	The Future
UNIT 4: <i>The Incredible</i>	Vocabulary bank about science
UNIT 5: <i>Pirates of the Caribbean</i>	Adjectives on personality
UNIT 6: <i>Gladiator</i>	Phrasal verbs
UNIT 7: <i>The Fiddler on the roof</i>	Passive
UNIT 8: <i>The Fugitive</i>	Reported Speech

2 ND BATXILLERAT (12 TH GRADE)	
UNIT 9: <i>Green Card</i>	Conditional sentences
UNIT 10: <i>The Italian Job</i>	Vocabulary related to crime
UNIT 11: <i>You've got Mail</i>	Writing formats
UNIT 12: <i>The Lord of The Rings</i>	Modal verbs
UNIT 13: <i>Dead Poets Society</i>	Literature texts
UNIT 14: <i>Mansfield Park</i>	Descriptive adjectives
UNIT 15: <i>Good Will Hunting</i>	Relative clauses

The 15 films were structured according to:

1. Didactic objectives
2. Evaluation Criteria
3. Linguistic content (In each block - Concepts, Procedures, Attitudes)
 - a. Block 1: Use of written and oral language
 - b. Block 2: Comprehension of oral and written texts / Selectivity test carefully chosen according to the film
 - c. Block 3: Systematic reflection on Language and self-correction
 - d. Block 4: Social-cultural aspects
 - e. Block 5: Monitoring one's own learning process
4. Cross-curricular topics as Social cultural aspects

While the didactic objectives, the evaluation criteria and the linguistic content corresponded to what is compulsory in the Batxillerat syllabus, the distinctive feature that was pointed out and certainly helped the students face their course was the social cultural aspects that were contributed by the films.

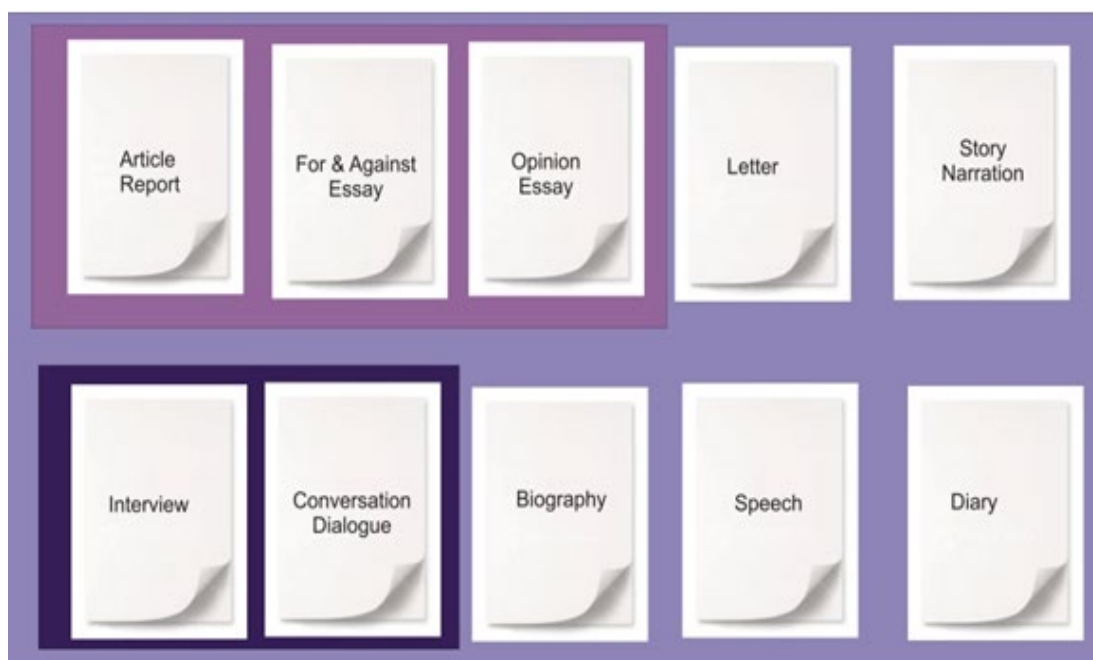
A summarized excerpt can be read below:

SOCIO-CULTURAL ASPECTS
UNIT 1: THE MASK OF ZORRO
<ul style="list-style-type: none"> ● Information on the history of The USA. Life in California in the 19th Century (1821) ● Legends: "El Zorro" ● Spanish words in American context: "Señorita, Hacienda..."
UNIT 2: HARRY POTTER AND THE PHILOSOPHER'S STONE
<ul style="list-style-type: none"> ● British and American educational system compared to the Catalan one
UNIT 3: ICE AGE
<ul style="list-style-type: none"> ● Ecological activities. Ice Age: How did the Ice Age change Earth and its living things
UNIT 4: THE INCREDIBLES
<ul style="list-style-type: none"> ● Science and technological advances and their influence in our life. The concept of virtual reality and what it might really mean for the future

<p style="text-align: center;">UNIT 5: <i>PIRATES OF THE CARIBBEAN</i></p> <ul style="list-style-type: none">● Teenagers and free-time: favourite places and ways to enjoy oneself● Different types of films and their characteristics● The Caribbean - differences with “standard English”
<p style="text-align: center;">UNIT 6: <i>GLADIATOR</i></p> <ul style="list-style-type: none">● A good leader, his/her influence on the life of people
<p style="text-align: center;">UNIT 7: <i>THE FIDDLER ON THE ROOF</i></p> <ul style="list-style-type: none">● Types of traditions
<p style="text-align: center;">UNIT 8: <i>THE FUGITIVE</i></p> <ul style="list-style-type: none">● Different professions: their characteristics and prestige. How a good professional can change society for the better
<p style="text-align: center;">UNIT 9: <i>GREEN CARD</i></p> <ul style="list-style-type: none">● Different ways of life. The idea that Americans have from Europe and Vice versa● Different kinds of diets: vegetarian, Mediterranean food
<p style="text-align: center;">UNIT 10: <i>THE ITALIAN JOB</i></p> <ul style="list-style-type: none">● Fast cars and “tuning”
<p style="text-align: center;">UNIT 11: <i>YOU’VE GOT MAIL</i></p> <ul style="list-style-type: none">● Information on big cities: New York
<p style="text-align: center;">UNIT 12: <i>THE LORD OF THE RINGS</i></p> <ul style="list-style-type: none">● Life of the writer J.R.R. Tolkien
<p style="text-align: center;">UNIT 13: <i>DEAD POETS SOCIETY</i></p> <ul style="list-style-type: none">● Look at things from another perspective● Comment about the meaning of “Carpe Diem”● Teenagers and free-time: favourite places and ways to enjoy themselves● Different types of films and their characteristics
<p style="text-align: center;">UNIT 14: <i>MANSFIELD PARK</i></p> <ul style="list-style-type: none">● People’s differing beliefs. Manners in the 19th century and in the 21st century
<p style="text-align: center;">UNIT 15: <i>GOOD WILL HUNTING</i></p> <ul style="list-style-type: none">● How to choose the right degree after Batxillerat?

On my Public Exam day, I was asked to defend **Unit 11**, the one related to the movie *You’ve got mail*. The unit focused on writing formats. I presented the movie to work on the content that students between 11th and 12th grade are expected to master. They have to be able to produce essays, in the form of an Article Report, a For & Against essay and an Opinion essay. They need to know how to write a letter or email, a narration, a conversation, a biography, a speech or a

diary. All in all, it was a great opportunity for me to present the specific 12th grade written forms and explain the methodological approach which I had devised and practised for so long.



<https://rosafabrega.wordpress.com/?s=writing+formats>

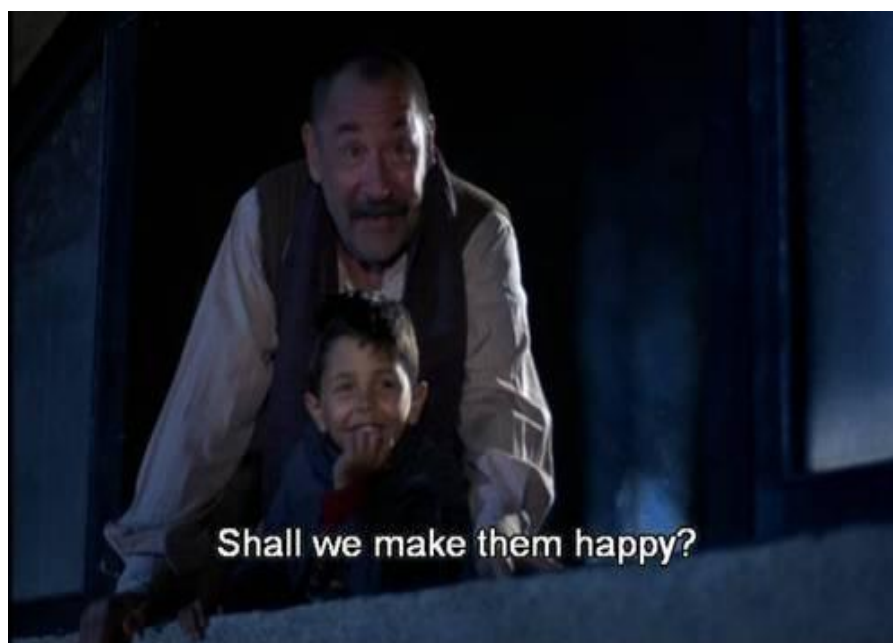
Some of the methodology which I devised and applied when working with movies is fully described in two previous articles in this collection (Fàbrega i Mestres, November 2018): “[The Jungle Book Can Enhance Speaking, Thinking and Enjoyment by Hook or by Crook](#)”, and Fàbrega i Mestres (Març 2019). “[Once in a Blue Moon: STEM, Women, Men, and EFL classes](#)”. References on them along with other articles, the 15 movies, and other sources are included at the end of this article.

Without my roots, my goals and my professional basis, I would not have enjoyed either film-like classes or a Cinemascope life career as I have extensively done. In the introduction I mentioned that the list of movies to be used in EFL teaching would never end. I would like to add that I am sure that we can find many aspects to work on movies as long as the movie is simply good, and we carefully choose what to do with it, and when.

In the following article: **Life on Cinemascope in the EFL Teaching and Learning Classroom. Part 2: EFL Language and Life Skills through 10 movies**, I will refer to **10 films** which will exemplify the task of the teacher while bearing in mind the main aspects that, as indicated at the start of Part 1, show how I use movies in the English class: As a tool to learn English, using the movie as an “immersion” tool for oral and written skills; and as a tool to raise awareness and work on life abilities or core competences.

I will present some more EFL movie work: 2 didactic approaches will apply to ***The Mask of Zorro*** and ***Green Card***, and the 8 remaining ones will be about other 8 movies: ***The Jungle Book***, ***Hidden Figures***, ***Aladdin***, ***The Martian***, ***Henry 5th***, ***To Kill a Mockingbird***, ***As good as it gets***, and ***To Sir, with love***.

I would like to finish this first part with a shot of the movie *Cinema Paradiso* when Alfredo utters the following question: “*Shall we make them happy?*” From my view, this is the task of the teacher, or as [Ziad K. Abdelnour](#) states in one of his quotes: “*Life is like a camera. Focus on what's important. Capture the good times. And if things don't work out, just take another shot.*”



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Gladiator

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Good Will Hunting

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Harry Potter and the Philosopher's Stone

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The Incredibles

https://www.imdb.com/title/tt0317705/?ref=fn_al_tt_1

The Italian Job

<https://www.imdb.com/title/tt0317740/>

The Lord of the Rings

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You've got mail

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Life on Cinemascope in the EFL Teaching and Learning Classroom. Part 2: Language and Life Skills through 10 movies

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In “Life on Cinemascope in the EFL Teaching and Learning Classroom. Part 1: Roots, Goals, and Teaching Syllabus”, I referred to **procedures and methodology** being next to **out loud thoughts on my long-teaching career**, and **professional basis**. Relevance on **gratitude** was made because in the EFL class I have blended in my passion for **learning and teaching**, while I **have kept focused on** 3 necessary aspects which I have always worked on: **Aptitude, attitude** and a given **need** to use the language, and I have accomplished all this all that through the usage of **technology and movies**.

In this article, Part 2, I will exemplify how I have been using movies as tools in the EFL class:

- **To learn English, using the movie as an “immersion” tool for oral and written skills**
- **To raise awareness and work on life abilities or core competences**

Next, I will present **10 movies** which can exemplify the above-mentioned aspects, which, generally speaking, I use movies for. I will refer to:

1. *The Jungle Book*
2. *Hidden Figures*
3. *The Mask of Zorro*
4. *Aladdin*
5. *The Martian*
6. *Henry 5th*
7. *To Kill a Mockingbird*
8. *Green Card*
9. *As Good as It Gets*
10. *To Sir, with love*

Certain aspects of *The Mask of Zorro* and *Green Card* were already presented in Part 1, because they were part of my EFL linguistic and socio-cultural syllabus in “Batxillerat” (11th and 12th grades). Further teaching insights will be commented here.

As it is difficult to present a detailed description of each aspect for the 10 movies in detail because both linguistic traits and life abilities are usually entangled, first I am going to name the film, and add a comment related to the influence that the film has exerted in my students in all different teaching situations. My EFL students were ranging from ESO, to Batxillerat, and Intermediate and Advanced vocational education. As a teacher trainer, I have taught trainees in the Faculty of Education and English teachers in workshops or training courses. The contents following can be easily implemented and adapted to the groups’ needs.

1. *The Jungle Book*

In this movie my interest and focus were on the learning outcome of the voices of the actors and actresses and how I could help students get used to listening and discriminating intonation and pronunciation. It was presented in a 6-session format in 6 steps in 60-minute lessons. It was addressed to intermediate vocational school students in the following specialities: Administrative Management and Microcomputer Systems and Networks.

After watching the film an interesting conversation arose in the English classroom promoting a discussion on the role of people in nature, their rights, responsibilities and what can be learnt from the wolves when they say “*This is the law of the jungle*”. Details on the whole project can be consulted at Fàbrega i Mestres, November 2018, Vol. 11, pp 11-22: “The Jungle Book Can Enhance Speaking, Thinking and Enjoyment by Hook or by Crook”

<http://hdl.handle.net/2445/128188>



<http://www.rogerebert.com/reviews/the-jungle-book-2016>

2. *Hidden Figures*

The pedagogical exploitation of this movie was also fully developed in a previous article (Fàbrega i Mestres, March 2019, Vol 12, pp. 13-22: “Once in a Blue Moon: STEM, Women, Men, and EFL classes” (<http://hdl.handle.net/2445/145051>). The unit which I devised presented a five-hour EFL work unit which was divided into three sessions and revolved around three main components:

- History and society
- Science: The female scientists behind
- Humanities: Language as a vehicle of communication

The sessions were addressed to Advanced vocational school students in the following specialities: Pharmacy, Chemistry, Business and Administration. Topics like segregation, the Civil Rights movement in the United States history, the scientist women behind the calculations at NASA led to enjoyable and memorable thoughts among students.



<https://www.youtube.com/watch?v=RK8xHq6dfAo&t=2s>

3. The Mask of Zorro

I used this movie when I taught 3rd and 4th of ESO (9th & 10th grade). First, we used to read the book and then watch the film commenting on the differences between the film and the reader. One scene that always aroused my students' attention was when the two main characters meet and Don Diego says that if Alejandro wants, he can teach him. We used to refer to this memorable scene to remind ourselves of the relevance of the necessary attitude in the learning process:

Don Diego: *What is your name?*

Alejandro: *Alejandro.*

Don Diego: *There is a saying, a very old saying: "When the pupil is ready, the master will appear."*



<https://www.youtube.com/watch?v=SxzQfROfbM0>

Another scene which most students liked is when Don Diego asks Alejandro to choose a weapon and Don Diego shows him a spoon. The cinema has the hidden power to softly make us learn that good manners and gentleness are the successful weapons to always win in life.



https://www.youtube.com/watch?v=iwqAmXYW_gU

4. Aladdin

The cult childhood classic Walt Disney's Aladdin is an enjoyable film from which students can easily get life lessons to live and follow. In a funny way Robin Williams, the actor that gives voice to the genie says "[Bee yourself](#)". Through this scene we learn from *Aladdin* to simply be who we are, not to try to be someone else. We should not be content with 'being' what others perceive us to be. Students see how the movie emphasizes that it is important to be who we are meant to be, to be true to ourselves, and to live life with honesty.

Again, as I previously said about *The Jungle Book*, the voices of the characters are a good input to get tuned to English and refine listening skills. After watching the film students are welcomed to a large amount of detailed content by just "googling" [Aladdin, Voice Actors and Characters](#). That makes them fond of getting better at English intonation and pronunciation.



<https://utahvalley360.com/2014/02/11/15-disney-flirting-tips-to-win-you-a-valentines-day-date/aladdin-bee-yourself/>

5. The Martian

I prepared the work on *The Martian* for my advanced vocational school students. Each specialty group: Pharmacy, Chemistry, and Business and Administration respectively commented if, given the case:

- What pharmacy and drugs would be needed to survive
- If chemistry could help in having human beings settled on Mars, and
- What kind of insurance and bills a person (like the character of the movie, in a real situation) would face

The movie, starring Matt Damon, is a film that restores faith in the human spirit, what it is possible to achieve, how relative everything is, and how important it is to always live the moment in which we are. I remember that part of the discussion after the film was about the doubt if we really pay attention to what truly matters. All students cherished the very moving scene which shows how the main character cries after he can hear a real human voice after having waited for 2 years.



<https://www.energy.gov/articles/science-behind-martian-staying-warm-mars>

6. Henry 5th

When having students with a high level of English, B2 or C1, we work with movies related to Shakespeare's plays:

- *Much Ado About Nothing*,
- *Henry 5th*

These films directed by Kenneth Branagh, have made our classes also memorable. They are no doubt a good way to face some Medieval English, and students have the opportunity to, for example, learn "Thou", which they easily relate to "You".

In this section I am going to comment on three examples based on Shakespeare's *Henry 5th* that certainly give us the idea that he is immortal. I am going to follow a chronological order in the film: First, students can learn that life teaches each one to be responsible for each one's actions. In the Branagh film Bardolph says to Prince Hal, "*Do not thou, when thou art king, hang a thief.*" (1 Henry IV. I. ii. 62). Prince Hal's prophetic reply is "*No, thou shalt*", meaning it is not me who will punish you, it is yourself who will be condemned if you committed a crime.

FALSTAFF

Yea, and so used it that were it not here apparent that thou art heir apparent—But I prithee, sweet wag, shall there be gallows standing in England when thou art king? And resolution thus fubbed as it is with the rusty curb of old father Antic the law? Do not thou, when thou art king, hang a thief.

PRINCE HENRY

No, thou shalt.

FALSTAFF

Shall I? O rare! By the Lord, I'll be a brave judge.

FALSTAFF

And you've stretched that so far that if it weren't "here apparent" that you're the "heir apparent," your credit wouldn't be worth a thing. But listen, pretty boy. Will England still have hangmen when you're king? And will a thief's courage still be thwarted by that nasty old clown, the law? When you're king, don't hang thieves.

PRINCE HENRY

No. You will.

FALSTAFF

I will? Excellent! By God, I'll be a great judge.

<https://resurrectionjoe.tripod.com/henryv.html>

A second scene has the famous speech of King Henry on Saint Crispin's day. The King addresses his troops telling them that they should be happy that there are so few of them present, for each can earn a greater share of honour. Grammatically speaking it is easy to remember for life that "few" is for countable nouns, and that the opposite, "little", is for uncountable ones.



<https://www.youtube.com/watch?v=680NIRI3v2I>

The third example is when the king tells the princess: "We are the makers of manners" (King Henry, Act 5 Scene 2). King Henry says: "Dear Kate, you and I cannot be confined within the weak list of a country's fashion: we are the makers of manners, Kate." In Book Browse (https://www.bookbrowse.com/expressions/detail/index.cfm/expression_number/566/manners-make-the-man-manners-maketh-man), we read that "your mannerisms and characteristics make you who you are, that is to say people are judged by their manners and conduct".

My students usually go beyond that, and reach the conclusion that this Shakespearean quotation is much deeper than the expression "Manners Maketh Man", in the sense that they express preference not to act according to some manners but to a way of acting in which honesty is what is going to turn out to be what is truthful and sincere manners. I must also comment on what Thornton Burnett in "We are the makers of manners". The Branagh Phenomenon (https://link.springer.com/chapter/10.1007/978-1-137-09277-9_4) summarizes, and which I also believe with regards to Branagh's extraordinary contribution to Shakespeare's

timeless grand contribution: “Branagh is distinctive for having made (or created) the manners (or fashions) that have revitalized “Shakespeare” for a postmodern clientele”.



https://www.youtube.com/watch?v=l_rKALYk6IM

7. To Kill a Mockingbird

Commenting on the movie *To Kill a Mockingbird* would need many articles, works, and theses. For example, in 1988, Lourdes Montoro, the coordinator of this collection, analysed the 1960 Pulitzer-awarded novel, the Reader’s Digest version, and the film script with regards to the three Spanish translations. A summary of her work presented in a lecture at the Universidad de León (“To Kill a Mockingbird and Its Three Spanish Translations: Analysis and Conclusions”) can be read in *Livius* (Revista de Estudios de Traducción, 1995, 7, pp. 85-93, <https://buleria.unileon.es/handle/10612/6371?show=full>).

You may think that the students may find the movie old fashioned, but when there is an introduction placing them in the perspective of the history of the United States, they start watching it as an exercise to do, and end it up as engaged as if it was one of the current movies. I remember one comment that caught my attention. I usually ask my students to quote sentences or scenes that they like to talk about at the end of the movie. The one I am going to mention may seem meaningless, but its interpretation was really food for thought:

In this scene Atticus, a lawyer, receives farm food from Mr. Cunningham. It is a payment for some legal work that he did for him. We must bear in mind that the 1929 stock market made the farmers poor, and this client had no money. It was the beginning of the Great Depression, which lasted for about 10 years. Food prices dropped. This hurt the farmers because they could not get much money for the food that they produced. This is one reason why Atticus says that the crash hit the farmers the hardest. Another reason is that the farmers were already very poor before the crash of the stock market. When Scout (Atticus’ daughter) asks “Are we poor?”, Atticus answers “*We are indeed*”. Through this, it is understood that due to the economic crisis, lawyers could not be rich because the farmers were poor.

But among my students a gentle and deeper interpretation for this scene was shared: Atticus never feels superior to others, he teaches his daughter to walk in the other person’s shoes: “*You can’t really get to know a person until you get in their shoes and walk around in them.*” And here he presents being poor in a broad positive way. It is as if Atticus was saying that Mr.

Cunningham is rich in integrity, doing his best to pay for the service: He gives everything that he has. It is a praiseworthy action that we can learn from. When he says “*We are poor indeed*”, he means that we still have a lot to learn from Mr. Cunningham’s act of righteousness.



<https://www.youtube.com/watch?v=Por5VliJcMQ>

8. Green Card

Green Card by Peter Weir is a romantic comedy about an American woman who, in order to get the rental of a luxurious flat, enters into a marriage of convenience with a Frenchman who obtains the green card to remain in the United States. Both the film and its dialogues, and their pace, make learning about American culture easy. I will refer here to a scene and dialogue which always calls my students’ attention. They usually point out that there is a simple but meaningful dialogue when the male character says that he acted in a selfish way: “*I just did it for me*” conveying that when you are in love, whatever is given always corresponds first to the most fortunate giver: oneself.

Brontë: *Thank you.*

George: *What for?*

Brontë: *For tonight. The song, the poem.*

George: *Oh, that. No, I didn't do it for you. I just did it for me.*



<https://www.youtube.com/watch?v=JkB9NBoHrLw>

10. As Good as It Gets

In Fàbrega i Mestres (November 2017, “Mzungu, an Apple, Please!. Being and Doing through EFL News”, Vol 9, pp. 11-21, <http://hdl.handle.net/2445/119685>), I wrote that “*smallest human gestures can have such grand and positive impacts on our students that they may wish to enrol in enjoyment and learning for life, that is, in being and doing, in this order, both in the class sessions and outside*”. In the article there were pieces of news from different sources or newspapers: *New York Times*, *Daily Mail UK*, *CNN*, *El País in English*, *TED*, *YouTube*, as well as internet videos and blogs. Sometimes in movies we can also see this aspect.

This movie presents Jack Nicholson (Melvin) as a misanthropic and obsessive-compulsive novelist who meets a waitress, Helen Hunt (Carol), a single mother with a chronically ill son. The whole story is quite histrionic but there is a real moving scene where Melvin tells Carol that her personality “makes him wanna be a better man”. This is very well summarized in *Geek Wisdom movies* (<https://mygeekwisdom.com/2016/11/12/you-make-me-want-to-be-a-better-man/>): “We can’t actually force change on people. We may think we know what’s best for them but *forcing them to do so doesn’t usually stick and they will return to their old ways. However, people will change for you on their own free will if you give them the chance. This is when they will try to better themselves in the long run.*”



<https://www.youtube.com/watch?v=A75AgrH5eqc>

10. To Sir, with love

I have never used the film *To Sir, with love* with my EFL students because they would find it prehistoric, but I have often commented on some of its scenes in my teacher training workshops and courses. I remember the first impact that the movie had on me when Sidney Poitier says: “*I’ve tried that method before. It didn’t work.*”, when talking about class management. It may have been the first time I questioned myself that being a teacher makes you realize that there is a need for something else apart from teaching a subject.

Here is the complete quote: “*It is said that here we practise free discipline. That’s wrong, quite wrong. It would be more correct to say that we are seeking, as best we can, to establish disciplined freedom, that state in which the child feels free to work, play and express himself without fear of those whose job it is to direct and stimulate his efforts into constructive channels. As things are, we cannot expect high academic effort from them, but we can take steps to ensure that their limited abilities are exploited to the full.*”

Here the character smiled briefly, as if amused by some fleeting, private reflection. "We encourage them to speak up for themselves, no matter what the circumstances or the occasion; this may probably take the form of rudeness at first but gradually, through the influences of the various committees and the student council, we hope they will learn directness without rudeness, and humility without sycophancy. We try to show them a real relationship between themselves and their work, in preparation for the day when they leave school." — E.R. Braithwaite ([To Sir, With Love](#))



<https://www.imdb.com/title/tt0062376/characters/nm0001627>

I have reached "The end" of this teaching and learning EFL life trip on Cinemascope, which started honouring the place of **learning, roots and a creative film-based teaching syllabus**, and ended with the focus on **10 movies, which sampled the relevance of acquiring language and life skills**.

Detailed references have been provided at the end of both articles. From here, I can only think of shots as the Ziad K. Abdelnour's quote at the end of Part 1 reminded us of: as opportunities; or, more specifically, to follow up the metaphor of a movie-like life, I would say, as "film takes", that is, our attempts to capture a given shot, to go for thoughtful action, and cut to our liking, and, needless to say, in the best of our students' interests.

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The Art Factor Project I: Fashion Design and the Artist Portfolio in 12th Grade. Presentation of the Unit

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Teaching English in 12th grade is frequently too focused on helping students pass their university entry exam, avoiding more pragmatic and experiential contents, as the curricular aspects impose on the subject of English, a compulsory one in this post-obligatory stage in education. However, it is the linguistic level at this stage that enables students to broaden the perspective of the matter to a more practical hands-on experience. *The Art Factor* Project, which is based on a contest has proven to be an excellent enactment for the students' future.

The world of art in the English classroom through artistic and professional features is the focus of the lesson unit *The Art Factor*. Designed exclusively for students of 12th grade in artistic itinerary, this lesson unit aims to lay the students' groundwork to be able to be an artist in the 21st century, artistic and professional and linguistic skilled to be able to apply for a **fashion scholarship**, integrating their artistic skills with communication with an international perspective, in English.

The design and learning experience of this unit, providing linguistic and communicative authenticity, is depicted in rigorous detail in two articles: "*The Art Factor* Project I: Fashion Design and the Artist Portfolio in 12th Grade. Presentation of the Unit" provides the description of the foundations and preparatory activities of this lesson plan. In the second part, "*The Art Factor* Project II: Fashion Design and the Artist Portfolio. Implementation of the Unit", the different stages in the development of the unit are fully covered, while the indications to create the materials and technical indications for the teacher and the rubrics to assess them, illustrated with actual activities created by the students, are also included.

Nowadays, students in the artistic itinerary have several differentiated career paths and fashion design is one of them, together with computer-based design, videogame development and cinema and marketing direction. That is why fashion design is the starting point of this unit, which, through the scene of an **art contest**, invites students to review and widen their **vocabulary and knowledge about fashion, clothing, world's subcultures and art techniques** in English.

At the same time, they integrate their artistic and linguistic competences in EFL with the digital competence when they lay out their artistic work and expertise in their own **artist portfolios**, mimicking artistic careers in the in the 21st century professional world. To be able to create them, they use handy and convenient apps, video and image editing and blogging. Thus, with the actual purpose of participating in an art contest named *The Art Factor*, students blend their **aesthetic and creative abilities** exploiting the **digital abilities** for the young artist. This unit is devised as an art contest called *The Art Factor*. The students are invited to show their artistic talents in drawing and digital competences through **different tasks** to select the school's best artists of the year, who will be the representatives of the school for a scholarship in one of the most prestigious **design colleges** in London.

The Art Factor contest is composed by **5 tasks**. After having prepared to participate, learning and reviewing the language and communication skills provided, Task 1, called “Draw my Outfit”, proposes students to show their skills in fashion drawing, following a set of instructions. Secondly, in Task 2, they test their linguistic competence by filling up exercises on the topic of fashion and clothing. Next, in Task 3, they create an image gallery of their best works along the years for their artist portfolios. In Task 4, the contestants are invited to write their autobiography, giving room to personal and professional references and anecdotes along the years. In the last task, they record themselves on a short video introducing themselves as the suitable candidates for the scholarship. Finally, all participants show their works in a final exhibition, where all blogs can be accessed with QR images next to the art pieces.

<i>The Art Factor</i>	
Task 1	Draw My Outfit
Task 2	Class Catwalk
Task 3	Image gallery
Task 4	About Me
Task 5	Video introduction
Final task	Exhibition

I will introduce the unit “The Art Factor” through 6 sections:

PRESENTATION OF THE UNIT: THE ART FACTOR

- A. OBJECTIVES AND COMPETENCES
- B. FLIPPED CLASSROOM
- C. THE ARTIST PORTFOLIO
- D. SCHOLARSHIPS
- E. QR CODES
- F. ROLE OF THE TEACHER

A. OBJECTIVES AND KEY COMPETENCES

Taking into account the objectives and key competences in the curriculum of 12th grade, and in the framework of a cross-curricular organization of the contents, by the end of the unit, the students will be able to:

- Understand, memorize and correctly use vocabulary related to fashion, and describe clothes and pieces of art
- Identify specific information from a text to follow instructions
- Understand and correctly use the simple and continuous forms of present and past tenses, used to and would, future forms, time clauses and the future continuous and future perfect tenses
- Write an autobiography
- Write a description of pieces of art
- Produce a video introducing themselves as candidates for a scholarship
- Use image and video apps
- Present content in a blog

Next there is a detailed list of all the activities in *The Art Factor*, classified into eight blocks, according to the key competences that they aim to develop: oral and written comprehension and production, cultural awareness and expression and social and civic competence, use of information and communication technology and sense of initiative and entrepreneurship.

ORAL COMPREHENSION	ORAL PRODUCTION	UNDERSTANDING WRITTEN TEXTS	PRODUCTION OF WRITTEN TEXTS
<ul style="list-style-type: none"> - Review vocabulary related to clothing, fashion styles and art - Apply vocabulary fashion and art 	<ul style="list-style-type: none"> - Record a video introducing themselves 	<ul style="list-style-type: none"> - Read artist portfolios created by other artists 	<ul style="list-style-type: none"> - Write a summary - Write a description of their works - Write an autobiography
CULTURAL AWARENESS AND EXPRESSION	SOCIAL AND CIVIC COMPETENCE	USE OF INFORMATION AND COMMUNICATION TECHNOLOGY	SENSE OF INITIATIVE AND ENTREPRENEURSHIP
<ul style="list-style-type: none"> - Explore different subcultures: characteristics and outfits - Relate the subcultures and their musical and cultural context 	<ul style="list-style-type: none"> - Do autonomous work - Enjoy their classmates' works - Enhance creativity 	<ul style="list-style-type: none"> - Use QR coding and decoding - Create an image gallery and video - Create an artist portfolio 	<ul style="list-style-type: none"> - Share and display their designs and artwork - Promote business spirit

This unit is presented to the students in a public announcement as a school event with tryptic leaflets hanging from the ceiling of the school hall and corridors. Calling the students' participation, emphasis is made on the huge opportunity that this contest means to show the students' talents and to improve their academic education.

**Welcome to
The Art Factor**

Do you want to become a professional artist? Do you have the perfect skills to pursue an artistic career?

Take part in our design contest and exhibit your potential to the fullest!

What is the Art Factor

This is an enthusiastic initiative to promote artistic and professional skills in young artists, encouraging a desire for constant renewal and improvement.

Barcelona Headquarters
Participating the most prestigious
British schools of fashion

The Art Factor
Up for a Scholarship



Our Goals

The Art Factor helps young artists in their first steps in the professional field selecting candidates to take part in the most outstanding scholarships in the British design panorama.

Fashion Manifesto

Do you have a fashion manifesto that you would like to share? This is the best chance to show your talents and personal style. Explore your favourite fashion areas and professional skills in the 21th century art world!

Requirements

To take part in this contest you must be:

- Over 16
- Student in 12th grade (Art itinerary)

Why is The Art Factor a good opportunity

The Art Factor is nowadays one of the most innovative and fresh sources of applicants for the most prestigious scholarships in the British design colleges. Don't miss your chance for a better education.

The Art Factor contest tryptic leaflets given to students

Also, the students can see the official announcement of the contest *The Art Factor* and read carefully the instructions in the teacher's blog. There they can consult the materials for a better performance in the contest tasks.



The Art Factor official announcement, Ana María Fuentes *Google Sites*
<https://sites.google.com/a/xtec.cat/ana-maria-fuentes/home>

In the framework of a flipped classroom, students examine reference material to prepare their performance through different input activities: reading, reviewing and expanding vocabulary related to the topic of art and fashion, watching videos and looking up at artists' portfolio websites.

B. FLIPPED CLASSROOM

Following the **flipped classroom methodology**, the participants can access a detailed section in the teacher’s website with a comprehensive set of materials, from a varied range of sources and formats about the topic of fashion, art and design. So, promoting autonomous learning, the contestants carry out **preparatory activities**, which involve and **writing short summaries with the help of online dictionaries and online reference consulting websites containing vocabulary lists, applying lexical items, watching videos about fashion subcultures books.** These activities ensure that *The Art Factor* participants are sufficiently familiarized with the suitable linguistic tools to do the contest tasks successfully:

- Diagrams
- Vocabulary lists
- Elicitation of vocabulary

Underneath there are samples of the materials provided to students.

Clothes

At this level you probably already know most of the everyday words for clothes. Here are some items of clothing or parts of them which are perhaps less familiar.

Notice that most items of clothing covering the legs are plural words only and, if you wish to count them, you need to say, e.g. 'Six pairs of trousers'. (See Unit 24.)

Here are some words used to describe materials which clothes are often made of. These words can be either nouns or adjectives.

silk cotton velvet corduroy denim leather wool/woollen suede

Here are some adjectives used to describe the patterns on materials.

Here are some verbs associated with clothing.

He **undressed** / got undressed, throwing all his clothes on the floor.
She quickly **dressed** the child.
I love **dressing up** for parties as I normally wear jeans.
Can I **try on** those grey shoes in the window?
The skirt is too tight and too short – it needs **letting out** and **letting down**.
The dress is too loose and too long – it needs **taking in** and **taking up**.
She **took off** her shoes and **put on** her slippers.
He **changed out of** his weekend clothes into his uniform.
Red usually doesn't **suit** people with ginger hair.
Her black bag **matches** her shoes.
Those shoes don't **fit** the boy any more. He's **grown out of** them.

Here are some adjectives for describing people's clothing.

How things **fit**: baggy loose tight close-fitting
Style: long-sleeved V-neck round-neck
General: elegant smart scruffy chic trendy with-it
Appearance: well-dressed badly-dressed old-fashioned fashionable

See Unit 33 for more useful vocabulary for describing someone's appearance.

All the rage: clothes and fashion

Read the newspaper article below about how different types of clothes are appropriate for different types of people and situations.

Karen Hyland, 22, a self-confessed 'scruff', about to graduate from the University of East Anglia this summer, is among those desperately seeking a speedy transition from the campus uniform of jeans, trainers and sweatshirts to smart suits and shoes, without resorting to the 'fresh female intake' favoured by New Labour's power outfits³. Short skirts are to be avoided, as are Eighties shoulder pads, but no one wants to look **frumpy**⁴ and the student budget is inevitably tight. 'I have to create a new image for my proposed career in television,' explained Karen. 'Money aside, choosing the right outfit⁵ for my pending interviews is giving me nearly as much worry as my finals.' What Karen needed was The Interview Suit – something smart, young and modern, which would be suitable for most office **dress codes**⁶, while being individual enough to convince prospective employers that she could bring personality and flair to the job.

- 1 dirty and untidy person
- 2 in pale colours
- 3 formal clothes to make you seem powerful
- 4 old-fashioned and boring
- 5 set of clothes for a particular occasion
- 6 accepted way of dressing in a particular social group

Here are some other words and expressions used in discussing clothes.

In offices many staff **dress down** on Fridays. [wear less formal clothes]
Sometimes an invitation or a restaurant or nightclub will ask people to dress in **smart-casual** clothes. [clothes that are informal but clean, tidy and stylish]
Clothes can be informally described as **dressy** [suitable for formal occasions], **skimpy** [close-fitting, using little material], **baggy** [loose, e.g. of sweater], **snazzy** [modern, stylish].
To be **dressed to kill** means to wear clothes intended to attract people's attention (sexually). Some rich people **buy designer** (label) clothes but most people prefer to buy clothes more cheaply **off the peg/rack** or **on the high street**.

Here are some more words and expressions relating to fashion.

A few years ago denim **jackets** were all the **rage**. [very fashionable]
They were **dressed in the height of fashion**. [an extremely fashionable way]
The magazine has **up-to-the-minute** fashion articles. [dealing with the most recent trends]
The film has **set a new trend** for the leather trousers worn by the heroine. [started a new fashion]
If you are **ahead of your time**, you have new ideas or opinions before they are fashionable.
A fashion/trend **catches on**, it becomes popular.
A **slave of/to** fashion is someone who is strongly influenced by fashion.

Words and expressions connected with clothes are often used metaphorically.

to **speak off the cuff** [without having prepared anything]
to **be hand in glove with someone** [to have a close working relationship with someone]
Cloak-and-dagger [involving secrecy and mystery]
to **have/take the shirt off someone's back** [someone's last possession]
to **do something on a shoestring** [spending as little as possible]
(without frills [simple and plain]
to **put someone in a straitjacket** [restrict someone's freedom]
to **wear the trousers** (usually used of a woman) [to be the dominant partner in a marriage]

ulary in Use (advanced)

English vocabulary in Use (1997)

Fashion in Clothes

Put each of the following words or phrases in its correct place in the passage.

slavishly	trends	slaves to fashion
individualists	trendy	fashion houses
conformists	dictate	the latest fashion
haute couture	dictates	personal ornaments

Most people like to think they are (a) _____ and simply wear whatever they like. Few people will admit to being (b) _____. However we are not just talking of the expensive (c) _____ of the Paris and Milan (d) _____, which not many people can afford anyway. We are talking of fashions and (e) _____ in everyday clothes. We say that we wear jeans and sweaters because they are cheap and practical, but isn't it true that our jeans and sweaters tend to be the same as everyone else wears? Doesn't that mean that we like to be (f) _____? Of course the big chain-stores, to some extent, (g) _____ what we wear, but they always offer a choice and people do, on the whole, like to wear (h) _____, which extends beyond clothes to make-up, (i) _____ (men wear earrings too, nowadays) and hair styles. It is easy to declare that we do not (j) _____ follow the (k) _____ of fashion, but aren't we all (l) _____ at heart?

Clothes, Clothing & Fashion (B2, FCE, Upper Intermediate, IELTS Band 6+ General English Vocabulary)

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- Gravity
- Live

(a) tight (fit)

Click card to see definition

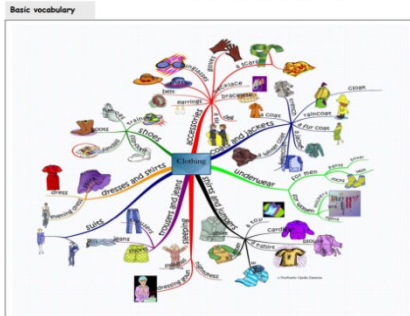
1/28

Advanced Vocabulary and Idioms (2010)

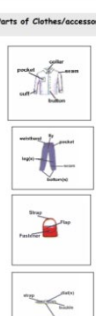
"Clothes, Clothing & Fashion", Quizlet.com

CLOTHES / ACCESSORIES / FASHION


Basic vocabulary



Parts of Clothes/accessories



Patterns



1 striped
2 checked
3 plaid/tartan
4 polka-dotted
5 patterned
6 tweed/thermal
7 paisley
8 hline

Materials


- Cotton
- Leather
- Silk
- Fur
- Denim
- Wool
- Suede
- Linen
- Rubber
- Nylon

Other Characteristics

- Long/sleeved sleeves/sleeveless
- Side-pocket/backside-pockets
- V-neck/ Round neck
- Low neckline
- Hooded
- Tight/loose
- Baggy
- Colourful/ extravagant

People and places

- Model/supermodel/male model
- Designer
- Hairdresser
- Tailor
- Stylist
- Personal shopper
- Fashion show
- Catwalk/runway
- Fashion victim
- Street market
- Clothes stall
- Dressing room/changing room



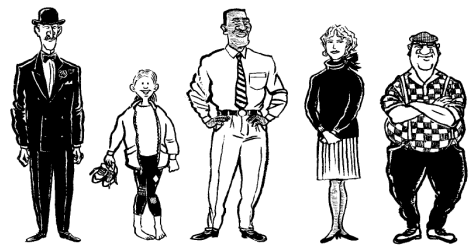
Verbs and expressions

- to wear = usar
- to have something on = tener puesto
- to put on = ponerse
- to dress = vestirse
- to be dressed in = estar vestido con
- to take off = quitarse / desvestirse
- to button up = abotonar
- to unbutton = desabotonar
- to zip up / to unzip = abrochar / desabrochar
- to try something on = probarse
- to fit (it's the right size) = quedar bien
- to suit (looks well) = quedarle apropiado
- to be trendy/cool/fashionable/modernizable
- to be in fashion
- to come into fashion
- to go out of fashion = dejar de estar de moda
- to be out of fashion = estar fuera de moda
- to be old-fashioned
- to stand out
- To wear designer labels
- To be stylish
- To follow the latest fashion
- To be interested in fashion
- To be into hip-hop/ street fashion
- To wear black
- To wear make-up
- To shop in trendy stores
- To look natural
- To be a fashion victim
- To spend money on clothes/buying clothes
- To have a few fashion tips
- To be smartly/casually dressed
- To feel comfortable in

Merci Wordpress (<https://merci.wordpress.com/2013/12/fashion-vocabulary.pdf>)

People's Appearance

Complete each passage below with the correct words from the list above it to make an accurate description of one of the people in the illustration.



1 cuff creases formally button-hole tucked double-breasted lanky bow-tie breast pocket bowler hat

He's a tall, (a) _____ man. He's wearing a (b) _____ on his head, a dark, (c) _____ suit and a black (d) _____. An inch of (e) _____ shows from each of his sleeves. He has immaculate (f) _____ in his trousers. He has a flower, in his (g) _____ and a handkerchief (h) _____ into his (i) _____. He's quite (j) _____ dressed.

2 grin lapels trainers pigeon-toed skinny slanting plain patched casually bare-footed

She's a (a) _____ little kid, with a broad (b) _____ on her face. She's wearing (c) _____ jeans and a zip-jacket with (d) _____ pockets and no (e) _____. Underneath she's wearing a (f) _____ T-shirt. From the way she's standing, she looks a bit (g) _____. She's very (h) _____ dressed. She's (i) _____ but she's carrying her shoes in her hand. They look like (j) _____.

3 hips upright waist closely-cropped expression bare-headed buckle broad strongly-built clean-shaven

He's a (a) _____ man with (b) _____ shoulders and a slim (c) _____. He has no beard or moustache; he's (d) _____. He's not wearing a hat; he's (e) _____. He has (f) _____ hair and a serious (g) _____ on his face. His trousers are held up by a belt with a large, round (h) _____. He's standing very (i) _____ with his hands on his (j) _____.

4 bow teens clasped polo-neck slender figure wavy pleated parted high-heeled


She's young, still in her (a) _____. She has a (b) _____ (c) _____ and she's standing with her hands (d) _____ in front of her. Her hair, (e) _____ hair, which is (f) _____ in the middle, has a ribbon with a (g) _____ in it. She's wearing a full, knee-length (h) _____ skirt, a loose (i) _____ pullover and black, (j) _____ shoes.

5 folded obese checked rolled up baggy side-burns braces flat cap thirtyish bow-legged

He's not very old, maybe (a) _____, and he's standing with his arms (b) _____. He's rather (c) _____, as jockeys sometimes are, and he's fat, almost (d) _____. He has a (e) _____ on, so you can't see his hair, except for his long (f) _____. He's wearing a (g) _____ shirt with the sleeves (h) _____ and a pair of (i) _____ trousers held up by (j) _____.

6 Write a brief description of each person below, referring to his or her age, character, hair, build, clothes and posture. Use any of the words from the exercises above and any of the following words which may be suitable.

wellingtons epaulettes beret tousled
single-breasted cleft chin slim flared
knock-kneed waistcoat lean stout
spectacles cardigan singlet paunch
double-chinned top hat shorts frail
stooped striped curly bald



Advanced Vocabulary and Idioms (2010)

As an audiovisual support, students watch the video "10 Weird Fashion Subcultures" from YouTube (<https://youtu.be/gAVXqBLQzAE>) and complete a handout especially designed by the teacher.



A TYPICAL CUTESTER WOULD PROBABLY BE SPOTTED WEARING A HELLO KITTY SWEATSHIRT WITH A PAIR OF COLORFUL LEGGINGS.

The activities in the following handout encourage the contestants to refresh their previous knowledge and establish new concepts. The activities to widen the topic of fashion, items of clothing and accessories involve taking notes and summarizing information about ten fashion subcultures. The students, now contestants, watch the video and complete the handout “Fashion Subcultures”.

FASHION SUBCULTURES

Before Watching



1. Do you know the names of the subcultures in the photos?
2. Do you know any other subcultures? Do you belong to one?
3. Why do you think people follow a specific subculture or style?

While Watching

4. Fill in the chart with the names of subcultures in the video and their basic traits: colours, symbols, outfit, makeup.

1.	2.	3.
4.	5.	6.
7.	8.	9.

10.	<p>After Watching Writing</p> <p>5. Choose two of the fashion subcultures and write a full description of the main characteristics of their clothes, accessories, historical background and celebrities that embody that fashion. Do some research to give a full account and compare the two fashion styles.</p> <p>10 WEIRD Fashion Subcultures You Won't Believe Actually Exist, https://www.youtube.com/watch?v=gAVXqbLQzAE</p>
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Fashion Subcultures Handout

(<https://drive.google.com/file/d/1t0zEo9XDj8pegbpQqa0ayQhxqSVV186q/view?usp=sharing>)

C. THE ARTIST PORTFOLIO

The Artist Portfolio is the cornerstone of *The Art Factor* and it becomes essential due to the practical and professional approach of this lesson. This type of blogging website aims to exhibit the professional and personal sphere of the artist. Through the accomplishment of the image gallery and the autography, two of the tasks in the contest, the participants elaborate a basic version of their own artistic portfolio to showcase their work, be it painting, illustration, design or photography.

It is crucial for artists, especially young ones, to connect to the outside world, potential clients or colleagues, agencies, and sell work online. Besides, to make the most of this business and marketing tool, the contestants, future professional artists, have to take special care on how they present their work online, write content and make the visual elements really stand out in design, creativity and usability in a well-presented and updated site.

Furthermore, their artistic galleries, which provide structure to their artwork, divide their works into small collections and guide the visitors to view their portfolios as a storyline, highlighting the artist statement. Students explore various examples of artist portfolios, provided by the teacher, or of their own choice. They examine their sections, galleries and visual elements and choose among the most common blogging websites like *Pixpa.com*, *Behance*, *FolioLink* or *Dribbble* to be able to produce their own artistic portfolio.



Claire Gingell's and Dan Kozar's artistic portfolios, created with *Pixpa.com*

Next there is the model which students follow to create their own artist portfolios:

Professional Blog

Photo of their drawing

Under the text describing the outfit, clothing items and colours and accessories

Biography

Other professional works

Gallery of images created with ...

Links to the press or interesting links

D. SCHOLARSHIPS

A powerful stimulus for students to take part in *The Art Factor* contest is the chance to study in one of the most prestigious and expensive design schools in Britain. As a way to complete a more accomplished education, the participants in this contest feel enthusiastic and encouraged about the idea of becoming an attendant in one of the programmes at any schools in fashion and design.

So, the students are given a favourable occasion to apply for the London College of Fashion, **Retailright, Santander, Loyalty, the Marks & Spencer scholarship** and the **Don McCarthyscholarships**. With unique semester programmes in fashion business, footwear, product design, media and communication and styling, some of them offer scholarships for high-quality projects or a fee discount, up to £1,600.

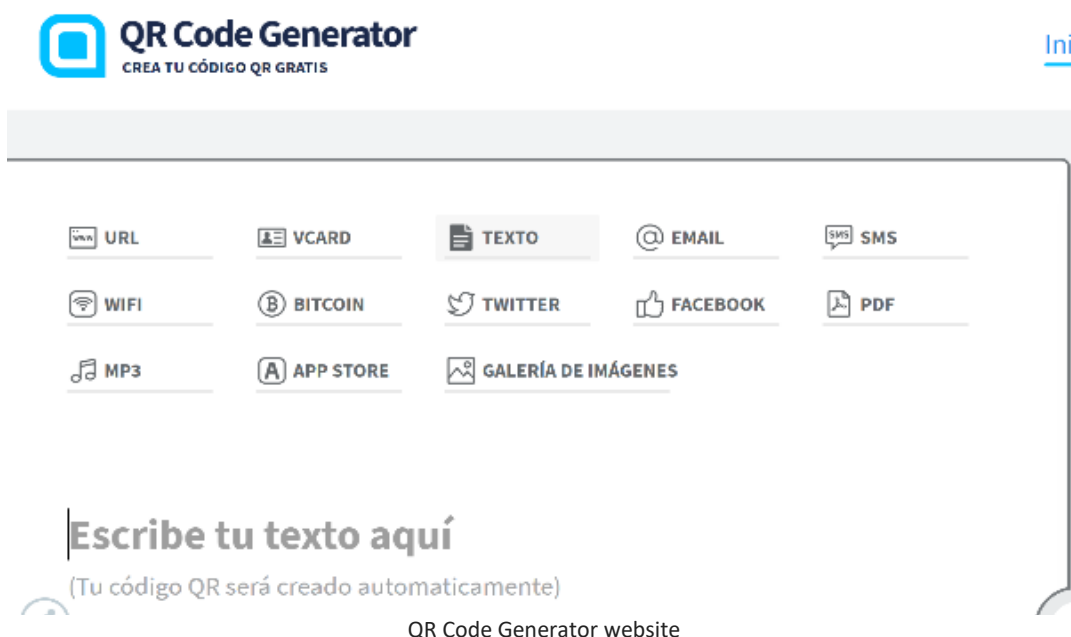
Most of the linguistic requirements of the institutions referred above are IELTS certificate, level 6 or CAE Grade C at least, but preferably, they could have a higher level, B2, upper intermediate. Students are supposed to be able to interact with a degree of fluency and spontaneity and produce clear, detailed texts on a wide range of subjects. It is an excellent practice to learn how to apply for scholarships at their level, and through the context of the contest, they feel very keen on participating and giving their best.

Taken all these factors into consideration, and with the aim to compel linguistic and artistic skills to the fullest, by seizing this educational chance, students can boost their linguistic competence in English as well as their professional competence.

E. QR CODES

QR codes constitute an extremely resourceful digital source of communication. For pedagogical purposes, QR codes make this lesson agile, fresh and flexible. The contestants receive the links to the instructions of the contest tasks through QR codes and some of the tasks rely exclusively on the QR. Also, they use them to share their artist portfolios to the public. The QRs are simple to generate. The teacher can follow three simple steps:

1. Go to QR Code Generator: <https://es.qr-code-generator.com/>. There we select the option "Text". In the space provided, we type the text we want to use for the description. For example: "This model is wearing a trench coat, a baseball cap, a Burgundy red Polka-dot flannel shirt, a waistcoat, flared jeans, leather ankle boots, an apron and a scout badge." Then we select the option "Create image", and the app creates a QR image to use for that outfit description.
2. Click on "Create QR image". And the text is encoded as a QR image, ready to use to share, insert in a handout, use it as a label or any other type of message.



F. ROLE OF THE TEACHER

The English teacher ensures that the students access the suitable information, predicts the linguistic and communicative needs of the students before the contest and provides a wider context other than the exclusive grammatical and ordinary class. There is a great deal of preparation before bringing the activities and tasks to class, which will be dealt with in the description of each task in this article. The teacher supervises the preparatory activities and the contestants' performance in every contest task.

Besides, the teacher becomes a master of many skills, such as word processing, editing and blogging, and last but not least, he or she becomes the master of ceremonies, MC. Some activities require less level of autonomy for students, other activities demand more. *The Art Factor* is a **cross-curricular project**, where **the teacher of English and the Art teacher** go hand in hand through the contest tasks. Moreover, the teachers in the Art department act as consultants and supervisors, but also as jury to determine the winner or winners of the contest.

The preparatory activities constitute the solid ground where the students build new connections to their linguistic and communicative strategies. Through a guided path along vocabulary and model language and professional contextualization, *The Art Factor* Contest becomes a preliminary and objective to aim higher and establish new and stimulating horizons in our students.

So, with these foundations, students are granted the necessary tools to reach their professional goal. In “*The Art Factor Project I. Art Contest. Implementation of the Unit. Rubrics and Students’ Artist Portfolios*”, the teacher comprises the contest tasks, materials elaborated by the teacher and the examples of art portfolios created by the contestants, which constitute a powerful purpose-oriented working tool. There is also a wide coverage of the rubrics used to assess the different tasks, the objectives, timing, competences covered and the justification in the 12th grade curriculum.

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The Art Factor Project II: Art Contest. Implementation of the Unit. Rubrics and Students' Artist Portfolios

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This article describes a lesson plan that incorporates the world of art into the English classroom through artistic and professional features to provide the learning experience with linguistic and communicative authenticity. Designed exclusively for 12th grade students in art itinerary, this lesson unit aims to lay the students' groundwork to be able to apply for a fashion **scholarship**, integrating their artistic skills with communication in English.

After presenting the first part of the contest unit in "*The Art Factor Project I. Fashion Design and the Artist Portfolio. Description of the Unit*", this article explains the practical steps in the implementation of the lesson *The Art Factor* in detail, considering the various stages of the art contest and the production of the artist portfolio. Accompanying every task description, careful attention is being paid to the technical and specific preparation of materials and handouts, the learning objectives of the task, and the artistic, technological and digital competences for 12th graders. Culminating the art contest, there is a final exhibition, where all participants share their fashion drawing and the link to their artist portfolio. The rubrics and the conclusion close the article with a deep analysis on the positive contributions of the contest to the students' formative experience. The implementation of the unit is presented as follows:

THE ART FACTOR PROJECT IN PRACTICE

A. IMPLEMENTATION OF THE ART CONTEST

- **TASK 1: DRAW MY OUTFIT**
- **TASK 2: CLASS CATWALK**
- **TASK 3: IMAGE GALLERY**
- **TASK 4: ABOUT ME**
- **TASK 5: VIDEO INTRODUCTION**
- **FINAL TASK: ART EXHIBITION**

B. RUBRICS

C. STUDENTS' ARTIST PORTFOLIOS

D. CONCLUSION

A. IMPLEMENTATION OF THE ART CONTEST

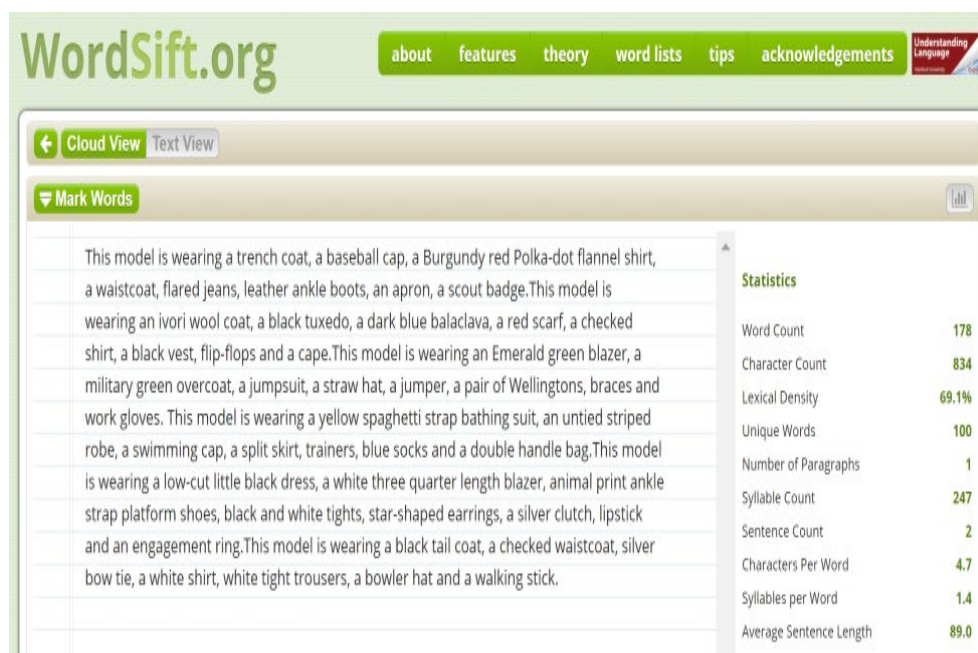
The Art Factor is an art contest designed to encourage the creative and practical side of young artists. The participants carry out five tasks, individually assessed. Each task of the contest is consistently described, including a full account of the didactic objective, linguistic content, required technological devices, material, timing and rubrics. As all tasks require a great deal of preparation by the teacher, every task is also accompanied with a comprehensive depiction of the steps to produce the materials and handouts. Every section also gives instructions on how to implement each contest task. They will be described next:

- TASK 1: DRAW MY OUTFIT

TASK 1: DRAW MY OUTFIT		
OBJECTIVE	"Draw My Outfit": Follow QR instructions to draw a fashion design.	
	DESCRIPTION	COMPETENCE
LINGUISTIC CONTENT	Lexical field: clothing and accessories, colours	Linguistic
TECHNOLOGICAL DEVICES	QR coding and decoding Smartphones Camera	Digital
MATERIAL	Drawing materials: paper, colours and paints	
TIMING	1 session (drawing class and homework)	













PREPARATION OF MATERIALS

In a word processor, the teacher writes six different descriptions of outfits, including a varied range of vocabulary to consolidate and broaden the students’ linguistic knowledge of clothing, fashion, colours and patterns. To ensure the suitability of the vocabulary and level of the content, the teacher can check the linguistic quality of the text provided to the students using an online tool called *WordSift*. This app elaborates a wide range of associations with the vocabulary and also calculates the lexical density and several parameters in readability to enrich their academic vocabulary and language development.



WordSift.org

To provide the students with the necessary information to produce their drawing, the teacher produces a QR for the six different instructions of the fashion drawing: The teacher opens a new document on the word processor and creates a table with 2 columns and three rows. In each box the teacher inserts the suitable QR image for each number. For instructions to create QRs, see section E in Part I. The images next show the QRs that are assigned for each pair of students, from number 1 to 6. The image on the left shows the teacher’s version, and the image on the right, the handout with QR codes offered to the students.

<p>1</p>  <p>SCAN ME</p> <p>This model is wearing a trench coat, a baseball cap, a Burgundy red Polka-dot flannel shirt, a waistcoat, flared jeans, leather ankle boots, an apron, a scout badge.</p>	<p>4</p>  <p>SCAN ME</p> <p>This model is wearing a yellow spaghetti strap bathing suit, an untied striped robe, a swimming cap, a split skirt, trainers, blue socks and a double handle bag.</p>	 <p>SCAN ME</p>	 <p>SCAN ME</p>
<p>2</p>  <p>SCAN ME</p> <p>This model is wearing an odd wool coat, a black tuxedo, a dark blue balaclava, a red scarf, a checked shirt, a black vest, flip-flops and a cape.</p>	<p>5</p>  <p>SCAN ME</p> <p>This model is wearing a low-cut little black dress, a white three quarter length blazer, animal print ankle strap platform shoes, black and white tights, star shaped earrings, a silver clutch, lipstick and an engagement ring.</p>	 <p>SCAN ME</p>	 <p>SCAN ME</p>
<p>3</p>  <p>SCAN ME</p> <p>This model is wearing an Emerald green blazer, a military green overcoat, a jumpsuit, a straw hat, a jumper, a pair of Wellingtons, braces and work gloves.</p>	<p>6</p>  <p>SCAN ME</p> <p>This model is wearing a black tail coat, a checked waistcoat, silver bow tie, a white shirt, white light trousers, a bowler hat and a walking stick.</p>	 <p>SCAN ME</p>	 <p>SCAN ME</p>

Teacher’s QR images and texts for Task 1

Students’ handout with QR images for Task 1

DEVELOPMENT

STEP 1: Participants are assigned a number, from 1 to 6. The teacher shows them the QR corresponding to this brief description and they scan their code with the QR decoding app in their smart phones.

STEP 2: The contestants read the descriptions of their drawing assignment in their phones to portray the items, colours and designs in a drawing with a fashion design.

STEP 3: The contestants draw the assignment at the drawing class and can finish at home, giving freedom to their style, techniques and materials. They have to add one or more extra elements to their design.

- TASK 2: CATWALK HANDOUT

TASK 2: CLASS CAT WALK		
OBJECTIVE	“Class Catwalk”: Complete a fill-in-the-gap activity with the fashion descriptions.	
	DESCRIPTION	COMPETENCE
LINGUISTIC CONTENT	Consolidate the lexical and linguistic items	Linguistic
TECHNOLOGICAL DEVICES	Camera e-mail messaging	Digital
MATERIAL	Handout	
TIMING	1 session	

Out of the best fashion designs, the students review and find an explicit practice on the items in the descriptions to ensure the consolidation of contents. The drawings that the contestants have produced are digitalized and arranged to be part of a collaborative handout and cover all the revision items and extension of vocabulary. These images are organized to constitute a gap fill activity where they have to match the descriptions of the outfits with the corresponding image. They can also identify the extra elements and discuss how they noticed them.

PREPARATION OF MATERIALS

The teacher creates a handout with an appealing background eliciting all the vocabulary items that were included in the exercise. In the word processor, the teacher adds a bright image of a

catwalk as the background and creates a table with six columns and two rows. Then the short texts with the descriptions of the outfits are situated at the corners of the page in text boxes. Some of the most relevant words are taken out from it and substituted by lines of dots for students to complete.

DEVELOPMENT

STEP 1: The participants do the fill in the gaps and matching exercise to test their linguistic competence in this field.

STEP 2: They guess what extra item of clothing or accessory has been added to the drawing and carry out a class discussion asking the authors of the drawing if their guess is right.



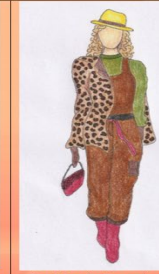



STEP 3: The participants comment on their peers' drawings, complimenting them, and admiring them.

The "2Z Catwalk" handout next was created by the Art students in Olorda High School, Sant Feliu de Llobregat, who generously agreed to share their outstanding drawings for this article.

2Z Catwalk

1 This model is wearing an Emerald green a military green a jumpsuit, a straw hat, a a pair of Wellingtons, braces and work

2 This model is wearing a black tail coat, a waistcoat, silver tie, a white white trousers, a hat and a walking






					
By Lidia Rael	By Astrid Aragonés	By María Fernández	By Albert García	By Manuel García	By Danae Torruella
A	B	C	D	E	F

Complete the descriptions of the outfits. Match them with the pictures A-L.

3 This model is wearing a coat, a cap, a Burgundy red Polka-dot flannel shirt, a waistcoat, flared jeans, ankle boots, an a scout

4 This model is wearing an ivory coat, a black a dark blue a red scarf, a checked shirt, a black and a cape.

5 This model is wearing a yellow spaghetti bathing suit, an untied robe, a swimming cap, a skirt, trainers, blue and a double bag.

					
By Ainara Escobar	By Angelo Agudo	By Aitana García	By Claudia Luque	By Pedro Muñoz	By Andrea Pulido
G	H	I	J	K	L

6 This model is wearing a little black dress, a white blazer, animal ankle strap platform shoes, black and white tights, star-shaped earrings, a silver lipstick and an engagement

What extra clothes or accessories have been added in every outfit?

- TASK 3: IMAGE GALLERY

TASK 3: IMAGE GALLERY		
OBJECTIVE	"Image Gallery": Create an image gallery with student's works and write a short description.	
	DESCRIPTION	COMPETENCE
LINGUISTIC CONTENT	Art description: materials, paints and colours	Linguistic
TECHNOLOGICAL DEVICES	Blogging Camera	Digital
MATERIAL	Blog, computer and smart phone	
TIMING	1 session (class) and 2h (at home)	

PREPARATION OF MATERIALS

For this task, there is not a specific creation of materials to provide the students with, as they have analyzed the artist portfolios of some artists, their content, sections and image galleries in the preparatory activities. Examples of artist portfolios can be located in section C in the previous article. This is the first step for students to create content in their Artist Portfolio, which relies on the students' digital skills and creativity, so that they can make the most of their digital artist CVs.

DEVELOPMENT

STEP 1: Contestants register in any blogging app to create their own artist portfolio. They can use any blogging apps, such as *Google Sites*, included in their student *Google Suite*, *WordPress*, *Behance* and *Foliolink*, with free basic packs and *Dribbble*, *Pixpa*, or *Wix*, among others, that were already mentioned in the former theoretical article (Section C). Some offer more basic layout and display and some others are more sophisticated. The young artists can choose the blogging page that they like. To exhibit their artistic name, their profile photo and virtual CV, they create three sections: "Home" page, "Image gallery" and "About Me".

STEP 2: The participants create an image gallery with at least ten of their most remarkable works in varied genres. They use the templates of the blogging app chosen and, as many of these apps include image galleries, this step becomes fast and practical. They also apply their photo editing abilities, put into practice many aesthetic and expressive potential and get acquainted with a lifelike graphic representation of their professional self.

STEP 3: Next to the names of the titles of their works, the contestants write a short description of each of their creations, including references to the colours, techniques and artistic styles. Participants try to imitate the models of other Artist portfolios that they have observed in the preparatory activities. The teacher can offer linguistic support to the participants if necessary.

The promotion of professional competences, the use of digital skills like photo edition and English as the means of communication makes this unit a real-life rehearsal of the professional world, an international opportunity to showcase their works with a business purpose, such as the exhibition and sale of their artistic products.

- TASK 4: ABOUT ME

TASK 4: ABOUT ME		
OBJECTIVE	“About Me”: Contestants write their autobiography as young artists	
	DESCRIPTION	COMPETENCE
LINGUISTIC CONTENT	Lexical field: clothing and accessories, colours, personal information... Writing genres: Biography	Linguistic
TECHNOLOGICAL DEVICES	Smartphones Camera	Digital
MATERIAL	Laptops and smart phone	
TIMING	1 session (class) and 1 h (home)	

“About Me” is the section of autobiography on a digital format of the artistic blog, which complements a basic structure of the art portfolio, making up a virtual CV, with a selection of their most relevant works, indeed, a visiting card for the scholarship application. On the other hand, the biography, or autobiography is one of the writing academic genres that they need to master in the curriculum B1, of 12th grade.

PREPARATION OF MATERIALS

The teacher provides some guidelines for students to write their autobiography.

The students have to organize the information chronologically, including memorable moments, capturing the importance of art in their lives. They keep in mind the examples of other professional Artist Portfolios.

This Portrait of the Young Artist has to cover the following aspects:

- Basic personal information
- Chronology of their personal and professional events
- Childhood
- The first experiences with the world of art
- Later artistic experiences
- Present day art skills and projects
- Present day artistic manifesto

Indeed, their art portfolio is the virtual platform to exhibit their art, and besides, it is part of the requirements to:

- opt for a scholarship
- create a blog to showcase their artistic profile online (including a gallery, an autobiography and a video introduction).

DEVELOPMENT

STEP 1: Contestants are given the instructions to write their autobiographies.

STEP 2: They write a draft and check spelling, text organization...

STEP 3: They write a final version, and post it in their blogging websites.

- TASK 5: VIDEO INTRODUCTION

TASK 5: VIDEO INTRODUCTION		
OBJECTIVE	Video introduction: Students record a video presentation for the application of the scholarship	
	DESCRIPTION	COMPETENCE
LINGUISTIC CONTENT	Lexical field: clothing and accessories, colours, personal and artistic qualities	Linguistic
TECHNOLOGICAL DEVICES	QR coding and decoding Smartphones Camera	Digital
MATERIAL	Laptops and smart phone	
TIMING	1 session (class and at home)	

Contestants record a 2-3-minute-long video introducing themselves as young artists, explaining why they should be awarded the scholarship in the Design School in London. In the average international scholarships, students are expected to have IELTS certificate with a level of 6.0 or CAE Grade C. This video introduction is an oral and written evidence of their level in English.

PREPARATION OF MATERIALS

Students have watched samples of videos of introductions of the same type that they are expected to do for their application. They see tutorials on how to do their videos as a candidate and as an artist. Students practice their oral and communicative skills when they record themselves introducing themselves to the public, specially to the audience that is going to assess them in the selection of candidates for scholarships.

DEVELOPMENT

STEP 1: Contestants write a script introducing themselves as young artists and as worthy of the scholarship.

STEP 2: They record themselves, showing their mastery of English language, pronunciation and intonation. They can ask the teacher for advice on expression and phonetic and prosody.

STEP 3: They edit their videos and add the subtitles.

STEP 4: They upload their videos on to their art portfolio (This is the last task in the art contest. The exhibition of works and the proclamation of the winners take place during the final exhibition as an eagerly awaited school event).

- FINAL TASK: ART EXHIBITION

FINAL TASK: ART EXHIBITION		
OBJECTIVE	Final Task: Art Exhibition: Students show their works in an art exhibition	
	DESCRIPTION	COMPETENCE
LINGUISTIC CONTENT	Lexical field: art exhibition, genres, colours and artistic styles	Linguistic
TECHNOLOGICAL DEVICES	QR coding and decoding Smartphones	Digital

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	Camera	
MATERIAL	Frames, QRs printed on paper, glue, stickers	
TIMING	1 session (drawing class and at home)	

As a final task, the final art exhibition takes place as one of the biggest school events of the year, when all the artists exhibit their great creative activity and the winners of the art contest are announced. The participants set up an art exhibition in the school hall and corridors. They take charge in putting up one or two of their works on the school's corridor walls. Next to the contestants' pieces of art they stick a QR code with the link to their artist portfolios, image galleries and autobiographies.

This final activity is the perfect opportunity for contestants to showcase their work and to take pride in what they have done and accomplished and, obviously, to show their personal and professional career so far, as a portrait of the young artist. In this event the real-life and the digital world intertwine, providing the whole collection of works with a great degree and there is also a QR for voting available so that exhibition visitors can leave their votes as they pass the school walls. This voting system is scored as well as the art teachers' score, which are added to the rubrics and scored in *Google forms* in individual student's grids. They collect the scores from the public, the student, together with the art teacher and the English teacher. The latter performs as the master of ceremonies, proclaims the three winning artists, who will be the representatives of the school to the scholarship to the London School of Design.


B. RUBRICS


The evaluation and assessment are carried out using the following grid, which ranges from 1 to 4 points, from beginner, capable, accomplished and expert. The global score is an average of the scores by the student, the peers, the English teacher and the professional one by the Art teachers. All scores considered, the three students with the highest score represent the school in the participation in the scholarship. As far as the marks scored by the English teacher, the approach is mainly communicative and global, considering the accomplishment of the learning objectives of every task in the contest. Underneath there is a sample of the rubric of a contestant in *The Art Factor*, first edition, year 2020-21.

	EXPERT	ACCOMPLISHED	CAPABLE	BEGINNER	PEER	STUDENTS'	PROFESSIONAL	ENGLISH
	4	3	2	1	MARK	MARK	MARK	MARK
Task 1					4	4	4	3
Task 2					2	2	3	3
Task 3					3	2	2	4
Task 4					3	4	4	4
Task 5					4	3	3	3
Total: 12.8					3,2	3	3,2	3,4


C. STUDENTS' ARTIST PORTFOLIOS


As a result of the participation on the contest, the students can show their artist portfolios, which integrate linguistic, communicative, expressive and digital skills in a very particular way. Firstly, they serve as a publicizing tool, promoting their work and artist manifesto and they amplify their personal identity. Given the extremely talented outcomes, a worthy place must be given to some examples of these talented young artists. Next there are three artist portfolios created by the students, with their QR code for further consult.








Danae
Portfolio Biography



Self portrait



Happy couple



Blue dress



Mermaid painting


Marble sculpture



Cartoon drawing of


Black hair woman


Blue


We and my boyfriend

Danae
Portfolio Biography



About me

My name is Danae Torruella Donat, I was born in the Sant Joan de Déu hospital, May 13th, 2003.

I've been in Cervelló since I was born. I live with my mother, father and brother. And we have a dog called Nala, she's the cutest. I went to primary school here, at the Escola Santa Maria. I was a very happy and extroverted little girl. I loved going out, drawing, acting, being with my family... I went to highschool at the Institut de Cervelló. At that time I started loving music and being more serious about drawing. I remember drawing silly things to my classmates for fun. Taking a decision por my future was hard but I finally decided to study artistic baccalaureate in Sant Feliu de Llobregat. I am currently ending 2nd grade, and the next year I will be working with my mom. The following year I will be studying at an Arts College, in Barcelona.

Now I have a wonderful friends and a fantastic boyfriend who I really love. I really like to spend time with them and socialize in general. But I also like to be alone and relax. I love listening to my favourite artists, like Twenty One Pilots, Joji, The 1975, Roderick Porter, etc. I draw a lot, of course. And nowadays I'm learning how to play the ukelele just for fun. I love animals, especially dogs.

In a future I would like to be a professional tattooer and have my own studio, after college. But I also want to do many things at once, like drawing illustrations by commissions or designing characters for animations.

Danae T.'s Artist Portfolio

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EVERYTHING IS PERSONAL. INCLUDING THIS BLOG.

Angelo's blog

Hi. My name is Angelo Agudo, I was born in Barcelona, Spain, more specifically on February 10, 2003. I'm currently 18 years old and I'm doing second year of artistic baccalaureate. My dad Jose is from Spain too and my mum Jessica is from Peru.

I'm a very nice and calm person, with his friends and his hobbies like any other teen. I love to play videogames, I think it's the thing I like to do the most, and when I'm not playing games I usually watch some online entertainment content or hang out with my friends around town (at least whenever we can because with the Covid restrictions it's a complicated thing nowadays). I also make a lot of effort in my studies and in my general work, but like anyone I also like to rest and take advantage of my free time as much as I can.

Sometimes I also practice in my artworks for high school. Here you can see some of my work that I usually upload in my blog (more down below).



My art work

Painting of a rose

A rose painted with acrylics on heavyweight paper for Sant Jordi

inking man

Drawing of a seated man with charcoal

Wild west scene in black and white

Pencil drawing of a wild west scenery with charcoal shadows

Blue haired girl

Pencil drawing of a girl with blue hair

Angelo A.'s Artist portfolio

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Lips meet teeth and tongue

24.03.2021

This drawing was made on a trip that I took to Ireland. It is made with pencil.



Western

24.03.2021

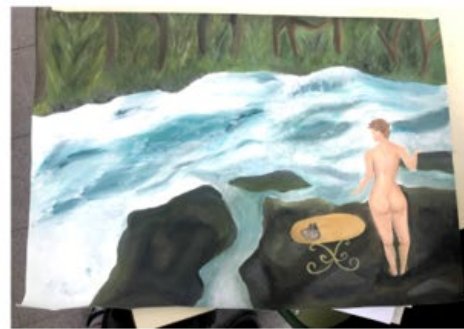
This work of art was made for an art's lesson. The task is named "Western" and the materials that I've used are charcoal and conté. It is made in a A3.



Going down

24.03.2021

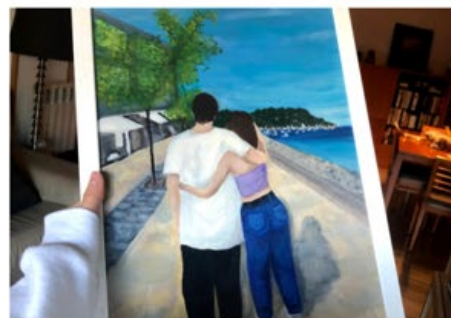
This picture was taken for a photography task where the main topic is the scooter and the urban style. The model that I used is named Judit Garnica.



Romantic bath

24.03.2021

This artwork is painted with acrylic painting, and it was painted for an art task. The task is named "Romantic Bath" and it is painted in an A3.



All you need is love

24.03.2021

This artwork is made with oil paint and it's inspired by a picture that I took when I went on a trip with my boyfriend. I did this painting for our three years anniversary. The support is 35x50.



Christmas

20.03.2021

This artwork was a task that I had to do for the art lesson. It was made in December, and it is inspired by Christmas. This was the first painting that I did with oil paint. 50x50.

D. CONCLUSION

An excellent practice for the students' future tasks, an application for a scholarship among them, *The Art Factor Project* is a professional perspective to classwork and a practical down-to-earth, closer to their personal and professional aims, never forgetting the linguistic and communicative skills that any worker at an area of expertise should be ready for.

The unit of fashion design, aimed at promoting the creative skills of students and exploiting students' drawings to create handouts, is very rewarding for students and the teacher. Fashion is generally one of the students' interests, and that, together with the flipped classroom methodology, practice, revision and extension of vocabulary enables the students to go through the different activities according to their own rhythm and linguistic needs.

So, in general terms, *The Art Factor Contest* is an enriching game and event to value the students' artwork, give a higher rank to creativity and award class work to its maximum value, giving it the worth that it deserves, so we all learn from it, admire it and if it is good enough, upgrade it to an international scale.

References

Aina's Gallery

<https://aina-cristofol.webnode.es/art/>

Angelo's Blog

<https://aagudo15.wixsite.com/my-site>

Behance

<https://www.behance.net/>

Danae's Portfolio

<https://sites.google.com/view/danaesportfolio/portfolio>

Dribbble

<https://dribbble.com/>

FolioLink

<https://www.foliolink.com/>

Google Sites

<http://sites.google.com>

Pixpa

<https://www.pixpa.com/>

Wix

<https://www.wix.com/>

WordPress

<https://wordpress.com/start/user/es?ref=create-lp>

WordSift

<https://wordsift.org/>

EFL Proverbs. Part 1. English, and Spanish Paremiology (Mieder, and Sevilla Muñoz), *Introduction to Paremiology* (Hrisztova-Gotthardt and Varga, eds.), and Class Web Resources

Lourdes Montoro
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I have always taught proverbs, and other linguistic and cultural well-known forms, which are natural to native speakers, that is, idioms, riddles, quotes, tongue twisters, similes, games with numbers, homophones, onomatopoeias... This article along with the next 8 ones are part of an EFL collection which displays most of the work that I have done around English proverbs in the classroom for 35 years: in the teaching of instrumental English in secondary education (until 1990), and in the official language school system, from 1990 to 2020, in translation teaching, and in teacher training.

I already explained some of my class research and class work proverb-based activities in:

- **“A Study of some Barbadian Proverbs and the Mediating Role of English when Translating them”**. V Congrés Internacional de Traducció (Presentation). Bellaterra: E.U.T.I. Universitat Autònoma de Barcelona, 2001
- **“Mediation in Intermediate EFL Written Expression and Interaction. Part 3: Interlinguistic Mediation. 3 Email Proposals, Samples, and Conclusions”**, *English Is It!* (ELT Training Series), Vol. 12: 60-71, November 2019c (<http://hdl.handle.net/2445/145051>)
- **“EFL in Lockdown. Part 3: Passwords through Homophones, British and American English, False Friends, Tongue-twisters, Similes, Idioms, and Proverbs”**, *English Is It!* (ELT Training Series), Vol. 14: 64-75, September 2020c (<http://hdl.handle.net/2445/172496>)
- **“EFL in Lockdown. Part 4: Teaching Contextualized Covid-19 English and Spanish Proverbs. Class Materials”**, *English Is It* (ELT Training Series), Vol. 14: 76-88, September 2020d (<http://hdl.handle.net/2445/172496>)

In **Montoro (2020d)**, I wrote down some of the conclusions and benefits, which I had the chance to test once more after having worked with 43 proverbs which accompanied my students and me during the Covid-19 lockdown. Based on continuous positive linguistic, cultural and interactional outcome of proverbs in class, the 9 articles in this EFL Proverb collection will continue presenting **practical orientations towards implementing English proverbs in the EFL class to facilitate the passing of cultural knowledge**.

Cultural knowledge and advice, mostly based on experience, and shared, is simply what proverbs, in general, are, and that, from my teaching practice, is the bonus that accounts for the fact that well-known proverbs are better passed on and fixed when related to the students' mother tongue, because they may have a high chance of being coincidental. On the one hand, proverbs depict a large number of human experience-based activities which practically all human beings can relate to, and which are encountered to one extent or another

in almost all nations worldwide. On the other, once foreign language students easily recognize the meaning conveyed by a given proverb, they are both surprised and relaxed upon their capacity to see what it means at a glance. Additionally, they are easily attracted by their form (usually a catchy simple sentence structure). When comparing it to their mother tongue, this proverb may be literal, or quite literal, which also keeps them in awe. Sometimes, it can be figurative, which is no problem to them either; just the opposite: it calls their attention, because they realize that they can decode the images included in English, and that a lot of social and cultural information about the language which they are learning is usually derived from that.

My paremiological research work, and my practical classroom work in my teaching career has been based on English and Spanish-based data, and scholarship. Some of my main work on English and Spanish proverbs in the EFL class, in teacher training, and in translation has been implemented with regards to **José Merino's proverbs in *Miscelánea inglesa*; Ana Merino and Karen Parker's *Refranes Ingleses para estudiantes de inglés*; British culture through José Merino's cultural sayings in *Miscelánea inglesa*, and Rosalind Fergusson's thematic *The Penguin Dictionary of Proverbs*. I also carried out an EFL project called: "And your Favorite Proverb Is...?", which was addressed to my international and local students, and touched base with the worldwide proverb essence: their contents, unique form, and didactic aim.**

I must say that my first paremiological class work in the EFL classroom had to do with English and Catalan proverbs. That took place in the eighties, and leaned on **Jordi Colomer's *Nou Diccionari: Anglès/Català – Català/Anglès* (1973:1984)**, which listed a proverb at the beginning of each letter in both sections, becoming a collection by itself. Along the years, I also kept working on them in class, and combined them with all my numerous English and Spanish paremiological teaching English practices that I continued devising, and were to follow. In 2008, **Afra Pujol's *Els refranys. Estudi i equivalències*** presented an excellent paremiological literature review, along with a Catalan, Spanish and English equivalents collection, which I also studied, and partly presented in my EFL class.

Thus, the **9 articles in this monographic EFL Proverb collection** include **1 theoretical article introducing English paremiology, Spanish paremiology, and International paremiology, and 8 practical articles, whose contents are ready-to use, and can be easily implemented to suit all EFL teachers and trainers' needs.** The first 2 provide EFL English and Spanish compared proverbs; and the following 2 focus on sayings and proverbs on English culture, and their class practice. After them, the next 2 articles present the project which I devised for my local and international students. **The last article displays my class work on English, Spanish and Catalan proverbs, and is preceded by a theoretical introduction to Catalan paremiology** which honors the excellent work that is being done. This collection will be presented as follows:

- **EFL Proverbs. Part 1. English, and Spanish Paremiology (Mieder, and Sevilla Muñoz), *Introduction to Paremiology* (Hrisztova-Gotthardt and Varga, eds.), and Class Web Resources**
- **EFL Proverbs. Part 2. José Merino's Cultural and Linguistic Contribution, and Proverbs in *Miscelánea inglesa*, Ana Merino and Susan Parker's *Refranes ingleses para estudiantes de inglés*, and Class Implementation**
- **EFL Proverbs. Part 3. Alfonso Torrents dels Prats' Contribution in *Diccionario de modismos ingleses y norteamericanos*, and Class Implementation**
- **EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino's Cultural Sayings in *Miscelánea inglesa*, and Class Implementation**

- EFL Proverbs. Part 5. English Proverbs and Culture (Part B): Approaching Britain through Rosalind Fergusson's *The Penguin Dictionary of Proverbs*, and Class Implementation
- EFL Proverbs. Part 6. Students' Favorite National and International Proverbs Project (Part A): Presentation
- EFL Proverbs. Part 7. Students' Favorite National and International Proverbs Project (Part B): Development and Results
- EFL Proverbs. Part 8. Catalan Paremiology (Part A): Afra Pujol's Catalan, Spanish and English Proverbs, and Class Implementation
- EFL Proverbs. Part 9. Catalan Paremiology (Part B): Jordi Colomer's English/Catalan and Catalan/English Proverbs, and Class Implementation along with Spanish Proverbs

In this first article "EFL Proverbs. Part 1. English, and Spanish Paremiology (Mieder, and Sevilla Muñoz), *Introduction to Paremiology* (Hrisztova-Gotthardt and Varga, eds.), and Class Web Resources", I will introduce the admirable and invaluable work of both **Wolfgang Mieder (University of Vermont, United States)**, and **Julia Sevilla Muñoz (Universidad Complutense de Madrid, Spain)**, who I had mentioned in Montoro (September 2020d). They must be gratefully acknowledged, because their passion for proverbs, their studies and knowledge, their methodology, their findings, their teaching, their research teams, and their world-scope publications, have opened and still open new paths for others to follow.

I will also present **Hrisztalina Hrisztova-Gotthardt and Melita Aleksa Varga (eds.)'s *Introduction to Paremiology: A Comprehensive Guide to Proverb Studies* (2015)**, whose online updated, detailed and thorough publication has launched the knowledge of paremiographical and paremiological studies, and their class practice. All of their works (Mieder's, Sevilla Muñoz's, Hrisztova-Gotthardt and Varga's) can reach all academic levels in the scholarly spectrum, while their innate teaching gift is made explicit in each of their productions.

Last but not least, I will finish by listing friendly-use practical proverb websites which I have been recommending to both teachers in training, and my EFL students. They can be an easy and fresh start in the teaching of EFL proverbs in the virtual or in-session classroom, both for professionals who have not implemented them yet, and for those who may have, but would like to see how these sites can support their teaching. This article will be divided into the following sections:

1. **Wolfgang Mieder. Introduction to English, and International paremiology**
2. **Julia Sevilla. Introduction to Spanish paremiology, and International paremiology**
3. **Hrisztalina Hrisztova-Gotthardt and Melita Aleksa Varga (eds.). *Introduction to Paremiology: A Comprehensive Guide to Proverb Studies***
4. **Proverb Website Resources**

1. Wolfgang Mieder. Introduction to English, and International Paremiology

Wolfgang Mieder has taught German and folklore at the University of Vermont for 50 years. His research work turned him into the world leading paremiological scholar, and led him to write a large number of articles and volumes on different topics, and edit numerous paremiological works, which have led the way in both the paremiographic and paremiological world field. Some of his introductory articles are: "Consideraciones acerca de la naturaleza del proverbio" (*Paremia* 3: 17-26, 1994, https://cvc.cervantes.es/lengua/paremia/pdf/003/002_mieder.pdf) and "Modern Paremiology

in Retrospect and Prospect” (*Paremia* 6: 399-416, 1997, https://cvc.cervantes.es/lengua/paremia/pdf/006/064_mieder.pdf). In 1984, to continue **Matti Kuusi**’s work as the editor of the annual yearbook series, *Proverbium: Bulletin d'Information sur les Recherches Parémiologiques* (1965-1975), that the Finish Literature Society published, he became the editor of ***Proverbium: Yearbook of International Proverb Scholarship***, published by the University of Vermont. This is an annual academic journal on paremiology, comprising articles on world-round proverb studies, books reviews, the latest proverb scholarship bibliography, and latest published, and republished collections.

Mieder also edited the *Supplement Series to Proverbium*, a series on several aspects of proverb studies. Each volume of *Proverbium* contained his annual list of recent proverb scholarship, *International Bibliography of Paremiology and Phraseology*, which in 2009, due to its contents was published in two volumes. Volume 1 to Volume 25: 1984-2008 of ***Proverbium: Yearbook of International Proverb Scholarship*** can be consulted online at Hathi Trust Digital Library (<https://catalog.hathitrust.org/Record/006930797>).

In 2022, Hrisztalina Hrisztova-Gotthardt and Melita Aleksa Varga, editors of ***Introduction to Paremiology: A Comprehensive Guide to Proverb Studies*** (Warsaw: De Gruyter Open Poland, 2015, <https://doi.org/10.2478/9783110410167>), will be producing new volumes of ***Proverbium: Yearbook of International Proverb Scholarship***, which will be hosted by the University of Osijek, in Croatia. ***Proverbium: Yearbook of International Proverb Scholarship***, together with *Paremia* (Sevilla Muñoz, J. (ed.) (1993-2015), Martí Sánchez, M. (ed.) (2016-) (<http://cvc.cervantes.es/lengua/paremia/>) are the main world proverb journals at present. The latter will be referred in Section 2.

Mieder created the term anti-proverb, which got fixed in 1999 after Mieder and Anna T. Litovkina published *Twisted Wisdom: Modern Anti-Proverbs* (Supplement Volume to *Proverbium*. University of Vermont). In 2004, he defined the term as “*parodied, twisted, or fractured proverbs that reveal humorous or satirical speech play with traditional proverbial wisdom*” (*Proverbs: A Handbook*, Westport: Greenwood Press).

Mieder published collections of proverbs, international, national, and local, like ***The Prentice-Hall Encyclopedia of World Proverbs*** (1986), ***A Dictionary of American Proverbs*** (1992), and ***Yankee Wisdom: New England Proverbs*** (1989). He also contributed with a list of recent proverb collections in yearly *Proverbium*. Additionally, he listed world proverb collections in ***International Bibliography of Paremiography*** (2011, Supplement Series of *Proverbium*, 34, Burlington: University of Vermont).

Among Mieder’s large number of books, he wrote ***A Handbook of Proverbs*** (2004). This is a classic and must-read reference practical manual, which he aimed at an “*educated general reader*” (p. xv). This shows through his organization, contents, contextualized examples, and style, because his references and explanations are not only linguistic and culturally transferable, but also clearly and didactically expressed. Through this manual we are accurately introduced to a general and specific view of English and international paremiology along 4 chapters: **1. Definition and classification; 2. Examples and Texts; 3. Scholarship and Approaches; and 4. Contexts**

Detailed-related bibliography is provided at the end of each chapter. The subsections within Chapter 1 and Chapter 3 facilitate insight on the wide spectrum of fundamental and complex areas of paremiological study and their literature. The precision of its contents is conveyed

along their numerous individual sections. **Chapter 1, *Definition and classification***, is divided into 9 sections: **Definition Attempts; Proverb Markers and Meaning; Origin and Dissemination of Proverbs; Traditional Forms Related to the Proverb; The International System of Proverbs; Types of International Proverb Collection; Major Anglo-American Proverb Collections; and Various Specialized Proverb Collections.**

Chapter 3, *Scholarships and Approaches*, extends the book scholarship to the following subsections: **Proverb Journals; Essay Volumes and Bibliographies; Proverb Collections and Future paremiography; Comprehensive Overviews of Paremiology; Empiricism and Paremiological Minima; Linguistic and Semiotic Considerations; Performance (Speech Acts) in Social Contexts; Issues of Culture, Folklore and History; Politics, Stereotypes and Worldview; Sociology, Psychology and Psychiatry; Use in Folk Narratives and Literature, Religion and Wisdom Literature; Pedagogy and Language Teaching; iconography: Proverbs as Art; and Mass Media and popular Culture.**

In **Comprehensive Overviews of Paremiology** (pp. 125-127), Mieder refers to the 3 main initial publications and paremiologists: **Richard Chevenix Trench's *On The Lesson in Proverbs* (1853:2003)**, whose title was changed to *Proverbs and Their Lessons* in 1905; **F. Edward Hulme's *Proverb Lore: Being a Historical Study of the Similarities, Contrasts, Topics, Meanings, and Other Facets of Proverbs, Truisms, and Pithy Sayings, as Expressed by the People of Many Lands and Times* (1902:1968)**, and **Archer Taylor's *The Proverb* (1931:1962:1985)**. Trench's volume became a standard treatise with regards to content, definition, form, morality, origin, style, and the theology of proverbs. Hulme's volume was an outstanding all-in-one inclusive treatise. Taylor presents a comprehensive overview of what Mieder calls the rich field of international paremiology, which turned the book into a paremiological scholarly world classic.

From Mieder (2004), I would like to specially recommend the subsection **Pedagogy and Language Teaching**, in which we are reminded of **the teaching tools which proverbs have been for centuries, the matters which they have been dealing with, their role as a pedagogical tool in modern societies, the communication effective devices which they are, their world representation, their didactic usage in English instruction since the Middle Ages, their metaphorical and practical teaching implementation today, and the relevance of teaching paremiological minimums in second language and foreign language teaching.**

At the end of the 4 chapters in Mieder's book, the section Bibliography is also divided into subsections: **Bibliographies; Proverb Journals; Major Proverb Studies; Multilingual Proverb Collections; Bilingual Proverb Collections, and Regional and Thematic Proverb Collections.** After that, there are 3 more sections: Web sources, Glossary, and Index under Names, Subjects, and Proverbs. The index covers major areas of research, concepts, genres, terms, themes, and topics. Proverbs are listed by their key word. Mieder has been honored by the American Folklore Society, and also with festschrift volumes, the European Folklore Prize, and 2 honorary doctorates by the University of Athens, and the University of Bucharest, respectively.

2. Julia Sevilla Muñoz. Introduction to Spanish Paremiology, and International Paremiology

Julia Sevilla Muñoz is the leading paremiological and paremiographic scholar in Spain. Her numerous individual and group publications, along with her participation in national and international seminars and congresses reflect her main research lines: Contrastive linguistics

(Phraseology and Paremiology), Linguistics applied to Translation and Translation studies. She is a professor of French philology at Universidad Complutense de Madrid. Since 1986 she has professionally translated and interpreted, trained undergraduate and graduate philologists, translators and interpreters, French as a foreign language teachers (FLE), and researchers (in FLE, Contrastive linguistics, Linguistics applied to Translation, and Translation studies). In 1988 Sevilla Muñoz published *Hacia una aproximación conceptual de las paremias francesas y españolas*, which Mieder highlighted (2004) as being comparable to F. Edward Hulme's *Proverb Lore* (1902).

In 1993 she was the founder of the *Paremia* journal (<https://cvc.cervantes.es/lengua/paremia/>), which is the **first Spanish journal, and second in the world dedicated to the preservation and study of paroimia**, that is, brief and sententious statements, which “refranes”, proverbs or aphorisms are (as it is described on the page). On the *Paremia website*, we also find links to fundamental areas in the study of proverbs (https://cvc.cervantes.es/Lengua/paremia/sobre_paremia/enlaces.htm): There are videos about the **introduction of phraseology and paremiology, and websites about Centers, Associations, Journals and Research groups**.

Sevilla Muñoz's research work group must be especially mentioned: **Grupo de Investigación UCM 930235 Fraseología y Paremiología. PAREFRAS** (<https://www.ucm.es/parefas/>). The group counts on **national and international scholars**, representing several languages, and being behind the multiple publications, studies, thesis, and venues around proverbs. PAREFRAS also organized the **first world doctorate on Fraseology and Paremiology (2004-2016)**: “Estructura y función de las unidades lingüísticas estables: fraseologismos y paremias” (código 299).

A **Phraseological and Paremiological Library** can be consulted at the Paremia website too (https://cvc.cervantes.es/lengua/biblioteca_fraseologica/default.htm). It includes different series on **monographies** (Examining phraseological units from varied viewpoints), **Paremiological minimum, Repertoires, and Teaching approaches**. The last series aims at contributing in the teaching and learning of phraseological units by publishing methodologies and activities which can be implemented in the language, literature, culture or translation class, as well as in self-access training in these subjects. They are expected to preferably follow The *Common European Framework of Reference for Language* (CEFR).

Last but not least, a large number of **phraseological repertoires, and proverb collections** is listed. Within the latter there is the *Refranero multilingüe* (Centro Virtual Cervantes, Instituto Cervantes, <https://cvc.cervantes.es/lengua/refranero/>). This data base includes part of the results of 3 research works: *El mínimo paremiológico* (HUM2005-03899, 2005-2008), and *Ampliación del mínimo paremiológico* (FFI2008-02681/FILO, 2009-2011); and PAREMIASTIC (FFI2011-24962, 2012-2014).

It is a unique major international consulting proverb tool, which Julia Sevilla Muñoz, together with Maria I. Teresa Zurdo, created. Being in continual development, it stands out, because of the **comparative referential languages**: Albanian, Arab, Basque, Catalan, Chinese, Croatian, English, French, Galician, German, Hungarian, Italian, Latin, Modern Greek, Persian, Polish, Portuguese, Old Greek, Rumanian and Russian. It is also important because entries contain **variants, and synonymous, hyperonymous and antonymous correspondences. Key ideas, meaning, the kind of paroemia, sources, contexts, lexical notes, and cultural observations** are included. Before the *Refranero Multilingüe*, **Julia Sevilla Muñoz, and Jesús Cantera Ortiz de**

Urbina had edited (1998) *877 refranes españoles con su correspondencia catalana, gallega, vasca, francesa e inglesa (1998-2000)*, and *1001 refranes españoles con su correspondencia en ocho lenguas (alemana, árabe, francesa, inglesa, italiana, polaca, provenzal y rusa) (2001)*.

Through Sevilla Muñoz's "Paremiography in Spain Since the End of the 19th Century: Problems, Methods and Results" (2016, *Open Linguistics*, 2: 666–678. DE GRUYTER OPEN. <https://doi.org/10.1515/opli-2016-0037>), we can look at **Spanish paremiography and paremiology from the historic perspective: the constant production of proverb collections in Spain since the Middle Ages**; José María Sbarbi y Osuna's work, initiating research in the nineteenth century, and setting the basis for both paremiography and paremiology; the paremiographical contributions of **Francisco Rodríguez Marín's** collections, and **Luís Martínez Kleiser's** *Refranero General Ideológico Español* in the 1st half of the twentieth century; the many changes during the second 2nd half; the **beginning of modern paremiology** in the 80es; and its **consolidation** in the twenty-first century, both **at a national and an international level**.

Further works and references are included. Sevilla Muñoz enhances the fact that individual paremiographic research has been replaced by **teamwork** at an international level, enabling both the creation of **multilingual databases**, and the consultation of a **large number of oral and written sources**. Additionally, she acknowledges how **ICT** has facilitated the systematisation of proverbs in what she calls "*highly informative records searchable under every possible criterion: linguistic, traductological, pragmatic and ethnolinguistic*" (p. 676).

Last but not least, I would like to finish by stating that the launching of proverb studies and research this century is shown through recent **awards** that have been internationally called for by the DICUNT association, *Paremia*, PAREFRAS, la Associazione Culturale Italo-Spagnola ACIS-BARI, Centro de Estudios Lingüísticos (Bari), and Les Flaneurs publishing house. They are named after relevant paremiological masters: **Mari Carmen Barrado Belmar, Jesús Cantera Ortíz de Urbina, María I. Teresa Zurdo Ruiz-Ayúcar, and Julia Sevilla, and Wolfgang Mieder**. They aim at contributing to the study of the cultural heritage in phraseological units from multiple views: linguistic, ethnolinguistic, sociolinguistic, translational, and bibliographical (<https://hispanismo.cervantes.es/convocatorias-y-empleo/premios>).

3. Hrisztalina Hrisztova-Gotthardt and Melita Aleksa Varga (eds.)'s *Introduction to Paremiology: A Comprehensive Guide to Proverb Studies*

In 2015 Hrisztalina Hrisztova-Gotthardt and Melita Aleksa Varga edited *Introduction to Paremiology: A Comprehensive Guide to Proverb Studies* (Warsaw: De Gruyter Open Poland, <https://doi.org/10.2478/9783110410167>). As indicated in the overview (preceding the online edition), this **handbook** aims at balancing out popular and scientific approach, and is addressed to colleagues, linguistics students, and other professionals interested in the study of proverbs. This volume was first published online as an eBook (April 2015), and later as a hardcover (May 19, 2015). All contents have been available online since then, which has very much facilitated its access to an extended and global readership. This major paremiological referential work presents the **scholarship of leading specialists, displaying the research work of varied international groups**. The editors themselves, and authors too, Hrisztalina Hrisztova-Gotthardt and Melita Aleksa Varga, work at the University of Pécs (Hungary), and the University of Osijek (Croatia), respectively. Most contributing authors

do their research work in Germany (6), Hungary (2, including Hrisztova-Gotthardt), Slovakia (2) and The U.S.A. (2). The 7 remaining authors represent scholarly work in Austria, Bulgaria, Finland, Northern Ireland, Slovenia, and Russia. For detailed references on the authors, and their research institutions, *The list of Contributing authors* can be consulted (<https://www.degruyter.com/document/doi/10.2478/9783110410167.xiv/html>).

Hrisztova-Gotthardt and Varga in the *Introduction to Paremiology* (<https://www.degruyter.com/document/doi/10.2478/9783110410167.i/html>) tackle a recurrent question at times about the **role that proverbs play at present**, and point to **research which is proving that “proverbs are still alive and illustrate the complex communicative functions the sayings possess: electronically stored and processed large, structured sets of contemporary texts (corpora) testify to the relatively high frequency of occurrence of proverbs, and we are witnessing the fixedness and productivity of proverbs in modern languages” (Steyer, 2012: 7)**. These data support the necessity for proverbs to keep being given attention by paremiographers and paremiologists, and part of these academic findings are transferred through the guidebook. Hrisztova-Gotthardt and Varga add that *“The paremiological glossary in the end of the volume and the multilingual approach are important key features that make this handbook unique and important”*.

On the one hand, the index is prepared to help in information research. On the other, while exemplifications are done in several languages and translated into English, direct English equivalents, word-for-word translations, and the source proverb for anti-proverbs are distinguished. At the end of their presentation, they specifically refer to the contents of each chapter, and the main paremiological areas which they cover. Each chapter includes specific bibliographical reference at the end.

These are the **contents** and the **specialists** accounting for the corresponding current research in each chapter: 1. **Neal Norrick**. Subject area, terminology, Proverb Definitions, Proverb features; 2. **Wolfgang Mieder**. Origin of Proverbs; 3. **Outi Lauhakangas**. Categorization of proverbs; 4. **Peter Grzybek**. Semiotic and Semantic Aspects of the Proverb; 5. **Marcas Mac Coinnigh**. Structural Aspects of Proverbs; 6. **Vida Jesenšek**. Pragmatic and Stylistic Aspects of Proverbs; 7. **Anna Lewandowska**. Cognitive Aspects of Proverbs; 8. **Peter Ďurčo**. Empirical Research and Paremiological Minimum; 9. **Katrin Steyer**. Proverbs from a Corpus Linguistic Point of View; 10. **Tamás Kispál**. Paremiography: Proverb Collections; 11. **Roumyana Petrova**. Constrative Study of Proverbs; 12. **Charles Clay Doyle**. Proverbs in Literature; 13. **Anna Konstantinova**. Proverbs in Mass Media; 14. **Sabine Fiedler**. Proverbs and Foreign Language Teaching; and 15. **Anna T. Litovkina**. Anti-proverbs.

Among these chapters, I would especially recommend 4 to those EFL teachers that would like to familiarize with the teaching of proverbs in the foreign language class. The first one must be: **Sabine Fiedler. Proverbs and Foreign Language Teaching** (Chapter 14, <https://www.degruyter.com/document/doi/10.2478/9783110410167.14/html>). Fiedler

presents work related to 3 main areas:

1. **Proverbs in foreign language Learning and Teaching:** On the Significance of Including Proverbs into Foreign Language Teaching, The Motivational Potential of Proverbs, Proverbs as a Basis for Language Learning and Teaching, Proverbs as Figurative Language, Proverbs as a Mirror of Culture, and Proverbs and Fluency

2. **Towards a Proverb Optimum:** Selection criteria, and a Questionnaire Study (The Knowledge of proverbs among Advanced Learners of English, Mother Tongue Influences, The Role of Context)
3. **Some implications for the Learning and Teaching of Proverbs:** Teaching Proverbs in an Appropriate Context, Sources of Reference, Receptive and Productive knowledge, and The Contrastive perspective.

For further cultural insight on the subject, I would recommend 3 other chapters: **Roumyana Petrova. Constrative Study of Proverbs** (Chapter 11), **Wolfgang Mieder. Origin of Proverbs** (Chapter 1) and **Peter Ďurčo. Empirical Research and Paremiological Minimum** (Chapter 8).

4. Proverb Website Resources

In this section, some of the following web resources were referred in **Montoro (September 2020c)**. Here they are presented as part of a long list of web resources which contain numerous well-known English proverbs. These addresses mostly offer explanations on their meaning and complement them with examples; some of them refer to their origin, and/or illustrate them with pictures, present a digital timed game, worksheets, and Spanish equivalents. To get acquainted with them, whenever necessary, I am including a brief explanation which I have used in teacher training and in the EFL class.

READY-TO-USE PROVERB RESOURCES FOR THE EFL CLASS
A LIST OF 680 PROVERBS English proverbs explained, preceded by a brief introduction to what proverbs are https://www.phrases.org.uk/meanings/proverbs.html
ALPHABETICAL LIST OF PROVERBS Brief introduction, topics, and alphabetical list with pictures https://mingle-ish.com/a-c-list-of-english-proverbs
ALPHABETICAL LIST WITH PROVERBS AND SAYINGS Brief introduction, and 500 alphabetically-listed commonly-used proverbs with meaning http://www.learn-english-today.com/proverbs/proverbs.html
CONTRARY PROVERBS - COURTESY: DR. SEKHAR WARRIER https://sites.google.com/site/positivethinkingclub/points-to-ponder/contrary-proverbs---courtesy-dr-sekhar-warrier
DICHOS ESPAÑOLES Y SUS EQUIVALENTES EN INGLÉS / SPANISH IDIOMS AND THEIR ENGLISH EQUIVALENTS. BLOG DEL INSTITUTO CERVANTES. NUEVA YORK https://blogs.cervantes.es/nyork/2014/06/06/dichos-espanoles-y-sus-equivalentes-en-ingles-spanish-idioms-and-their-english-equivalents/
ENGLISH PROVERBS AND THEIR SPANISH EQUIVALENTS Sayings that have a similar equivalent in Spanish and basically mean the same https://studio3alicante.es/english-proverbs-and-their-spanish-equivalents/
ENGLISH PROVERBS. WIKIQUOTE A large number of proverbs with their source under key words https://en.m.wikiquote.org/wiki/English_proverbs
(FIFTEEN)15 PROVERBS WITH LITERAL TRANSLATION, MEANING + HINTS TO USE THEM https://mydailyspanish.com/popular-spanish-proverbs/
FIFTEEN) 15 PAIRS OF CONTRADICTIONARY PROVERBS. DEREK CHISTENSEN

Brief introduction and list from James Barnett, <i>The People's Almanac</i> #2, p. 1121 https://www.derekchristensen.com/15-pairs-of-contradictory-proverbs/
(FIFTY) 50 COMMON PROVERBS IN ENGLISH. ENGVID Popular proverbs provided along with their meaning and examples https://www.engvid.com/english-resource/50-common-proverbs-sayings/
FREE ENGLISH VOCABULARY FLASHCARDS ABOUT ENGLISH - WITH SOUND. STUDYSTACK 30 proverbs and cards to retry, shuffle, and restart. With timing https://www.studystack.com/flashcard-17280
LOS 20 REFRANES MÁS POPULARES DEL INGLÉS. ALBA MARCO Brief introduction, Spanish equivalent, and meaning https://www.infoidiomas.com/blog/9028/refranes-del-ingles/
(ONE HUNDRED AND FIFTY) 150 COMMON ENGLISH PROVERBS WITH MEANINGS AND EXAMPLES LIST WITH WELL-KNOWN PROVERBS, MEANINGS AND EXAMPLES UNDER SPOKEN AND WRITTEN ENGLISH https://lemongrad.com/proverbs-with-meanings-and-examples/
PROVERB HUNTER. ENGLISH PROVERBS EXPLAINED Alphabetical list, and topic-listed proverbs with thorough explanations, and pictures https://proverbhunter.com/
PROVERBS WORKSHEETS. ESL PRINTABLES Ready-to-use proverb worksheets categorized by level and age https://www.eslprintables.com/Vocabulary_worksheets/Idioms/Proverbs/
REFRANES Y DICHOS. COMMON SAYINGS AND PROVERBS Commonly used sayings and proverbs in Spanish, and English equivalents https://lingolex.com/refranes.htm

Since **stereotypes and British icons** can also be examined through proverbs, 10 addresses are referenced at the end of **EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino's Cultural Sayings in *Miscelánea inglesa*, and Class Implementation**". Needless to say that websites in general can provide friendly and accessible class material, and thus facilitate the beginning of working with proverbs in the EFL class.

Using **proverbs as passwords, in mediation practices, or in contextualized practices (through guessing games, topic matching exercises, meaning matching activities...)**, as presented in **Montoro (November 2019c, September 2020c, September 2020d)** can also help get started. Further implementation of varied EFL proverb practice, which I have developed in my teaching and training career, will be presented along the following 8 articles, which are part of this EFL Proverb monograph.

In the next article, "**EFL Proverbs. Part 2. José Merino's Cultural and Linguistic Contribution, and Proverbs in *Miscelánea inglesa*, Ana Merino and Susan Parker's *Refranes ingleses para estudiantes de inglés*, and Class Implementation**", I will describe José Merino's linguistic, cultural and didactic contribution, his *Miscelánea Inglesa* work, his bilingual list of the 40 proverbs contained in it; and my implementation of these proverbs in the EFL and teacher training class.

I will also present the 500 proverbs listed in Ana Merino and Karen Parker's *Refranes ingleses para estudiantes de inglés*, and their numerous and varied multi-didactic proverb teaching and learning proposals, which can both be implemented right away and/or provide further ideas for future and innovative EFL proverb exploitation.

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EFL Proverbs. Part 2. José Merino's Cultural and Linguistic Contribution, and Proverbs in *Miscelánea inglesa*, Ana Merino and Susan Parker's *Refranes ingleses para estudiantes de inglés*, and Class Implementation

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When I was introduced to one of José Merino's books, *Miscelánea Inglesa* (1984), I instantly admired the accuracy and organization of its appealing linguistic and cultural contents. Merino's enthusiastic fondness and thorough expertise in EFL learning, teaching and training, and his organized pragmatism does not only imprint this manual, but his many other works, which I was to discover later, along with the fact that they were all meant to complement the teachers' class work and help out.

José Merino had also co-authored with Carmen Echevarría *Inglés 6º*, *Inglés 7º*, *Inglés 8º* (1972, 1973, 1974. Madrid: Anaya) that I was taught English with. Echevarría, another outstanding professional, further contributed with more series of course books, and articles (*Dialnet*, <https://dialnet.unirioja.es/servlet/autor?codigo=1860266>). My classmates and I loved the Anaya series, its characters, and the classes of our excellent teacher, **Assumpta Andrés Bacardit**, who had chosen it for us. These course books were also sprinkled with **rhymes, and other cultural excerpts**, which we also looked forward to learning.

I still remember one of the rhymes that we were once asked to memorize: "*Thirty-days have September, April, June and November, February has twenty-eight alone, All the rest have thirty-one, Excepting leap-year, that's the time, When February's days are twenty-nine*". I have been quoting it since then to remember how many days are in each month. As years passed, I realized that I had been doing what English native speakers naturally do: incorporate cultural linguistic pieces in their daily life. However, in my case, they went from the cultural context of the foreign language class to my local one, and my life. I am grateful to the great teacher, Ms. Andrés, who led us along the 3 books and the outstanding authorship with such flying colors.

After diving into Merino's *Miscelánea inglesa*, which, by the way, included the above-mentioned rhyme, I could apply all its varied, interesting, entertaining, practical, communicative, cultural and linguistic contents in the EFL class and in teacher training. After learning about his other numerous support EFL books, a rhetorical question popped up: "*What doesn't this EFL professional like?*". From my view, there is no daily practical EFL teaching and learning angle that Merino has not looked at and from, and, most important, transmitted. From my view, Merino knows, both by theory and practice, that **whether language is learned or acquired, it is transferred culturally**, because the language represents the society which it is part of, and when language is passed on, its essence is both distilled, and instilled in the language receivers. As I see it, **Merino is, firstly, aware of the difficulties that EFL teachers and**

students face to get a hold of the cultural and linguistic pieces which native speakers naturally learn in their society, and secondly, he is knowledgeable in what communicative, linguistic and cultural gaps need to be taken care of, and in how to compensate the lack. As far as the former aspect is concerned, Merino knows that the field of **teaching and learning always needs to offer realistic human and academic accompaniment both for students, and teaching professionals**. Merino's work is vocational, and because he excels in what he is drawn to and qualified for, EFL teachers are taken into account, and are offered outstanding and unique linguistic and cultural materials.

With regards to the latter aspect, **Merino provides numerous and brilliant EFL didactic, linguistic and cultural means to help students and teachers in the filling of the above-mentioned gaps**. These EFL gaps are non-existent for English native speakers, because, as it happens with us, as native speakers ourselves of our mother tongues, we learn our natural cultural contents corresponding to our L1 at home, and through all the areas and daily activities that we are simply part of. When we acknowledge this, we can get ready for EFL didactic, linguistic and cultural action and implementation. Merino, as an EFL linguistic and cultural pioneer, anticipated to what naturally needs to be taught and transmitted along with a language: linguistic cultural interaction, which is not usually included in manuals. With time, I learned that those memorable 6th, 7th and 8th EFL course books were both extraordinary, and exceptional.

Fortunately these linguistic, cultural and interactional contents are considered in *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (CEFR) (2001), which in 2018 was updated with the ***Common European Framework of Reference for Languages: Learning, Teaching, Assessment - Companion Volume***, an online preliminary version, which became the user-friendly form including all CEFR illustrative descriptors, as well as links and references to facilitate consultation of the chapters of the 2001 edition (<https://rm.coe.int/common-european-framework-of-reference-for-languages-learning-teaching/16809ea0d4>).

At the start of *The Companion Volume* home page (<https://www.coe.int/en/web/common-european-framework-reference-languages>), we read that it **"broadens the scope of language education"**, and provides **"a complete set of extended CEFR descriptors"** (...): **for mediation, online interaction, plurilingual/pluricultural competence (...)**". It also points to the Council of Europe's engagement with regards to language education, seeking **"to protect linguistic and cultural diversity, promote plurilingual and intercultural education, reinforce the right to quality education for all, and enhance intercultural dialogue, social inclusion and democracy"**.

It is this line that Merino anticipated to. **He promotes cultural awareness and understanding which support the above-mentioned values. The CEFR objectives are met by his clear, practical, and didactic linguistic and cultural EFL materials. They are well arranged materials which are ready-to-use by the learners who want to become proficient in, or specialists in English language and culture. While they learn English, and become sensitive to English culture, they learn to acknowledge similarities and differences, when compared to their mother tongue and their own social and cultural background.** When doing that, they also extend their **global perspective**, build on **respect and empathy**, and **common human life**. Merino's manuals can be taken into consideration, and used to the extent which an EFL teacher may feel like and/or need at different times. I have no doubt that he is addressing them to both EFL teachers who have lived long enough in English-speaking countries, and to those who still have not, and are in training. In either case, the willing readers, EFL students

included, whether they have had the chance to pick up cultural and linguistic pieces from their foreign friends, guest families, classmates, colleagues..., or are in the process to do so, they are invited to fully count on live cultural and linguistic contents in English. In this article, I would like to honor José Merino's cultural and linguistic contribution, as well as present my class work on his list of 40 bilingual English and Spanish proverbs contained in *Miscelánea inglesa*; enhance Ana Merino and Susan Parker's thorough, and varied didactic work on 500 English proverbs with Spanish equivalents in *Refranes Ingleses para estudiantes de ingles. A handbook of English Proverbs*; and, last but not least, acknowledge the outstanding EFL individual and team work of Anglodidáctica Publishing (<https://www.anglodidacticaeditores.com/>), after having invested in support and complementary practical EFL books for almost 3 decades.



(<https://www.anglodidacticaeditores.com/Catalogo.html>)

This article will focus on the role and relevance of miscellaneous cultural English in practice, and, especially, proverbs in the EFL class. Its contents will be presented along the following sections:

1. **José Merino's linguistic, cultural and didactic contribution**
2. **José Merino's *Miscelánea Inglesa* contents**
3. **Bilingual list of the 40 English and Spanish proverbs in *Miscelánea Inglesa***
4. **My implementation of José Merino's proverbs in the EFL and teacher training class**
5. **Acknowledging Anglodidáctica Publishing's EFL Complementary and Support Materials**
6. **The 500 proverbs in Ana Merino and Karen Parker's *Refranes ingleses para estudiantes de inglés. A Handbook of English Proverbs***
7. **Numerous and varied multi-didactic proverb teaching and learning proposals in Ana Merino and Karen Parker's *Refranes ingleses para estudiantes de inglés. A Handbook of English Proverbs***

1. José Merino's linguistic, cultural and didactic contribution

On the first pages of *Miscelánea inglesa*, we learn that **José Merino Bustamante** had been a former teacher at the British Institute, and at the Official School of Languages in Madrid. This, undoubtedly, shows through the linguistic and cultural invaluable steady work along the 58 books which are listed at *Dialnet* (<https://dialnet.unirioja.es/servlet/autor?codigo=1625122>). In my experience as an EFL teacher and teacher trainer who has always encouraged oral expression and written expression together with cultural contents, and hands-on project work, some of the books which my students and teachers much appreciated ranged from cultural

contents to idioms, like *Miscelánea inglesa; A Cocktail of English Pastimes* (co-authored with **Susan Spencer** and **Douglas Potter**); *Juegos de palabras en Inglés* (co-authored with **Douglas Potter**); *Poesías inglesas para estudiantes de inglés* (Con vocabularios y notas); and *Modismos Español-Inglés*. Merino's work on everyday English, basic English, conversational models, and general grammar was also found very useful: *Frases de todos los días en inglés y español con transcripción fonética en ambos idiomas; English Slang. Inglés – Español* (co-authored with **Dorothy Hill** and **Guy Hill**); *Pequeñas historias en inglés básico; 20 temas para conversar en inglés, El Inglés compendiado. An Easy English Grammar*; and *Cuaderno de ejercicios en inglés. Práctica de gramática y estructuras* (coauthored with **Susan Taylor**).

Next, what was found to be most practical was working with vocabulary, the English verbs, prepositions, and conjunctions: *100 Vocabularios Español-Inglés; El uso de los verbos ingleses; To Get. El verbo comodín del inglés; English modal verbs. Verbos defectivos ingleses* (coauthored with **Susan Taylor**); *Phrasal verbs. Los verbos compuestos ingleses y sus ejercicios; Las preposiciones inglesas y sus ejercicios; Aspectos de la gramática inglesa. Clauses and Conjunctions*. Last but not least, teachers and students also opted for manuals which clarified doubts (*Diccionario de Dudas del Inglés, What is Wrong?. What is right?*), helped them improve detail in practice (*Rephrasing and Cloze tests in English*), and threw light on English spelling (*La ortografía inglesa*).

In my translation courses I have always recommended 2 practical manuals which help to become proficient at back translations, which, as we know, are the hardest for the foreign learners of a language: *Catálogo de expresiones para traducción inversa Español – Inglés* (co-authored with **Susan Taylor**), and *Manual de traducción inversa Español – Inglés* (coauthored with **Patrick H. Sheerin**). The first one contains more than 7,000 common Spanish-English expressions, which facilitate both oral and written expression; the second one has 1,000 graded exercises of Spanish-English, going from sentences to texts, and offering options for translations. All the materials mentioned in this section can be located in Anglodidáctica Publishing (<https://www.anglodidacticaeditores.com/Catalogo.html>).

2. José Merino's *Miscelánea Inglesa* contents

In the above-mentioned catalog (<https://www.anglodidacticaeditores.com/Catalogo.html>), *Miscelánea Inglesa's* contents are succinctly presented as what they are: “*Amplia selección de trabalenguas, proverbios, rimas, canciones, acertijos y curiosidades de la vida inglesa, que los angloparlantes saben recitar de memoria y que se transmiten de una generación a otra. Con notas y soluciones*”. In the presentation of the 1st edition of the book (1984) we also read that: “*El objeto de este libro es poner al alcance del estudiante español un material que debe conocer para completar su cultura inglesa, tan necesaria para el conocimiento del idioma inglés*”.

Miscelánea Inglesa presents the following topics in this order: tongue-twisters, riddles, linguistic oddities, enigmas, the alphabet, punctuation marks, letter grading scale, national emblems, the national anthem, sentences, weights and measure, enigmas with numbers, newspapers, celebrations, a tale, traffic signs, meals, meats, collective nouns, similes, Shakespeare's quotes, etymologies, linguistic jokes, homophones, public signs, acronyms, animals, imitative sounds, interjections and noises, onomatopoeic verbs, thoughts, **proverbs**, **sayings**, moral lessons, songs and rhymes, limericks, poems, class games, class songs, and 7 questions. At the end, we find notes, and the solutions to all practices. Under **Proverbs**, José Merino lists 40 proverbs and their corresponding Spanish proverbs, which I have used in class

as exercises. He introduces them as being classic ones. Under **Sayings**, as indicated by him, he presents 20 proverbs which refer to the English culture. I have also used the latter when dealing with culture both in the EFL class and in teacher training courses specialized in British culture. I will refer to them in “**EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino’s Cultural Sayings in *Miscelánea inglesa*, and Class Implementation**”.

3. Bilingual list of the 40 English and Spanish proverbs in *Miscelánea Inglesa*

When I studied José Merino’s bilingual 40 proverbs with a view to implementing them in the EFL class and in my teacher training courses, what most called my attention is that the Spanish equivalents were very similar or even identical to the English ones. In my proverb teaching experience, this is very important because when students and trainee teachers are familiar with their own source proverbs and/or realize that the English ones are very close or equal to their source ones, they are very much encouraged to learn them. They become aware that proverbs are easy to catch and to remember, even when further on, they are little by little exposed to other proverbs which might have the same meaning in both languages, and a different form too. Against all the odds, students also enjoy learning the latter, because these proverbs give them a chance to easily increase their vocabulary, use visual thinking, and sample metaphorical English, becoming both challenging and entertaining.

A few of Merino’s proverbs in his collection differ in 1, 2 or 3 items. Sometimes there is also an addition, a reduction, a substitution, and/or the same idea is kept under a different metaphor. Although in *Miscelánea inglesa*, we do not find the source materials which Merino had consulted to provide such an extensive list, there is no doubt that both his expertise in both English and Spanish, and their corresponding cultures, in teaching, along with his innate pedagogics, ensured a hands-on practical paremiological English proverbs minimum list. After studying its contents and the similarities and differences between English and Spanish proverbs, I could devise teaching and learning exercises, which are very easy to implement, and can be adjusted as necessary. They will be presented in Section 4. In the chart that follows I am including the **40 English and Spanish proverbs** in the same order as they are published in *Miscelánea inglesa*.


MISCELÁNEA INGLESA’S PROVERBS	
A bird in the hand is worth two in the bush <i>Más vale pájaro en mano que ciento volando</i>	Kill two birds with one stone <i>Matar dos pájaros de un tiro</i>
A burnt child dreads the fire <i>El gato escaldado del agua fría huye</i>	Live not to eat, but eat to live <i>No vivas para comer, come para vivir</i>
A friend in need is a friend indeed <i>Los amigos son para las ocasiones</i>	Man proposes, God disposes <i>El hombre propone y Dios dispone</i>
After a storm comes a calm <i>Después de la tormenta viene la calma</i>	Never look a gift horse in the mouth <i>Al caballo regalado no le mires el diente</i>
All that glitters is not gold <i>No es oro todo lo que reluce</i>	None so deaf as those who will not hear <i>No hay peor sordo que el que no quiere oír</i>
All roads lead to Rome <i>Todos los caminos llevan a Roma</i>	Once a thief, always a thief <i>El que hace un cesto hace ciento</i>
A man is known by his friends <i>Dime con quién andas y te diré quién eres</i>	Out of sight, out of mind <i>Ojos que no ven, corazón que no siente</i>
Among the blind, the one-eyed man is king <i>En el país de los ciegos el tuerto es rey</i>	Prevention is better than cure <i>Más vale prevenir que curar</i>
An eye for an eye, and a tooth for a tooth	Seeing is believing

<i>Ojo por ojo y diente por diente</i>	<i>Ver para creer</i>
At night all cats are grey <i>De noche todos los gatos son pardos</i>	Silence is consent <i>El que calla otorga</i>
Barking dogs seldom bite <i>Perro ladrador, poco mordedor</i>	Such a father, such a son <i>De tal palo, tal astilla</i>
Better late than never <i>Más vale tarde que nunca</i>	The ends justifies the means <i>El fin justifica los medios</i>
Better be alone than in ill company <i>Es mejor estar solo que mal acompañado</i>	The exception proves the rules <i>La excepción confirma la regla</i>
Call a spade a spade <i>Al pan, pan y al vino, vino</i>	The early bird catches the worm <i>Al que madruga Dios le ayuda</i>
Charity begins at home <i>La caridad empieza en casa</i>	There is no smoke without fire <i>Por el humo se sabe dónde está el fuego</i>
Children and fools tell the truth <i>Los niños y los locos dicen la verdad</i>	Two heads are better than one <i>Más ven cuatro ojos que dos</i>
Every law has a loophole <i>Quien hace la ley hace la trampa</i>	Union is strength <i>La unión hace la fuerza</i>
Grasp all, lose all <i>El que mucho abarca poco aprieta</i>	Unlucky is sport, lucky is love <i>Desgraciado en el juego, afortunado en amores</i>
He laughs best who laughs last <i>El que ríe el último ríe mejor</i>	Where there is a will, there is a way <i>Más hace el que quiere que el que puede</i>
It's one thing to promise and another to perform <i>Del dicho al hecho hay un gran trecho</i>	While there is life, there is hope <i>Mientras hay vida, hay esperanza</i>

4. My implementation of José Merino's proverbs in the EFL and teacher training class

Although I started implementing proverb work in the 80s, in high school and vocational school, since the early 90s, I mostly worked with EFL students in the [Official Language School](#) system, as well as trained teachers in training workshops and courses. Both students in the language public system, and trainee teachers were mostly adults who were very familiar with proverbs in general. This always facilitated their practice along the proposed 5 exercises which I devised. Exercises are presented **in ascending order of difficulty, and do not necessarily need to be all applied to all classes, but can be to one extent or another, depending on the teachers' objectives, students' level, and participants' level.** For example, when training EFL teachers, I used them all as part of a language and culture session, which was also part of a whole class proverb contest. In either case, after each exercise, a continuity proposal is available. In all cases, after the exercises which follow, **the key is included along with notes, derived from my study, and which I used in class,** and which teachers can help themselves to for their own training and/or teaching of proverbs in the EFL class.

1

9 IDENTICAL PROVERBS 

Students are asked to guess at the Spanish equivalent of the following English proverbs:

- **An eye for an eye, a tooth for a tooth**
- **At night all cats are grey**
- **Better late than never**
- **Charity begins at home**
- **Children and fools tell the truth**
- **The end justifies the means**

- ***The exception proves the rule***
- ***Union is strength***
- ***While there is life, there is hope***

I used this exercise in 2 ways. The 9 proverbs (in cards) can rotate clockwise among 9 pairs of students (or 3-student groups). Pairs or groups write down the proverb in Spanish, and English proverbs keep rotating at fast-pace timing. The proverbs can also be typed out for an 18-card pelmanism game. Students need to find the matching language proverbs, by using their memory, and turning over the faced-down cards in 2-card sequences each time. This can be played by 4/5 student-groups. In either case, at the end, the teacher checks the pairs or groups' answers by unfolding one proverb at a time, while projecting the answers individually. At the end, the teacher asks students what all proverbs have in common. All students realize the close similarity that English proverbs have with Spanish proverbs, enjoy it, and are encouraged by it. If the teacher and the students wish to continue, the teacher can invite students to move on to Exercise 2, and face a new challenge.

KEY TO 1 ✓

ALL PROVERBS ARE IDENTICAL IN SPANISH. STUDENTS ARE HAPPY TO REALIZE THAT, AND ARE ENTHUSIASTIC ABOUT THE ENGLISH FORMS. THE EQUIVALENT PROVERBS ARE: *Ojo por ojo, diente por diente, De noche todos los gatos son pardos, Más vale tarde que nunca, La caridad empieza en casa, Los niños y los locos dicen la verdad, El fin justifica los medios, La excepción confirma la regla, La union hace la fuerza, Mientras hay vida, hay esperanza.*

2

11 IDENTICAL PROVERBS WITH A SLIGHT DIFFERENCE

Students are asked to do what might look identical to the previous exercise: finding the Spanish equivalent of the following proverbs:

- ***After a storm comes a calm***
- ***All that glitters is not gold***
- ***All roads lead to Rome***
- ***Out of sight, out of mind***
- ***Kill two birds with one stone***
- ***Live not to eat, but eat to live***
- ***Man proposes and God disposes***
- ***Never look a gift horse in the mouth***
- ***Prevention is better than cure***
- ***Seeing is believing***
- ***Barking dogs seldom bite***
- ***He laughs best who laughs last***

However, the procedure is different, and a new challenge is awaiting them after the match. The teacher divides the class into 2 groups. One group has the original English proverbs, and the other one is responsible for the Spanish equivalent ones. Both groups need to write down all the pairs in both languages. The teacher projects the full list to help students proofread their notes. After that, the teacher explains that although all English and Spanish proverbs are very similar, there are some **slight differences** that they need to look for. It is exemplified with the first proverb: in *After a storm comes a calm* (*Después de la tormenta viene la calma*), the article has gone from indefinite to definite. After they are all located, the teacher projects the rest of the key. At the end, if the teacher and the students wish to continue, the teacher can invite students to move on to Exercise 3, and face a more challenging task.

KEY TO 2 ✓

THE DIFFERENCES ARE INDICATED IN BRACKETS AND CAPITAL LETTERS, AFTER EACH

SPANISH PROVERB:

Después de la tormenta viene la calma (DIFFERENT ARTICLE: FROM INDEFINITE TO DEFINITE)
No es oro todo lo que reluce (SENTENCE INVERSION), *Todo los caminos llevan a Roma* (FROM A BUSY ROUND WAY TO A NATURAL WAY, WHICH CAN ALSO BE METAPHORICAL), *Matar dos pájaros de un tiro* (DIFFERENT MEANS: UTENSIL IN ENGLISH, ACTION IN SPANISH), *No vivas para comer, come para vivir* (AFFIRMATIVE VERB VERSUS A NEGATIVE ONE), *El hombre propone y Dios dispone* (FROM COMMA TO THE CONJUNCTION “Y”), *A caballo regalado no le mires el diente* (FROM THE ADVERB “NEVER” TO A NEGATIVE SENTENCE; FROM A GENERAL BODY PART TO A SPECIFIC ONE), *Más vale prevenir que curar* (FROM NOUNS TO VERBS), *Perro ladrador, poco mordedor* (FROM PLURAL TO SINGULAR), *El que ríe ultimo, ríe mejor* (INVERTED SENTENCE ORDER).

3

5 PROVERBS WITH THE SAME IDEA, BUT DIFFERENT METAPHOR 

Students are asked to match the following English proverbs to their Spanish equivalents:

- ***A burnt child dreads the fire***
- ***Once a thief, always a thief***
- ***Call a spade a spade***
- ***Such a father, such a son***
- ***The early bird catches the worm***

Since these 5 proverbs provide the same idea in Spanish, but through different metaphors in English and in Spanish, all students are asked to pair them up with Spanish words which are part of the corresponding proverbs. These words can be easily stuck on the classroom walls, or projected. They serve students as clues. The words are:

GATO ESCALDADO	CESTO /CIENTO	PAN / VINO	PALO/ASTILLA	DIOS
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Students are invited to do this exercise in either pairs or groups; yet, they are also asked to work with different classmates. When they realize what the Spanish proverb is, they need to go to the teacher’s computer, and type in both the English proverb and the Spanish one. Once all 5 Spanish proverbs are located, the teacher reviews them with the key, which is projected on the other half of the screen. After all English and Spanish proverbs are matched, the teacher asks the students if they agree that all proverbs share the same idea, and asks them to point to the **different metaphors which each proverb uses to communicate its content**. After that, the teacher projects the key including all figurative metaphors. At the end, if the teacher and the students wish to continue, the teacher can invite students to move on to Exercise 4, and face a new task, related to finding more than one difference between English and Spanish proverbs.

KEY TO 3 ✓

WHILE THE 5 ENGLISH PROVERBS, AND THE 5 EQUIVALENT SPANISH ONES EXPRESS THE SAME CONTENTS, THEY USE DIFFERENT METAPHORS IN EACH. THEY ARE INCLUDED IN CAPITALS IN BRACKETS AFTER THE LIST OF SPANISH PROVERBS: *El gato escaldado del agua fría huye* (4 DIFFERENT ELEMENTS: FROM A BURNT CHILD AND FIRE TO A SCALDED CAT, AND WATER), *El que hace un cesto, hace ciento* (FROM THE IMAGE OF A THIEF TO A BASKET WAVING PROFESSION), *Al pan, pan, y al vino, vino* (FROM A SPADE TO BREAD AND WINE), *De tal palo, tal astilla* (FROM A FATHER AND SON TO A STICK AND A SPLINTER), *A quien madruga, Dios le ayuda* (FROM A REFERENCE TO NATURE: A BIRD GETTING A WORM, TO A RELIGIOUS REFERENCE: GOD).

THE TEACHER CAN ADD THAT ALL THESE IMAGES REFLECT BOTH THE ENGLISH AND THE SPANISH SOCIETY WHERE THESE PROVERBS WERE USED. A FURTHER REFLECTION COULD BE DONE BY PROJECTING 2 COLUMNS WITH THE PARALLEL AND DIFFERENT METAPHORS.

GENERALLY SPEAKING, SOME CONCLUSIONS COULD BE REACHED WITH REGARDS TO EACH SOCIETY: FOR EXAMPLE, THE RELEVANCE OF WINE, BREAD, AND GOD IN THE SPANISH CULTURE, VERSUS THE IMPORTANCE OF UTENSILS AND THE FODNNNESS OF NATURE IN THE ENGLISH ONE.

4

**6 PROVERBS WHICH HAVE DIFFERENCES
RELATED TO EXTENSIONS.**

The following 6 proverbs are still similar to their Spanish equivalents (despite some of their **extensions**). Students do not find them difficult to deduce them, and find their Spanish version. In this case students are presented the next proverbs, cut in 2 halves (beginning and endings). The class is divided in groups, and each group has a different colored set containing the halves indicated with a slash (/) below:

- ***A bird in the hand / is worth two in the bush***
- ***Among the blind / the one-eyed man is king***
- ***None so deaf / as those who will not hear***
- ***Better be alone / than in ill company***
- ***Grasp all / lose all***
- ***Silence is / consent***

The teacher rotates among the groups, and once each group thinks that they have matched them right, the teacher listens to their proposals. Once they are right, they are asked if they happen to know what their Spanish equivalent is, which in most cases, they know. If any equivalent is missing, the teacher helps them. Once a given group has finished, they need to study both the English and the Spanish proverb, and point to the differences. The first proverb is used as an example: Between *A bird in the hand is worth two in the bush*, and *Más vale pájaro en mano que ciento volando*, there are different numbers, and the English proverb has gone from non action to additional action (“volando”) in the Spanish one. At the end, if the teacher and the students wish to continue, the teacher can invite students to move on to Exercise 5, and face a more challenging task on the look-out for many more differences from further viewpoints and details between English and Spanish proverbs.

KEY TO 4 ✓

THE SPANISH EQUIVALENT PROVERBS PRESENT DIFFERENCES, WHICH ARE VARIED ADDITIONS. THE COMMENTS ARE INDICATED IN CAPITAL LETTERS WITHIN THE BRACKETS INCLUDED AFTER EACH: *Más vale pájaro en mano que ciento volando* (DIFFERENT NUMBER, FROM NON-ACTION TO ADDITIONAL ACTION IN THE SPANISH ONE), *En el país de los ciegos el tuerto es el rey* (EXTENSION FROM THE PEOPLE TO THE COUNTRY; ADDITION OF A METAPHOR TOO), *No hay peor sordo que el que no quiere oír* (FROM ONE SENTENCE TO 2, FROM PLURAL TO SINGULAR, FROM A STATEMENT TO AN ASSESSMENT), *Es mejor estar solo que mal acompañado* (EXTENSION FROM PHRASE TO SENTENCE), *El que mucho abarca, poco aprieta* (FROM IMPERATIVE TO AN EXPLANATION), *El que calla otorga* (FROM A DESCRIPTION TO AN EXPLANATION).

5

**6 PROVERBS WITH TWO OR MORE CATEGORICAL
DIFFERENCES.**

Finally, students can be challenged with the following 6 proverbs. Their Spanish equivalents are harder than the previous ones in Exercises 1-4 because proverbs, on the one hand, present quite **abstract ideas**, which, additionally, are **not literally transferred** in Spanish. Students are told that Spanish proverbs may be focused on a **different view**, use **different grammar, exemplify theory, reduce image, personify it...** Students are asked to find the equivalent Spanish ones, which are projected at once. The source English proverbs are:

- *A friend in need is a friend indeed*
- *A man is known by his friends*
- *It's one thing to promise and another to perform*
- *There is no smoke without fire*
- *Two heads are better than one*
- *Where there is a will, there is a way*

This is meant to be a whole class activity, which can round up all 5 exercises, or, as indicated earlier, all 5 exercises included can be used as necessary.

KEY TO 5 ✓

THE COMMENTS ARE INDICATED IN CAPITAL LETTERS WITHIN THE BRACKETS INCLUDED AFTER EACH SPANISH PROVERB: *Los amigos son para las ocasiones* (DIFFERENT SCOPE: IN ENGLISH HELPING FRIENDS IS IT; IN SPANISH, THERE IS NO EMPHASIS ON HELPING, BUT ON COUNTING ON FRIENDS IN GENERAL), *Dime con quién andas y te dire quién eres* (3 CHANGES: SUBSTITUTIONS FROM AN OBJECTIVE SENTENCE TO A SUBJECTIVE ONE, FROM THE PASSIVE VOICE TO THE ACTIVE ONES, AND FROM 1 NOUN TO 2 VERBS), *Del dicho al hecho hay un gran trecho* (FROM A THEORETICAL EXPLANATION TO AN EXAMPLE, FROM 2 VERBS TO 3 NOUNS, AND A PRACTICAL FOCUS), *Por el humo se sabe dónde está el fuego* (FROM A LOGICAL ORDER IN A DESCRIPTION TO A PRACTICAL LOCATION), *Más ven cuatro ojos que dos* (FROM A WHOLE TO A PART: FROM FULL ACTION TO PARTIAL ACTION), *Más hace el que quiere que el que puede* (FROM AN OBJECTIVE SENTENCE TO A PERSONIFICATION OF THE ACTION, FROM 2 NOUNS TO 2 VERBS).

5. Acknowledging Anglodidáctica Publishing' s EFL complementary and support materials

I have had the pleasure of using and recommending the works of **Anglodidáctica Publishing** in the EFL class and in my teacher training courses and translation workshops. As indicated in the Anglodidáctica home page (<https://www.anglodidacticaeditores.com/>), **its books can be used along with any course book or teaching method**. Most of them are unique reference books in the EFL market due to their aim at excellence in the specialty through diversified study areas, their goal to ensure the spreading out of knowledge and education, and the individual and team work which is noticeable at the turning over of any first page in the books.

On the first page of *Miscelánea Inglesa*, we read “*Con la colaboración de Nuria y Ana Merino*”. **Nuria Merino** and **Ana Merino** have co-authored a large number of further relevant EFL didactic works with José Merino, and other experts in English Language Books. Anglodidáctica Publishing. As it happens with Merino's *Miscelánea inglesa*, they follow the **same didactic line, complementing and supporting the teaching of English as a foreign language with practical reference manuals for teachers, students, and translators**.

Ana Merino was the marketing manager of Anglodidáctica from 1982 to 2009 (27 years). It had started in 1974, and closed in February 2010. She has been the CEO at Bestsellers Publishing (<https://bestsellerspublishing.es/>) since 2005, which continues publishing the Anglo Didáctica books. **Anglodidáctica publishes bilingual novels, bilingual parallel texts, English pronunciation, English verbs, grammar and reference, miscellaneous English, specialized dictionaries, tests and exercises**. Under the ENGLISH LINGUISTICS STUDY GROUP, Anglodidáctica has published work on **idioms** (*Idioms and exercises. Los modismos ingleses y sus ejercicios*); **translation practice** (*Cuaderno para la traducción inversa español - inglés. Palabras de uso corriente, Cuadernos para la traducción inversa. Conjunciones y palabras afines, Diccionario auxiliar del traductor*); **English phonetics** (*Ejercicios de transcripción*

fonética en inglés, Práctica de pronunciación inglesa), and **self-access tests** (*100 Tests para reavivar su inglés*).

Under the ANGLODIDÁCTICA LINGUISTIC GROUP, Anglodidáctica has published works on **idioms, grammar and humor** (*Las dificultades idiomáticas del inglés, Grammar & Humour. Learn english with a smile*); **bilingual conversations** (*Conversaciones bilingües. español – inglés*); **topics along with their phonetics transcription** (*50 tópicos en inglés sencillo y sus textos fonéticos*); **pronunciation** (*La pronunciación inglesa. Fonética y fonología*); **vocabulary work** (*English false friends. Palabras inglesas engañosas, 250 pares de palabras inglesas explicadas, Diccionario de palabras inglesas con sus frases, English in action. Prácticas de vocabulario, El orden de las palabras en inglés*); and **verb structures** (*English Verb & Structures*).

Last but not least, I would like to refer to the contribution made with regards to **parallel literary English and Spanish works**, which I discovered in the 1980s with Oscar Wilde's *The Importance of Being Earnest*, which both my 12th grade students, and I found very EFL learner-friendly. Under Textos Bilingües Bestsellers Publishing there are other literary works, like Oscar Wilde's *The Canterville Ghost*, Washington Irving's *Tales of The Alhambra*, and Federico García Lorca's *Yerma*, and *Bodas de sangre*.

6. The 500 proverbs in Ana Merino and Karen Parker's *Refranes ingleses para estudiantes de inglés. A Handbook of English Proverbs*

In 1991, José Merino and Karen Parker published *Refranes ingleses para estudiantes de Inglés* (Con notas y ejercicios). In 2007, Ana Merino and Susan Taylor published *Refranes ingleses para estudiantes de inglés. A Handbook of English Proverbs*. In this section I will refer to the latter which is the one that I have worked with. As introduced by Merino and Taylor, the book contains a selection of the most common studied and explained 500 proverbs, with a view to approaching this linguistic and cultural area to students, since these proverbs are a sample of the behavior and mentality in the Anglosaxon world.

As indicated in the book presentation, proverbs are listed in alphabetical order and numbered from 1 to 500, and are followed by commentaries related to the following aspects: *Traducción, Equivalencia, Interpretación, También, Puntos lingüísticos, Ideas afines*, and *Notas*. As they clearly point, the translation is not included if the equivalence and interpretation suffice. The equivalent Spanish proverb is a well-known proverb which corresponds to the English one. An interpretation is provided when there is not an equivalent proverb. Under the *También* section there are other similar English proverbs which do not differ much from the source English proverb. Under the section *Puntos lingüísticos*, non-common or not much used words together with grammar or pronunciation aspects are included.

Finally in *Ideas afines*, proverbs which express similar ideas to the original ones, but under a very different form or with very different vocabulary are presented. Under *Notas*, we find proverbs which express opposite ideas, cultural notes, literary references, sources of proverb... Of course, as the authors say, not all these aspects are necessarily covered for each proverb. After the collection, a reference glossary lists key English and Spanish words which help locate their corresponding proverbs in the book. After it, there is a varied and thorough series of practical 32 exercises, and a separate answer key. Although the manual does not include the source materials which were used to compile such a large and practical collection,

a close look at the 500 English proverbs and their pedagogical exploitation serves to see how common they all are, and how useful they can be both for EFL teachers and students.

7. Numerous and varied multi-didactic proverb teaching and learning proposals in

Ana Merino and Karen Parker's *Refranes ingleses para estudiantes de inglés*

In Merino and Taylor's *Refranes ingleses. A Handbook of English Proverbs*, the authors include **32 exercises related to proverbs**. They involve **numerous assorted practices, along with the key**. To learn and practise proverbs, students are asked to carry out **user-friendly tasks involving completion, filling in blanks, inserting, matching, and relating English to Spanish, and vice versa**. In teacher training, to help teachers have both a general and specific view of their contents, and learn the most about them, I organized them under the above-mentioned categories, highlighted the varied grammatical and thematic options in bold, as well as included their number at the end of each proposal to easily locate them.

COMPLETING	<ul style="list-style-type: none"> - With the 2nd part of proverb: a verb phrase or a sentence (no options) (1) - With the last word: noun or verb (no options) (5)
FILLING IN BLANKS (topics in green)	<ul style="list-style-type: none"> - With the missing verb, noun, preposition (2 options) (2) - With modal verb (3 options) (4) - With opposite adjectives, adverbs, determiners (2 options) (7) - With numbers, nouns, verbs, and measures (4 options) (10) - With a vegetable (3 options) (21) - With an activity, profession or trade action (3 options) (22) - With food or beverage (3 options) (23) - With colors (3 options) (24) - With pairs of words or verbs corresponding to both parts of the proverb (3 options) (28) - With animals (3 options) (26) - With the missing noun or verb (3 options) (29) - With the missing metal or mineral (2 options) (30)
INSERTING	<ul style="list-style-type: none"> - Prepositions (listed) (3) - Conjunctions, adverbs, prepositions, determiners (listed) (6) - Nouns (specific and abstract) (listed) (11) - Adjectives (positive, superlative) (listed) (12) - Verbs (all persons, and 3rd person) (listed) (13) - Prepositions (listed) (14) - Wh-particles (listed) (15) - Singular and plural nouns (listed) (16) - First noun, comparative, adverb, adjective, determiners (listed) (19)
MATCHING	<ul style="list-style-type: none"> - Beginning and endings (first part and second part of proverb) (9) - Beginnings and endings (first part and second part of the proverb) (18) - A proverb with explanation of its meaning in English (20) - A proverb with a context. Context is provided in Spanish (3 options) (25) - A proverb with an interpretation. Interpretation is provided in Spanish (3 options) (31) - A proverb with an interpretation. Interpretation is provided in Spanish (3 options) (32)
RELATING ENGLISH TO SPANISH AND VV	<ul style="list-style-type: none"> - Expressing Spanish proverbs in English (no options) (8) - Providing the English equivalent to Spanish proverbs (no options) (17) - Choosing the interpretation of a proverb. Interpretations provided in Spanish (3 options) (27)

Multi-didactic grammatical, lexical, and thematic proverb teaching proposals serve as fillers, reinforce structures, complement vocabulary, and help in literal and metaphorical interpretation. They also enlarge linguistic, cultural and interactional competence both in the EFL class and in teacher training. Proverbs, as discreet and dynamic human and social linguistic and cultural pieces which have been kept for centuries, have been and are being studied and collected, and are always ready to be used and passed on.

The linguistic and cultural wealth provided by bilingual proverb lists and varied exercises can lead to create further practices, while they acknowledge the elderly's wisdom, and the chance for improvement, transferred through them (along many other intrinsic linguistic, cultural, and interactional pieces which are cherished by each society, and made public too, like in Merino's *Miscelánea Inglesa*). Last but not least, I must say that honoring all the persons that have been mentioned in this article has been an academic, pedagogical, and human luxury. They epitomize professionalism, and exemplify masterful EFL work that has been done.

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EFL Proverbs. Part 3. Alfonso Torrents dels Prats' Contribution in *Diccionario de modismos ingleses y norteamericanos*, and Class Implementation

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In my EFL teaching experience in high school and vocational school, and mostly in the [Official Language School](#) system, and in teacher training, I have seen that **proverbs are not difficult to learn and/or teach. Their form is usually based on the simple sentence structure, which students easily recognize. Both literal and their numerous diverse topics are great facilitators in learning and teaching them. The more similar English proverbs are to the students' first language, the more easily proverbs are understood, and retained. However, figurative proverbs and the images behind become very appealing to students too. All in all, students realize that what is behind proverbs is a message which is conveyed, a lesson which is somehow taught.** So, students learn to enjoy proverbs, even if the ideas within them may be, at times, differently expressed in English. In general terms, students:

- are attracted to the simple fact of realizing that they understand them
- enjoy learning vocabulary through them (because it automatically takes them to the full meaning of the proverb)
- can easily reproduce them in written and oral expression

Once students notice that they can easily learn proverbs, they are proud of themselves because they also and naturally know that they have gone a step further: they have picked up real English, which goes beyond learning grammar and lexis. It takes them to the English communicative and cultural basis on which instrumental English teaching and learning always needs to be. These classic and short sentences (along with idioms), become part of a learning game. That is so because they have discovered that, as **Alfonso Torrents dels Prats** in *Diccionario de modismos ingleses y norteamericanos* (1969:1977) says, **these forms are "la pirueta gramatical que nos impide aprisionar un idioma dentro de los límites de una ecuación lógica", and the "Alegría del idioma, el color o la sal"**.

When students learn proverbs, they are also open to other communicative, cultural and linguistic English forms. Their feeling of being somehow in more command and closer to the native speakers and the countries where English is spoken encourages them to keep learning them. They advance more in the foreign language, and especially, when they can relate their learning to possible equivalent forms in their mother tongue. **This all enables them to feel comfortable when learning proverbs, and use them in oral and written expression.**

This article will focus on the **relevance of teaching idiomatic English, particularly, proverbs. Their educational role in history, their connection with course books, and proverbs in Alfonso Torrents dels Prats' *Diccionario de modismos ingleses y norteamericanos*, which I came across at my aunt and uncle's bookstore when I was a teenager. Later, as a young adult, I got familiar with his *Diccionario de inglés americano* (1983), and *Diccionario de dificultades del***

inglés (1989). The three dictionaries have been very useful to me in the teaching of English as a foreign language, in translation, and in teacher training.

In this article, I will refer to the *Diccionario de modismos ingleses y norteamericanos*, which has a large number of expressions, idioms and proverbs with explanations which are not usually fully found in all dictionaries, being a very practical tool for professionals (teachers, translators, interpreters and journalists), English students who may use the dictionary as an exercise book (even if they are not much advanced), and readers of English and American journals and newspapers. I will particularly present the **61 proverbs** which I located, and explain how I didactically and contextually implemented them with regards to course books, and EFL encouragement in class sessions. These contents will be presented along 7 sections:

1. **The relevance of Idioms and proverbs**
2. **Teaching proverbs through history**
3. **Coursebooks and classes**
4. **My use of proverbs as EFL passwords, and contextualized life proverbs**
5. **Alfonso Torrents dels Prats' list of proverbs in *Diccionario de modismos ingleses y norteamericanos***
6. **My contextual implementation of one part of his proverbs to present units in 2 EFL course books (A1 and B1)**
7. **My contextual implementation of the other part of his proverbs for EFL encouragement**

1. The relevance of Idioms and proverbs

Idioms and proverbs are cultural, linguistic and interactional pieces which worldwide human beings created and have preserved. Proverbs have their own discipline of study, paremiology, but neither it nor their collection, paremiography, can be isolated from phraseology with regards to their cultural riches, and their common display in literature, history, tradition, and folklore, their uniqueness in their learning and teaching, being both encouraged by their day-by-day more present occurrence in foreign language teaching. As time passes, more and more websites and manuals help out EFL teachers and learners understand the importance of idioms and proverbs, and their teaching and learning in practice.

As a sample of their presence and interest in teaching them, I will refer to the web site **INGLISE KEELE VANASÕNAD KÕNEKÄÄNUD JA IDIOMAATILISED VÄLJENDID** (<https://sisu.ut.ee/idioms/what-are-idioms>), which shares the theoretical and pedagogical work that is being done at the University of Tartu in Estonia. On this page, whose title could be translated by English Language Sayings and Idiomatic Expressions (author's), these forms are presented as follows: *"Idioms (along with fixed expressions and phrasal verbs) make up a big bulk in the vocabulary of language students. We want our language to sound natural and idiomatic"*.

After a theoretical introduction, and within an interactive method to learn idiomatic English and metaphors, 1/3 of their practices (Number 2 in each of the 5 modules) is devoted to proverbs. In all cases, **learners are provided with feedback on the language work that they are doing. Additionally, the human value of learning idiomatic language is highlighted: "Learning another way of seeing the world is supposed to enhance tolerance and understanding".** Peter Watcyn-Jones in *Test your Idioms* (Longman Group, 2002, V) defines an idiom as: *"a group of words that has a completely different meaning from the meaning of each word on its own"*. He adds that they *"really have to be learnt as complete phrases, each with its own unique (often unexpected) meaning"*. Jon Wright in *Idioms Organiser: Organised*

by *Metaphor, Topic and Key Word* (Thomson/Heinle, 2002) affirms that *“It is impossible to speak, read, or listen to English without meeting idiomatic language. This is not something you can leave until you reach an advanced level. All native speaker English is idiomatic. Every newspaper is full of metaphorical language. You cannot avoid it or leave it till later”* (p. 9), and explains that *“One of the reasons idiomatic language is difficult to translate is because it is the area of language closest to culture. The metaphors of one culture will be different from those of another”* (p. 10).

The relevance of **idiomatic language is compared to grammar points, and receptive oral and written expression**: *“Idiomatic language is as fundamental to English as tenses or prepositions. If you listen to people speaking, or if you read a novel or a newspaper, you will meet idiomatic English in all these situations”* (p. 10). On p. 11, when presenting the section Areas of Metaphor we are reminded of the **complexity of metaphors in idiomatic language**, and the associated thoughts which they guard: *“Some ideas are small and very particular. Other ideas are big. They bring lots of related ideas to mind”*.

2. Teaching proverbs through history

Julio Casares in *Introducción a la lexicografía moderna* (CSIC, 1993, p. 86) defines proverb as *“una frase completa e independiente, que en sentido directo o alegórico, y por lo general en forma sentenciosa y elíptica, expresa un pensamiento - hecho de experiencia, enseñanza, admonición, etc. -, a manera de juicio, en el que se relacionan por lo menos dos ideas”* (p. 86). There is no doubt that **the union of contents in proverbs and their form turned them into very useful and practical teaching and learning means**. Mieder (2004: 146) states that *“Proverbs have been used as teaching tools for centuries to teach moral values and social skills. They may deal with mind, wisdom, experience, learning, and authority. They are indeed effective devices to communicate wisdom and knowledge about human nature and the world at large”*.

Anabela Brito de Freitas Mimoso in “Provérbios: uma fonte para a História da Educação” (January 2008, <https://revistas.ulusofona.pt/index.php/rleducacao/article/view/616>) refers to proverbs as **containing millennial knowledge**, which has been kept and spread out by the people. She adds that they are still appealing today, due to their **sharpness in thought and beautiful metaphors**. She claims that **it is time that proverbs are given their place in the history of education, as the people have in their understanding of the teaching and learning process behind**. In her study she concludes that **proverbs themselves appreciate the importance of education**, not only by the large number of them on the subject, but also for the wealth that they contain.

For a brief summary on the proverb teaching history, we can look at the entry **Proverb, folk literature** at <https://www.britannica.com/art/proverb>: *“Proverbs were used in ancient China for ethical instruction, and the Vedic writings of India used them to expound philosophical ideas”*. About **English proverbs**, we read that: *“One of the earliest English proverb collections is the so-called Proverbs of Alfred (c. 1150–80), containing religious and moral precepts. The use of proverbs in monasteries to teach novices Latin, in schools of rhetoric, and in sermons, homilies, and didactic works made them widely known and led to their preservation in manuscripts. The use of proverbs in literature and oratory was at its height in England in the 16th and 17th centuries. John Heywood wrote a dialogue in proverbs (1546; later enlarged) and Michael Drayton a sonnet; and in the 16th century a speech in proverbs was made in the House of Commons”*.

3. Coursebooks and classes

I referred to textbooks in a series of 3 articles in *English Is It!* (ELT Training Series), Volume 8 (April 2017): “EFL Textbooks. Part 1: Overview and Assessment”, “EFL Textbooks. Part 2: Updated Old Methods and Old Tricks. A Sample”, and “EFL Textbooks. Part 3: New Methods and New Tricks for the Voiceless Teacher” (<http://hdl.handle.net/2445/112923>). Among the many areas that we can complement course books with, one of them is certainly idiomatic language and proverbs. When using proverbs in the EFL class, we cater for some part of the authentic communicative, cultural and linguistic background which all languages have, and which their natural speakers are familiar with.

Çiler Hatipoğlu and Nilüfer Can Daşkın in “A proverb in need is a proverb indeed: Proverbs, textbooks and communicative language ability” (February 2020, <http://dx.doi.org/10.15700/saje.v40n1a1664>) state that “*some books often do not include enough materials to help students develop their CC at maximum level, and this, in turn, usually has a negative impact on the quality of language learning*”. They refer to specific cultural examples to establish a system which can allow the study of proverbs and other metaphorical expressions in relation to the development of (intercultural) Communicative Competence (CC).

Durbin Rowland in “The Use of Proverbs in Beginners’ Classes in the Modern Languages” (1926, <https://doi.org/10.2307/314127>) already defended the teaching and learning of proverbs starting in the low levels in foreign language teaching, which I have always supported and practised. According to Rowland, **proverbs are justified as a win-win matter because of their memorable nature, the facility for vocabulary increase, the illustration of idiomaticity, the confidence which proverbs boost, and, last but not least, their low-time consuming status.** I have been able to check all these advantages in all the English levels that I have taught, with A1 and A2 being no exception.

E. Martínez Carrillo, M. N. Ramírez Pérez, S. Cuevas Arias, E. Vera Manzano, and L. A. Medina Coloma in “Proverbios o refranes en inglés” (2009, <http://www.redalyc.org/articulo.oa?id=368448454019>) exemplify the increasing interest in EFL teaching and learning of proverbs. In their search to perfect EFL for communicative purposes in high medical education centers, they go beyond proving the value of proverbial language and interactional, cultural and social purposeful practices in class. **Based on the analysis of Book 1 in the *Changes* series which included no proverbs, they decided to complemented it with them,** and consult printed and electronic literature, and numerous experienced teachers.

They also surveyed medical students, and confirmed that they wanted to learn Spanish proverbs in English, especially, if they would help them improve both their understanding, and usage. The authors concluded on the most commonly used English proverbs, and their Spanish equivalents (which they finally organized in alphabetical order, and by situational categories), and showed how specific proverbs could be incorporated in the course book. They clarify that when teachers plan the class, they can decide which proverbs they will use, and when they will come into play in the class session. They insist that proverbs can be inserted both in the course book and workbook when there is a word which a given proverb also contains. They add that teachers may like to explain the new word, while, incidentally, point to the proverb, so that students can both extend the meaning of the term, and better fix it. They also state that another way to introduce proverbs and work with them in teaching is by means of thematic situations (when talking about parts of the house, or animal traits). Finally, **the authors provide a list of their successful techniques to orient teachers in doing what they have in**

in course books, and in daily class sessions:

- They must be communicatively and spontaneously presented, as part of an explanation about a new grammatical structure or lexical content
- Any visual means can be used to facilitate the comprehension of these elements
- Their presentation must be brief not to alter the assigned time to the day teaching sequence
- When proverbs reappear, feedback must be used to activate the acquired knowledge or incorporate a new meaning of the proverb which is being analyzed, so that cycling teaching prevails
- Whenever possible comparisons must be established to facilitate understanding and help students interiorize that the sentence form in them has a meaning that differs from what each of its words expresses separately
- Proverbs cannot be aimed at for evaluation, because the main goal is to use them as motivation elements and socio-cultural enrichment

I absolutely acknowledge all their guidelines, because they simply coincide with what I have done in my long teaching practice. Some of the good results that have derived from it will be described in the following sections.

4. My use of proverbs as EFL passwords, and contextualized life proverbs

As we start studying how proverbs can be taught, we find that there are many ways to get them close to EFL students. In *English Is It!* (ELT training Series), Volume 14, September 2020, I referred to my usage of proverbs in the EFL class as **entry passwords**, along with other linguistic and cultural forms ("**EFL in Lockdown. Part 3: Passwords through Homophones, British and American English, False Friends, Tongue-twisters, Similes, Idioms, and Proverbs**", <http://hdl.handle.net/2445/172496>). Besides presenting my didactic conception on using passwords both in the in-session classroom (where I had already implemented them), and in the virtual lockdown classroom, some proverbs were exemplified. Students could choose any linguistic and cultural form that they liked. When they took their pick, they did so because of the ideas that they conveyed, which they happily shared in class.

In the same volume, in "**EFL in Lockdown. Part 4: Teaching Contextualized Covid-19 English and Spanish Proverbs. Class Materials**" (<http://hdl.handle.net/2445/172496>), I presented my realization that, as soon as confinement started, certain proverbs openly pointed to their being **present, timeless, and ready to help**. Since proverbs from the start of the pandemic very well accounted for the unprecedented situation in which we were all placed, I assumed that there would be other proverbs, which could certainly depict the following stages. The proverbs were presented in class daily, weekly, and monthly, and reflected what we were all going through. They were listed in English and in Spanish, and their context and their interpretation were included. They covered multiple topics that fitted each situation that we were all in.

Among the conclusions derived from the project, students and I acknowledged that they supported us, helped us to move forward in the given circumstances, and let us see that human beings are always resourceful. This 9-article EFL Proverb Series, which this article is part of, is an homage to the long-time teachers which proverbs have been since early in the day, and still are; the teaching methodology behind them: the human beings who started using them, passed them, and saved them; their ready-to-use contents; and, last but not least, their availability to suit all EFL teacher and trainers' needs.

5. Alfonso Torrents dels Prats' list of proverbs in *Diccionario de modismos ingleses y Norteamericanos*

In the preliminary note, **Torrents dels Prats** defines an **idiom** as *“la evasión inesperada de la monotonía narrativa, que nos hace más soportable la confidencia personal no solicitada o que nos pone inmediatamente en ambiente”*. On the jacket of the book, we see his viewpoint when arranging for this work. As he says, as soon as we start learning English, besides realizing that adjectives do not vary, and that verbs are easily conjugated, we also notice that English has its own expression traits which go beyond the analysis of its components. As he explains, we may come across an expression whose words we know, but which, as a whole, does not make sense to us. He adds that sometimes although we may feel confident with regards to the meaning of a naïve-looking sentence, we may find ourselves in an embarrassing situation. So, he concludes that we end up admitting that to catch all the nuances of what we read or to understand a fast joke which jumps in a conversation, it is necessary to learn a series of aphorisms, idioms, and genuine grammatical features which allow us to enter what he calls the stronghold where English keeps its deepest secrets.

Torrents dels Prats explains that, as it happens with everything human, these popular wisdom paint brushes and salt pinches, by means of which we give color and flavor to our everyday language, are subject to time. Likes, habits change as well as what he calls the word artist - described by him as the people, who invented these fortunate expressions, which we all repeat -. **The proverbs which he includes are followed by their known equivalent or parallel expression in Spanish, and sometimes, if necessary, by a contextual example in English, and a translation.** Next, I will present the **alphabetical list with the 61 English proverbs, and their Spanish equivalents or parallel expressions** which I extracted from his work. **Sometimes English proverbs present more than 1 equivalent in Spanish.** I used this chart to have perspective on their didactic potential, realize the large number of topics which they cover, and choose which proverbs to implement in class, how, and when. I also used it in teacher training workshops.

DICCIONARIO DE MODISMOS INGLESSES Y NORTEAMERICANOS'S PROVERBS	
All cats are alike in the dark <i>De noche, todos los gatos son pardos</i>	The master's eye makes the horse (hog) fat <i>El ojo del amo engorda el caballo</i>
All that glitters is not gold <i>No es oro todo lo que reluce</i>	Money makes the mare to go <i>Poderoso caballero es don dinero</i> <i>Por dinero baila el perro</i>
(The) Big traders cut out the small <i>El pez grande se come al chico</i>	Once bitten twice shy <i>Gato escaldado del agua fría huye</i>
A bird in the hand is worth two in the bush <i>Más vale pájaro en mano que ciento volando</i>	One cannot make an omelette without breaking the eggs <i>Lo que algo vale, algo cuesta</i> <i>No se pescan truchas a bragas enjutas</i>
Birds of a feather flock together <i>Díos lo crían y ellos se juntan</i>	One cannot see the wood for the trees <i>Los árboles no dejan ver el bosque</i>
Blood is thicker than water <i>La sangre tira</i>	One man's meat is another man's poison <i>Sobre gustos, no hay nada escrito</i>
Crime doesn't pay off <i>El que la hace la paga</i> <i>No hay crimen sin castigo</i>	One swallow does not make a summer <i>Una golondrina no hacer verano</i>


<p>Charity begins at home <i>La caridad bien entendida empieza por uno mismo</i></p>	<p>The road to hell is paved with good intentions <i>El infierno está lleno de buenos propósitos, y el cielo de buenas obras</i></p>
<p>The early bird gets the worm <i>A quien madruga, Dios le ayuda</i></p>	<p>Rome was not built in a day <i>No se ganó Zamora en una hora Las cosas de palacio van despacio</i></p>
<p>Earsdroppers hear no good of themselves <i>Quien escucha, su mal oye</i></p>	<p>Seeing is believing <i>Entre amigos, con verlo basta Cuando lo vea, te lo diré</i></p>
<p>Every cloud has a silver lining <i>No hay mal que por bien no venga</i></p>	<p>Silence is consent <i>Quien calla, otorga</i></p>
<p>Everyone must pay his reckoning <i>Que cada palo aguante su vela</i></p>	<p>There are more ways than one to kill a cat <i>Hay muchos modos de matar pulgas</i></p>
<p>Familiarity breeds contempt <i>La confianza hace perder el respeto No hay hombre grande para su ayuda de cámara La mucha confianza engendra el menosprecio</i></p>	<p>There is no short cut to success <i>No hay atajo sin trabajo Lo que algo vale, algo cuesta</i></p>
<p>Fine words butter no parsnips <i>Obras son amores que no buenas razones</i></p>	<p>There's many a slip twist the cup and the lip <i>Del dicho al hecho, hay un trecho De la mano a la boca, se pierde la sopa</i></p>
<p>Fools rush (walk) in where angels fear to tread <i>La imprudencia es hija de la ignorancia No hay mayor atrevimiento que el del necio</i></p>	<p>There is no smoke without fire <i>Cuando el río suena, agua lleva</i></p>
<p>Great minds think alike <i>El genio no reconoce fronteras</i></p>	<p>Time is a great healer <i>El tiempo todo lo cura El tiempo todo lo puede</i></p>
<p>The grass always looks greener on the other side of the fence <i>La gallina de la vecina pone más huevos que la mía</i></p>	<p>Time is money <i>El tiempo es oro</i></p>
<p>He laughs best who laughs last <i>El freir será el reir</i></p>	<p>Time will show <i>El tiempo lo dirá</i></p>
<p>He who pays the piper, calls the tune <i>Quien paga, manda</i></p>	<p>Too many cooks spoil the broth <i>Tres al saco y tres en tierra Tres pies para el banco y el banco cojo No cantan bien dos gallos en un gallinero</i></p>
<p>His bark is worse than his bite <i>Perro ladrador, poco mordedor</i></p>	<p>Two heads are better than one <i>Cuatro ojos ven más que dos</i></p>
<p>Hunger is good kitchen/the best sauce <i>A buen hambre, no hay pan duro</i></p>	<p>Variety is the spice of life <i>En la variedad está el gusto</i></p>
<p>If you are found with the crows, you are sure to be shot <i>El que no quiera balazos que no vaya a la guerra</i></p>	<p>Walls have ears <i>Las paredes oyen</i></p>
<p>In a blindman's country the one-eyed is king <i>En el país de los ciegos, el tuerto es rey</i></p>	<p>Watched pot never boils <i>Quien espera, desespera</i></p>
<p>It never rains but it pours <i>Las desgracias nunca vienen solas Siempre llueve sobre mojado</i></p>	<p>The weaker goes to the wall <i>Siempre se rompe la soga por lo más delgado</i></p>

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<i>A perro flaco, todo son pulgas</i>	<i>El pez grande se come al chico El débil lleva siempre las de perder</i>
<i>It is a long lane that has no turning</i> <i>No hay bien ni mal que cien años dure</i>	<i>What can't be cured, must be endured</i> <i>A lo hecho, pecho</i>
<i>It's a small world</i> <i>El mundo es un pañuelo</i>	<i>What's sauce for the goose is sauce for the gander</i> <i>La ley es la ley para todos</i>
<i>It's better to wear out shoes than sheets</i> <i>Más vale gastar en alimentos que en medicinas</i>	<i>When in Rome do as the Romans do</i> <i>Donde fueres, haz lo que vieres</i>
<i>It's the pot calling the kettle back</i> <i>Dijo la sartén al cazo: quitate allá que me tiznas. Ver la paja en el ojo ajeno y no ver la viga en el propio</i>	<i>Where there is a will, there is a way</i> <i>Querer es poder</i>
<i>Jack of all trades, master of none</i> <i>Aprendiz de todo, oficial de nada Hombre de muchos oficios, pobre seguro</i>	<i>You can't get a leopard to change his spots</i> <i>Genio y figura hasta la sepultura La cabra siempre tira al monte</i>
<i>Let bygones be bygones</i> <i>Agua pasada no mueve molino Lo pasado, pasado está</i>	<i>You can't get something for nothing</i> <i>No hay atajo sin trabajo Lo que algo vale, algo cuesta</i>
<i>Marriages are made in heaven</i> <i>Casamiento y mortaja, del cielo bajan</i>	

6. My contextual implementation of one part of his proverbs to present units in 2 EFL course books (A1 and B1)

I have inserted proverbs in course books, and along the context of class activities, for many years. I will present 22 Torrents dels Prats' proverbs which I last used with 2 textbooks. I used 1 proverb per unit. I will first refer to C. Latham-Koenig, C. Oxenden, J. Lambert, and P. Seligson's *English File*. 4th edition. A1 (2019). The first proverb was used to welcome the students, make them feel part of their new group, draw a smile on them, and set the best possible class atmosphere. I used the other proverbs as introductions of the units or sub-units within them, and/or to complement activities in them. **These are the connections that I made with the course book: 1 (Welcoming the group); 2 (Precision); 3 (Approaching London); 4 (Family); 5 (Neighbors); 6 (Times and time); 7 (Night time); 8 (Crime); 9 (Gold), 10 (The unexpected); 11 (Good and bad); and 12 (History and places to visit).**

<p>TORRENTS DELS PRATS' PROVERBS, AND ENGLISH FILE A1 4TH EDITION</p>  <p>http://www.catalogoxford.es/elt/adults/english-file/</p>	
<p>U N I T 1</p> <p>1A My name's Hanna, not Anna 2A All over the word 2C Open your books, please <i>Birds of a feather flock together</i> <i>Díos lo crían y ellos se juntan</i></p>	<p>U N I T 7</p> <p>7A At the National Portrait Gallery 7B Chelsea girls 7C A night to remember <i>All cats are alike in the dark</i> <i>De noche, todos los gatos son pardos</i></p>

U N I T 2	U N I T 8
2A A writer's room 2B Stars and stripes 2C After 300 metres, turn right <i>Call a spade a spade</i> <i>Llamar a las cosas por tu nombre</i>	8A A murder story 8B A house with a history 8C A night in a haunted hotel <i>Crime doesn't pay off</i> <i>El que la hace la paga</i> <i>No hay crimen sin castigo</i>
U N I T 3	U N I T 9
3A Things I love about Britain 3B Work and play 3C Love online <i>It's a small world</i> <i>El mundo es un pañuelo</i>	9A - What I ate yesterday 9B - White gold 9C - Quiz night <i>All that glitters is not gold</i> <i>No es oro todo lo que reluce</i>
U N I T 4	U N I T 10
4A Is she his wife or his sister? 4B What a life! 4C Short life, long life? <i>Blood is thicker than water</i> <i>La sangre tira</i>	10A The most dangerous road 10B CouchSurf round the world! 10C What' s going to happen <i>A bird in the hand is worth two in the bush</i> <i>Más vale pájaro en mano que ciento volando</i>
U N I T 5	U N I T 11
5A Do you have the X Factor? 5B Love your neighbours 5C Sun and the city <i>The grass always looks greener on the other side of the fence</i> <i>La gallina de la vecina pone más huevos que la mía</i>	11A First impressions 11B What do you want to do? 11C Men, Women, and the Internet <i>The road to hell is paved with good intentions</i> <i>El infierno está lleno de buenos propósitos, y el cielo de buenas obras</i>
U N I T 6	U N I T 12
6A Reading in English 6B Times we love 6C Music is changing their lives <i>Time is money</i> <i>El tiempo es oro</i>	12A Books and films 12B I've never been there! 12C The English File questionnaire <i>Rome was not built in a day</i> <i>No se ganó Zamora en una hora</i> <i>Las cosas de palacio van despacio</i>

Next I will refer to C. Latham-Koenig, C. Oxenden, J. Lambert's *English File*. 4th edition. B1 (2019). I used proverbs as introductions of the units or sub-units within them, and/or to complement activities in them. **These are the connections that I made with the course book: 1 (Hunger); 2 (The effect of time); 3 (National traits); 4 (Work and success); 5 (Marriages); 6 (Appearances); 7 (Learning); 8 (Power); 9 (Excess); and 10 (Metaphorical action).**

TORRENTS DELS PRATS' PROVERBS, AND ENGLISH FILE B1 4TH EDITION



<http://www.catalogooxford.es/elt/adults/english-file/>

U N I T 1	U N I T 6
1A Mood food 1B Family life <i>Hunger is good kitchen/the best sauce</i> <i>A buen hambre, no hay pan duro</i>	6A Shot on location 6B Judging by appearances <i>One swallow does not make a summer</i> <i>Una golondrina no hacer verano</i>
U N I T 2	U N I T 7
2A Spend or save? 2B Changing lives <i>Time will show</i> <i>El tiempo lo dirá</i>	7A Extraordinary school for boys 7B Ideal home <i>Jack of all trades, master of none</i> <i>Aprendiz de todo, oficial de nada</i> <i>Hombre de muchos oficios, pobre seguro</i>
U N I T 3	U N I T 8
3A Race across London? 3B Stereotypes - or Are they? <i>When in Rome do as the Romans do</i> <i>Donde fueres, haz lo que vieres</i>	8A Sell and tell 8B What' s the right job for you? <i>(The) Big traders cut out the small</i> <i>El pez grande se come al chico</i>
U N I T 4	U N I T 9
4A Failure and success 4B Modern manners? <i>There is no short cut to success</i> <i>No hay atajo sin trabajo</i> <i>Lo que algo vale, algo cuesta</i>	9A Lucky encounters 9B Too much information! <i>Too many cooks spoil the broth</i> <i>Tres al saco y tres en tierra</i> <i>Tres pies para el banco y el banco cojo</i> <i>No cantan bien dos gallos en un gallinero</i>
U N I T 5	U N I T 10
5A Sporting superstitions 5B Love at Exit 19 <i>Marriages are made in heaven</i> <i>Casamiento y mortaja, del cielo bajan</i>	10A Modern icons 10B Two murder mysteries <i>There are more ways than one to kill a cat</i> <i>Hay muchos modos de matar pulgas</i>

7. My contextual implementation of the other part of his proverbs for EFL encouragement

As we could see in the previous section, I used 22 of Torrents dels Prats' proverbs to anticipate and/or complement units and lessons in the course book. Additionally, I used **36 of his proverbs as food for individual and group students' thought and encouragement** on different occasions, and not in the same academic year. I used them, for instance, to **comment on exercises, and exam results**, and/or wrote them individually in the students' **individual compositions feedback**. In either case, students loved learning them, and finding them next to the Spanish equivalent. Relating proverbs to their L1 always ensures learning success, and students look forward to using these forms in their next pieces of written expression, and in oral expression.

TORRENTS DELS PRAT'S PROVERBS FOR SUPPORT	
GIVING VALUE TO HARD WORK <i>Where there is a will, there is a way</i> <i>Querer es poder</i>	BEING CAUTIOUS <i>Once bitten twice shy</i> <i>Gato escaldado del agua fría huye</i>
MAKING AN EFFORT	STARTING OVER

<p>You can't get something for nothing <i>No hay atajo sin trabajo</i> <i>Lo que algo vale, algo cuesta</i></p>	<p>Let bygones be bygones <i>Agua pasada no mueve molino</i> <i>Lo pasado, pasado está</i></p>
<p>TAKING CARE OF ONE'S LEARNING INTEREST AND GOALS The master's eye makes the horse (hog) fat <i>El ojo del amo engorda el caballo</i></p>	<p>GIVING VALUE TO ONE'S LEARNING WISHES Money makes the mare to go <i>Poderoso caballero es don dinero</i> <i>Por dinero baila el perro</i></p>
<p>HELPING CLASSMATES Charity begins at home <i>La caridad bien entendida empieza por uno mismo</i></p>	<p>BUILDING ENGLISH WITH STRUCTURES, AND COMPLEMENTING IT WITH VOCABULARY One cannot see the wood for the trees <i>Los árboles no dejan ver el bosque</i></p>
<p>LEARNING BY DOING There's many a slip twist the cup and the lip <i>Del dicho al hecho, hay un trecho</i> <i>De la mano a la boca, se pierde la sopa</i></p>	<p>PUTTING ONESELF TO WORK One cannot make an omelette without breaking the eggs <i>Lo que algo vale, algo cuesta</i></p>
<p>MINDING ONE'S BUSINESS Earsdroppers hear no good of themselves <i>Quien escucha, su mal oye</i></p>	<p>NOT PROCRASTINATING The early bird gets the worm <i>A quien madruga Dios le ayuda</i></p>
<p>ACKNOWLEDGING OPPORTUNITIES Every cloud has a silver lining <i>No hay mal que por bien no venga</i></p>	<p>LEARNING WHAT ONE LIKES IN ENGLISH One man's meat is another man's poison <i>Sobre gustos, no hay nada escrito</i></p>
<p>ACCOUNTING FOR ONE'S RESPONSIBILITY Everyone must pay his reckoning <i>Que cada palo aguante su vela</i></p>	<p>DEFENDING ONE'S TERRITORY Silence is consent <i>Quien calla, otorga</i></p>
<p>RESPECTING Familiarity breeds contempt <i>La confianza hace perder el respeto</i> <i>No hay hombre grande para su ayuda de cámara</i> <i>La mucha confianza engendra el menosprecio</i></p>	<p>ACCEPTING ENGLISH AS A FOREIGN LANGUAGE You can't get a leopard to change his spots <i>Genio y figura hasta la sepultura</i> <i>La cabra siempre tira al monte</i></p>
<p>WORKING FOR REAL Fine words butter no parsnips <i>Obras son amores que no buenas razones</i></p>	<p>ACKNOWLEDGING EVIDENCE There is no smoke without fire <i>Cuando el río suena, agua lleva</i></p>
<p>BEING WISE Fools rush (walk) in where angels fear to tread <i>La imprudencia es hija de la ignorancia</i> <i>No hay mayor atrevimiento que el del necio</i></p>	<p>LOOKING FORWARD TO SEEING RESULTS Seeing is believing <i>Entre amigos, con verlo basta</i> <i>Cuando lo vea, te lo diré</i></p>
<p>ENCOURAGING THE BEST TEAM WORK Great minds think alike <i>El genio no reconoce fronteras</i></p>	<p>HOPING FOR CHANGES It is a long lane that has no turning <i>No hay bien ni mal que cien años dure</i></p>
<p>BEING EQUAL What's sauce for the goose is sauce for the gander <i>La ley es la ley para todos</i></p>	<p>ENCOURAGING PAIR WORK Two heads are better than one <i>Cuatro ojos ven más que dos</i></p>
<p>BEING IN CHARGE OF ONE'S LEARNING He who pays the piper, calls the tune <i>Quien paga, manda</i></p>	<p>ENJOYING DIVERSITY Variety is the spice of life <i>En la variedad está el gusto</i></p>
<p>ENJOYING THE TEACHER'S FIRM AND</p>	<p>ACCEPTING REALITY, AND MAKING</p>

<p>EMPATHETIC WORK <i>His bark is worse than his bite</i> <i>Perro ladrador, poco mordedor</i></p>	<p>CHANGES <i>What can't be cured, must be endured</i> <i>A lo hecho, pecho</i></p>
<p>REALIZING THE TEACHER'S PRESENCE <i>Walls have ears</i> <i>Las paredes oyen</i></p>	<p>NOT WAITING, BUT DOING <i>Watched pot never boils</i> <i>Quien espera, desespera</i></p>
<p>LEARNING TO OVERCOME DIFFICULTIES <i>It never rains but it pours</i> <i>Las desgracias nunca vienen solas</i> <i>Siempre llueve sobre mojado</i> <i>A perro flaco, todo son pulgas</i></p>	<p>GIVING TIME TO LEARNING <i>Time is a great healer</i> <i>El tiempo todo lo cura</i> <i>El tiempo todo lo puede</i></p>

Torrents dels Prats' proverbs serve as a basis to work on a paremiological EFL class bank. As proverbs were introduced in class, the charts were shared and were being updated in Moodle. As shown, **proverbs can be incorporated in all EFL courses, and there is no need to wait for advanced levels to do so.** Students enjoy learning linguistic and cultural forms like proverbs, and are motivated by their daily improvements. **While a socio-cultural background with regards to the foreign language that they are learning is provided, students realize that proverbs in English and in Spanish share common human wisdom, which acts as a mind-opener.**

Teaching proverbs in the EFL class should be seen as an opportunity to reinforce, enrich, and improve the communicative use of the language, both in class, and in globalized living. The first article (**Part 1**) in this **EFL proverb 9-article series** presented a theoretical English, Spanish and international frame to the study of proverbs. The previous article (**Part 2**), along with this one (**Part 3**), provide ready-to-use EFL English and Spanish compared proverbs from specialists. The following 2 articles (**Part 4 and Part 5**) will focus on sayings and proverbs on English culture, and my class implementation. After them, the next 2 articles (**Part 6 and Part 7**) will present a proverb project which I devised for my local and international students. The last articles (**Part 8 and Part 9**) display my class work on English, Spanish and Catalan proverbs, and are accompanied by a theoretical introduction to Catalan paremiology as well.

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EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino's Cultural Sayings in *Miscelánea inglesa*, and Class Implementation

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After having presented a theoretical English, Spanish, and international paremiological basis (Part 1), didactic work on José Merino, Ana Merino, and Karen Parker's general English proverbs (Part 2), and Alfons Torrents dels Prats' English Proverbs (Part 3), I would like to describe the EFL classwork that I have done with **proverbs which approach us to Britain, and its culture**.

Both in the regular EFL class and in teacher training workshops I have always worked on cultural aspects related to English-speaking countries, American culture, and British culture. Both in class and in workshops, I have tried to provide practical contents which could be easily consulted, implemented and/or extended. Sometimes cultural contents are referred in textbooks and/or readers, and I elaborated on them. Others I introduced them, related them to several areas in the EFL and/or teacher training syllabus, and expanded them accordingly. Sometimes I led specific teacher training courses on American Culture and British culture.

In all cases, English-speaking countries, American, or British proverbs were introduced in class and commented from several angles. To explain how I used English proverbs to convey British culture in the EFL class, my description will be divided in 2 parts (Part 4 and Part 5) in the EFL monographic collection of 9 EFL proverb articles:

- **EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino's Cultural Sayings in *Miscelánea inglesa*, and Class Implementation**
- **EFL Proverbs. Part 5. English Proverbs and Culture (Part B): Approaching Britain through Rosalind Fergusson's *The Penguin Dictionary of Proverbs*, and Class Implementation**

Having studied and taught the **20 British sayings ("dichos", as José Merino presents them in *Miscelánea inglesa*, 1984)** has allowed to me share them and what they contain in a large number of EFL and teacher training courses, and continue researching on them. In this article, **Part 4**, I will refer to **one of the teacher training courses** which I devised and taught: ***Approaching Britain to the ELT Class***, its contents, and the EFL linguistic and cultural proverb work, which I did on them. When presenting British proverbs in the EFL class, and in teacher training, I also introduced some of **Rosalind Fergusson's** cultural proverbs listed in ***The Penguin Dictionary of Proverbs* (1983)**. This work will be presented in **Part 5**.

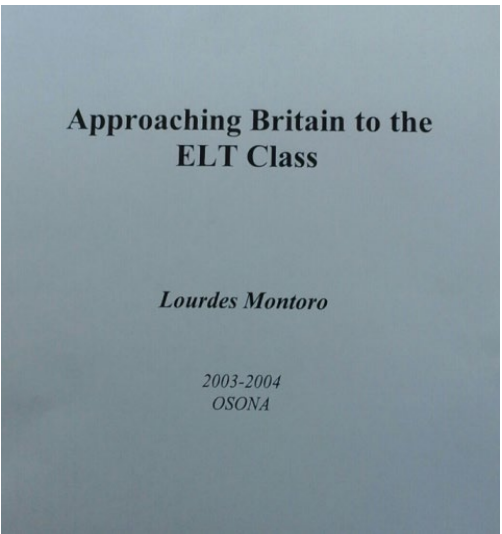
In this article, “EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino’s Cultural Sayings in *Miscelánea inglesa*, and Class Implementation”, I will refer to the following areas of EFL cultural and linguistic proverb exploitation, and will also include some Internet resources which I have used on British culture proverbs, and particularly, stereotypes:

1. **Approaching Britain to the ELT Class, British culture, thoughts and sayings**
2. **José Merino’s British sayings in *Miscelánea inglesa***
3. **My EFL and teacher training implementation of José Merino’s sayings**
4. **Websites on British stereotypes**

1. **Approaching Britain to the ELT Class, British culture, thoughts and sayings**

In 2000, I had the chance to start working with an elite of vocational and professional elementary and high school teachers, who signed up for training workshops with me for a few years. They were all practical courses, which took place in Vic, and, as usual in my practice, the linguistic and cultural hands-on components in reception and in expression were always key. The workshops were titled: ***Oral Expression in English: Activities and Resources; English as a Tool in Speaking; English as a Piece of Cake: Fun Ingredients for ELT Classes; Good Outstanding Objectives for Studying English, and Approaching Britain to the ELT Class.***

I would like to start by listing **some of the participants’ British culture presentations both in *Approaching Britain to the ELT Class*, and in other teacher training courses such as *English as a Piece of Cake: Fun Ingredients for the English Class*, and *Good Outstanding Objectives for Studying English*.** Since one part of each course was not in session, participants were asked to present virtual EFL practical works. Next I will list some of the presentations related to British culture and the participants’ classes.

 <p>Approaching Britain to the ELT Class</p> <p>Lourdes Montoro</p> <p>2003-2004 OSONA</p>	<ul style="list-style-type: none">- <i>Let's visit England: Counties and cities</i> (P. A.)- <i>A trip to London through realia. Learning</i> (I. A.)- <i>English with Harry Potter</i> (I. J.)- <i>Culture through music</i> (M. M.)- <i>British culture, Internet, and the press</i> (G. M)- <i>Great Britain nearer than ever</i> (M. N.)- <i>A little bit about London: Shopping</i> (M. O.)- <i>April Fool's Day project</i> (D. V.)- <i>Going on holiday to the UK</i> (L. P.)- <i>A London sightseeing tour through Internet</i> (N.V.)- <i>Tea break</i> (L. P.)- <i>The legend about Easter eggs</i> (J. M.)- <i>Preparing a Christmas play</i> (I. J.)
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One of the participants in *Approaching Britain to the ELT Class*, and in all the other courses was **Núria Viñas**, later a **founding member** of the [From English Acquisition to English Learning and Teaching research group](#), which this ELT collection is part of. She generously became the


baker of the group in all the Vic teacher training courses: "...she indulged us in her baking skills and treated us to a large number of cakes: Scones, sponge cakes, a carrot cake outlining Britain.... You name it.... Her surprises, which we all looked forward to, cheered up the 3-hour sessions that we all went through all those years, and which went on for as long as the courses lasted. A sweet memory indeed". (Montoro, May 2014, "**Núria Viñas: The Personified Discretion, Dedication and Production of a Full-time Teaching Professional**", *English Is it!* (ELT Training Series), Vol. 2: 88-98, <http://diposit.ub.edu/dspace/handle/2445/60964>).

Núria Viñas herself published her class work on British culture under the title "**Visiting London: A Sightseeing Tour on Web 2.0 Tools**" (*English Is It!* (ELT Training Series), Vol. 1: 71-86. February 2014, <http://diposit.ub.edu/dspace/handle/2445/53624>).

The contents which were included in the **Approaching Britain to the ELT Class** course are introduced next. When arranging for their contents, I planned to have, for example, texts ranging from the **English language, education, and religion, to character, humor, daily life, food, tea, popular recipes, British icons like fish and chips, pubs, double-decker buses, queues, and/or the milkman.**

The working dossier also helped to get acquainted with **wild life, currency, Agatha Christie, English castles, history from Prehistoric Britain to the early 21st century, legends...**, and **included video transcripts on stereotypes, as well, as Internet resources** which participants were provided with for further reference. Next, the highlighted linguistic and cultural sections from **Numbers 27 to 30** correspond to **British sayings, thoughts and other curiosities in José Merino's *Miscelánea Inglesa*, as well as Rosalind Fergusson's *The Penguin Dictionary of Proverbs*.**

C O N T E N T S	
1.	Map of the United Kingdom
2.	"The English language" in Garwood, Ch., Gardoni, G., Peris, E. (1994) <i>Aspects of Britain and the US</i> . Oxford: Oxford: O.U.P.
3.	<i>The how to be British Collection</i> . Ford, M. A. Legon, P. (2003). Lee Gone Publications.
4.	"What is Britain!" in Collie, J., Martin, A (2000) <i>What's it like? Life and Culture in Britain Today</i> . Cambridge: C.U.P.
5.	Verona Paul and Jason Winner 's "In search of good English food" in <i>New Headway English course</i> . Intermediate. Oxford: O.U.P.
6.	Edwina Harris and Charles Mortimer's "The great British Breakfast?" in <i>Wavelength</i> . Elementary. Oxford: O.U.P.
7.	"Baker street Snack bar" in <i>New Headway Elementary</i>
8.	The history of tea in UK Tea and Infusions Association https://www.tea.co.uk/history-of-teary
9.	Rosamaria Fàbrega's How to make a nice cup of tea (including podcast and script text). The Gadget method https://rosafabrega.wordpress.com/2020/12/09/do-you-fancy-a-cup-of-tea/
10.	Buttermilk scones recipe. BBC Good food https://www.bbcgoodfood.com/recipes/buttermilk-scones

	
<p>11. The Best sugar cookies. UK http://allrecipes.co.uk/recipe/45293/the-best-sugar-cookies.aspx</p>	
<p>12. Homemade hazelnut Chocolate squares recipe https://www.telegraph.co.uk/recipes/0/homemade-hazelnut-chocolate-squares-recipe</p>	
<p>13. The origin of the Sandwich, Picnic, Fish and chips, Pubs, Stamps, The Commonwealth, Victorian Values, William Shakespeare, Scotland Yard, Double-decker bus, Queues, John Bull, The Union Jack, and The Milkman in Nation, M. C. (1991) <i>A Dictionary of Modern Britain</i>. London: Penguin.</p>	
<p>14. The UK's favorite animals (red deer, otters, badgers, red squirrels, red foxes, adders...) https://www.premierinn.com/gb/en/short-breaks/where-to-see-animals-in-the-uk.html</p>	
<p>15. United Kingdom currency in Travelex, and in Nation, M. C. (1991) <i>A Dictionary of Modern Britain</i>. London: Penguin.</p>	
<p>16. "Seumas McSporrán. The man with thirteen jobs", "The modern servant", "The nanny", "The cook", "The gardener" in <i>New Headway Elementary</i>. Oxford: Oxford University Press.</p>	
<p>17. "Agatha Christie" in "Telling Tales" in <i>New Headway English course</i>. Intermediate. Oxford: O.U.P.</p>	
<p>18. "The Bald Knight" in "Telling Tales" in <i>New Headway English course</i>. Intermediate. Oxford: O.U.P.</p>	
<p>19. "David Copperfield" in <i>New Headway English course</i>. Intermediate. Oxford: O.U.P.</p>	
<p>20. "An English man's home" in Peter Matthew's <i>English Castles. The Pitkin guide</i>. London: Pavilion books.</p>	
<p>21. "The Great Fire of London" in <i>Happy Earth 2</i>. Oxford: O.U.P.</p>	
<p>22. Prehistoric Britain, Romans, Early medieval, Medieval, Tudors, Stuarts, Georgians, Victorians https://www.english-heritage.org.uk/learn/story-of-england/</p>	
<p>23. Helen Turner's "My year of Celebrations: New Year's Day, Valentine's Day, Pancake Day, Easter Day, May Day, My birthday, Summer Carnival, Summer holidays, Harvest Festival, Halloween, Bonfire night, and Christmas Day" in <i>Happy Street 2</i>. Oxford: O.U.P.</p>	
<p>24. "A trip to London" in <i>Happy Earth 2</i>. Oxford: O.U.P.</p>	
<p>25. Sightseeing in London: Speaker's Corner in Hyde Park, Tower Bridge, The Tower of London, Buckingham Palace, Madam Tussaud's, Nelson's Column in Trafalgar</p>	

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square, Cleopatra's Needle... (Whole class project)
26. "Notting Hill and London for Secondary students". <i>Apac</i> 46, pp. 32- 38. Setembre 2002
27. British Culture "Dichos" in José Merino's <i>Miscelánea inglesa</i> (pp. 46-47)
28. "Pensamientos" from different authors that reveal the character of the British in José Merino's <i>Miscelánea inglesa</i> (pp. 46-47)
29. Excerpts from British tongue-twisters, riddles, linguistic oddities, alphabet, enigmas, a tale, kept left traffic, meals, Shakespearean quotes, etimologies, nursery rhymes, poems, and British culture questions in José Merino's <i>Miscelánea inglesa</i> (pp. 5, 6, 7, 9, 14, 16, 19, 24, 25, 49, 63, 76)
30. Proverbs on attitudes to England, characteristics of the English, regions and counties, rivers and mountains, towns and villages, London, and English names in Rosalind Fergusson's <i>The Penguin Dictionary of Proverbs</i> (pp. 79-83)
31. "Among my souvenirs", "Cartoons", "Just a (Cultural) Minute", "Question Wheel", "Guess who?", "Guess what?", "Odd one out", "Stamp detectives", "Today's TV schedule", "Culture Composition", "Currency deals", "Poems", "Culture match activities" in Tomalin, B., Stempleski, S. (1993) <i>Cultural Awareness</i> . Oxford: O.U.P.
32. Transcript of the videos "The seven wonders of Britain (The double-decker bus, Parliament, The Milkman, Cricket, The English Country Garden, The Weather, Stonehenge)", "Agatha Christie", "Taxi", and Public School" from <i>Headway Intermediate Video reports</i>
33. Internet sites by <i>Headway Intermediate Video reports</i>
34. Internet addresses: Britain, and bibliography

*Note: Websites have been updated; specific addresses on stereotypes have been included in Section 4.

As years passed, I complemented my British culture sessions for EFL students and teachers with field trips to [Miss Perkins Tea Room](#) in Barcelona. The didactic and cultural contents of the sessions are described in **Montoro (April 2017) "A Second Term Project for Elementary EFL Students: `Tea Time at Miss Perkins Tea Room`"** (*English Is It!* (ELT Training Series), Vol. 8: 138-150, <http://diposit.ub.edu/dspace/handle/2445/112923>); and **Montoro (March 2019, "Intermediate EFL Literature Field Trip, Questionnaires and Tea Time at Miss Perkins' Tea Room"** (*English Is It!* (ELT Training Series), Vol. 12: 132-134. Barcelona: I.C.E. Universitat de Barcelona, <http://diposit.ub.edu/dspace/handle/2445/145051>).

2. José Merino's British sayings in *Miscelánea inglesa*

As indicated in "EFL Proverbs. Part 2. José Merino's Cultural and Linguistic Contribution, and Proverbs in *Miscelánea inglesa*, Ana Merino and Susan Parker's *Refranes ingleses para estudiantes de inglés*, and Class Implementation", José Merino's British cultural and linguistic contribution to the teaching and learning of English is precious. During the course *Approaching Britain to the ELT Class* samples of the above-mentioned **British thoughts (Number 28)**, and **Cultural British excerpts (Number 29)** were presented along the different sessions as **beginnings, endings, prompts...** **British culture sayings – "dichos" – (Number 27)** were all included in the dossier, and separately referred on different occasions. This is the list of the **20**

“dichos” (sayings) by Merino in his classic *Miscelánea inglesa*, and how I usually presented them in the teaching sessions (This chart served as the key as well).

MISCELÁNEA INGLESA’S BRITISH SAYINGS (“DICHOS”)	
A. <i>A stitch in time saves nine</i>	K <i>No news is good news</i>
B. <i>A penny saved is a penny gained</i>	L. <i>Take care of the pence and the pounds will take care of themselves</i>
C. <i>All work and no play makes Jack a dull boy</i>	M. <i>Time is Money</i>
D. <i>An apple a day keeps the doctor away</i>	N. <i>The king is dead; long live the queen</i>
E. <i>An Englishman's home is his castle</i>	O. <i>Rain before seven, fine before eleven</i>
F. <i>Don't be penny wise and pound foolish</i>	P. <i>The more women look in their glasses, The less they look to their houses</i>
G. <i>Early to bed and early to rise makes a man healthy, wealthy and wise</i>	Q. <i>A red sky at night Is the shepherd's delight A red sky in the morning Is the sailor's warning</i>
H. <i>Every red and morning grey are the signs of a fine day</i>	R. <i>For every evil under the sun There's a remedy, or there's none. If there is one, try to find it If there isn't, never mind it</i>
I. <i>Home, sweet home</i>	S. <i>Man works from dawn to set of sun, But woman's work is never done</i>
J. <i>March comes in like a lion and goes out like a lamb</i>	T. <i>Tinker, tailor, soldier, sailor Rich man, poor man, beggar man, thief</i>

In *Diccionario de la Lengua española (RAE)*, “Dicho” is defined as “Palabra o conjunto de palabras con que se expresa oralmente un concepto cabal” and also as “Ocurrencia chistosa y oportuna” (<https://dle.rae.es/dicho2>). In the *Cambridge Dictionary* (<https://dictionary.cambridge.org/es-LA/dictionary/english/saying>), a saying is defined as “a

well-known wise statement that often has a meaning that is different from the simple meanings of the words it contains". These definitions let us see how wide the concept saying is, and also take us to one of the tips of the paremiological iceberg which specialists have been studying for long: Extended synonymous paremiological terminology. For example, in the *Merriam-Webster Thesaurus* a long list of possible synonymous terms for proverb is presented in alphabetical order, some of them being: adage, aphorism, apothegm, byword, maxim, saw, saying, sententia, word... (<https://www.merriam-webster.com/thesaurus/proverb>).

When we look at the previous list of sayings, just at a glance, we can see, for instance, that Q, R and T might not be strictly a paremiological form, but well-known poems, which derived into proverbs. However, they all convey ideas about the British character and what is familiar in the British culture, that is, known by all native speakers. Merino gracefully reunited these 20 cultural sayings in *Miscelánea inglesa*, and I didactically presented them in the EFL class, and in teacher training sessions as Section 3 next will describe.

3. My EFL and teacher training implementation of José Merino's sayings

I referred to Merino's sayings to:

A.

OUT OF THE BLUE CHECK WHICH SAYINGS AND COMMON PHRASES ABOUT BRITISH CULTURE PARTICIPANTS KNEW

Without looking at the chart most participants mostly said **E**: *An Englishman's home is his castle*. About phrases, they uttered **I**: *Home, sweet home*, and **N**: *The king is dead; long live the queen*. This proves that these three examples are very familiar, and therefore, that they are very easy and welcoming to teach and to learn in EFL. After that, I prompted the teachers with the next excerpts, and they could easily follow them:

- **Beginnings**: *A stitch..., March comes in..., Don't be penny...*
- **Endings**: *...the doctor away, ...money, ...Jack a dull boy*
- **Single words**: *penny, work, apple, bed, home...*

B.

INTRODUCE SOME TOPICS RELATED TO THE 20 SAYINGS: NUMBERS, CURRENCY, BRITISH NAMES, PROFESSIONS, HOMES AND CASTLES, ROUTINES, WEATHER, ROYALTY, AND NEWSPAPERS

The list containing the 20 proverbs was shown, and teachers realized that they knew more sayings than they thought. After that, topics were provided: **Numbers, Currency, British names, Professions, Homes and Castles, Routines, Weather, Royalty, and Newspapers**. Participants matched the proverbs to them. These were the answers:

- **Numbers (A)**
- **Currency (B, F, L)**
- **British names (D)**
- **Homes (I) and castles (E)**
- **Routines (G)**
- **Weather (J) (Q)**
- **Professions (D)**
- **Royalty (N)**
- **Newspapers (K)**

Some sayings are not listed by their letter above. This is because sayings **H, O, and P** and rhymes **R, S, and T** were unknown to the participants. However, they will be referred in **Section E (HELP PARTICIPANTS SEE IF THE CULTURAL BRITISH VALUE OF SAYINGS THAT DID NOT HAVE A SPANISH EQUIVALENT)**. **H** and **O** will be referred under **Weather**, **P** and **S** under **women**, **R** under **Evil**, and **T** under **Occupations**.

C.

DEDUCE MAIN AREAS OF BRITISH INTEREST

By the end of the course when all sayings had been referred along the sessions, and participants were very familiar with them, I asked participants which British traits or areas of concern were covered by the British sayings. They refer to the following areas and sayings:

- **Prevention (A)**
- **Saving (B, F, L, M)**
- **Balance (C, G)**
- **Health (D)**
- **One's home (E, I)**
- **Royal family (N)**
- **Rain (O)**

D.

HELP PARTICIPANTS SEE IF SOME OF THESE SAYINGS HAD A SPANISH EQUIVALENT

As usual when working with proverbs in the EFL class, I have always looked for the possible identical, similar or close Spanish equivalent form, because that is the golden bridge to facilitate their meanings, see how similar our human interests in general are, and how different equivalents or non-existent ones can also help us value differences, and learn about other cultures, and viewpoints. These are some of the Spanish equivalents which were mentioned with regards to Merino's sayings:

- A. *Más vale prevenir que curar***
- B. *No hay mejor ahorrar que poco gastar***
- C. *No todo es trabajo en esta vida***
- D. *Una manzana al día mantiene al doctor en la lejanía***
- E. *Cada uno en su casa es rey***
- F. *Lo barato sale caro***
- G. *A las diez en la cama estás***
- I. *Hogar, dulce hogar***
- K. *Es buena noticia que no las haya***
- L. *Muchos pocos hacen un montón***
- M. *El tiempo es oro***
- N. *A rey muerto, rey puesto***

E.

HELP PARTICIPANTS SEE THE CULTURAL BRITISH VALUE OF SAYINGS THAT DID NOT SEEM TO HAVE A SPANISH EQUIVALENT

Not finding some corresponding Spanish sayings kept the spotlight on what is genuinely part of the British culture, which was the objective of the workshops. This gave me the chance to comment on their further cultural insights. 4 topics did not seem to have a Spanish equivalent, the topics being:

- **Weather**
- **Evil**
- **Women**
- **Occupations**

W E A T H E R

3 sayings needed to be especially commented because they are not found in Spanish:

H. Every red and morning grey are the signs of a fine day

J. March comes in like a lion and goes out like a lamb

O. Rain before seven, fine before eleven

Despite the large number of proverbs about the weather in Spanish (as it happens with other languages), each country usually has its own, which adjust to the place specific physical circumstances and beliefs, and deserve their own specialized field study.

H and O, for example, are about the common rain, which we all relate to England.

Q (A red sky at night/Is the shepherd's delight/A red sky in the morning/Is the sailor's warning) is part of an old rhyme which sailors quoted. In Spanish there is an old proverb which would stand for the first part: *"A la noche, arreboles; a la mañana habrá soles"*, although it is not in much use. Yet, in Catalonia, there is a very well-know saying, which, although it only connects with the idea of warning, all participants thought of: *"Cel rogent, pluja o vent"*.

For further reference on specific paremiological weather research work, José Enrique Gargallo Gil, and his team work must be consulted (ParemioRom. Paremiologia románica: refranys meteorològics i territorio, <https://stel.ub.edu/paremio-rom/ca/refranys>)

E V I L

It is referred in **R (For every evil under the sun/There's a remedy, or there's none/If there is One, try to find it/If there isn't, never mind it)**. Being a popular British rhyme (*The Little Mother Goose*, 1912), it is no wonder not to have a Spanish version.

To see the influence of these familiar sayings within the British society, I quoted one of Agatha Christie's novels, *Evil under the Sun* (1941), and I also referred to the numerous quotes of herself (about courage, fear, infidelity, life, love, marriage, men, mothers, women...) which she made public through her works.

For further reference on the latter, 99 Agatha Christie Quotes That Will Make You Introspect can be consulted: <https://quotes.thefamouspeople.com/agatha-christie-3264.php>.

W O M E N

Women from a positive and negative viewpoint were also represented in 2 sayings that did not have an equivalent form in Spanish: **Man works from dawn to set of sun, But woman's work is never done (S)**, which originally is an old rhymed couplet. At present, we hear of the saying: *A woman's work is never done*, probably meaning that women, being also mothers, never stop working. The other saying on the list is: **The more women look in their glasses, The less they look to their houses (P)**, which looks down on women: when they pay attention to looking glasses, that is, their reflection on their surface. If so, they are said to neglect their households.

Women (and misogyny) are a common subject in paremiology. For instance, in Fergusson's *The Penguin Dictionary of Proverbs*, 104 proverbs are listed, under the following titles: Their danger, Their value, Their capriciousness, Their impulsiveness, Their willfulness, Their

dissimulation, Their tears, Their lack of wisdom, Their reasoning, Their tongue, Their needs, Their duties, Handling women, and Man and woman.
O C C U P A T I O N S
Occupations are also listed in the popular British saying: <i>Tinker, tailor, soldier, sailor Rich man, poor man, beggar man, thief</i> (T). This was originally a nursing rhyme that became a children’s song and a counting game. The British saying refers to 2 specific professions which depict British society: a tinker (also colloquially referring to a naughty child in Great Britain), and a soldier, which points to what was happening in the country. The reference to rich man, poor man, beggar man and thief give a picture of the 2 extremes in society.
It is interesting to notice how an American version of the rhyme keeps these general groups (rich, poor, beggar, thief...), but specifically only refers to occupations which must have been necessary in the new world: <i>doctor, lawyer (or “merchant”, Indian chief</i> (Opie, I., Opie, P. (eds.) (1951:1997) <i>The Oxford Dictionary of Nursery Rhymes</i> , Oxford: Oxford University Press, pp. 404–405).

4. Websites on British stereotypes

At present, there are a lot of Internet resources on proverbs related to British stereotypes, and EFL practice. To easily get acquainted with them, I am including brief comments which I have used in teacher training and in the EFL class. Work on British stereotypes can be combined with videos, readings, debates..., and, of course, prompted and/or complemented by proverbs.

READY-TO-USE BRITISH STEREOTYPES WEB RESOURCES FOR THE EFL CLASS
BRITISH STEREOTYPES: FACT OR FICTION? Learning about the British culture is encouraged to communicate more easily with its people https://www.tandem.net/british-stereotypes-fact-fiction
BRITISH STEREOTYPES. LESSON PLAN Helping to discuss stereotypes, and improving vocabulary and language use https://thedigiteachers.com/british-stereotypes-lesson-plan/
BRITISH STEREOTYPES. HANNAH LUCY ACTON Trying to break some stereotypes down and establishing if they are true or false https://www.urosario.edu.co/Periodico-NovaEtVetere/Sociedad/British-Stereotypes/
BRITISH STEREOTYPES. VIDEO LESSON. ISL COLLECTIVE Showing a British person as perceived by the rest of the world https://en.islcollective.com/video-lessons/british-stereotypes
(EIGHT) 8 BRITISH STEREOTYPES THAT ARE MOSTLY INACCURATE Debunking some cultural myths to get to know the British better https://www.oxford-royale.com/articles/8-british-stereotypes-theyre-mostly-inaccurate/
(FOURTEEN) 14 BRITISH STEREOTYPES THAT WE WON'T EVEN DENY Setting the record straight for preconceived ideas about the British https://theculturetrip.com/europe/united-kingdom/articles/14-british-stereotypes-that-we-wont-even-try-to-deny/
SOME FAMOUS STEREOTYPES ABOUT BRITISH PEOPLE. TRUE OR FALSE? UK STUDENT RESIDENCES Describing fears and perceptions as true or false about Britain

http://ukstudentresidences.com/famous-stereotypes-british-people-true-false/?lang=fr
STEREOTYPES AND CULTURAL MYTHS ABOUT THE BRITISH - AIRC135. PODCAST Breaking some cultural myths about the UK and British people https://www.inglespodcast.com/2016/12/25/stereotypes-and-cultural-myths-about-the-british-airc135/
STEREOTYPES. BRITISH COUNCIL Offering 6 videos on British stereotypes or cultural characteristics https://learnenglishteens.britishcouncil.org/topics/stereotypes/term
STEREOTYPES OF THE BRITISH. WIKIPEDIA Presenting 9 common British stereotypes https://en.m.wikipedia.org/wiki/Stereotypes_of_the_British

The work presented in this article (“**EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino’s Cultural Sayings in *Miscelánea inglesa*, and Class Implementation**”) can be easily adapted to all teaching scenarios in which British culture is chosen to be a part of. The British sayings (“dichos” in Jose Merino’s *Miscelánea Inglesa*) can complement the teachers’ cultural work related to course books, readers, audiovisual material... The next article, “**EFL Proverbs. Part 5. English Proverbs and Culture (Part B): Approaching Britain through Rosalind Fergusson’s *The Penguin Dictionary of Proverbs*, and Class Implementation**”, will provide the remaining paremiological cultural teaching pieces, which I have worked with in the English class, and especially, in teacher training courses of mine.

Based on my studies of British culture-related proverbs in Fergusson’s dictionary, the article will present a ready-to-use proverb list, around 5 areas, along with cultural and didactic commentaries, which I have provided in class. The list will comprise: 1. Britain, Scotland, Ireland, and Wales; 2. England: Attitudes to England, characteristics of the English, regions and counties rivers and mountains, towns and villages, London, and English names; 3. Continents, countries, nationalities, and cities; 4. Spain; and 5. Miscellany of British traits: Attitude, royalty, religion, names, surnames, pennies, shillings and crowns, manners, gentlemen, the weather, and food and country lore.

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<https://www.bbcgoodfood.com/recipes/buttermilk-scones>

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EFL Proverbs. Part 5. English Proverbs and Culture (Part B): Approaching Britain through Rosalind Fergusson's *The Penguin Dictionary of Proverbs*, and Class Implementation

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In "EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino's Cultural Sayings in *Miscelánea inglesa*, and Class Implementation", I introduced my EFL paremiological work on British sayings (listed as "dichos" in Jose Merino's *Miscelánea Inglesa*). They were part of a teacher training course, *Approaching Britain to the ELT Class*. The thoughts, and the implementation derived from the workshops were applied in further teacher training courses of mine, and can easily be adjusted to each teacher's needs.

In this article, "EFL Proverbs. Part 5. English Proverbs and Culture (Part B): Approaching Britain through Rosalind Fergusson's *The Penguin Dictionary of Proverbs*, and Class Implementation", I will refer to my EFL work on British proverbs listed in Fergusson's *The Penguin Dictionary of Proverbs*, which I shared in the above-mentioned course, and in further workshops of mine. This dictionary has **over 6,000 proverbs**, which are categorized under **188 topics** (starting in ABSENCE and ending in WRITING). Proverbs are also **indexed under their first keyword** at the end, providing the full proverb, or its opening, as well as the category number, and the number of the proverb in the corresponding category.

To present British proverbs in Fergusson's *The Penguin Dictionary of Proverbs*, and my EFL exploitation, I must start by saying that I enjoyed Fergusson's friendly-use and thorough dictionary since I got it in the late 80s. I started reading proverbs on topics that I wanted to study, and ended up looking for any referential proverb on any theme which called my attention along the book, which soon became very familiar. As we know, proverbs sometimes can be looked at from different angles and under different words which are named in them. I prepared British culture topics, and complemented my previous work, explained in the previous article, by consulting the index (pp. 271-331), and reading the whole dictionary.

For my thematic research on some **British traits (at times also stereotypes)** I wanted to see if proverbs reflected how the British saw themselves, how they looked at other countries, what the British viewpoint was like with regards to Spain, and if a miscellany of British traits or elements could be located in the dictionary, and be useful in cultural and general teacher training courses and/or EFL ones. All the knowledge acquired through the proverbs which I chose came in very handy to complement my teaching sessions with cultural comments upon contextual occasions so that students and participants could perceive how **English proverbs** certainly **reflect evidence of the culture behind**.

In this article, I will refer to the ready-to-use proverbs which became part of my own paremiological teaching and training bank. Comments which were made in the teaching sessions are included. They can be consulted and used as necessary. My implementation on

the cultural British proverbs in Fergusson's dictionary will be presented under the following areas of interest

1. **PEOPLE AND PLACES: BRITAIN, SCOTLAND, IRELAND, AND WALES**
2. **ENGLAND:** Attitudes to England, Characteristics of the English, Regions and counties, Rivers and mountains, Towns and villages, London, and English names
3. **PEOPLE AND PLACES: Africa, Asia, Europe; COUNTRIES: Belgium, China, Egypt, Finland, France, Germany, Greece, Holland, Hungary, Italy, Luxembourg, Malta, Poland, Portugal, Russia, Spain, The Balkans, Turkey; NATIONALITIES: Arab, Armenian, Basque, Bengali, Czech, Dutch, Egyptian, Ethiopian, French, German, Hungarian, Jew, Neapolitan, Polish, Portuguese, Turk, Spanish; and CITIES: Genoa, Moscow, Naples, Rome, Seville**
4. **PEOPLE AND PLACES: SPAIN**
5. **MISCELLANY OF BRITISH TRAITS:** Attitude - Perseverance, the need to avoid greediness, the need to watch out for appearances, the need to watch out for cunningness, the need to avoid gambling, and the difficulties of honesty - , Royalty, Religion, Names, Surnames, Pennies, shillings and crowns, Manners, Gentlemen, The weather, and Food and country lore

1. PEOPLE AND PLACES: BRITAIN, SCOTLAND, IRELAND, AND WALES (pp. 186-187)

In PEOPLE AND PLACES, there are 85 proverbs, and within them, there are **21 proverbs** which are about: **BRITAIN (4), SCOTLAND (7), IRELAND (5), and WALES (5)**. Proverbs about England are listed in a separate section, which will be referred next. Among proverbs about BRITAIN, SCOTLAND, IRELAND, and WALES), next I will list the **4 proverbs** which I quoted in the EFL class and in teacher training.

The first one points to the relevant role and position of Britain. I referred to it, for example, when I needed to mention the British Empire, and/or present English-speaking countries on the world map. The other three proverbs compare English men to Scotchmen and Welshmen: character, likes, and skills. They are quoted next in this order:

- <i>All countries stand in need of Britain, and Britain of none</i>
- <i>An Englishman is never happy but when he is miserable, a Scotchman never at home but when he is abroad, and an Irishman never at peace but when he is fighting</i>
- <i>The Englishman weeps, the Irishman sleeps, but the Scottishman gangs while he gets it</i>
- <i>The Irishman for a hand, the Welshman for a leg, the Englishman for a face, and the Dutchman for a beard</i>

2. ENGLAND: Attitudes to England, Characteristics of the English, Regions and counties, Rivers and mountains, Towns and villages, London, and English names (pp. 79-83)

ENGLAND is presented in its own section, which we are forwarded to from the PEOPLE AND PLACES section. Under **ENGLAND, 82 proverbs** are listed, almost the same number which **BRITAIN, SCOTLAND, IRELAND, AND WALES together have (85)**, which is meaningful by itself,

and shows **England's world relevance**. Proverbs are classified according to Attitudes to England, Characteristics of the English, Regions and counties, Rivers and mountains, Towns and villages, London, and English names. I selected some culturally representative ones in this order which I commented in class. Proverbs about the section Rivers and mountains are not included, because, being so specific, they did not provide the cultural perspective which I aimed at. Proverbs are quoted in this order next, and some cultural comments which I added in the EFL class are also included.

ATTITUDES TO ENGLAND
<ul style="list-style-type: none"> - <i>With all the world have war, but with England do not jar</i> <p>Relevance of England</p> <ul style="list-style-type: none"> - <i>Shoulder of mutton and English beer make the Flemings tarry here</i> <p>2 main meal and beverage basis</p> <ul style="list-style-type: none"> - <i>The English are a nation of shopkeepers</i> <p>A classic occupation</p> <ul style="list-style-type: none"> - <i>England is the ringing island</i> <p>Fergusson indicates that this refers to the "large number of bells in the country".</p>
CHARACTERISTIC OF THE ENGLISH
<ul style="list-style-type: none"> - <i>Gluttony is the sin of England</i> - <i>The way to an Englishman's heart is through his stomach</i> - <i>It is an Englishman's privilege to grumble</i> - <i>An Englishman's word is his bond</i> - <i>An Englishman loves a lord</i> - <i>An Englishman's home is his castle</i> <p>These proverbs depict a supposed-to-be English sin, the relevance of food, a complaining attitude, word honoring, fondness of lords' manners, and fondness of privacy.</p>
REGIONS AND COUNTIES
<ul style="list-style-type: none"> - <i>The north for greatness, the east for health, the south for neatness, the west for wealth</i> <p>Other proverbs mention Lancashire, Herfordshire, Yorkshire, Hampshire, Leicestershire; this is always interesting to mention because EFL teachers have usually travelled and/or stayed in these areas, and are willing to comment on them.</p>
TOWNS AND VILLAGES
<ul style="list-style-type: none"> - <i>Oxford for learning, London for wit, Hull for women, and York for a tit</i> (Fergusson explains that "tit" (...) means horse") <p>In the same line as above, EFL teachers can add up what they might like and wish to share about these places and others.</p>
LONDON
<ul style="list-style-type: none"> - <i>When a man is tired of London, he is tired of life</i> <p>According to Fergusson, it is attributed to "Samuel Johnson 1709-84".</p> <ul style="list-style-type: none"> - <i>Who goes to Westminster for a wife, to Paul's for a man, and to Smithfield for a horse, may meet with a whore, a knave and a jade</i> - <i>London bridge was made for wise men to go over, and fools to go under</i>
ENGLISH NAMES
<ul style="list-style-type: none"> - <i>In "ford", in "ham", in "ley", and "ton", the most of English surnames run</i> <p>This is always a great prompt to help EFL teachers mention what they know from experience.</p>

3. PEOPLE AND PLACES: CONTINENTS: Africa, Asia, Europe; COUNTRIES: Belgium, China, Egypt, Finland, France, Germany, Greece, Holland, Hungary, Italy, Luxemburg, Malta, Poland, Portugal, Russia, Spain, The Balkans, Turkey; NATIONALITIES: Arab, Armenian, Basque, Bengali, Czech, Dutch, Egyptian, Ethiopian, French, German, Hungarian, Jew, Neapolitan, Polish, Portuguese, Turk, Spanish; and CITIES: Genoa, Moscow, Naples, Rome, Seville (pp. 183-187)

I wanted to check under the general statement PEOPLE AND PLACES if the British looked at other countries and nationalities through proverbs and what they expressed. As we can see, a large number of proverb references to CONTINENTS, COUNTRIES and CITIES are made. All in all, **64 proverbs are listed**, out of which **19 proverbs are about Africa (4), Asia (7), and Europe (8)**. In some cases, as indicated by Fergusson, some of them are originally **African, Arabian, Chinese, Indian and Russian**, which points to some of the relationships which Britain established, and their influence, which I sometimes referred to in class. I will include 2 of them which I quoted in class.

About the above-mentioned countries, **most of them are referred in proverbs once (Belgium, Egypt, Finland, Luxembourg, Malta, Poland, The Balkans and Turkey). China, Greece, and Holland are referred twice. Germany and Hungary are mentioned 3 times.** It is worth pointing that **Spain and Portugal are categorized within the same section** under this name. **Proverbs about them, as well as on Italy and Russia are referred 6 times each.** Finally the country with the **most references is France: 12.**

This number stands out because it must certainly reflect the historical connection between the United Kingdom and this country: conquest, wars, and common alliances through their history. In the chart below, I will quote a proverb which shows the tensions between England and France over **Ethiopia**, which, although it was not colonized by any of them, they were both interested in their wealth and command. Specific comments will be included there.

About countries and nationalities in general, I chose catchy proverbs which listed some of them at once, while comparing different traits. They provided specific vocabulary on different areas, which will be commented within the chart next. Finally, I selected a proverb about **Malta**, whose official language is English, and which some of my advanced students and I travelled to. It will also be listed next, and commented. Last but not least, from Fergusson's list on nationalities, I also chose a proverb, which refers to Americans, and which I presented in my American culture courses and/or used when citing some authors' quotes. It will be also listed and commented next.

<p>- <i>Africa always brings something new</i> This is a proverb which enhances the great value of this continent, which is seen as an opportunity, which I hope, it is mostly for the benefit of the continent itself; I quote it when I have the chance to relate it to a reader, or an oral and/or written comprehension practice.</p>
<p>- <i>In China are more tutors than scholars, and more physicians than patients (Chinese proverb)</i> This proverb shows the value and results of teaching and learning, which is exactly what we simply see in the success of Chinese communities in our neighborhoods here.</p>
<p>- <i>The emperor of Germany is the king of kings; the king of Spain, king of men; the king of France, king of asses; the king of England, king of devils</i> Participants get a general picture of England, and 3 other countries, one being Spain, and can learn some nouns on positions, and think about power, and what is being said.</p>
<p>- <i>In settling an island, the first building erected by a Spaniard will be a church; by a</i></p>

<p>Frenchman, a fort; by a dutchman, a warehouse; and by an Englishman, an alehouse</p> <p>This proverb focuses on activity and construction. While participants learn about different nouns related to buildings, they can give a thought to the cultural meaning derived from it.</p>
<p>- In Spain, the lawyer; in Italy, the doctor; in France, the flirt; in Germany, the artisan; in England, the merchant; in the Balkans, the thief; in Turkey, the soldier; in Poland, a Treasury Official; in Moscow, the liar - can all make a living</p> <p>This proverb focuses on occupations, and I used it when teaching jobs.</p>
<p>- When the Ethiopian in white, the French will love the English</p> <p>This proverb depicts power and interests of the French and the English through history, and specifically on Ethiopia, and their relationship. Although Ethiopia's most spoken foreign language is English, it was never colonized by England or any other European nation. Yet, it was part of the design of the above-mentioned countries.</p>
<p>- Malta would be a delightful place if every priest were a tree</p> <p>As indicated in the introduction, I referred to this proverb in a specific advanced class, which I travelled to Malta with. As we prepared the trip to this country, we learnt about the large number of churches standing out on the island, and studied its religious influence. The proverb perfectly introduced us to what we were to expect, and drew a smile on us, as we got ready.</p>
<p>- Good Americans when they die go to Paris</p> <p>As indicated earlier, this is a proverb which I used in my American culture class, and when commenting various authors' quotes. Students enjoyed learning that this is, in fact, part of a quote from Oscar Wilde's <i>The Picture of Dorian Gray</i>: Mrs. Allonby: <i>They say, Lady Hunstanton, that when good Americans die they go to Paris.</i> Lady Hunstanton: <i>Indeed? And when bad Americans die, where do they go to?</i> Lord Illingworth: <i>Oh, they go to America;</i> Quotes of famous people, https://quotepark.com/quotes/1456483-oscar-wilde-when-good-americans-die-they-go-to-paris-where/.</p>

4. PEOPLE AND PLACES: SPAIN (pp. 183)

I wanted to check under the general statement PEOPLE AND PLACES how the British looked at Spain through their proverbs, and what they expressed. I aimed at observing what the British viewpoint was with regards to the country and its locals. To begin with, as indicated in C, **proverbs about Spain are under the section SPAIN AND PORTUGAL** in PEOPLE AND PLACES. Among the **6 proverbs** which it lists, only **1 of them is about the Portuguese**, and the rest are about Spain, with one of them relating the 2. In 3 of them, neither Spain nor Spaniards are much looked up, and only the references to **the Basque** in particular, and the city of **Seville** are positive. They will be listed next, along with some comments.

<p>- Nothing ill in Spain but that which speaks</p> <p>Spaniards are looked down because of what they may say.</p>
<p>- The Spaniard is a bad servant, but a worse master</p> <p>Spaniards are not considered good for much, and this is exemplified through a criticism on their not having leading skills.</p>
<p>- A bad Spaniard makes a good Portuguese</p> <p>Fergusson comments that this proverb "<i>implies that the best of the Portuguese are no better than the worst Spaniard</i>"; as we can see none of the 2 nationalities is well considered; this may be why, besides being geographically next to each other, they are listed together under the same section in the dictionary.</p>
<p>- The basque is faithful</p>

I mentioned this proverb in teacher training courses, and when having some Basque adult student in the EFL class. I linked it to a reading: "The Basques: the missing cousins of the British and Irish? (El País, 31 mar 2007, https://english.elpais.com/elpais/2015/10/29/inenglish/1446130797_461971.html), and especially to the excerpt: "A book by Stephen Oppenheimer, a medical geneticist at Oxford University, claims that the origins of the majority of British and Irish people lie in the Basques, who, he maintains, moved north from Spain thousands of years ago following the retreat of the glaciers that had been covering northern Europe".

- **He who has not seen Seville has not seen a wonder**

I referred to this proverb, especially in my translation courses, and in teacher training classes. I asked students if they could relate this proverb to any musical rhyme enhancing Seville in the classic George Cukor's musical comedy *My Fair Lady* (1964). Upon realizing on the word "wonder", they would soon say: *La lluvia en Sevilla es una maravilla*.

I asked students if they knew how it was used. And most of them knew that it was a rhyme, and the title of a song which the teacher in the story uses to train a young woman to pronounce and talk like a lady. After that, I asked them if they could guess at the source version, which usually they could not (They thought about literal translations). I provided the answer: *The rain in Spain stays mainly in the plain*, which they always enjoyed learning, and I added that it had been translated into more than 25 languages.

Additionally, in teacher training workshops, I prompted some reflections, comments and experiences to be shared after I projected what follows: "*Both Pygmalion and My Fair Lady provided inspiration for a study done by a Professor Rosenthal at Harvard that demonstrated that in the class room, students for whom teachers have high expectations, perform better than students for whom teachers have low expectations*" (How are "Pygmalion," "My Fair Lady," and "Multipliers" Alike?" by msynk | May 10, 2020 | Rock and Sand. The Bridge between Strategy and Action (<https://rocknsand.com/2020/how-are-pygmalion-my-fair-lady-and-multipliers-alike/>).

5. MISCELLANY OF BRITISH TRAITS

The British traits and/or icons which were mentioned in Fergusson's *The Penguin Dictionary of Proverbs* helped participants see the influence of *Aesop's fables* in the culture in some cases, and how English proverbs in general connected with areas such as:

- **Attitude*** (perseverance, the need to avoid greediness, the need to watch out for appearances, the need to watch out for cunningness, the need to avoid gambling, and the difficulties of honesty)
- **Royalty**
- **Religion**
- **Names**
- **Surnames***
- **Pennies*, shillings* and crowns***
- **Manners***
- **Gentlemen***
- **The weather**
- **Food* and country lore**

When preparing my research and EFL class work, I divided the contents into the previous categories. The ones indicated with an asterisk* do not exist as such in the dictionary. The rest do. The contents listed in Attitude* represent matters of British concern in that area. They,

along with the ones under the other categories, Surnames*, Pennies*, Shillings*, Crowns*, Manners*, Gentlemen* and Food*, have been extracted from different sections in the dictionary. The proverbs which I pedagogically exploited will be quoted in the next chart, along with some of the comments which accompanied them. I will precede them with the area which they cover, and where exactly the proverbs are located. Sometimes the number of proverbs within a certain area is mentioned, which can give an idea of its presence in British paremiology. Pages are also included.

<p>ATTITUDE: THE NEED TO BE PERSEVERANT</p>
<p>- <i>The tortoise wins the race while the hare is sleeping</i> In PERSEVERANCE (29 proverbs), ITS VALUE (12 proverbs), p. 187; Fergusson indicates that this proverb refers to one of <i>Aesop's fables</i>.</p>
<p>ATTITUDE: THE NEED TO AVOID GREEDINESS</p>
<p>- <i>Catch not at the shadow and lose the substance</i> Fergusson provides another "reference about one of Aesop's fables: <i>dog carrying a bone in his mouth catches sight of his reflection in a pond and snaps greedily at the bone reflected there. The bone slips out of his mouth and is lost</i>". Through this practical proverb participants can see how the British despise the strong wish to get more and more of something.</p> <p>- <i>Kill not the goose that lays the golden egg</i> Fergusson comments on one more Aesop's fable: "<i>a goose laid a golden egg every day. The owner killed it to find a store of gold inside, and lost its source of income</i>". These proverbs are found in GREED (29 proverbs), ITS DANGERS (8 proverbs), pp. 113-114.</p>
<p>ATTITUDE: THE NEED TO BE AWARE OF APPEARANCES</p>
<p>- <i>All Stuarts are not sib to the king</i> This proverb is found in APPEARANCE (47 proverbs), MISLEADING APPEARANCE (13 proverbs), p. 9; Fergusson comments on "Sib", which "<i>means related</i>". EFL teachers know the word sibling, and easily catch the message of this proverb. I complemented it with videos or reading practice, for instance, <i>An Introduction to Stuart England (1603-1714)</i>, in <i>English Heritage</i> (https://www.english-heritage.org.uk/learn/story-of-england/stuarts/):</p> <p><i>"The Stuart era began when James I, who was also James VI of Scotland, succeeded Elizabeth I. The last Tudor queen had died childless in 1603. James's ascension to the throne conjoined the two long-warring nations of England and Scotland. The Stuart period witnessed intense religious and political conflict, which shifted power from the monarchy to parliament. Meanwhile, discoveries and innovations transformed science, architecture and everyday life"</i>.</p> <p>I also pointed to the reading <i>The Stuarts</i> (https://www.royal.uk/stuarts), which rounds up what happened after: "<i>The Stuart legacy was to linger on in the form of claimants to the Crown for another century</i>". Therefore, this proverb serves as an example of prompt for introducing history, in this case, British, through interaction and written comprehension.</p>
<p>ATTITUDE: THE NEED TO WATCH OUT FOR CUNNINGNESS</p>
<p>- <i>The fox may grow grey but never good</i> (IN CHARACTER, p. 24) - <i>When the fox preeches, beware your geese</i> (IN CUNNING, p. 47) - <i>If you deal with a fox think of his tricks</i> (IN CUNNING, p. 47)</p> <p>These proverbs depict how foxes are common all over Britain. Sometimes I complemented the reference to a fox with the following proverb: <i>The sleepy fox has seldom feathered breakfast</i> (IN SLEEP, p. 220). I used this proverb to remind the EFL class of the classic <i>The early bird catches the worm</i>, that is, <i>A quien madruga, Dios le ayuda</i>. I also took the chance</p>

to have participants compare the different images in each language: the English proverb uses a nature-related metaphor, while the Spanish one reflects the weight of religion, while conveying the same idea.

ATTITUDE: THE NEED TO AVOID GAMBLING

- *The devil goes shares in gaming*
- *Cards are the devil's books*
- *The devil is in the dice*
- *In a bet, there is a fool and a thief*
- *Gamesters and race-horses never last long*
- *Women and wine, game and deceit, make the wealth small, and the wants great*

In **GAMBLING (17 proverbs)**, pp. 100- 101). In this section, gambling is looked at from the point of view of its dangers, cards, dice, betting, and gamblers. From these proverbs, we can see the influence of religion, when mentioning the devil, as well as the definition of what players are, and their comparison to race-horses, and the comparison of gambling to women, wine, and the absence of truth.

ATTITUDE: THE DIFFICULTIES OF HONESTY

- *You cannot make people honest by Act of Parliament* (In **LAW, ITS INADEQUACY**, p. 138)
- *The devil makes his Christmas pies of lawyer's tongues and clerk's fingers* (In **CORRUPTION AT LAW**, p. 38)
- *New lords, new laws* (In **LAW, ITS SOURCES**, p. 138)

Neither the Parliament nor lords, lawyers or clerks can ensure it. Honesty is one's responsibility.

ROYALTY

- *A king's favour is no inheritance* (In **THE INSECURITY OF COURT LIFE IN ROYALTY**, p. 210)
- *Like king, like people* (In **THE MONARCH AND HIS SUBJECTS IN ROYALTY**, p. 210)
- *A cat may look at a king* (In **EQUALITY, EQUALITY OF THE GREAT AND THE LOWLY**, p. 84)

Under **ROYALTY**, there are **37 proverbs** which cover **ITS POWER, ITS DRAWBACKS, ITS INADEQUACY, CHARACTERISTICS OF THE MONARCH, THE MONARCH AND HIS SUBJECTS, SERVING THE MONARCH, COURTIER, THE INSECURITY OF COURT LIFE, AND THE DANGERS OF COURT LIFE**; they certainly show the relevance of Royalty in the culture; also **EQUALITY** has an important position with 26 proverbs. Under it, besides **EQUALITY OF THE GREAT AND THE LOWLY**, we find the sections **ITS EFFECTS, and BASIC EQUALITY**. Additionally, we are referred to proverbs in **AUTHORITY, AND THE DANGERS OF SHARED AUTHORITY; AND DEATH, and EQUALITY IN DEATH**.

RELIGION

(St. Paul's Cathedral, Henry VIII and reformation, faiths, and sin)

- *Paul's will not always stand* (In **CHANGE, ITS INEVITABILITY**, p. 22)

Fergusson indicates that this proverb refers to St. Paul's cathedral in London. Participants are invited to have a look at Johanna Gill, A History of St. Paul's Cathedral in 60 Seconds, <https://theculturetrip.com/europe/united-kingdom/england/london/articles/st-pauls-cathedral-london/>, 27 June 2018. To prompt the reading I projected the introduction: "With its world famous dome, St. Paul's Cathedral is an iconic part of London's skyline. After being destroyed four times throughout history, the current cathedral – designed by Christopher Wren – has lived through three centuries, and its dome is the second largest in the world at 366 feet high".

- *King Harry robbed the church, and died a beggar* (In **RELIGION, THE NEED FOR RESPECT**, p. 202)

Fergusson refers to Henry 8th and the Reformation. I welcomed participants to find excerpts in Henry VIII, Nov 9, 2009 (Updated July 16, 2020) by History.com editors, <https://www.history.com/topics/british-history/henry-viii>, which could be related to what the proverb states. These are the passages:

“With the backing of the English parliament and clergy, Henry ultimately decided that he didn’t need the pope’s permission to rule on issues affecting the Church of England. In 1533 Henry and Anne Boleyn were married, and their daughter Elizabeth was born. Mary was declared illegitimate and Elizabeth named his heir. England’s monasteries were closed and in most cases sold off to add to Henry’s wealth.

(...)

In the last years of his reign Henry grew moody, obese and suspicious, hobbled by personal intrigues and by the persistent leg wound from his jousting injury...”

- ***A complete Christian must have the works of a Papist, the words of a Puritan, and the faith of a protestant*** (In RELIGION, RELIGIOUS DIFFERENCES, p. 203)

RELIGION includes **102 proverbs**. Besides including the section RELIGIOUS DIFFERENCES, it also has: ITS VALUE, ITS LIMITATIONS, THE NEED FOR RESPECT, HEAVEN AND HELL, THE WAY TO HEAVEN, THE WAY TO HELL, FALSE DEVOTION, HERESY, RELIGIOUS MARTYRS, THE CHURCH, SUNDAY, MEN OF THE CHURCH, PRAYER, and THE BIBLE.

- ***Every sin brings its punishment*** (In BADNESS, ITS DANGERS, p. 14)
- ***It is a sin against hospitality, to open your doors, and shut up your countenance*** (In HOSPITALITY, ITS VALUE, p. 126)
- ***Sin is the root of all evil*** (In BADNESS, ITS EFFECTS, p.13)
- ***Sin plucks on sin*** (IN BADNESS, p. 13)
- ***Gluttony is the sin of England*** (In GLUTTONY, CHARACTERISTICS OF THE GLUTTONS, p. 103)

There are **54 proverbs in BADNESS**. Besides including the section ITS DANGERS, it also has ITS SOURCES, ITS EFFECTS, ITS VALUE, ITS UNIVERSALITY, CHARACTERISTICS OF THE BAD, HANDLING BAD PEOPLE, and WRONG AND RIGHT. Reference to food and country lore proverbs will be tackled at the end of this chart.

NAMES

- ***If Jack's in love, he's no judge of Jill's beauty*** (In LOVE, ITS BLINDNESS, p. 144)

As we can see, this proverb mentions the 2 names which classically in English refer to a boy and a girl, and which are part of a very well-known nursery rhyme, which was pointed out in class.



Jack and Jill went up the hill – Nursery Rhyme (<https://www.youtube.com/watch?v=tRul73K4bm0>)

In Proverb hunter, <https://proverbhunter.com/>, we also find the proverb *Every Jack must have his Jill*, which I complemented this proverb with.

- ***All work and no play makes Jack a dull boy*** (In DILIGENCE, p. 64)
- ***Jack is as good as his master*** (In OCCUPATIONS, p. 1)

- **Jack of all trades, master of none** (IN OCCUPATIONS, p. 15)

There are 2 more proverbs in Fergusson mentioning Jack; they will be quoted further on in the section BEING A GENTLEMAN; no further references about Jill were found.

SURNAMES

- **When MacGregor sits is in the head of the table** (In AUTHORITY, ITS EFFECTS, p. 12)

Fergusson adds that "any other name may be substituted by MacGregor". I presented the reading "Macgregor name: Origin and Survival", <https://www.highlandtitles.com/blog/clans-of-scotland-macgregor/>, by means of which participants can learn about this clan, called the children of the mist: "For nearly two centuries Clan MacGregor was a victim of proscription. This means that male Mac Gregors could not use their surname, own property or even in the worst times, possess a knife. They were legally hunted down and tortured or beheaded, often by Campbells. Despite such catastrophic fortune, the MacGregor name survived and today they flourish".

PENNIES, SHILLINGS AND CROWNS

- **No penny, no pardon** (In CORRUPTION, RELIGIOUS CORRUPTION, p. 37)
- **No penny, no paternoster** (In CORRUPTION, RELIGIOUS CORRUPTION, p. 37)

Fergusson explains that "The implication of this and the preceding proverb is that without payment, the priest will not perform the duties and services expected of him".

- **In for a penny, in for a pound** (In PERSEVERENCE, SEEING THINGS THROUGH, p. 188)
- **Penny and penny laid up will be many** (In SMALL THINGS, THEIR VALUE, p. 221)
- **Better give a shilling than lend and lose half a crown** (In GIVING, ITS VALUE, p. 4)

These 3 proverbs refer to the value of will power, saving and giving. About the first one, Fergusson comments that "once one has embarked on an enterprise, however, difficult, costly, or dangerous it may be, one must see it through to the end". The value of giving is exemplified through the value of old coins. I complemented this by explaining that before decimalization in 1971, the shilling was 1/20 of a pound, and the crown was worth five shillings. I recommended reading on Old English Money. Your Guide to British Life, Culture and Customs, <http://projectbritain.com/moneyold.htm>.

- **A bad penny always turns up** (In BADNESS. CHARACTERISTICS OF THE BAD, p. 14)

This proverb refers to a person or situation which is not to one's liking, but is recurrent. To some extent, it can make us think of "El pasado siempre vuelve" or "Mala hierba nunca muere", which I shared in class.

MANNERS

- **Civility costs nothing**
- **There is nothing lost by civility**
- **Courtesy is the inseparable companion of virtue**
- **Manners maketh man**
- **Manners make often fortune**
- **Manners and money make a gentleman**
- **Meat is much, but manners is better**
- **Leave is light**

Fergusson indicates that "The implication is that it is easy enough to ask "leave", or permission, before doing something".

- **"After you" is good manners**
- **It is not good manners to show learning before ladies**
- **Speak when you are spoken to**
- **A well-bred youth neither speaks of himself, nor, being spoken to, is silent**
- **Curiosity is ill manners in another house**

- ***Do on the hill what you would do in the hall***

In BREEDING, we find 46 proverbs, out of which 13, the ones above, are listed under the subsection MANNERS, p. 20.

- ***None but food and fiddlers sing at their meat***
- ***He loved mutton well that liked where the ewe lay***

In EATING, in the subsection TABLE MANNERS AND SUPERSTITIONS, p. 74, Fergusson indicates that “*This and the following two proverbs – the first 2 quoted below - are addressed to those who scrape or lick their dish after a good meal*”.

- ***He loves bacon well that licks the swinesty door***
- ***He loves roast beef well that licks the spit***
- ***Never be ashamed to eat your meat***
- ***Speak not of a dead man at the table***
- ***To speak of a usurer at the table mars the wine***
- ***Help you to salt, help you to sorrow***

All these proverbs are located in the same subsection. They give us an idea of what not to talk about, as well as of the classic British food: Mutton, bacon, roast beef, meat in general, wine and salt. Food will be referred again under FOOD AND COUNTRY LORE at the end of this chart. Participants were welcomed to read, for instance, the entertaining guide of British etiquette – A guide for international students, at <https://studylinks.com/british-etiquette-a-guide-for-international-students/>.

BEING A GENTLEMAN

- ***Good blood makes bad puddings without groats or suet***
- ***A gentleman without a estate is like a pudding without suet***
- ***A gentleman will do like a gentleman***
- ***A thief passes for a gentleman when stealing has made him rich***
- ***He is a gentleman that has gentle conditions***
- ***It is not the gay coat that makes the gentleman***
- ***The king can make a knight, but not a gentleman***
- ***Jack would be a gentleman if he had money***
- ***Jack would be a gentleman if he could speak French***
- ***A gentleman ought to travel abroad, but dwell at home***

IN BREEDING, THE GENTRY (20 proverbs), p. 21, except for the last one, which is in TRAVEL, THE VALUE OF STAYING AT HOME, p. 240. A variety of conditions for being a gentleman are pointed out: having gentle conditions, having a state, having money, speaking French, travelling, enjoying home... In 2 of them the name Jack is used to describe the status. The common name Jack was also included in 3 proverbs in N A M E S.

A proverb distinguishes between a knight and a gentleman - both “Caballero” in Spanish -, and 2 proverbs compare the status of a gentleman with a good meat pudding, which provides a cultural insight on British food. Participants are welcomed to read 2 descriptions of 2 kinds of pudding, which use groats (“*The parts of oat kernel used as food*”, Collins Dictionary, <https://www.collinsdictionary.com/dictionary/english/groats>), and suet (the “hard animal fat that is used in cooking”, Collins Dictionary, <https://www.collinsdictionary.com/dictionary/english/suet>):

BLACK PUDDING

“*Black pudding is a sausage made of pork blood, seasonings, cereal grains, and shortening. It uses lard or beef suet for its shortening. Culinary tastemakers differentiate black pudding from other blood sausage traditions by its high cereal content and its signature herbs such as pennyroyal, marjoram, thyme, and mint. The most common cereal grains used in black*

pudding are oatmeal, oat groats, and barley”.

(<https://www.webstaurantstore.com/blog/3570/what-is-black-pudding.html>)

WHITE PUDDING

“White pudding is a sausage popular in Ireland, Scotland and some parts of England. It consists of beef suet, oatmeal, and leeks or onions. If blood was added, the sausage could be called black pudding which is a blood sausage. In many cases it is not stuffed into casings becoming a breakfast dish which is served with bacon, fried eggs and often with black pudding”. (<https://www.meatsandsausages.com/sausage-recipes/pudding-white>)

Reference to food was also included in MANNERS, and will be referred again in FOOD AND COUNTRY LORE.

THE WEATHER

- ***An English summer, two fine days and a thunderstorm***

The proverb, which I chose for class to exemplify what a British summer may be like, is listed in SEASONS (p. 212) in Fergusson’s dictionary. There are 18 proverbs about the 4 seasons. From that section we are referred to WEATHER (pp. 252-258), which lists **128 proverbs**. As indicated in the previous article (“EFL Proverbs. Part 4. English Proverbs and Culture (Part A): Approaching Britain to Class, José Merino’s Cultural Sayings in Miscelánea inglesa, and Class Implementation”), in Section 2 (E: HELP PARTICIPANTS SEE IF THE CULTURAL BRITISH VALUE OF SAYINGS THAT DID NOT HAVE A SPANISH EQUIVALENT), the weather is a topic which is usually presented in a large number of proverbs in each language, and reflects the precise conditions of such lands.

With regards to the British weather, in class I presented the meaningful numbers of weather proverbs, according to the categories in which they are listed by Fergusson. The section WEATHER is **divided into 13 categories**, among which **the least amount** of proverbs is about those alluding to the **sun, dry weather, mild weather, and rainbows**, being only 12, 8, 5, and 3, respectively (1/5). The rest of the proverbs are on forecasting (22), wind (23), rain (22), thunderstorms (8), clouds (6), cold weather (5), frost (5), snow (4), and fog (3).

FOOD AND COUNTRY LORE

- ***A famine in England begins at the horse-manger*** (In AGRICULTURE, p. 38)

Fergusson comments that “*The implication is that a shortage of oats is generally accompanied by a shortage of other crops*”, in the understanding that traditionally oats is what horses are fed on.

- ***When the corn is in the shock, the fish is on the rock*** (In AGRICULTURE, p. 38)

Fergusson indicates that “*This refers to the coincidence of the harvest and the fishing season*”.

- ***A red cow gives good milk*** (In DAIRY PRODUCE, p. 39)

- ***Cheese and money should always sleep together one night*** (in DAIRY PRODUCE, p. 39)

Fergusson explains that this is “*A former saying of farmers, who insisted the payment for cheese should be received before the cheese was dispatched*”.

- ***Butter is mad twice a year*** (In DAIRY PRODUCE, p. 39)

Fergusson clarifies that “*This refers to the summer, when butter is too soft to be spread, and to the winter when it is too hard*”.

These proverbs are listed in COUNTRY LORE, pp. 38-41, which is divided into AGRICULTURE, DAIRY PRODUCE, ANIMALS, BIRDS, TREES and PLANTS. There are references to animals such as **sheep, swine, bees, cows, ox, calves, horse, cocks, cuckoo, pigeons, and partridge**, and trees and plants like **elm, willow, cherry, plum, pear, walnut, fern, and parsley**. From there

we are referred to MONTHS, SEASONS, and WEATHER. A few other references to food and drink were already presented earlier along this chart: hare, goose and geese, eggs, Xmas pie, mutton, bacon, roast beef, wine, salt, and savoury pudding.

- **Cold pudding will settle your love** (In LOVE. ITS REMEDIES, p. 147)
- **The proof of the pudding is in the eating** (In TRIAL, ITS METHODS, p. 241)

Pudding (savory with groats and suet) was referred in the earlier section on GENTLEMEN. The various inclusions of such British popular food in different thematic sections within Fergusson's dictionary backs up the relevance of it within the British culture.

- **Bread is the staff of life**

This is the first proverb listed in EATING (pp. 71-75). **EATING** has **78 PROVERBS** divided into the following categories: ITS IMPORTANCE, ITS UNIMPORTANCE, ITS APPETITE, ITS DESIRABLE FOODS, UNDESIRABLE FOODS, CHEESE, HEALTHY EATING HABITS, UNHEALTHY EATING HABITS, TABLE MANNERS AND SUPERSTITIONS (p. 71). In EATING, besides referring to bread, we find proverbs looking up to **apple-pie, salt, broth, soup, milk, meat, apple, leek and ramsins**. However, some specific undesirable food is listed too: oyster, garlic, hare, parsley, poultry, veal, and fish.

As we can see, **the number of topics and British traits and/or icons which proverbs mention in Rosalind Fergusson's *The Penguin Dictionary of Proverbs* is first of all, extensive, and, certainly, as it happens with world-wide proverbs culturally, very rich.** We can easily see how **one topic accurately leads to others.** For example, earlier, in the chart, under MANNERS, I referred to the sections EATING, which included TABLE MANNERS AND SUPERSTITIONS (p. 74).

Under SUPERSTITIONS (pp. 229-231), the "*Belief in things that are not real or possible*" (*Collins Dictionary*, <https://www.collinsdictionary.com/dictionary/english/superstition>), we may find further references to British culture, since superstitions may be based on myth or legends, which may be relevant to a given land. When attempting to look at the topic of superstition in proverbs in Fergusson's dictionary, 33 proverbs are listed, which are presented under the subsections GOOD LUCK, BAD LUCK, AVERTING MISFORTUNE, OMENS OF DEATH, PHYSICAL CHARACTERISTICS, MISCELLANEOUS OMENS AND CHARMS. At the end of the section, we are referred to other sections, which are connected with it: DAYS (12), divided into POPULAR RHYMES, and PARTICULAR DAYS, pp. 49-50 (12); MARRIAGE (160), and specifically in SUPERSTITIONS CONCERNING MARRIAGE, pp. 158-159 (8); and SLEEP (31), DREAMS (11), p. 221.

This is only an example of the **relevance of proverbs within the British culture**, which aims at reminding us of the **need to include them, to one extent or another in the EFL class, in Translation teaching, and in Teacher training.** Generation after generation, native speakers have naturally passed on their proverbs. There are many options to transmit their cultural wealth in class. Above all, Ariadne's ball of thread (as in the Greek myth of the labyrinth and the Minotaur) is always available, because **teaching professionals can always adjust proverb samples and contents to their teaching conditions and contexts. Proverbs, as teachers themselves, are discreetly waiting to perform their function: be helpful, and thus, become an assistant to all.**

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EFL Proverbs. Part 6. Students' Favorite National and International Proverbs Project (Part A): Presentation

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I see classes and classrooms in [The Official School of Languages](#) system as endless **human, cultural and linguistic laboratories**. Students can enroll **from A1 to C2**, and **evening English classes may be composed of learners ranging from 16-year-old teenagers to young adults, older adults, and seniors**. The walks of life where they come from also turn the class into a very rich human learning and teaching environment: **high school or college students, professionals, and retirees**. Professionals come from all different specialized working areas: **from engineers to mechanics, from architects to caregivers, from policemen to bus drivers...**

As years have passed, the number of teenagers attending classes in that shift has increased. Besides that, **globalization** has played its role too, and brought a new way of world living, creating the scenario in which we all are. As we know, interdependence on one another has led the way for good and for bad (as the Covid-19 world pandemic has proved). Processes of interaction and integration of citizens, companies, and governments are non-stop. This is reflected through the **larger number of international students** who are welcomed worldwide in educational institutions. The Official School of Languages system is not an exception, and the number of world-wide students has also grown in the EFL class.

As a teacher who is passionate for **language and culture**, and being **proverbs** such an **intrinsic familiar part of practically all languages and nations**, upon seeing how **classrooms** were becoming **international**, I decided to have an **EFL class warming get-together project** called: **"And your Favorite Proverb Is...?"**. The project was meant to welcome all students (local and non-local) at the beginning of the school year, and to help them feel closer to one another through proverbs of their choice which they might be familiar with and like. That project was implemented along several years and aimed at:

- giving students **the tool of proverbs** to get a closer insight into the countries and cultures which they represented
- allowing them to enlarge their **world view** through their own preferred proverbs, and their classmates' ones
- creating **bonds** as a group through the discreet short and concise familiar sentences which proverbs are.

Students were also going to present the shortest possible presentation videos of their countries, explain the reason why they liked a certain proverb, and complement their introduction to their countries by recommending their favorite food, and favorite sights in their home areas. I devised this project for my **B1 groups**, including both my national students, and my international ones. The latter were from:

ARGENTINA	BOLIVIA	BRAZIL	CHINA
COLOMBIA	ECUADOR	HONDURAS	JAPAN
MOROCCO	PERU	PORTUGAL	RUSSIA
SÃO TOMÉ AND PRÍNCIPE	TAIWAN	URUGUAY	VENEZUELA

The “*And your Favorite Proverb Is...?*” project also:

- included **me** as the EFL participant who would provide - whenever possible -, corresponding English proverbs, or the closest ones, and the possible equivalent forms in Spanish and/or Catalan
- exposed **students** to one another’s favorite proverb
- helped them realize the aim of proverbs: accompany us and teach us about a large number of everyday life topics through a succinct sentence-like form
- assisted students in acknowledging the riches in proverbs: the simplicity in their form and vocabulary, literality, metaphors, the multiple themes, the meaning to grasp...
- helped them acknowledge their universal traits that were recognized in each proverb
- had the students explain cultural individual traits
- had students realize the inter-human glue-like role which proverbs seem to play

This is the **procedure** which I followed in the “*And your Favorite Proverb Is...?*” project:

- I asked students to think about a proverb which they might like. If some students (mostly young) needed help to locate one, I had ready-to-consult addresses for them.
- Once International students chose it, they had to tell me (and explain it to me if necessary - Chinese, Russian... -), so that I could locate it in English if there was a correspondence and/or in Spanish and Catalan as well.
- Local students provided their favorite proverbs to me in either Spanish or Catalan, and I proceeded as indicated above.
- 2 proverbs were presented per class, and the project lasted for the first term.
- Each student was given a 5-minute time lapse. That was preceded by a very short promotional video of their country (1’ to 3’ maximum). That helped set the atmosphere of the country, getting us close to it, ready to hear about the chosen proverb, and why it had been selected, and all set to compare the proverb to possible English versions, Spanish and/or Catalan ones as well.
- The presentation days were included in a rotation sheet which was ready on the board from day one. They could sign up for any day, and knew that they had to contact me as their date was getting closer.

- The proverb class work was daily posted online through *Moodle*. It included: Promotional country videos, Students' favorite proverbs in English, Spanish and/or Catalan, Proverb websites by languages, and English dictionaries by languages.

The "***And your Favorite Proverb Is...?***" project, which I implemented as an international class warmer will be described along 2 articles: "EFL Proverbs. Part 6. Students' Favorite National and International Proverbs Project (Part A): Presentation", and EFL Proverbs. Part 7. Students' Favorite National and International Proverbs Project (Part B): Development and Results. Part 6 will introduce the class project: the **maps** which were used, the **relevance of class world proverbs**, and the **brief presentation of the project**, which students were exposed to. Part 7 will present **the work that was done, and posted in Moodle** (from videos to proverb websites and English dictionaries by languages, the class' favorite proverbs, and proverb apps). This article, "EFL Proverbs. Part 6. Students' Favorite National and International Proverbs Project (Part A): Presentation", will be divided into 3 sections:

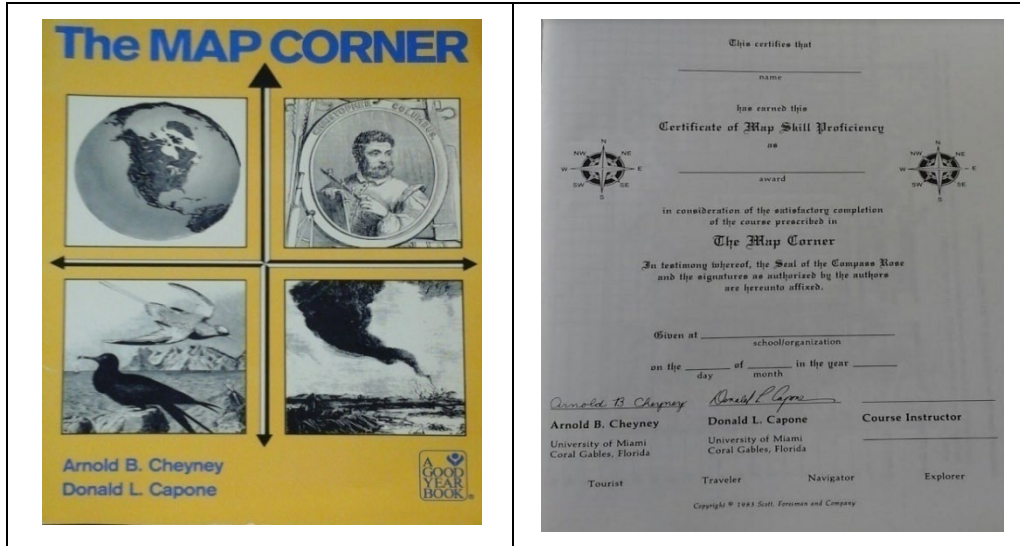
1. **Maps and Us**
2. **Introducing the "*And your Favorite Proverb Is...?*" project, and sampling world proverbs**
3. **Group dynamics and contents for a brief class presentation and warming up on proverbs**
 - Form
 - Content
 - Kind of language
 - Their use
 - Their values
 - Purpose of proverbs in society
 - Role of proverbs
 - Conclusions based on previous items towards a class definition
 - A brief introduction of English, African, Asian, Latin-American, Arabic, Jewish and Russian proverbs, and a sample of them each
 - Possible equivalents in English, Spanish and/or Catalan
 - Assessment and conclusions on the linguistic and cultural transmitted riches

CLASS PRESENTATION OF THE PROJECT

1. Maps and Us

I have always worked with **maps**, and for years my students and I have enjoyed a permanent [Rand McNally](#) world map which I kept on one of the classroom walls. It led us to talk about different countries which they had visited, wanted to visit, or were from. It helped me point to English-speaking countries which students are usually not familiar with, because, as we all know, they usually just think about the United Kingdom, the United States and Australia. And last but not least, students simply looked at it for pleasure, and out of curiosity at any time that they felt like. I have also been very fond of implementing **Arnold B. Cheney and Donald L. Capone's *The Map Corner*** (1983, Scott, Foresman and Company). As described by the book, "*The Map Corner offers 72 imaginative activities to help students (...) become more familiar with their world, and to make sense of global current events. This book's primary purpose is to develop students' ability to locate positions on the earth by using a variety of references*". It contains 35 activities on maps, and "The Explorer Series: The Makers and Users of Maps", including biographies and map activities related to Marco Polo, Christopher Columbus, Vasco de Gamma, Ferdinand Magellan, Sir Walter Raleigh, Henry Hudson, Captain James Cook... This book has 50 ready-to-use appendixes, and a participants' certificate template,

which is so common in the Anglo-Saxon world. I have used these outstanding didactic materials in socio cultural class work both in EFL teaching (biographies related to human accomplishments in discovery), and in teacher training (American culture, and English-speaking countries). In the case of the **“And your Favorite Proverb Is...?” project**, the book rotated in class, and students were free to borrow it from me each session. I simply kept track of it, and upon returning it, I asked them what section had interested them the most, and why.



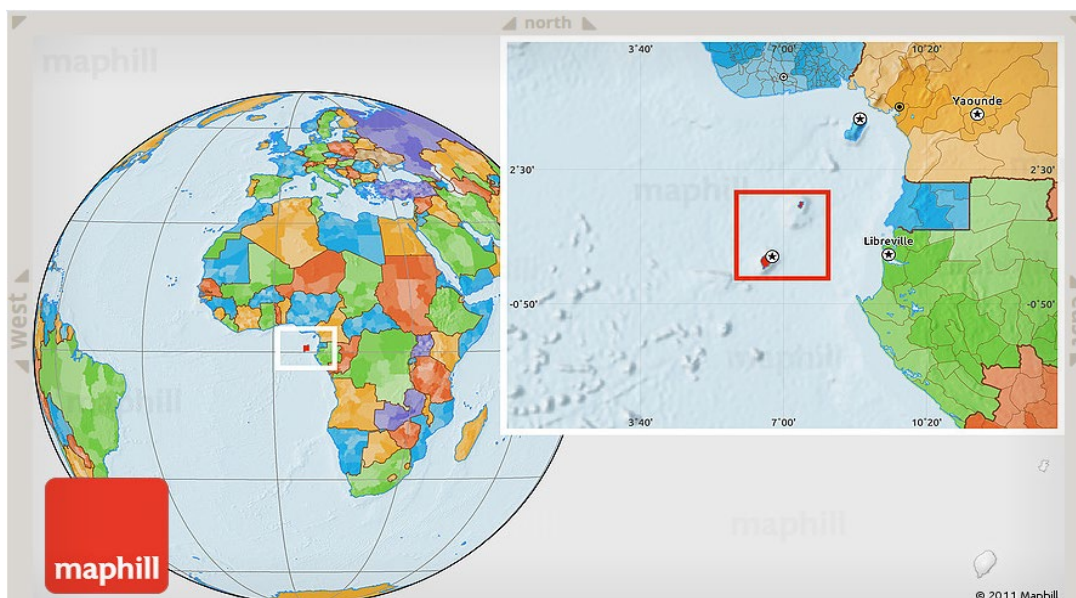
A.B. Cheney, D. L. Capone (*The Map Corner*, 1983)

With the time, as students became more international, and the Internet became a class ally, I started taking advantage of the numerous online resources, the projector, and the large-size screen. This is how I last presented the **“And your Favorite Proverb Is...?” project**: On the first class, while the world map was projected, besides asking my students what their names were, I also asked them what countries they were from. If they were international, I invited them to point to their countries on the screen. If any more students were from the same country, they also introduced themselves, and joined their fellow nationals up front.



Geoscience News and Information. A clickable World Map (<https://geology.com/world/world-map.shtml>)

First of all, this class sequence helped to see what students were local, and which ones had been born in a different country. And what is more, the practice helped to start brushing up the general geographical world class knowledge, and/or to complement it, and last but not least, to learn to practise the name of their country, and their nationality in English. If some country was not depicted on the map, as it happened with Sao Tomé and Príncipe, I looked for another one right away, and projected it too.



Political Location Map of Sao Tome and Principe (<http://www.maphill.com/sao-tome-and-principe/location-maps/political-map/>)

When local students introduced themselves, I also had maps of Spain, and Catalonia ready to project. Local students liked to point to their source city or village in either. Since most of the locals were Barcelonian, they usually referred to the neighborhood where they were from (Sants, Sarria...). At the end of this whole class group presentation, we all stood up in a circle, and I asked students from the same country to stand next to one another. We (me included) were all expected to say the name and the country from 2 participants: the one on the right and the one on the left. We were using models for the presentation: “This is X, and he/she is from M”, etc. Depending on the students’ level, they would naturally choose to say: “She is from Mexico, or “She is Mexican”.

After we realized that, for instance, 2 or 3 students on the right or the left were from the same country, I looked at the class, and while nicely looking at those students too, I modeled the beginning of a sentence for the rest, by just saying and emphasizing: “**Their** names are... and ...”, and I prompted them with the expected second part of the sentence: ... and **they** are from...”. The model was clear for the remaining practice. If somebody made a mistake with regards to the name or the country, the game had to start over again. This ensured all the students’ attention, and added fun team work to it.

When the name and country circle challenge successfully reached its end (that is, when we all learnt one another’s name and source country - city or village, or neighborhood, in the case of local students-), I explained that we were going to get the most of our unique local and international human backgrounds. I introduced that the course was going to start with a project, which was going to take into account our mother tongues, and own culture. I emphasized that it necessarily would focus on English as an instrumental tool, the subject which they had all enrolled in. I added that the project was also going to simultaneously cater for the English culture behind the foreign language that they wanted to learn and use, because

as it happens with all languages, both language and culture are dependable sides of the same coin. I explained that this is why languages exist: to communicate with one another by using a conventional familiar system of symbols (which given social groups agreed upon) and are passed from generation to generation, naturally dragging along the long-time cultural imprint of the human society behind.

Finally I presented the name of the **project**, “*And your Favorite Proverb Is...?*”. I added that I had no doubt that they all knew some proverbs from their own home lands, because proverbs are numerous and practically exist in all nations, and share a large number of topics of human interest, which somehow represent us all, while, at times, depict specific national traits. I explained that after having their favorite proverb, we would see if they had a matching equivalent in English, Spanish and/or Catalan. To finish I told them that at the end of the project we were going to have our own class national and international favorite proverb collection.

2. Introducing the “*And your Favorite Proverb Is...?*” project, and sampling world proverbs

On the next day, as students entered the classroom for the following class, they noticed that 6 big multi-colored printed cardboard pieces were decorating the classroom walls. As soon as they had the chance to get closer to them, they realized that each cardboard card contained an English proverb in bold, together with their Spanish and Catalan equivalents. The English and the Catalan equivalents were from J. Colomer (1973:1985, *Nou Diccionari: Anglès-Català /Català-Anglès* (Pòrtic Diccionaris). I chose these 6 proverbs because they are very well-known in the 3 languages. Students were checking all the cards, and informally commenting them as they waited for the rest of their classmates to join in, and for the class to start.

<p><i>Better late than never</i> <i>Más vale tarde que nunca</i> <i>Més val tard que mai</i></p>	<p><i>Prevention is better than cure</i> <i>Más vale prevenir que curar</i> <i>Més val preveure que curar</i></p>
<p><i>Better be alone than in ill company</i> <i>Más vale estar solo que mal acompañado</i> <i>Més val anar sol que mal acompanyat</i></p>	<p><i>Union is strength</i> <i>La unión hace la fuerza</i> <i>La unió fa la força</i></p>
<p><i>Kill two birds with one stone</i> <i>Matar 2 pájaros de un tiro</i> <i>D'un sol tret matarem dos pardals</i></p>	<p><i>Where there is life, there is hope</i> <i>Mientras hay vida, hay esperanza</i> <i>Mentre hi ha vida hi ha esperança</i></p>

After welcoming all students, I asked them to tell me what they had first noticed when they had come into the classroom. Then, I asked them what they thought that those proverbs had in common. They commented on having the same idea in 3 languages, being very similar forms, and being very short. I also asked students if they observed any difference in vocabulary, and they pointed to the words “stone”, “tiro”, and “pardal”, which I used to

mention that sometimes proverbs used figurative language and that it could vary in different languages. Finally I asked students if they had to choose one proverb among the 6, which their favorite one would be and why. They raised their hands by preferences, and each group justified it by referring to a perception of truth through the meaning which the proverb that they liked conveyed. I added that that is part of the essence of what proverbs guard.

Right after that, I started by saying that proverbs, like other familiar language forms of all languages (tongue-twisters, riddles, onomatopoeias, similes, rhymes...) are a natural part of the language which native speakers of a language pick up from their own families, and their natural, cultural, interactional home environment. I referred to the first class activity which had just taken place, as an example of the effect of their first language to easily recognize, and understand the English proverbs.

I added that despite the fact that proverbs are well-known linguistic and cultural pieces for all speakers of English, they are not usually included in EFL course books. Therefore, the **“And your Favorite Proverb Is...?” project** was going to give students the chance to get closer to what native speakers know, and use in conversation, and in writing. It was also going to help them realize the value and usage of proverbs in their own mother tongue, and acknowledge the advisory nature of proverbs both in English and worldwide. Finally, I presented the **aims of the first part** of the **“And your Favorite Proverb Is...?” project**:

- To talk about form, content, kind of language, use, and values of proverbs
- To point to the use of proverbs in society (to educate, reinforce values, and colloquial language, throw in light around a decision)
- To refer to the role of proverbs (making their wisdom available from all to all, in almost all circumstances)
- To help students reach a class group definition
- To introduce them to English, African Asian, Latin-American, Arabic, Jewish and Russian proverbs
- Complement that with a sample proverb of each source
- Provide possible English, Spanish and/or Catalan equivalents
- Help students assess and conclude what the linguistic and cultural transmitted riches of proverbs are

To exit the class that day, I told my students that I would be by the door, and they would need to use an oral password: one of the 6 English proverbs that they had learned. Students could not read them, they just had to say one. This is always a surprising ending turn of the class, which students and I very much enjoy. Students only have to remember one proverb, but have to pronounce it well too. If they do, they happily say goodbye to me, and the rest of the classmates who are still in the classroom; if not; they go back to the end of the students' line inside the room, and ask a classmate to help them improve what they may need. As usual, when we do end-of-the-class passwords, after students get the ropes of the activity, and the expected English quality out, the class is over, and we look forward to the next session.

3. Group dynamics and contents for a brief class presentation of proverbs

For some years I used *Powerpoint* presentations to present world proverbs, and **“And your Favorite Proverb Is...?” project**. For the past years, I chose a few excerpts of a very catchy and easy to-follow round-the-world webpage: **Examples of Proverbs: Wise Words from around the World** (<https://examples.yourdictionary.com/examples-of-proverbs.html>). This address helps me fulfill the objectives of the project presented in **Section 2. Introducing the “And your**

Favorite Proverb Is...?” project, and sampling world proverbs. This website comprises a very succinct and practical theoretical basics as well as brief international proverb introductions, and proverb models on several proverb cultural backgrounds (English, African, Asian, Latin-American, Arabic, Jewish and Russian proverbs). Some of the screenshot website excerpts which I used in class are included next.

Examples of Proverbs: Wise Words From Around the World

A proverb is a short saying that gives advice or expresses truth. Proverbs aren't usually literal sayings; proverbs use figurative language to make a statement about life. Usually a proverb is very well known because of its popular use in colloquial language. Keep reading for proverbs examples around the world and their meanings, and learn more about the values people share.



Using Proverbs

Proverbs play many roles in society. The first, possibly, most common role that a proverb plays is to educate. Most often tossed around as expert advice in conversation, the innate role is to educate people on what might happen if they do something. They also reinforce a community's values and colloquial language. Proverbs can inspire someone in need of a kind word and help them make decision for their lives.

Role of Proverbs in Society

Think of a proverb as a little tidbit of wisdom that just about everyone – no matter where they are from – can offer. There is a proverb for just about every circumstance, whether you hear it from a grandparent or a friend from another culture. But not all pithy sayings are considered proverbs. Read these examples to find the [difference between proverbs, adages and aphorisms](#).

English Proverbs

American and British proverbs make up much of [English colloquialisms](#). Some examples of English proverbs include:

- “Early to bed and early to rise, makes a man healthy, wealthy and wise.”
Meaning: Taking care of yourself leads to success and productivity.

African Proverbs

Proverbs from African nations educate and inspire those who use them. They may come from all over the African continent, but these proverbs express deeply held beliefs shared by different African cultures. Here is a list of proverbs from Africa:

- "A roaring lion kills nothing."

Meaning: You won't accomplish your goals by talking about them.

Asian Proverbs

Proverbs from China, Japan, India, Korea, and other Asian countries are known around the world for their clear and beautiful expressions of wisdom. Some examples of Asian proverbs include:

- "A spark can start a fire that burns the entire prairie."

Meaning: A small problem can become a huge problem that can cause major damage.

Latin American Proverbs

Mexican proverbs are known as *dichos* or *refrenes* – "sayings" or "refrains." Whether they are from Mexico, Central America, or South America, these proverbs are inspirational additions to any conversation.

- "Both reputation and money are earned slowly and lost quickly."

Meaning: It takes a long time to build your reputation and earn money, but not very long to lose either.

Arabic Proverbs

Many Arabic proverbs have made their way into other languages because they are great pieces of advice. See how many of the following Arabic proverbs you've heard before.

- "An army of sheep led by a lion would defeat an army of lions led by a sheep."

Meaning: Leadership is the most important factor in success.

Jewish Proverbs

Jewish proverbs are the cornerstone of Judaism. The most famous list of Jewish proverbs is in the Old Testament of the Bible in the Book of Proverbs. Other Jewish proverbs include:

- "Ask about your neighbors before buying the house."

Russian Proverbs

Russian proverbs reflect the tumultuous history of the country and its citizens. Here are some Russian proverbs that offer advice for life:

- "A dog in the hay neither eats it nor lets others eat it."

Meaning: Don't protect what's not worthwhile to you.

<https://examples.yourdictionary.com/examples-of-proverbs.html>

To present the first 3 excerpts above: **EXAMPLES OF PROVERBS: WISE WORDS FROM AROUND THE WORLD, USING PROVERBS**, and **ROLE OF PROVERBS IN SOCIETY**, I projected one passage at a time, and I had students brainstorm on each of them as a whole class. To prompt them on the answers for each excerpt, I asked them:

- **How they would define a proverb.**
Just before the class had started, I had placed 5 big guiding cards, face down, at random in the classroom. Wherever they were, the students by each of them had to show the cards to the rest. They contained the words: FORM, CONTENT, LANGUAGE, USE, and VALUES, which oriented them on the expected contents for the answer.
- **What they thought that proverbs in society did**
- **What deep-down bottom role of proverbs they believed that proverb could have**

To present the excerpts **THE ENGLISH, AFRICAN, ASIAN, LATIN AMERICAN, ARABIC, JEWISH AND RUSSIAN BRIEF INTRODUCTIONS WITH A SAMPLE PROVERB**, first I mentioned the 7 groups, and I asked students which their source proverb preference could be. Students got grouped, and then, I passed each team their proverb section in a laminated form, and each of them started to read the brief presentation, and tried to grasp the meaning of the sample proverb. After I checked that each group understood their introduction and proverb, I handed them each the possible English, Spanish and Catalan equivalent proverbs in another laminated card.

They started to realize that they could see the proverb connections among the different languages. I helped each group with some comments. I rotated among the groups in class for as long as necessary. As each group finished, they chose some classroom wall space to stick their two matching cards on. While some groups were posting them, others were finishing. Meanwhile, all groups were welcomed to stand up, read all the posted matched cards, and learn about them. Once I checked that all groups had finished, I started projecting each source proverb excerpt. Each group was still responsible for it, and the class support for their corresponding English, Spanish and Catalan proverbs which they had just learnt. If any questions from their classmates, each group was able to provide answers.

After that part finished, I posted in *Moodle* the initial theoretical basic source website, **Examples of Proverbs: Wise Words from around the World** (<https://examples.yourdictionary.com/examples-of-proverbs.html>). Each source section within contains more proverbs with explanations. I also uploaded the summary of the class proverb work with regards to each source proverb excerpt, and their English, Spanish and/or Catalan equivalent forms. My class comments (included in green next), which I had previously shared with them, along with all the source proverbs, and the equivalent English, Spanish and Catalan proverbs proved to be a very interesting and enriching starting point for all.

INTERNATIONAL PROVERBS	ENGLISH PROVERBS	SPANISH AND/OR CATALAN PROVERBS
<i>Early to bed and early to rise, makes a man healthy, wealthy and wise</i>	<i>The early bird catches the worm</i> (This well-known English proverb is closer to the Spanish	<i>A quien madruga, Dios le ayuda</i> (SPANISH)

<p>(ENGLISH)</p> <p>(A classic English proverb)</p>	<p>and Catalan proverbs; they each use a different lexical metaphor: Bird, God, and flour, but refer to the benefits of getting up early)</p>	<p><i>Qui matina, fa farina</i> (CATALAN)</p>
<p><i>A roaring lion kills nothing</i> (AFRICAN)</p> <p>(The image of this wild animal and the action directly evokes cultural traces of the continent)</p>	<p><i>His bark is worse than his bite</i></p> <p>(English, Spanish and Catalan use the same metaphor: Dog)</p>	<p><i>Perro ladrador, poco mordedor</i> (SPANISH)</p> <p><i>Gos que lladra no mossega</i> (CATALAN)</p>
<p><i>A spark can start a fire that burns the entire prairie</i> (ASIAN)</p> <p>(Although we relate prairies to North America, the fire is to be visualized in the well-known grassland steppe, which for some reason is called “prairie” in the proverb)</p>	<p><i>Every little counts</i></p> <p>(The English, Spanish and Catalan proverbs are very general and present a positive viewpoint)</p>	<p><i>Un grano no hace granero pero ayuda a su compañero</i> (SPANISH)</p> <p><i>De mica en mica s'omple la pica</i> (CATALAN)</p>
<p><i>Both reputation and money are earned slowly and lost quickly</i> (LATIN-AMERICAN)</p>	<p>(The English version in the Latin-American source must be the one that is used. In Spanish the same equivalent was found; in Catalan, the reference to a loss is metaphorical, and only about money)</p>	<p><i>Honra y dinero se ganan despacio y se pierden ligero</i> (SPANISH)</p> <p><i>Els diners son com la fruita: costen més de guardar que de guanyar</i> (CATALAN)</p>
<p><i>An army of sheep led by a lion would defeat an army of lions led by a sheep</i> (ARABIC)</p> <p>(The clear contrasted image of the sheep and the lion, related to leadership and war, directly evokes cultural traces of the background)</p>	<p><i>it's always useful to have friends in high places</i></p> <p>(Although the proverb does not convey exactly the same in English, Spanish, and Catalan, the 3 mean that top is best in all circumstances. The English proverb is very general, while the Spanish and Catalan ones are metaphorical, and specific)</p>	<p><i>A quien buen árbol se arrima, buena sombra le cobija</i> (SPANISH)</p> <p><i>Qui té padrins, el bategen</i> (CATALAN)</p>
<p><i>Ask about your neighbors before buying the house</i> (JEWISH)</p>	<p><i>Choose your neighbors before you buy your house</i></p> <p>(The English, the Spanish, and the Catalan proverbs value the role of good neighbors too; the Catalan one expresses it from a negative viewpoint, and</p>	<p><i>Del buen vecino, sale el buen amigo</i> (SPANISH)</p> <p><i>Moltes filles, males veïnes i velles vinyes, destrueixen la casa</i></p>

	adds more despised elements)	(CATALAN)
<i>A dog in the hay neither eats it nor lets others eat it</i> (RUSSIAN)	<i>The dog in the manger won't eat the oats or let anyone else eat them</i> (The English, Spanish and Catalan proverbs keep the same idea and animal metaphor that the Russian proverb has)	<i>Ser como el perro del hortelano, que ni come ni deja comer</i> (SPANISH) <i>El gos de l'hortolà ni menja ni deixa menjar</i> (CATALÀ)

Once the full presentation ended, I asked students what their main conclusion was. They usually commented that they were surprised that proverbs could be so close and similar in the different languages and with the different sources behind. After that, I projected the Spanish list of proverbs in the *Refranero Multilíngüe* (<https://cvc.cervantes.es/lengua/refranero/listado.aspx>), and I deliberately looked for the first proverb in the presentation: “*A quien madruga, Dios le ayuda*”.

The students found the English equivalent right away (EN): “*The early bird catches the worm*”, and the Catalan (CA) one too: “*Qui matina, fa farina*”. And what is more, students realized that the database also offered equivalents in many other languages: Albanian, Arab, Basque, Chinese, Croatian, French, Galician, German, Hungarian, Italian, Latin, Modern Greek, Persian, Polish, Portuguese, Old Greek, Rumanian and Russian.

THE EARLY BIRD CATCHES THE WORM

Otros idiomas: ES SQ DE AR CA HR FR GL GRC EL HU IT
LA FA PL PT RU EU

Paremia Sinónimos Contextos

Idioma: English

Enunciado: The early bird catches the worm

<https://cvc.cervantes.es/lengua/refranero/ficha.aspx?Par=58122&Lng=0>

Students acknowledged by practice the wide and relevant scope of world proverbs. After finishing the presentation, I told my students that I would be introducing the creative part of the “**And your Favorite Proverb Is...?**” project on the next day, and that they could start thinking if they or their families had a special proverb that they liked and why. In the mean time, I recommended them a few websites related to World, English, Spanish, and Catalan proverbs, which will be included in References.

I told my students that all of our following work would continue being posted in *Moodle*, and that it would include promotional videos by countries; proverb websites by languages; English dictionaries by languages, Spanish and Catalan promotional videos, websites and dictionaries; the class’ final favorite proverbs charts; and recommended proverb apps. All this material is presented in the following article: “**EFL Proverbs. Part 7. Students’ Favorite National and International Proverbs Project (Part B): Development and Results**”.

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EFL Proverbs. Part 7. Students' Favorite National and International Proverbs Project (Part B): Development and Results

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In the previous article, “EFL Proverbs. Part 6. Students' Favorite National and International Proverbs Project (Part A): Presentation”, I described the first part of the project “And your favorite proverb is...”. I included maps which I projected, a ready-to-use class presentation of proverbs (form, content, kind of language, their use, their values...), and samples of world proverbs (English, African, African, Latin-American, Arabic, Jewish, Asian), along with their correspondence in English, Spanish and/or Catalan. In this article, **EFL Proverbs. Part 7. Students' Favorite National and International Proverbs Project (Part B): Development and Results**, I will present the second part of the project, that is, the varied materials that were used (videos, websites, dictionaries...), and the favorite national and international proverb class collection work which was done.

As indicated in the previous article, this work involved both my **local students and my international ones** in **B1**. The latter were from **Argentina, Bolivia, Brazil, China, Colombia, Ecuador, Honduras, Japan, Morocco, Peru, Portugal, Russia, São Tomé and Príncipe, Taiwan, Uruguay, and Venezuela**. In this project, students were expected to briefly present their countries through 1-3' country promotional videos, choose a favorite proverb from their country, and explain why they liked it, and complement their introduction to their countries by recommending favorite food, and sights.

This article includes all the available materials, and the class favorite proverbs are presented with the corresponding English equivalent versions whenever possible. All the work was posted in *Moodle*. The article is divided as follows:









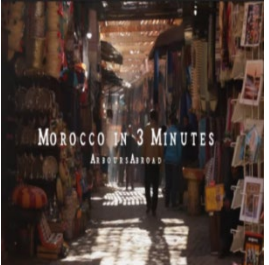


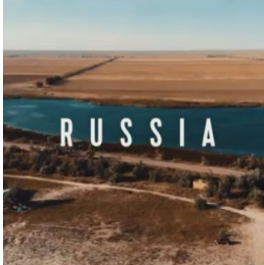
1. **Promotional videos by countries**
2. **Proverb websites by languages**
3. **English dictionaries by languages**
4. **Spanish/Catalan promotional videos, websites and dictionaries**
5. **The class' international and national favorite proverbs**
6. **Additional proverb apps**





DEVELOPMENT AND RESULTS

1. Promotional videos by countries

Students were asked to find a **2-3' promotional video with background music, or with subtitles, and/or an oral text** about the countries which they represented. They could also borrow one from the class bank videos that I had created for them to consult, whenever necessary. Promotional videos were shown at the very start of their presentation of their favorite proverb. The chart next includes the most popular videos that were shared (1 per country). The Spanish and Catalan videos are presented in Section 4.

PROMOTIONAL VIDEOS BY COUNTRIES

<p>ARGENTINA TRAVEL AND TOURISM VIDEO https://www.youtube.com/watch?v=xCaGeP1-fFI</p> 	<p>BOLIVIA FROM ABOVE https://youtu.be/PHqF0ddTcu4</p> 	<p>16 OF THE MOST BEAUTIFUL PLACES TO TRAVEL IN BRAZIL https://youtu.be/QIo_3xCNO6A</p> 	<p>CHINA. BEIJING https://youtu.be/CkLWWnKcW28</p> 
<p>IT'S ALL ABOUT COLOMBIA https://www.youtube.com/watch?v=LR56U6YIV40</p> 	<p>ECUADOR. A TRAVEL VIDEO https://youtu.be/NmM4gAz7Ccs</p> 	<p>10 TOP TOURIST ATTRACTIONS IN HONDURAS https://youtu.be/V0o5Gc4v1B0</p> 	<p>JAPAN A SHORT TRAVEL FILM https://youtu.be/yMPJRe2qTII</p> 
<p>MOROCCO IN 3 MINUTES https://youtu.be/3c7mZe734J0</p> 	<p>PERU TRAVEL VIDEO GUIDE https://youtu.be/bgqgMH7GKAg</p> 	<p>VISIT PORTUGAL https://youtu.be/13JzhYcS0mw</p> 	<p>RUSSIA. CINEMATIC TRAVEL VIDEO https://youtu.be/ABjsjWUAUMQ</p> 

<p>SÃO TOMÉ AND PRÍNCIPE TOP 25 TOURIST PLACES https://www.youtube.com/watch?v=4dR7uW3HbsE</p> 	<p>A TASTE OF TAIWAN https://youtu.be/nF9QbdkZ-TY</p> 	<p>URUGUAY MEETING TOURISM https://youtu.be/nWWcJyJda1I</p> 	<p>VENEZUELA TRAVEL VIDEO https://youtu.be/hDC1FqLW2Wo</p> 
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2. Proverb websites by languages

I also provided students with web links from my own language proverb bank. That came in very handy when:



- They needed some help to locate a proverb
- They wanted to check what the websites that I had in stock had to offer

After they looked at the web pages, I always asked them if they could tell me if the web address really offered real familiar proverbs in their culture.

If they were young (some of my students were teenagers) and were not sure about proverbs, I kindly asked them if they could have their families have a look too, which they always did. This way I could:

- confirm that the contents included in my own bank of proverb websites by languages really had popular sayings from their countries
- upload the sources in the class *Moodle* page.

After having had my students and/or their families check my website addresses, they usually told me that the proverbs contained in them rang a bell, either because they simply knew them, and were natural to them, or because their families (in the case of some teenagers) said so. This is an example of a happy and kind comment sent to me by my Taiwanese student, Y. Ch.:

“Qué interesante!. Sí, siempre hablo taiwanés con mi mamá y ahora también lo enseñan en las escuelas de niños. Hay muchísimos proverbios y son muy interesantes (algunos muy ). Como los mencionados en este artículo de la página web, son muy usados en la vida cotidiana. Por ejemplo, los últimos dos, los uso mucho cuando hablo con mi  madre”.

Next I include the list of the proverb websites related to the **16 international countries** which I posted in *Moodle*.

PROVERB WEBSITES BY LANGUAGES			
<p>REFRANES ARGENTINOS</p> <p>https://www.euroresidentes.com/entretenimiento/frases-citas-imagenes/refranes-argentinos</p>	<p>REFRANES Y DICHOS DE BOLIVIA</p> <p>https://www.elcafealahistoria.com/refranes-bolivianos/</p>	<p>SOME BRAZILIAN POPULAR PROVERBS</p> <p>https://www.livinglanguage.com/blog/2014/08/20/some-brazilian-proverbs/</p>	<p>33 PROVERBS THAT TRANSLATE WELL BETWEEN ENGLISH AND MANDARIN</p> <p>http://cargene.com/blog/2010/12/33-proverbs-that-translate-well-between-english-and-mandarin/</p>
<p>DICHOS Y REFRANES DE COLOMBIA - FRASES POPULARES</p> <p>https://www.colombiamagica.co/entretenimiento/dichos-y-refranes-de-colombia</p>	<p>REFRANES ECUATORIANOS</p> <p>http://www.elmundodelareflexion.com/index.php/tradiciones/270-refranes-y-decires-ecuatorianos-nuevo</p>	<p>REFRANES HONDUREÑOS</p> <p>https://portalfrases.com/dichos-hondurenos/</p>	<p>30 POPULAR JAPANESE PROVERBS</p> <p>https://bondlingo.tv/blog/the-early-bird-catches-the-worm-%E3%81%93%E3%81%A8%E3%82%8F%E3%81%96-kotowaza-proverb-learn-japanese-online/</p>
<p>MOROCCAN PROVERBS</p> <p>https://proverbicals.com/moroccan-proverbs https://proverbicals.com/moroccan-proverbs</p>	<p>REFRANES Y DICHOS DE PERU</p> <p>https://www.elcafealahistoria.com/refranes-peruanos/</p>	<p>10 POWERFUL PORTUGUESE SAYINGS TO SEND EACH MONKEY TO ITS OWN BRANCH</p> <p>https://www.fluentu.com/blog/portuguese/portuguese-sayings/</p>	<p>RUSSIAN PROVERBS AND SAYINGS</p> <p>http://masterrussian.com/proverbs/russian-proverbs_2.htm</p>
<p>SÃO TOMÉ AND PRÍNCIPE</p> <p>https://proverbsafricanliterature.wordpress.com/country-profile/central-africa/sao-tomeprincipe/</p>	<p>5 TAIWANESE PROVERBS THAT SPEAK TO THE TRUE TAIWANESE SOUL</p> <p>https://www.kaohsiungnostic.com/culture/taiwanese-proverbs/</p>	<p>LOS DICHOS URUGUAYOS MÁS POPULARES DEL PAÍS</p> <p>https://bodegagarzon.com/es/blog/dichos-uruguayos/</p>	<p>DICHOS Y REFRANES VENEZOLANOS</p> <p>https://refranes.top/refranes-venezolanos/</p>

3. English dictionaries by languages

At the start of the school year, I have always wanted to know which **dictionaries students were going to use**. As usual, some students were familiar with some of them, and, in the last years, students often clicked on *Google translator* or *WordReference* to find an equivalent term either in English or in Spanish. Underneath there is a chart which summarizes the tools which my students ended up using during the school year.

In the case of **Latin-American students**, some were already familiar with the classic *Merriam-Webster's Spanish-English Dictionary*, and the *Random House Latin-American Spanish Dictionary: Spanish-English, English-Spanish*. Both of them are based on American English. The former includes what is presented as core vocabularies of Latin American Spanish, and the latter covered both Latin-American and Central American Spanish, and specifically Argentinian, Chilean, Cuban, Mexican, and Venezuelan Spanish. To support my Argentinian, Bolivian, Colombian, Ecuadorian, Honduran, Peruvian, Uruguayan, and Venezuelan students with an online dictionary, I suggested their using the *Collins English-Spanish, Spanish-English Dictionary**, which is the one included in the following chart.

ENGLISH DICTIONARIES BY LANGUAGES			
<p>ARGENTINA *</p> <p>https://www.collinsdictionary.com/dictionary/english-spanish</p>	<p>BOLIVIA *</p> <p>https://www.collinsdictionary.com/dictionary/english-spanish</p>	<p>OFFLINE BRAZILIAN PORTUGUESE - ENGLISH DICTIONARY</p> <p>https://play.google.com/store/apps/details?id=com.movinapp.dict.english.brazilian&hl=en_US&gl=US</p>	<p>DICCIONARIO CHINO-INGLÉS</p> <p>https://www.chino-china.com/diccionario/ingles.html</p>
<p>COLOMBIA *</p> <p>https://www.collinsdictionary.com/dictionary/english-spanish</p>	<p>ECUADOR *</p> <p>https://www.collinsdictionary.com/dictionary/english-spanish</p>	<p>HONDURAS *</p> <p>https://www.collinsdictionary.com/dictionary/english-spanish</p>	<p>CAMBRIDGE DICTIONARY. DICCIONARIO JAPONÉS-INGLÉS</p> <p>https://dictionary.cambridge.org/es/diccionario/japanese-english/</p>
<p>ONLINE ENGLISH MOROCCAN ARABIC (DARIJA) DICTIONARY</p> <p>https://talkingtagine.com/english-moroccan-arabic-dictionary/</p>	<p>PERU *</p> <p>https://www.collinsdictionary.com/dictionary/english-spanish</p>	<p>COLLINS PORTUGUESE DICTIONARY. TRANSLATIONS, DEFINITIONS AND PRONUNCIATIONS</p> <p>https://www.collinsdictionary.com/dictionary/english-portuguese</p>	<p>REVERSO DICTIONARY ENGLISH RUSSIAN</p> <p>https://dictionary.reverso.net/english-russian/house</p>



<p>SÃO TOMÉ AND PRÍNCIPE</p> <p>(Same as in the references to Brazil and Portugal)</p>	<p>TAIWANESE ENGLISH DICTIONARY</p> <p>http://www.taiwanesedictionary.org/</p>	<p>URUGUAY</p> <p>*</p> <p>https://www.collinsdictionary.com/dictionary/english-spanish</p>	<p>VENEZUELA</p> <p>*</p> <p>https://www.collinsdictionary.com/dictionary/english-spanish</p>
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4. Spanish and Catalan promotional videos, websites and dictionaries

A number of websites and dictionaries that had been shared with students were referred at the end of the “EFL Proverbs. Part 6. Students’ Favorite National and International Proverbs Project (Part A): Presentation”. The article finished with an introduction to *the Refranero multilingüe* database (<https://cvc.cervantes.es/lengua/refranero/listado.aspx>) where students would find proverbs in Spanish, Catalan, and English, as well as Basque and Galician, and in 16 more languages.

With regards to Spanish proverbs, students had already been recommended **English proverbs. With Spanish equivalents** (<http://www.saberingles.com.ar/idioms/proverbs.html>), **Los 20 refranes del inglés más populares (Con correspondencia en español,** <https://www.infoidiomas.com/blog/9028/refranes-del-ingles/>), and **Sayings and Proverbs. English-Spanish. Lista recopilada por Francisco Javier Martín Real** (<http://www.isabelperez.com/pdf/Sayingsandproverbs.pdf>).

In the presentation of the “**And your favorite proverb is...**” project (explained in “EFL Proverbs. Part 6. Students’ Favorite National and International Proverbs Project (Part A): Presentation”), students became aware of **J. Colomer’s *Nou Diccionari: Anglès-Català-Català-Anglès***, which has a proverb at the start of each letter in each bilingual section; **El català com cal. Refranys, expressions i dites que sovint no sabem com es diuen en català i les diem traduint-les** (<http://elcatalacomcal.blogspot.com/2008/03/fontica-hi-ha-sons-que-no-sn-catalans.html>); and **Afra Pujol I Campeny’s *Els refranys. Estudi i equivalències***, which contains a collection of Catalan, Spanish, and English proverbs. The chart next focuses on the additional materials that were posted in *Moodle*.

SPANISH AND CATALAN PROMOTIONAL VIDEOS, WEBSITES AND DICTIONARIES		
	S p a n i s h	C a t a l a n
<p>VIDEOS</p>	<p>SPAIN PROMOTIONAL VIDEO</p> <p>https://youtu.be/wn1gtX4mtpk</p> 	<p>CATALONIA. A SHORT TRAVEL VIDEO</p> <p>https://youtu.be/rUDyaPthiOY</p> 

WEBSITES	POPULAR SPANISH PROVERBS https://mydailyspanish.com/popular-spanish-proverbs/	CATALAN PROVERBS MOST IMPORTANT CATALAN SAYINGS AND PROVERBS TRANSLATED TO ENGLISH https://tocatdelbolet.cat/en/most-important-catalan-sayings-and-proverbs-translated-to-english/
DICTIONARIES	DICCIONARIO CAMBRIDGE INGLÉS Y TESAURO GRATUITOS https://dictionary.cambridge.org/es/diccionario/	CAMBRIDGE DICTIONARY. DICCIONARIO INGLÉS-CATALÁN https://dictionary.cambridge.org/es/diccionario/ingles-catalan/

5. The class' international and national favorite proverbs

Between the proverbs which students themselves knew, or located through their families (if they were teenagers, and needed help from them), and the resources which I shared with them, they each chose a proverb to their liking, and explained why they had selected it. As indicated in “EFL Proverbs. Part 6. Students’ Favorite National and International Proverbs Project (Part A): Presentation”, students needed to inform me about their choices before their sessions. That allowed me to locate the possible equivalent English, Spanish and Catalan proverbs, and prepare the comments to help students with. In “And your Favorite Proverb Is...?” project, 1 favorite proverb was presented per session, and at the end, students needed to be ready to also share both a favorite dish and a preferred sight of their homeland. Next there is a chart which includes a sample of favorite international proverb work by countries. The English proverbs are highlighted in blue.

THE CLASS' INTERNATIONAL FAVORITE PROVERBS			
<p>ARGENTINA <i>Unos nacen con estrella y otros nacen estrellados</i></p> <p><i>Some are born in a silver crib and others on a silver platter</i></p> <p><i>Uns neixen amb estrella i uns altres amb esquella</i></p>	<p>*BOLIVIA <i>Gallo fino no extraña gallinero</i></p> <p><i>*A bad workman never finds a good tool</i></p> <p><i>El buen gallo, en todo gallinero canta</i></p> <p><i>*Al malfeiner cap eina li va bé</i></p>	<p>BRAZIL <i>A cavalo dado não se olham os dente</i></p> <p><i>A caballo regalado no mires el diente</i></p> <p><i>Never look a gift horse in the mouth</i></p> <p><i>A cavall regalat, no li miris el dentat</i></p>	<p>CHINA 入乡随俗 rù xiāng suí sú (“When entering a village, follow its customs”)</p> <p><i>Donde fueres, haz lo que vieres</i></p> <p><i>When in Rome, do as the Romans do</i></p> <p><i>Terra on vagis, fes el que facin</i></p>
<p>COLOMBIA <i>La costumbre es la ley</i></p>	<p>ECUADOR <i>Quien con lobos anda, a aullar se enseña</i></p>	<p>*HONDURAS <i>No hay peor lucha que la que no se hace</i></p>	<p>JAPAN <i>Saru mo ki kara ochiru</i> (“Even monkeys fall</p>

<p>Habit is a second nature</p> <p><i>La costumbre hace ley</i></p> <p><i>La costum fa llei</i></p>	<p>Who keeps company with the wolf, will learn to howl</p> <p><i>El que va amb llops, deprèn a udolar com ells</i></p>	<p>Better to have tried and failed than to have never tried at all</p> <p><i>* Fa més qui vol que qui pot</i></p>	<p>from trees”</p> <p>The best cart may overthrow</p> <p><i>El mejor escribano echa un borrón</i></p> <p><i>El millor sastre esguerra els vestits/un vestit</i></p>
<p>MOROCCO</p> <p><i>The camel doesn't see his heap; he rather sees that of his friend</i></p> <p>You can see a mote in another's eye but cannot see a beam in your own</p> <p><i>Vemos la paja en el ojo ajeno, y no vemos la viga en el nuestro</i></p> <p><i>Veure una palla en els ulls dels altres i no veure la/una biga en els seus</i></p>	<p>*PERU</p> <p><i>Abogado de ricos, mal de pobres</i></p> <p>*There is one law for the rich and another for the poor</p> <p><i>*Uns comptes fa l'ase i uns altres el traginer</i></p>	<p>PORTUGAL</p> <p><i>Quem não arrisca não petisca</i></p> <p>Nothing ventured, nothing gained</p> <p><i>Quien no arriesga, no cruza la mar</i></p> <p><i>Qui no s'arrisca, no pisca</i></p>	<p>RUSSIA</p> <p><i>Время -- лучший доктор</i> (“Time is the best healer”)</p> <p>Time is a great healer</p> <p><i>El tiempo todo lo cura</i></p> <p><i>El temps tot ho cura</i></p>
<p>SÃO TOMÉ AND PRÍNCIPE</p> <p><i>A dog in desperation will leap over a wall</i></p> <p>Desperate needs call for desperate measures</p> <p><i>A grandes males, grandes remedios</i></p> <p><i>A gran mals, grans remeis</i></p>	<p>TAIWAN</p> <p><i>Hó-tsiú tím àng-té</i> (The last is the best)</p> <p>Everything comes to those who wait</p> <p><i>A la corta o a la larga, el tiempo todo lo alcanza</i></p> <p><i>El temps tot ho consum, tot ho mata i tot ho acaba</i></p>	<p>URUGUAY</p> <p><i>Al pan, pan, y al vino, vino</i></p> <p>Call a spade a spade</p> <p><i>Al pa, pa, l al vi, vi</i></p>	<p>VENEZUELA</p> <p><i>A cada cochino le llega su sábado.</i></p> <p>Everyone gets his comeuppance in the end</p> <p><i>A cada cerdo le llega su San Martín</i></p> <p><i>A cada porc li arriba el seu Sant Martí</i></p>

Following, there are some of the conclusions that we reached. Some of the comments which I made to my students to guide them in their learning process are also included:

- **Students understood the meaning of proverbs**, enjoyed learning the English equivalents while comparing them to proverbs in their mother tongue, and realizing the similarity in topics.
- The ***Bolivian** and ***Peruvian** proverbs, especially because of their different equivalents, needed some additional comments.
- With regards to the ***Bolivian proverb**, first students were helped to understand it by the Bolivian student. After that, I helped students realize that no positive specific English and Catalan equivalent proverb was found for the Bolivian proverb, but a contrary one in meaning, which, despite being opposite, expressed the main idea. I added that this idea, however, was expressed in a general way, which differed from the source one, and made it harder: **A bad workman never finds a good tool*, and **Al malfeiner cap eina li va bé*. They noticed that the Spanish metaphor kept the Bolivian metaphor (rooster).
- About the ***Peruvian proverb**, *Abogado de ricos, mal de pobres*, students understood it at a glance. Yet, I needed to explain that while the source proverb exemplified the effect of the lawyers working for the rich and the consequent disadvantages for the poor, the English proverb pointed to the very laws being, to start with, different in essence for each (*There is one law for the rich and another for the poor*). Both proverbs pointed to the role of power and its effects. The Catalan version also exemplified power, yet with a proverb that no longer referred to the law: **Uns comptes fa l'ase i uns altres el traginer*.
- Although students easily understood the ***Hondurian proverb**, and the English equivalent, and noticed that they both made an explicit judgement, I pointed that in either case, will power was necessary, which is where the Catalan proverb, from a positive point of view, has the spotlight on. They were learning about nuances in comprehension.
- Students enjoyed getting **familiar with the corresponding English versions** of proverbs. They found them **challenging and entertaining** as well.
- They were **surprised** as well as **appreciated the fact that their contents were close to theirs in their mother tongue**.
- Students liked being exposed to the **Brazilian, Chinese, Japanese, Portuguese, Russian, and Taiwanese proverbs in their original languages**.
- As far as the **Ecuadorian proverb** is concerned, *Quien con lobos anda, a aullar se enseña*, students found interesting the fact that **the metaphor about wolves was kept in the 3 languages**. I observed how easily (because of the repetition in them) students picked up a verb that I knew would be new for them: to howl.
- The visual image used in **the São Tomé and Príncipe proverb** (a dog in desperation) called the students' attention, and facilitated their understanding, which they easily acknowledged through the general proverbs that it was complemented with.

At the end of the session, I prompted students to **list all the new words** that they had learnt from the proverbs. Once more, it was very easy for them to do so. They had learnt crib, platter,

howl, cart, overthrow, spade, and comeuppance, in a linguistic and situational close context that facilitated it. Local students also presented their favorite proverbs. The project combined the local and international students' favorite proverbs presentations, and their choices on day presentations and favorite proverbs both balanced out and spiced up the whole class national and international project.

Next there is the chart which includes the local students' favorite proverbs. It is divided into 2 parts. The first one starts with proverbs that were initially passed on in Spanish. The second one contains the proverbs which were first shared in Catalan. In both cases, the 3 languages were included, and, the equivalent proverbs in English are presented in bold in the third column.

THE CLASS NATIONAL FAVORITE PROVERBS		
1		
SPANISH	CATALAN	ENGLISH
<i>A lo hecho, pecho</i>	<i>El que està fet, ja està fet</i>	<i>There is no use crying over spilt milk</i> (A)
<i>A quien madruga, Dios le ayuda.</i>	<i>Qui matina, fa farina</i>	<i>The early bird catches the worm</i> (B)
<i>De tal palo, tal astilla.</i>	<i>De pare music, fill ballador</i>	<i>Like father, like son</i> (C)
<i>En casa del herrero cuchara de palo</i>	<i>El sabater és el que va més mal calçat</i>	<i>The shoemaker's son always goes barefoot</i> (D)
<i>No hay mal que por bien no venga.</i>	<i>No hi ha mal que per bé no vingui</i>	<i>Every cloud has a silver lining</i> (E)
2		
CATALAN	SPANISH	ENGLISH
<i>Al pa, pa, i al vi, vi</i>	<i>Al pan, pan, y al vino, vino</i>	<i>Call a spade, a spade</i> (F)
<i>Més val tard que mai</i>	<i>Más vale tarde que nunca</i>	<i>Better late than never</i> (G)
<i>A la tercera va la vençuda</i>	<i>A la tercera va la vencida</i>	<i>Third time lucky</i> (H)
<i>Feta la llei, feta la trampa</i>	<i>Hecha la ley, hecha la trampa</i>	<i>Every law has a loophole</i> (I)
<i>Les aparences enganyen</i>	<i>Las apariencias engañan</i>	<i>Appearances are deceptive</i> (J)

After students explained their favorite proverb, the English version was presented. The cultural riches of comparing and contrasting the corresponding English proverbs to their Spanish and Catalan proverbs kept building up, as students learnt that:

- Some proverbs were identical in the 3 languages: **G**.
- Some proverbs were almost identical in the 3 languages: **J, I, H**.
- Some proverbs were identical in the 2 romance languages: **E, H, J**.
- Some Catalan and English proverbs coincided in the main elements of their metaphor: **C** (father and son; the Catalan one complemented it with an artistic profession), and **D** (shoemaker; the English one personified the lack in the shoemaker's son).
- Some English proverbs used different metaphors: **A, B, C, D, E, F** (**A**: Milk vs. literality; **B**: A worm vs. God and flour; **C**: A stick and a splinter vs. a father and a son; **D**: Smiths vs. shoemakers; **E**: A cloud vs. literality; **F**: A spade vs. bread and wine).

When all the presentations were done and all the charts were completed, I asked students why they thought that proverbs from so many different lands were somehow close to our own in our mother tongue. They related that to the topics in proverbs, which are common to human beings, historic moves, and trade exchanges. I commented that proverbs have been passed through oral tradition, having been part of art and literature as well. I projected an excerpt of Mieder's explanation from the section **Origin and Dissemination of Proverbs**, included in Chapter 1, "Definition and classification" in Wolfgang Mieder's *Proverbs. A Handbook* (2004):

"Four sources for the distribution of European proverbs can be identified (similar issues have occurred in the dissemination of proverbs in Asian, African, and other linguistic cultural groups).

There is first of all Greek and Roman antiquity (...).

A second source of proverb for the entire European continent and beyond is the Bible whose proverbs date back to classic antiquity and early wisdom literature (...).

The third source for common European proverbs is medieval Latin. It must not be forgotten that the Latin language of the Middle Ages had the status of a lingua franca, and as such it developed new proverbs that cannot be traced back to classical times (...).

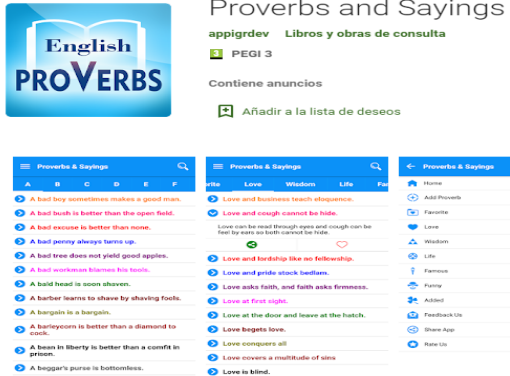
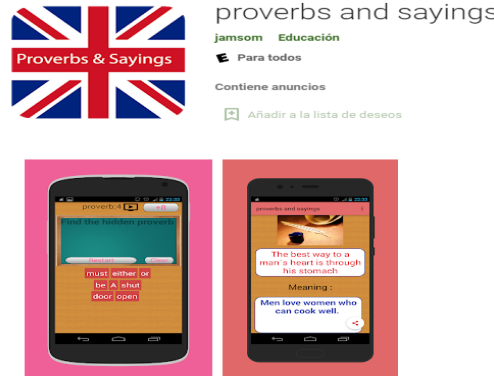

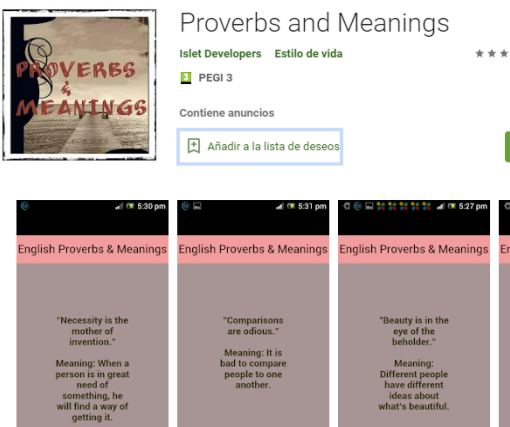
The fourth source for common European proverbs reverses the historical move of proverbs from Europe to the United States".

Mieder (2004, pp. 10-12)

To finish I referred to proverbs being used in advertisements, newspaper headlines, cartoons, titles of novels, movies... I added that I had no doubt that they would be more easily noticing them after the project, and that I hoped that they would continue learning them, as well as the other cultural forms of English that, as native speakers, they already knew in their own tongue (Idioms, onomatopoeias, similes, tongue-twisters...).

6. Additional proverb apps

For further voluntary practice, I recommended students some *Google Play* apps on English proverbs.

 <p>Proverbs and Sayings appigdev Libros y obras de consulta PEGI 3 Contiene anuncios Añadir a la lista de deseos</p> <p>ENGLISH PROVERBS https://play.google.com/store/apps/details?id=com.pnr.englishproverbsandsayings&hl=es</p>	 <p>proverbs and sayings jamsom Educación Para todos Contiene anuncios Añadir a la lista de deseos</p> <p>PROVERBS AND SAYINGS https://play.google.com/store/apps/details?id=com.jamsom.englishproverbs&hl=es&gl=US</p>
 <p>Proverbs and Meanings Offline Azklabs Mobile Libros y obras de consulta PEGI 3 Contiene anuncios Añadir a la lista de deseos</p> <p>PROVERBS AND MEANING OFFLINE https://play.google.com/store/apps/details?id=com.idkamus.peribahasa</p>	 <p>Proverbs and Meanings Islet Developers Estilo de vida PEGI 3 Contiene anuncios Añadir a la lista de deseos</p> <p>PROVERBS AND MEANINGS https://play.google.com/store/apps/details?id=com.islet.Englishproverbsandmeanings</p>

The privileged human and cultural globalized laboratory-like classes and classrooms at [the Official School of Languages](#) system easily ensured the linguistic, cultural and human development and success of the “**And your Favorite Proverb Is...?**” project. It has been shared in teacher training workshops, and although it was created as a first term whole group EFL project, it can be sampled and/or adapted to all teachers’ needs, circumstances, and timings. A large number of references were included at the end of “**EFL Proverbs. Part 6. Students’ Favorite National and International Proverbs Project (Part A): Presentation**”. The above-mentioned apps, and further references follow.

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English proverbs

<https://play.google.com/store/apps/details?id=com.pnr.engproverbsandsayings&hl=es>

English Proverbs and Sayings. Sherwood School

http://sherwoodschool.ru/en/lessons1/english/english_proverbs_and_sayings/

English Proverbs and Sayings with their Spanish Equivalent

<http://cogweb.ucla.edu/Discourse/Proverbs/English-Spanish.html>

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Phrases, sayings, proverbs and idioms at the Phrase Finder

<https://www.phrases.org.uk/meanings/proverbs.html>

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Proverbs and sayings

<https://play.google.com/store/apps/details?id=com.jamsom.englishproverbs&hl=es&gl=US>

Proverbs and meaning offline

<https://play.google.com/store/apps/details?id=com.idkamus.peribahasa>

Proverbs and meanings

<https://play.google.com/store/apps/details?id=com.islet.Englishproverbsandmeanings>

Refranes castellanos, clasificados por temas

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<http://cvc.cervantes.es/lengua/refranero/>

EFL Proverbs. Part 8. Catalan Paremiology (Part A). Afra Pujol's Catalan, Spanish and English Proverbs, and Class Implementation

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This article, “**EFL Proverbs. Part 8. Catalan Paremiology (Part A): Afra Pujol's Catalan, Spanish and English Proverbs, and Class Implementation**”, along with the next one, “**EFL Proverbs. Part 9. Catalan Paremiology (Part B): Jordi Colomer's English/Catalan and Catalan/English Proverbs, and Class Implementation along with Spanish Proverbs**” close the 9-article EFL proverb collection.

This first article, **Part 8**, reviews Catalan paremiology, and refers to **Afra Pujol I Campeny's *Els refranys. Estudi i equivalències* (2008)**, which is an A-level research project, presented at the Catalan Department at IES Santiago Sobrequés i Vidal, in Girona, which was awarded with the 2009 CIRIT Prize, and was published by RECERCAT (Dipòsit de la Recerca a Catalunya) in 2010 (<https://recercat.cat//handle/2072/43802>). I will refer to the value of her theoretical study, her paremiological contribution with a collection of 114 proverb entries in Catalan, Spanish, French, and English, and how I implemented 20 English, Catalan, and Spanish proverbs from her collection in the EFL class.

The second article, **Part 9**, will present the first Catalan and English alphabetical proverb collection which I saw in the 80s, and which I started EFL class proverb work on. I taught this list since then, and presented it in different ways. At the same time, I also added Spanish equivalent proverbs to it. This collection was alphabetically included in **Jordi Colomer's *Nou Diccionari: Angles/Català-Català/Angles* (1973: 1985)**. Colomer's contribution to comparative English and Catalan paremiology was through **46 English and Catalan proverbs (24 English/Catalan, and 22 Catalan/English)**. Both in Part 8 and in Part 9, the respective proverb contributions will be followed with some of the latest EFL proverb class implementation which I devised.

These last 2 articles in this EFL proverb collection keep displaying most of the work which I have done around English proverbs in the classroom for over 3 decades: in teaching instrumental English in high school and vocational school (until 1990), and in the Official Language School system (1990 to 2020), in teacher training, and in teaching translation. In the many years that have passed since I started teaching, **digitalization** has made a big difference in the paremiological and paremiographic research and accomplishments.

*“The use of ICT facilitates the systematisation of paroemias in highly informative records searchable under every possible criterion: linguistic, traductological, pragmatic and ethnolinguistic. Without recourse to ICT, the widespread dissemination of these collective works would have been difficult. For this reason, the current trend is for databases supported by computer technology, such as the **Refranero multilingüe** or **BADARE**” (Julia Sevilla-Muñoz, "Paremiography in Spain Since the End of the 19th Century: Problems, Methods and Results", *Open Linguistics*, vol. 2, no. 1, p. 676, 2016, <https://doi.org/10.1515/opli-2016-0037>).*

The *Refranero multilingüe* (<http://cvc.cervantes.es/lengua/refranero/>) was already referred in “EFL Proverbs. Part 1. English, and Spanish Paremiology (Mieder, and Sevilla Muñoz), *Introduction to Paremiology* (Hrisztova-Gotthardt and Varga, eds.), and *Class Web Resources*”.

Julia Sevilla is in charge of the UCM 930235 Phraseology and Paremiology Investigation Group (PAREFRAS). One of their components is **José Enrique Gargallo Gil**, a professor and researcher at the University of Barcelona (Departament de Filologia Romànica), who created **BADARE**, *Base de datos sobre refranes del calendario y meteorológicos en la Romania*. State-funded, based on written resources, and counting on national and international specialists, it aims at locating variants along with their possible equivalents, as well as finding synonymous paremia in other Romance languages and dialects.

“The expansion of BADARE has led to the creation of the **ParemioRom24 database** which aims to explore new ways of researching Romance paremiology through the study of weather proverbs and their territorial and geolinguistic dimension extracted from written sources, and through the study of oral sources” (Sevilla, 2016). In ParemioRom: Paremiologia romance: Refranes meteorológicos y territorios (<https://stel.ub.edu/paremio-rom/es/refranes>), which can be consulted in Catalan, Spanish, and English, we find the materials from the old BADARE. In this web page, links are recommended.

Among them, we find references to journals, articles, interviews, and RTVE’s La 1, and La 2 programs in which Gargallo intervened, and last but not least, the webpage of a linguist specialized in digital paremiology, **Víctor Pàmies i Riudor: Paremiologia Catalana. Refranys, dites, frases fetes, proverbis, una mica de tot** (<https://refranys.wordpress.com/>). This specialist and his work epitomize the impulse which paremiological study and research work digitalization have brought. After addressing the relevance and escalated expansion of Catalan paremiology, I will present Afra Pujol’s paremiological research work and multilingual paremiographic contribution, which is another example of how digitalization has propelled the spreading of proverb knowledge. It will be followed by my didactic implementation both of its contents, and the compendium. This article will be divided into the next sections:

1. Catalan Paremiology
2. Afra Pujol’s paremiological and paremiographic research work, and multilingual Catalan-Spanish- English Proverbs in *Els refranys. Estudi I equivalencies*
3. Procedure to choose Afra Pujol’s multilingual proverbs
4. EFL Didactic use of 20 Catalan, Spanish and English proverbs from Afra Pujol’s collection

1. Catalan paremiology

In *Gran Enciclopèdia catalana*, Enciclopèdia.cat (<https://www.enciclopedia.cat/ec-gec-0206623.xml>), under “Refranyer” we learn that **Catalan proverbs have been collected by Joan Amades, Antoni Bulbena i Tusell, Manuel Sanchis Guarner, Estanislau Alberola i Sena...**, having been included in a large number of dictionaries, mainly in *Diccionari Català-Valencià-Balear* d’Alcover-Moll. I will briefly refer to **Joan Amades** (1890 – 1959), whose masterpiece is *El costumari català. El curs de l’any* (5 volumes, 1950-1956). He collects folkloric traditions following the yearly seasons, and includes proverbs (Enciclopèdia paremiològica. Enciclopèdia de la paremiologia, la ciència que estudia els refranys (<http://enciclopedia.dites.cat/2008/04/costumari-catal.html>)).

Sebastià Farnès (1854-1934), and his *Paremiologia catalana comparada, Volumes I-VIII* must also be mentioned. As indicated in *Paremiologia catalana comparada* digital (<https://pccd.dites.cat/?obra=Farn%C3%A9s+i+Bad%C3%B3+C+Sebasti%C3%A0+%281992-99%29%3A+Paremiologia+catalana+comparada+%28en+8+vol.%29>), he only published the first volume (1913). In 1992, **Jaume Vidal Alcover**, **Magí Sunyer** and **Josep Lluís Savall**, together with **J. M. Pujol** published the rest (Barcelona: Columna Edicions). In *Per què ens trobem tantes dites que ens sonen més en castellà que en català? (Els refranys més usuals de la llengua catalana*, <http://www.refranysmesusuals.cat/2014/03/per-que-ens-trobem-tantes-dites-que-ens.html>), we are referred to **specialists in the origin of Catalan proverbs: Maria Conca** and **Josep Guia**, and their book *Els primers reculls de proverbis catalans* (Publicacions de l'Abadia de Montserrat, Barcelona, 1996), among others.

José Enrique Gargallo (referred in the introduction), together with **Joan Fontana** (a paremiologist expert in Romanese language and culture), **Xus Ugarte** (a specialist in paremiological translation), and **Víctor Pàmies** (above-mentioned) published: *Els refranys més usuals de la llengua catalana* (2016, http://dspace.uvic.cat/xmlui/bitstream/handle/10854/4551/artconlli_a2016_ugarte_xus_refranys_mes_usuals.pdf;jsessionid=30C7525B7701F85905201992833E6BE5?sequence=1), which thematically categorizes proverbs into 15 groups, and lists the 10 most voted Catalan proverbs.

The survey methodology, as they were researching, had been presented by **Pàmies** in *Quins són els refranys més usuals de la llengua catalana?. Núvol. El Digital de cultura. Ara.cat*, 30.7.2014 (<https://www.nuvol.com/llengua/quins-son-els-refranys-mes-usuals-de-la-llengua-catalana-18478>). He refers to its base: the previous works of the authors of paremiological repertoires (**Sebastià Farnés**, **Joan Amades**, *Diccionari català-valencià-balear*), the 100 most voted proverbs in *Top ten de refranys Catalans* (<https://vpamies.dites.cat/2010/10/el-top-100-els-cent-primers.html>), and the selection contained in *Llibre de locucions, frases fetes i refranys Dites.cat* (Barcanova, 2012), among other sources.

Pàmies' work has definitely helped to launch and facilitate knowledge about Catalan paremiology. In the introduction of *Paremiologia Catalana* (<https://refranys.wordpress.com/2008/04/20/introduccio-2/>), he presents a practical introduction to a paremiological vocabulary compendium in Catalan, Spanish, English and French, an introduction to the vocabulary itself, a description of what Catalan paremiology is, and a description of his work until now.

In his description of Catalan paremiology he introduces a large number of sections, which have dynamized the field: Terminologia, Bibliografia, On trobar altres recursos, Treballs paremiològics, Consultori paremiològic, Reculls paremiològics, Dites tòpiques o refranys geolocalitzats, Frases fetes, Materials audiovisuals, Llibres publicats, Diccionari (Diccionari de citacions i frase cèlebres a cura de Marc Cortès, David Gálvez, Víctor Pàmies i Joan Puigmalet), Vols enviar-me algun refrany?, and Llibres publicats.

Pàmies' work is displayed along a large number of publications, and blogs. Among his published books, we must refer to: *Amb cara i ulls. Diccionari de dites i refranys sobre l'ull* (2011), *Dites.Cat. Locucions, frases fetes, i refranys del català* (2012), *En quin cap cap cap. Diccionari de dites i refranys sobre el cap* (2012), and *Els 100 refranys més populars* (with **Jordi Palou**, 2012). In 2020, **Pàmies** presented *Paremiologia Catalana Comparada Digital, Cercador de refranys i frases fetes en línia* (<https://pccd.dites.cat/>), which, as he describes, is an online version of what he calls his unsystematic transferring (started in 1997) of all the written, oral and digital phraseological sources, which are part of his work and research work.

Further on, he would like to incorporate a thematic tree to classify paroimia, and enable a multilingual dictionary. With regards to his blogs, the following ones must be mentioned: [300 dites que faran història](#), [Amb cara i ulls](#), [Biblioteca paremiològica](#), [Conferències paremiològiques](#), [Diccionari](#), [Dites i frases fetes](#), [En cap cap cap](#), [Enciclopèdia paremiològica](#), [Etimologies paremiològiques](#), [Paremiologia didàctica](#), [Paremiologia tòpica](#), [Paremiosfera](#), [Raons que rimen](#), [Refranyer català-castellà](#), [Refranyer temàtic](#), [Refranys.com](#), [Tallers de dites i refranys catalans](#), and [Un polsim de refranys](#).

In [Paremiosfera](#), there is not only a connection to the above-mentioned blogs, but also 3 further blogs on proverbs: *Més dites i refranys* (with Catalan and multilingual base works), *Més etimologies de dites i refranys*, and *Refranys estrafets*. [Paremiologia didàctica](#) presents an initiation course to the origin of Catalan proverbs, their history, the compilers, the compilations, proverbs, sayings, and idioms. Pàmies also refers to the relevance of comparative paremiology in understanding and translating proverbs. In [Recopilacions comparatives de dites i refranys](#), he refers to the Enciclopèdia Catalana bilingual dictionaries, or his own [Refranyer català-castellà](#). In the latter, he includes the variants and explanations of which each proverb means, and takes into account **Afra Pujol's Catalan, Spanish, English and French equivalents in *Els Refrany. Estudi i equivalències*** (<https://recercat.cat/handle/2072/43802>).

In **J. Badia i Pujol, and A. Salamé's** article, "**Victor Pàmies: 'Hem posat deu mil refranys catalans a internet'**" (31.1.2020, <https://www.vilaweb.cat/noticies/entrevista-victor-pamies-refranys-catalans/>), Pàmies defines proverbs, and enhances the relevance of playing with them, of teaching them to children and newcomers, the school role, a radio station and publishing houses which promote proverbs, the fact that figurative language is relevant in Catalan proverbs, and how history is key in them.

Digital and didactic Catalan paremiological work is extended through **Josep Maria Corretger Olivart's *Treballem els refranys* blog** (<http://lengilitcat.blogspot.com/2018/11/treballem-els-refranys-adreca-tot.html>), in which he defines proverbs, and points to their form, interpretation, relevance in life, and function. It is also followed by 15 varied and creative proverb exercises around topics, meaning, lexis, gamification, multiple-choice devising, classification, matching, images, Spanish, Catalan and English proverbs, choice of exercises, class work assessment, and class forum on proverb usage in oral expression, and proverb learning. **Narcís Clotet's *L'arbre refranyer: Mil-en-branca*** family book and card game (2013) must also be highlighted. It has more than 2000 proverbs and sayings, which, in further editions has been complemented with the free [Milenbranca](#) app to learn the most popular Catalan paroimia.

2. Afra Pujol's paremiological and paremiographic research work, and multilingual Catalan-Spanish-English Proverbs in *Els refranys. Estudi i equivalències*

Dr. **Afra Pujol i Campeny** is an affiliated Catalan lecturer, at the Faculty of Modern and Medieval Languages and Linguistics, at the University of Cambridge. Among her scholarly fields of studies, she is interested in humanities applied to linguistics (<https://cambridge.academia.edu/AfraPujoliCampeny/CurriculumVitae>). As indicated in the presentation, in 2008 Pujol presented *Els refranys. Estudi i equivalències* as her A-level research work, which was published by RECERCAT in 2010 (<https://recercat.cat/handle/2072/43802>).

In **Section 1 (introducció)**, we learn that this work pays homage to her great grandfather, **Francesc Xavier Casademunt i Arimany**, a teacher and politician, who had been previously honored by **Lluís M^a Mestras i Martí** in “**Mestres d’aquell temps: Francesc Xavier Casademunt i Arimany**” (*Presència*, núm 613, 20/11/1983). Casademunt wrote novels and poems, and compiled a large number of proverbs in Catalan, Spanish, French and Italian. He wanted to ensure that there would be a first Catalan-based multilingual proverb dictionary. Among Afra Pujol’s objectives were getting to know more about her great grandfather, finding out what proverbs really are, providing English equivalents to proverbs in the collection, and expressing it all in a clear form to reach the largest audience. To get acquainted with Phraseology, she started studying the different scholars and authors, focussing on also adding English equivalents to the original collection. To do that, she carried out her research at the British Library, from which she was granted permission as a minor.

Section 2 (Qué són els refranys?) is a clear, succinct, wide-scope and didactic introduction to phraseology, phraseological units, proverb formation (fixation), the proverb structure, the meaning of proverbs, and the usage of proverbs. In 2.6, L’ús dels refranys (pp. 19-21), Pujol refers to **proverb performance**: “*Els refranys, igual que les frases fetes, actuen com a peces de discurs prefabricat dins els actes de comunicació, als quals atribuïm inconscientment una sèrie de valors que fan que els utilitzem en situacions determinades i amb propòsits ben concrets*”; distinguishes between **idioms and proverbs** stating that “*els refranys (...), són independents del context en què es troben*”; and (...) “*els refranys actuen com icons*”, and points to **4 usages of proverbs**, whose usage degree has varied along the centuries: **la funció de transmetre coneixement, la funció simplificadora d’idees relacionades entre sí de manera lògica, l’economia discursiva i la finalitat argumentativa**. She finally concludes that the intention which we have when using proverbs rounds up their interpretation, and therefore, their function in the language.

I have recommended Section 2 (pp. 7-22) to teachers and EFL advanced students, in Teacher training, and in Translation respectively, who wanted to have a general and detailed view of what paremiology is. Needless to say, the main English, Spanish and international paremiological researchers were also recommended (They are referred in “**EFL Proverbs. Part 1. English, and Spanish Paremiology (Mieder, and Sevilla Muñoz), Introduction to Paremiology (Hrisztova-Gotthardt and Varga, eds.), and Class Web Resources**”).

In **Section 3 (Graus d’equivalència entre refranys de llengües diferents)** she tackles the equivalence degrees among multilingual proverbs. On the basis of meaning (including its figurative sense and images) and structure, she points to 6 equivalence degrees ranging from Total, to Figurative total, Partial + (with more meaning), Partial (with less meaning), Partial in essence, and Null. I have found this is very relevant in the teaching and encouraging of proverbs in teacher training. I have made participants aware of the fact that 5/6 (83%) of her equivalence degrees reflect coincidence with mother tongue proverbs. Whether this is total or partial, based on my EFL proverb teaching experience, this must be acknowledged as an ace up the teachers’ sleeves in teaching foreign language proverbs. Additionally, a didactic chart on p. 23 clearly defines each degree in terms of figurative meaning, image, and relation between the terms.

Section 4 (Recull de refranys) presents her grandfather’s biography and his prologue to his work, which includes his awareness of the complexity of cataloguing proverbs, and finding equivalents, and deciding on a methodology, and his realization of what he had been doing while collecting them: Paremiology, which Ramón Almela Pérez, and Julia Sevilla Muñoz (2000, p. 13) define as follows: “*La paremiología no es sólo el estudio de los refranes y proverbios,*

sino el estudio de los enunciados sentenciosos” (“Paremiología contrastiva: Propuesta de análisis lingüístico”, *Revista de Investigación Lingüística*, Nº 1, Vol. III pp. 7-47, <https://digitum.um.es/digitum/bitstream/10201/16342/1/4301.pdf>). Casademunt expressed his conclusions on what his task had been, what different synonymous terms individually are, and the humanistic value within all paremiological expressions in the following terms:

- *“Paremiologia: estudi dels proverbis.*
- *Que el proverbí és una sentència popular, plena de seny i de raó.*
- *Que l’adagi és un proverbí ple de veritat fútil, tret de l’observació.*
- *Refrany i proverbí és el mateix.*
- *Sentència: dita breu sobre una veritat d’indole o condició moral, fisiològica o teològica.*
- *Que tot plegat respon a la vocació de la humanitat de comunicar l’experiència de la vida i, per tant, tot el que havia recollit tenia un valor, i que no seria mlaguanyat donar-ho a conèixer”.*

Casademunt also applies a comparative approach. He studies the findings, compares them in the 4 languages, and acknowledges their similarities, their numerous equivalences, and their relative option for translation. He bases that on 4 main general facts: 1. 4 Latin-based languages; 2. Neighborhood, also a source for exchange; 3. Mutual invasions; and 4. Human moves, whose imprint he describes in detail: *“El trasbals de gent que, precedent del Nord, envaeixen les Gàl·lies, Itàlia i Hispània; altres que procedent del Sud i del llarg de la Mediterrània, també passen o resten per les nostres terres, fent un aiguabarreig de mots, de pensaments, d’idees i d’altres manifestacions vitals que cadascun d’aquests pobles porten, i que els romans, en més o menys mesura, unifiquen i ens imposen el seu parlar, que ja arribaren a diversificar segons el fons que resti de la nostra idiosincràsia i les futures influències que anirem rebent”.*

To account for the fact that Catalonia is located in what he calls a confluence of cultural or ethnologic currents which flowed into our time, and will in the future, leaving a sediment, he explains that: *“La gent establerta entorn les nostres fronteres són parents nostres, Aragó, Castella, Llengua d’Oc, i tan sols per osmosi havien de filtrarse molts mots, moltes idees i molts pensaments. Les relacions d’amistat amb el Sud de França i l’Aragó, lligats, fins i tot, pel condomini de la casa comtal de Barcelona, la col·laboració en la Reconquesta, les guerres amb Castella i França, l’entronització de la monarquia castellana, i en fi, les nostres anades a Itàlia, Grècia, al Nord de l’Àfrica i els nostres vaixells mercadejant per les costes mediterrànies, alguna cosa hi portaren i alguna cosa ens dugueren”.*

Section 4 finishes with an introduction to the collection by Pujol in which she states that initiating her work after Casademunt’s collection, she aims at reaching a dictionary status, by presenting over 114 Catalan proverbs with their equivalent proverbs in Spanish, French, and English with a view to making it accessible as both useful and pleasant materials. She defends proverbs in the advanced and changing society in which we live, because, as she explains, we should not look down on or forget the cultural background which proverbs have. She adds that they cannot only provide past ideas, but also moral practical, profound, and transcendental advice.

Finally, Pujol presents how her collection is organized. Next I am listing the 5 specific thematic sections, and the last general section, which the collection numbers. Proverbs within them are alphabetically listed. In the chart I am also including the number of occurrences in each section, and their page numbers. This facilitates the observations of which areas are largely represented by proverbs versus others which are also there, but display fewer occurrences.

TOPICS	NUMBER OF PROVERBS	PAGES
OBRAR HUMÀ	53	30-46
FAMÍLIA	7	43-45
DINERS	12	45-48
MORAL I RELIGIÓ	3	48-49
MÓN RURAL I CLIMATOLOGIA	1	49
MÀXIMES	38	49-58

The longest sections are related to human behavior (Section 1) and general maxims (Section 6). OBRAR HUMÀ is the only section divided into further ones: Agraïment, Amistat, Amor, Aparences, Cobdícia/Avarícia, Conformitat, Conseqüències, Conveniència, Defectes, Diligència, Excessos, Necessitat, Paciència, and Prudència. Sections 5, 6 and 7 refer to the practical implementation of the collection, conclusions, and annexes. Some of her referenced resource materials are also included at the end of this article.

3. Procedure to choose Afra Pujol's multilingual proverbs

After studying Afra Pujol's collection, I chose 20 proverbs from all sections except for one: MÓN RURAL I CLIMATOLOGIA, which only had 1 proverb. About **Section 1, OBRAR HUMÀ**, I selected 1 proverb from each subsection (Agraïment, Amistat, Amor, Aparences, cobdícia/Avarícia, Conformitat, Conseqüències, Conveniència, Defectes, Diligència, Excessos, Paciència, and Prudència), except for *Necessitat*, because I found the first proverb not to be in use (<https://cvc.cervantes.es/lengua/refranero/ficha.aspx?Par=58773&Lng=9>), and I could not locate the other one in any other source which was not Pujol's or quoted her work.

I chose 1 proverb from **Sections 2 (FAMÍLIA), 3 (DINERS) and 4 (MORAL I RELIGIÓ)**. To finish, I selected 4 proverbs from **Section 6 (MÀXIMES)**. As I was preparing my EFL class, I kept focused on the topics covered by proverbs, and their meanings. That was going to be the basis on which I wanted to devise proverb work on. To have perspective of the proverbs that I had chosen, their thematic source section, and their final theme tag, I classified them by colors, and alphabetically listed them in each in a chart.

All proverbs kept the same larger topic except for 2 indicated next with an asterisk (*), and corresponding to Defectes, and Família, which, to more closely match their meanings to the tasks which I was going to create, I specifically turned them into **Being Human**, and **Rushing**, respectively. Maxims in Pujol's work are not categorized by topics. Therefore, I assigned 4 topics to the 4 proverbs which I chose from that section: **Likes, Luck, Rules and exceptions**, and **Value of time**, which are also indicated with an asterisk (*).

All proverbs were kept in the same form, except for 2 Catalan ones related to **Gratitude** and **Money** (Agraïment within FAMÍLIA, and DINER in the original collection), indicated next with an asterisk (*). I exchanged the 2 cited Catalan proverbs, *Sigui poc, sigui res, al que et donen grans mercès*, and *Val més pardal en mà que (una perdiu) grua a l'aire* by 2 which are more commonly used: *A cavall regalat no li miris el dentat*, and *Val més pardal en mà que cent volant*. Last but not least, I would like to refer to the proverbs under **Excesses** (from Excessos in the source collection): *A molt menjar, molt mal passar/More have been killed by suppers than Galen even cured/Más mató la cena, que sanó Avicena*.

I deliberately chose these proverbs because the English proverb and the Spanish one lead to additional comments that can be made in class, and students enjoy checking. In this case, I simply asked students if they knew who Galen (Galeno and Galè, in Spanish and Catalan) and

Avicena (Avicenna in English and Catalan) were. I was ready to complement their answers with brief excerpts on them from Britannica:

GALEN
<i>“Galen, Greek Galenos, Latin Galenus, (born 129 CE, Pergamum, Mysia, Anatolia [now Bergama, Turkey]—died c. 216), Greek physician, writer, and philosopher who exercised a dominant influence on medical theory and practice in Europe from the Middle Ages until the mid-17th century. His authority in the Byzantine world and the Muslim Middle East was similarly long-lived”. (https://www.britannica.com/biography/Galen)</i>
AVICENNA
<i>“Avicenna (...) (born 980 in Iran [now in Uzbekistan]—died 1037 (...)) Muslim physician (...). He composed the Kitāb al-shifā’ (Book of the Cure), a vast philosophical and scientific encyclopaedia, and Al-Qānūn fī al-ṭibb (The Canon of Medicine), which is among the most famous books in the history of medicine”. (https://www.britannica.com/biography/Avicenna)</i>

To sum up, these are the 20 topics which are covered by the 20 multilingual Catalan, Spanish and English proverbs, which I based my classes on: **Appearances, Being human, Contentment, Getting married, Gratitude, Friendship, Love, Greediness, Contentment, Consequences, Conveniences, Faults, Diligence, Excesses, Likes, Luck, Patience, Prudence, Rules and exceptions, and Value of time.**

1 APPEARANCES <i>No és pas or tot el que lluu</i> All that glitters is not gold <i>No es oro todo lo que reluce</i>	11 LOVE <i>Amors, penes, i diners, no poden restar secrets</i> Love and cough cannot be hidden <i>Amores, penas y dineros, no pueden estar encubiertos</i>
2 BEING HUMAN* <i>D'homes és errar</i> To err is human, to forgive divine <i>De hombres es errar, de bestias preservar en el error</i>	12 PATIENCE <i>De mica en mica s' omple la pica</i> Every little helps <i>Grano a grano, hincha la gallina el papo</i>
3 CONTENTMENT <i>No es pot tocar campanes i anar a la processó</i> You can't have your cake and eat it <i>No se puede repicar y andar en la procesión</i>	13 PRUDENCE <i>Qui no demana, pateix de gana</i> The squeaky wheel gets the grease <i>Quien no llora, no mama</i>
4 CONSEQUENCES <i>Tal faràs, tal trobaràs</i> Do well and have well <i>Tal como hayás sembrado, cosecharás</i>	14 RUSHING* <i>Abans de casar, molt t' hi has de pensar</i> Marry in haste, repent in leisure <i>Antes de que te cases, mira lo que haces</i>
5 CONVENIENCE <i>Boca tancada no hi entren mosques</i> A shut mouth catches no flies <i>En boca cerrada no entran moscas</i>	15 MONEY <i>Val més pardal en mà que cent volant*</i> A bird in the hand is worth two in the bush <i>Más vale pájaro en mano que ciento volando</i>
6 DILIGENCE <i>Ajuda't i t'ajudaré</i>	16 MORAL AND RELIGION <i>Qui al cel escup, a la cara li cau</i>

<p><i>God helps those who help themselves</i> A Dios rogando y con el mazo dando</p>	<p><i>An arrow that is shot upright falls on the shooter's head</i> Quien al cielo escupe, a la cara li cau</p>
<p>7 EXCESSES <i>A molt menjar, molt mal passar</i> <i>More have been killed by suppers than Galen even cured</i> Más mató la cena, que sanó Avicena</p>	<p>17 LIKES* <i>Contra gustos, no hi ha disputa</i> <i>There is no accounting for tastes</i> Sobre gustos no hay nada escrito</p>
<p>8 FRIENDSHIP <i>Gats amb gats mai s' esgarrapen</i> <i>There is honour among thieves</i> Los lobos no se comen unos a otros</p>	<p>18 LUCK* <i>A la tercera, va la vençuda</i> <i>Third time lucky</i> A la tercera va la vencida</p>
<p>9 GRATITUDE <i>A cavall regalat no li miris el dentat*</i> <i>Never look a gift horse in the mouth</i> A caballo regalado no le mires el dentado</p>	<p>19 RULES AND EXCEPTIONS* <i>L' excepció confirma la regla</i> <i>The exception proves the rule</i> La excepción confirma la regla</p>
<p>10 GREEDINESS <i>Qui tot ho vol, tot ho perd</i> <i>All covet, all lose</i> La codicia rompe el saco</p>	<p>20 VALUE OF TIME* <i>El temps és or</i> <i>Time is money</i> El tiempo es oro</p>

4. EFL Didactic use of 20 Catalan, Spanish and English proverbs from Afra Pujol's collection

Having long worked on proverbs in the EFL class, and counting on a large number of varied proverb practices (described in previous articles, and within this 9-article EFL Proverb collection), I decided to add a different implementation on the 20 proverbs which I had selected from Afra Pujol's collection. On the one hand, students were going to work on **meaning (Interpreting a proverb, finding equivalents in Spanish and Catalan, finding equivalents in English, relating proverbs to their sense, and choosing the best proverb in a given context)**. On the other, the exercises were going to be used in **individual or group tutoring sessions, as well as in the EFL class, as handy and user-friendly warmers, fillers, and finishers**.

The fact of having had 120 EFL students (mostly adults, divided into 4 groups) per year at the Official School of Languages system, and having also trained EFL teachers in numerous courses has always provided me with a large number of human and academic contexts for EFL proverb application. The following resources are not to be implemented at once (but could). As indicated above, I created **them to complement the class, and insert, whenever convenient**. They can be used individually, upon class occasions, in orientation sessions, and EFL classes. **The numbers used for each proverb in the previous chart are also included, so that solutions to each activity can be easily located**. These are some of the practices which I did:

A/ INTERPRETING A PROVERB

These proverbs, together with their Catalan and Spanish equivalents, were handed in under the shape of cards in individual cases, and/or projected, for the whole class, when the occasion arose. I will also include some of the purposes which I assigned to each form:

1. **All that glitters is not gold** (To encourage students to go for the gold after effort)
2. **To errs I human, to forgive, divine** (To help them accept circumstances, and continue moving on)
3. **You can't have your cake and eat it** (To go for one goal at a time)
4. **Do well and have well** (To help act preventively)
5. **A shut mouth catches no flies** (For fun; to tell them to do just the opposite in the EFL class in order to get the most practice in oral expression!)
6. **God helps those who help themselves** (To take action at all times, and not only hope)
7. **More have been killed by suppers than Galen even cured** (To encourage students to read or watch biographies on their favorite historical figures or present ones in English)
8. **There is honour among thieves** (Not to do this, and to be always responsible for one's work)
9. **Never look a gift horse in the mouth** (To be grateful and enjoy each complimentary learning/teaching circumstance created by classmates and/or the teacher)
10. **All covet, all lose** (To work slowly on one aspect at a time but surely)
11. **Love and cough cannot be hidden** (For a smile, upon hearing somebody coughing in class)
12. **Every little helps** (To keep working slowly but surely aiming at one thing at a time)
13. **The squeaky wheel gets the grease** (To ask for help when necessary)
14. **Marry in haste, repent in leisure** (To help students not to rush, and work at the right pace)
15. **A bird in the hand is worth two in the bush** (To appreciate little real gains in learning, and continue working hard in the same line)
16. **An arrow that is shot upright falls on the shooter's head** (To help students ensure their always aiming at quality)
17. **There is no accounting for tastes** (To encourage them to learn in English about the topics of their interest)
18. **Third time lucky** (Not to forget to keep trying)
19. **The exception proves the rule** (To help students realize that first they need to learn the basics in English, and then complement it with the exceptions, and not the other way round)
20. **Time is money** (To stay on the EFL track of learning and effort from the start)

B/ FINDING EQUIVALENTS IN ENGLISH

Students need to match 5 Catalan and Spanish proverbs with the right corresponding English proverbs:

1. <i>No és pas or tot el que lluu/No es oro todo lo que reluce</i>	<i>A shut mouth catches no flies</i>
2. <i>D'homes és errar/ De hombres es errar, de bestias preservar en el error</i>	<i>Do well and have well</i>
3. <i>No es pot tocar campanes i anar a la processó/No se puede repicar y andar en la procesión</i>	<i>To err is human, to forgive divine</i>
4. <i>Tal faràs, tal trobaràs/Tal Como hayás sembrado, cosecharás</i>	<i>All that glitters is not gold</i>
5. <i>Boca tancada no hi entren mosques En boca cerrada no entran moscas</i>	<i>You can't have your cake and eat it</i>

C/ FINDING EQUIVALENTS IN CATALAN AND SPANISH

Students need to match 5 English proverbs with the right corresponding Catalan and Spanish proverbs:

6. <i>God helps those who help themselves</i>	<i>A cavall regalat no li miris el dentat*/A caballo regalado no le mires el dentado</i>
7. <i>More have been killed by suppers than Galen even cured</i>	<i>Qui tot ho vol, tot ho perd/La codicia rompe el saco</i>
8. <i>There is honour among thieves</i>	<i>Gats amb gats mai s' esgarrapen/Los lobos no se comen unos a otros</i>
9. <i>Never look a gift horse in the mouth</i>	<i>A molt menjar, molt mal passar/Más mató la cena, que sanó Avicena</i>
10. <i>All covet, all lose</i>	<i>Ajuda't i t'ajudaré/A Dios rogando y con el mazo dando</i>

D/ RELATING ENGLISH, CATALAN AND SPANISH PROVERBS TO THEIR SENSE

Students need to match 5 English proverbs to their sense. Depending on the students' level, the English proverbs can be provided with their corresponding Catalan and Spanish equivalents, or without:

11. <i>Love and cough cannot be hidden</i> (<i>Amors, penes, i diners, no poden restar secrets/Amores, penas y dineros, no pueden estar encubiertos</i>)
12. <i>Every little helps</i> (<i>De mica en mica s' omple la pica/Grano a grano, hincha la gallina el papo</i>)
13. <i>The squeaky wheel gets the grease</i> (<i>Qui no demana, pateix de gana/Quien no llora, no mama</i>)
14. <i>Marry in haste, repent in leisure</i> (<i>Abans de casar, molt t' hi has de pensar/Antes de que te cases, mira lo que haces</i>)
15. <i>A bird in the hand is worth two in the bush</i> (<i>Val més pardal en mà que cent volant*/Más vale pájaro en mano que ciento volando</i>)
RUSH / MONEY / PATIENCE / PRUDENCE / LOVE

E/ CHOOSING THE BEST PROVERB IN A GIVEN CONTEXT

5 purposes are to be matched with 5 English, Catalan and Spanish proverbs. Like in Exercise D, depending on the students' level, the English proverbs can be provided with their corresponding Catalan and Spanish equivalents, or without. Students need to use a proverb to recommend someone something within a provided context:

NOT TO WASTE TIME / TO PURSUE WHAT THEY LIKE / TO LEARN LOGICALLY
NOT TO GIVE UP / TO ACT WELL

16. *An arrow that is shot upright falls on the shooter's head* (Qui al cel escup, a la cara li cau/Quien al cielo escupe, a la cara li cau)

17. *There is no accounting for tastes* (Contra gustos, no hi ha disputa/Sobre gustos no hay nada escrito)

18. *Third time lucky* (A la tercera, va la vençuda/A la tercera va la vencida)

19. *The exception proves the rule* (L' excepció confirma la regla/La excepción confirma la regla)

20. *Time is Money* (El temps és or/El tiempo es oro)

This first article on Catalan paremiology, and Afra Pujol's Catalan, Spanish and English proverbs, and how I implemented 20 of them in the EFL class (**Part 8**) will be followed by a second one, which will close the 9-article EFL proverb collection (**Part 9**). It will present Jordi Colomer's English/Catalan and Catalan/English alphabetical proverbs, and the respective EFL didactic exploitations which I devised, along with the addition of corresponding Spanish proverbs.

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EFL Proverbs. Part 9. Catalan Paremiology (Part B). Jordi Colomer's English/Catalan and Catalan/English Proverbs, and Class Implementation along with Spanish Proverbs

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In the previous article, “EFL Proverbs. Part 8. Catalan Paremiology (Part A): Afra Pujol's Catalan, Spanish and English Proverbs, and Class Implementation”, I presented a survey of Catalan paremiology, and the impulse which digitalization has made to spread knowledge and advances in the paremiological and paremiographic field. It was followed by Afra Pujol I Campeny's paremiological and paremiographic contribution with *Els refranys. Estudi i equivalencies* (2008). I referred to the value of her theoretical study, and her multilingual Catalan / Spanish / French / English collection of 114 proverbs (https://www.recercat.cat/bitstream/handle/2072/43802/PJ_20090019901.pdf?sequence=1). It closed with my EFL proverb thematic implementation.

This article, “EFL Proverbs. Part 9. Catalan Paremiology (Part B): Jordi Colomer's English/Catalan and Catalan/English Proverbs, and Class Implementation along with Spanish Proverbs” will highlight the relevance of Jordi Colomer's early contribution to comparative English and Catalan paremiology through 46 English and Catalan proverbs (24 English/Catalan, and 22 Catalan/ English) in *Nou Diccionari: Anglès-Català/Català-Anglès* (1973:1985).

My work on Colomer's classic English and Catalan listed proverbs was not only the first one that I devised about proverbs in my EFL teaching career, but also, as I continued resourcing to it, it led me to complement it with their possible Spanish equivalents. Therefore my didactic implementation of proverb work in the 3 languages follows. The fact that students were asked to provide (or were provided with) corresponding proverbs in one of their mother tongues, simply facilitated their acknowledgement of meaning, and therefore, their EFL learning.

Because of the addition of Spanish proverbs, students were also introduced to Refranero multilingüe (<https://cvc.cervantes.es/lengua/refranero/Busqueda.aspx>); Refranyer Català-Castellà (<http://refranyer.dites.cat/2007/11/cel-rogent-pluja-o-vent.html>); English/Spanish Cambridge Dictionary (<https://dictionary.cambridge.org/dictionary/english-spanish/>); English/Spanish Collins Dictionary (<https://www.collinsdictionary.com/es/diccionario/ingles-espanol/>); Spanish/English Collins Dictionary (<https://www.collinsdictionary.com/es/diccionario/espanol-ingles/>); Ana Merino and Susan Taylor's *Refranes Ingleses para estudiantes de inglés. A Handbook of English Proverbs* (2007); Antonio Alcaraz Mateos' *Diccionario temático de refranes, proverbio y dichos. Inglés-Español* (2019); and *Refranes y dichos* (Common sayings and proverbs) (<https://lingolex.com/refranes.htm>).

The following dictionaries were also recommended: Diccionari català-anglès anglès-català de locucions i frases fetes (<https://visca.com/apac/dites/>); English/Catalan Cambridge Dictionary (<https://dictionary.cambridge.org/dictionary/english-catalan>); Diccionari català-anglès manual en línia (<https://grupenciclopedia.cat/diccionaris/diccionari-catala-angles-manual-en-linia/>); and Diccionari Anglès/Català manual en línia (<https://grupenciclopedia.cat/diccionaris/diccionari-angles-catala-manual-en-linia/>).

As soon as I started teaching proverbs in the EFL class, I realized that all these precise and distinct cultural and linguistic pieces of the language that had long called my attention, and I kept learning and studying, were not difficult for my students, and what is more, they also found them entertaining, and easy to use in oral and written practice. This article will be divided as follows:

1. Jordi Colomer’s alphabetical English and Catalan proverbs
2. My EFL didactic implementation of Colomer’s English and Catalan proverbs, along with Spanish equivalent ones
3. Jordi Colomer’s alphabetical Catalan and English proverbs
4. My EFL didactic implementation of Colomer’s Catalan and English proverbs, along with Spanish equivalent ones

1. Jordi Colomer’s alphabetical English and Catalan proverbs

In *Nou Diccionari: Angles/Català-Català/Angles (1973: 1985)*, Jordi Colomer acknowledges numerous dictionaries and linguistic sources, which he bases his work on, and which I will alphabetically list: Albertí, Amador, Arimany, Balbastre, Canigó, Claret, Collins, Cuyàs, Duden, Edicions Omega, Espasa-Calpe, Fabra, Franquesa, Langgenschmidt, Larousse, Longman, Miracle, Oxford, Salvat, and Vox.

Besides having a total of 46 English and Catalan proverbs, and presenting one at a time, at the beginning of each letter, Colomer also contributes with further sections related to colors, days of the week, months of the year, the 4 seasons, time, personal pronouns and adjectives, verbs, irregular verbs, and auxiliaries. Additionally the dictionary includes The Commandments of God, Lord’s prayer, kings and rulers, cardinals, ordinals, and winds.

Although there are 26 letters in the English alphabet, **no proverbs beginning with V and Z are listed**, since none seem to exist under those letters. Next there is the chart which shows the complete collection which I reunited after emptying out the proverbs from the English/Catalan section: **24 English proverbs** with the corresponding 24 Catalan ones.

COLOMER’S ENGLISH AND CORRESPONDING CATALAN PROVERBS	
A <i>All lay on a willing horse</i> <i>Els cansats fan la feina</i>	M <i>Man proposes, God disposes</i> <i>L'home proposa i Déu disposa</i>
B <i>Better late than never</i>	N <i>Never cross a bridge till you come to it</i>

<i>Més val tard que mai</i>	<i>No cridis el mal del temps</i>
C <i>Call a spade a spade</i> <i>Al pa, pa, i al vi, vi</i>	O <i>One good turn deserves another</i> <i>L'amor amb amor es paga</i>
D <i>Dog does not eat dog</i> <i>Llops amb llops no es mosseguen</i>	P <i>Prevention is better than cure</i> <i>Més val preveure que curar</i>
E <i>Early to bed and early to rise makes a man healthy, wealthy, and wise</i> <i>D'hora al llit, bo i matiner, hauràs salut, seny i diner</i>	Q <i>Quickly come, quickly go</i> <i>El que poc costa, poc dol</i>
F <i>Fire is a good servant but a bad master</i> <i>El foc és un bon mosso, però un mal amo</i>	R <i>Rome was not built in a day</i> <i>No tot és bufar i fer ampolles</i>
G <i>God made the country, man made the town</i> <i>Déu va fer el camp; l'home la ciutat</i>	S <i>Sleep over it</i> <i>El millor conseller és el coixí</i>
H <i>Hunger is the best sauce</i> <i>Val més bona gana que bona vianda</i>	T <i>The more the merrier</i> <i>Com més serem, més riurem</i>
I <i>It was the last straw that brought the camel's back</i> <i>Una gota vessa la copa</i>	U <i>Union is strength</i> <i>La unió fa la força</i>
J <i>Jack of all trades, master of none</i> <i>En Jan, de tots els oficis, en cap no n'és mestre</i>	W <i>Where there is life, there is hope</i> <i>Mentre hi ha vida hi ha esperança</i>
K <i>Kill two birds with one stone</i> <i>D'un sol tret matarem dos pardals</i>	X <i>Example is better than precept</i> <i>Més val obrar que predicar</i>
L <i>Life is not all beer and skittles</i> <i>No tot són flors i violes</i>	Y <i>You cannot get blood of a stone</i> <i>D'allà on no n'hi ha no en pot rajar</i>

2. My EFL didactic implementation of Colomer's English and Catalan proverbs, along with Spanish equivalent ones

Learning proverbs which go from the foreign language which is learnt, English in this case, to the students' L1 is always easier than the opposite. The following exercises, which are presented in a range of increasing difficulty, do not need to be done at once. They can be implemented as necessary, depending on whether they are addressed to EFL students and/or teaching professionals. As far as students are concerned, one must bear in mind that, for instance, exercise A can be perfectly addressed to the lower levels, because English and Catalan proverbs are identical in both languages.

On the contrary, a proverb, like *The more, the merrier* (in exercise E), which presents a particular English comparative form, seems more adequate for higher levels. However, students love learning expressions, and, despite its more advanced grammatical form, in practice, this is an easy one for them too. They already know the adjective "merry" (from

“Merry Christmas”), enjoy learning this comparative, which is only 4 words long. In my experience, they like learning it as much as they like learning an idiom like “to rain cats and dogs”.

For the practice of the **24 English and Catalan proverbs** that Colomer listed, students had to:

- A/** Guess at the Catalan correspondence of 6 identical proverbs which students are familiar with
- B/** Render into Catalan 2 identical proverbs (originally 2 British quotes) which students are not usually acquainted with
- C/** Complete 3 Catalan proverbs which are quite similar to the English proverbs, with words which are provided
- D/** Pair up 6 English proverbs which share the same idea through different metaphors
- E/** Pair up 6 English proverbs which are miscellaneous in their forms
- F/** Locate the Spanish equivalents corresponding to practices A, B, C, D, E

A/

Helping students realize that **7 English proverbs in Colomer’s collection are identical to proverbs in Catalan** is always very encouraging to them. As a result, students are emotionally ready to later submerge into the knowledge of other proverbs that are going to show some formal difference. For this practice I projected 7 proverbs – one at a time - (**B, K, M, P, U, W, X**) which they are always familiar with, and asked them to produce the possible corresponding Catalan proverbs. As they did, I unfolded the answers for each.

This is the key: **B. *Better late than never/Més val tard que mai***; **K. *Kill two birds with one stone/D’un sol tret matarem dos pardals***; **M. *Man proposes, God disposes/L’home proposa i Déu disposa***; **P. *Prevention is better than cure/Més val preveure que curar***; **U. *Union is strength/La unió fa la força***; **W. *While there is life, there is hope/Mentre hi ha vida hi ha esperança***; **X. *Example is better than precept/Més val obrar que predicar***.

B/

Next, I added **2 more proverbs** which, despite being identical in both languages, students are not acquainted with. I explained to them that both are **classic British linguistic pieces (a sermon, and a poem)** which may have been translated in our home land, but never became popular: **F. *Fire is a good servant, but a good master***, is dated back to 1615 (Thomas Adams’ *England’s Sickness*, which included sermons: “*The world, like fire, may be a good seruant, will bee an ill Master*” (20) (Jennifer Speake, *The Oxford Dictionary of Proverbs* (<https://www.oxfordreference.com/view/10.1093/acref/9780199539536.001.0001/acref-9780199539536-e-789>)).

As far as **G** is concerned, ***God made the country, man made the town***, it corresponds to the first line of a poem called “God made the country” by William Cowper (18th century, <https://www.poetrynook.com/poem/god-made-country>). After explaining that, I ask students to dare suggest the Catalan equivalent proverbs to the 2 proverbs in the practice, because they are just the same. This is the key: **F. *El foc és un bon mosso, però un mal amo***; **G. *Déu va fer el camp, l’home la ciutat***.

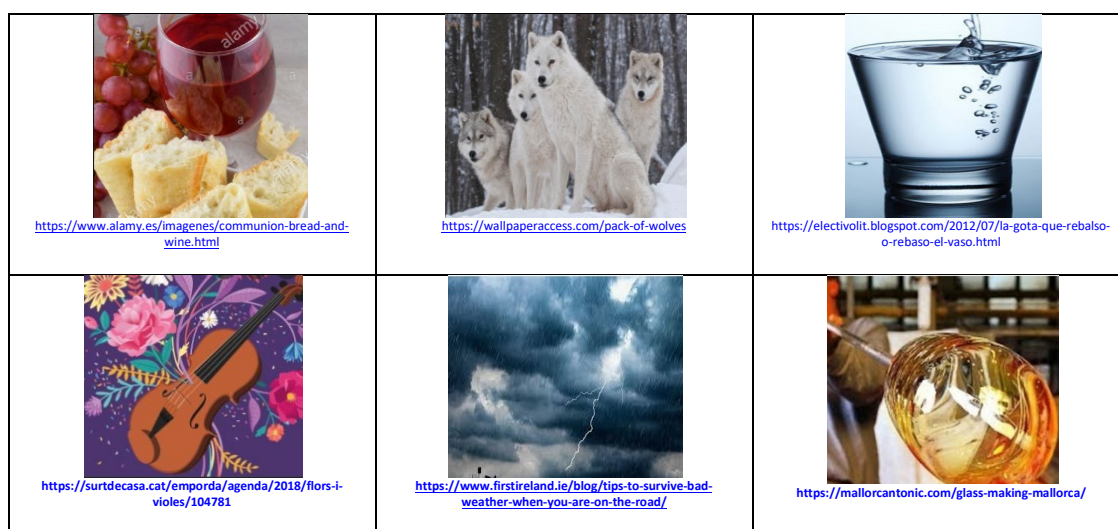
C/

This activity involves **3 proverbs**, which are practically the same in Catalan. To do this exercise, students are first introduced to the English proverbs: **E. *Early to bed and early to rise makes a man healthy, wealthy, and wise***; **J. *Jack of all trades, master of none***; **S. *Sleep over it***. Then,

they are asked to complete the Catalan proverbs with some of the nouns which they have. They are presented in alphabetical order: coixí, diner, oficis, llit, mestre, seny. This is the key: **E. D'hora al llit, bo i matiner, hauràs salut, seny i diner; J. En Jan, de tots els oficis, en cap no n'és mestre; S. El millor conseller és el coixí.**

D/

In this exercise students are asked to match **6 English proverbs** to Catalan ones, which convey the same idea, but use a different metaphor. I devised 2 parts for it. The first one consists of showing 6 visuals in the same order as the English proverbs are. No Catalan proverbs are provided. Students guess at what the equivalent proverbs may be.



Students usually need some help for 2 proverbs: **D** (***Dog does not eat dog***) and **N** (***Never cross a bridge till you come to it***). To check if the answers that they have are right, and pair up the remaining proverbs, they are presented the list of the 6 English proverbs next to the 6 Catalan ones, but the latter are jumbled. Students are also asked to identify the metaphors, and summarize the idea. This is the key: **C. Call a spade a spade/Al pa, pa, i al vi, vi; D. Dog does not eat dog/Llops amb llops no es mosseguen; I. It was the last straw that brought the camel's back/Una gota vessa la copa; L. Life is not all beer and skittles/No tot són flors i violes; N. Never cross a bridge till you come to it/No cridis el mal del temps; R. Rome was not built in a day/No tot és bufar i fer ampolles.**

The ideas and metaphors within proverbs are summarized as follows: **C** (Calling something as it is; from a utensil, a spade to staple food and drink: bread and wine); **D** (Unrespectable people will not harm one another; from dogs to the largest member of the dog family: wolves); **I**. (A last event makes the situation intolerable; from the idea of weight of dried stalks of grain on a means of transportation, straw and camel, to the effect of excessive liquid volume in a container: a drop and glass); **L** (Life is not always a pleasure; from noisy leisure social contexts, beer and skittles, to the delicate beauty perceived by smell and hearing: flowers and violas); **N** (Discarding the anticipation to possible trouble; from imagining the crossing of a bridge to picturing bad weather); and **R** (Doing things well takes its time; The building of Rome vs. making glass).

About the last one, I use the reference to Rome, and its construction to invite students to read an initial quote about it. After the reading, if they wish to, they are welcomed to read all the text which also includes its meaning, explanation and teachings:

Origin: This proverb is an English translation of the French proverb that says, “Rome ne s’est pas faite en un jour”. Other similar French proverb says, “Paris ne s’est pas faite en un jour”

Brief explanation: Ancient Rome was among the most splendid cities of the world. However, the magnificent city of Rome was not built in a day. It took years and ages to create the masterpiece. Countless people put their hard work and untiring effort for several years to build the city of Rome.

<https://importantindia.com/22524/rome-wasnt-built-in-a-day>

E/

This practice includes **6 miscellaneous proverbs**. All of them convey the **same ideas in different ways**. **5 of them range from general to specific, figurative, or present different contextual parameters**. The 6th one introduces a **comparative form**. To do this exercise students are first provided with the English proverbs: **Y. You cannot get blood of a stone**; **A. All lay on a willing horse**; **O. One good turn deserves another**; **H. Hunger is the best sauce**; **Q. Quickly come, quickly go**; **T. The more, the merrier**.

After that, the Catalan proverbs are provided; yet they are not in order, and, additionally, their endings are jumbled (fan la feina / poc dol / es paga / més riurem / pot rajar / bona vianda). The key includes labels pointing to their miscellaneous differences. **Y. D’allà on no n’hi ha no en pot rajar** (FROM SPECIFIC TO GENERAL); **A. Els cansats fan la feina** (FROM A METAPHOR TO A GENERALIZATION); **O. L’amor amb amor es paga** (FROM GENERAL TO SPECIFIC); **H. Val més bona gana que bona vianda** (FROM A SAUCE TO FOOD); **El que poc costa, poc dol** (FROM SPEED TO VALUE); **Com més serem, més riurem** (GRAMMATICAL FORM).

F/

In this exercise, **participants in this English-Catalan proverb practice are given the chance to locate the Spanish equivalents of the 24 proverbs**. The key along with some comments are included in the following chart:

A 7 IDENTICAL PROVERBS
Students are all familiar with the Spanish equivalents, which are practically the same as they are in English and Catalan: B. Más vale tarde que nunca ; K. Matar dos pájaros de un tiro (usually translated by an idiom); M. El hombre propone, y Dios dispone ; P. Más vale prevenir que curar ; U. La unión hace la fuerza ; W. Mientras hay vida hay esperanza ; X. Hay que predicar con el ejemplo (This is the usual sentence that is said).
B 2 MORE LITERAL PROVERBS
As indicated in B, students do not usually know these proverbs, but have been told that they are identical in Catalan, which they had already guessed at. Once more, they are encouraged to provide the possible Spanish proverbs, since they follow the same grammatical and lexical pattern (except for the second one, which has a lexical difference – from a source reference to fire to money in English -): G. Dios hizo el campo, y el hombre la ciudad ; F. El dinero es un buen sirviente, pero un mal amo (this proverb originally comes from a quote which is attributed to either Francis bacon, or Henry G. Bohn, https://dirigentesdigital.com/hemeroteca/el-dinero-es-buen-sirviente-pero-mal-amo-MBFM10961)

C

3 QUITE SIMILAR PROVERBS

Students usually know the answer to J: *Aprendiz de mucho, maestro de nada* (from a person reference in English and Catalan to a general statement), and refer to S with the idiom “*Consultarlo con la almohada*”, which expresses how we say that today. Students usually need some help with E: *Acostarse temprano y levantarse temprano, hacen al hombre sano*.

D

6 IDENTICAL IDEAS EXPRESSED THROUGH DIFFERENT METAPHORS

Students have the chance of observing that C, D, and I share the same metaphor as in Catalan. However in D it is expressed in singular. L, N, and R present their own metaphors. All the Spanish equivalents are listed next (comparisons are included): C. *Al pan, pan, y al vino, vino*; D. *Lobo a lobo no se muerden* (same as in Catalan but expressed in singular); I. *Esa fue la gota que colmó el vaso* (same as in Catalan); L. *La vida no es un camino de rosas* (versus beer and skittles in English, and flowers and violes in Catalan); N. *No (te) adelantes (a) los acontecimientos* (from a bridge to bad weather to general events); R. *No se ganó Zamora en una hora* (versus the reference to the city of Rome in English and the profession of glassmakers in Catalan).

The Spanish version of R can be complemented with further reading included in Refranero multilingüe:

Observaciones: *En una hora no se ganó Zamora (La Celestina VI 221). Esta paremia alude al largo sitio que sufrió la ciudad de Zamora durante siete meses por parte de Sancho el Bravo en el año 1072, con el objeto de arrebatarla a su hermana doña Urraca.*

<https://cvc.cervantes.es/lengua/refranero/ficha.aspx?Par=59227&Lng=0>

E

6 MISCELLANEOUS PROVERBS

To help students come up with the equivalent Spanish proverbs of O, Q, Y, H and T, the beginnings of 5 Spanish proverbs are passed on. The proverbs are listed in ascending order of difficulty. One proverb is presented at a time. As students answer, the key is unfolded: O. *Amor con amor ... se paga*; Q. *Lo que cuesta poco, ...se estima en menos*; Y. *De donde no hay ... no se puede sacar*; H. *A buen hambre ... no hay pan duro*; T *Cuántos más, ... mejor*.

Last but not least, I provide the Spanish equivalent to A: *All lay on a willing horse/Els cansats fan la feina*, because it is usually difficult for students. The reason may be in the fact that although both the English proverb and the Catalan one are well-known, the Spanish one may not. In Refranero multilingüe (<https://cvc.cervantes.es/lengua/refranero/ficha.aspx?Par=58892&Lng=0>), we find *La oveja mansa, cada cordero la mama*, which is not used.

So, the Spanish proverb which I provide students with is the one listed in Refraner Català – castellà (<http://refraner.dites.cat/2007/05/els-cansats-fan-la-feina.html>): *Unos tienen la fama y otros cardan la lana*, which, despite being partially the same, it keeps the idea that work is done just by some: in the English proverb (through a metaphorical image of a horse), the helpful and good-natured people. In the Catalan proverb, the willing people are referred as the tired ones, that is, the ones who always work, and in Spanish proverb, these people’s hard work is highlighted, while the others’ is given the credit.

3. Jordi Colomer's alphabetical Catalan and English proverbs

In Colomer's dictionary, in the Catalan/English section, at the beginning of each alphabetical letter a Catalan proverb is listed next to the corresponding English one. Although there are 26 letters in the Catalan alphabet, **no proverbs beginning with K, Y, W and Z are listed** since none of them starting with these letters seem to exist. This is the complete collection which I reunited after emptying out each alphabetical pair of proverbs from this part: 22 Catalan proverbs with the corresponding **22 English ones**.

COLOMER'S CATALAN AND CORRESPONDING ENGLISH PROVERBS	
A <i>A pagès endarrerit cap anyada no li és bona</i> He that goes a-borrowing, goes a sorrowing	M <i>Més val anar sol que mal acompanyat</i> Better be alone than in ill company
B <i>Barba ben remullada, barba mig afaitada</i> Well begun is half done	N <i>No diguis blat que no sigui al sac i encara ben lligat</i> Do not count your chickens before they are hatched
C <i>Cel rogent, pluja o vent</i> A red sky in the morning is a shepherd's warning	O <i>Oiràs, miraràs, i si veus, ho callaràs</i> Keep your mouth shut and your eyes open
D <i>De gota en gota s' omple la bóta</i> Every little helps	P <i>Preguntant preguntant es va a Roma</i> Better to ask the way than go stray
E <i>El costum fa llei</i> Custom rules the law	Q <i>Qui tot ho vol, tot ho perd</i> Grasp all, lose all
F <i>Feta la llei, feta la trampa</i> Every law has a loophole	R <i>Ral a ral fa el menestral son cabal</i> Many a little makes a mickle
G <i>Girem full, que l' epístola no és d' avui</i> Turn over a new leaf	S <i>Si vols estar ben servit, fes-te tu mateix el llit</i> If you want a thing well-done, do it yourself
H <i>Hi ha més doctors que malalts i que cada dia estan més mals</i> There are more doctors than sickmen and they grow worse	T <i>Tal faràs, tal trobaràs</i> As a man makes his bed, so must he lie
I <i>Infans i orats diuen les veritats</i> Children and fools tell the truth	U <i>Una flor no fa estiu ni dues primavera</i> One swallow does not make a summer
J <i>Ja pots xiular si l' ase no vols beure</i> One may lead a horse to the water but twenty cannot make him drink	V <i>Val més boig conegut que savi per conèixer</i> Better a known madman than an unknown wiseman
L <i>L'experiència és la mare de la ciència</i> Experience is the best teacher	X <i>Xanxes venen, xanxes van, com no em toquen res, res no em fan</i>

	<i>I don't care mockeries as they don't hurt me</i>
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4. My EFL didactic implementation of Colomer's Catalan and English proverbs, along with Spanish equivalent ones

As we know, **back translation is harder than direct translation**. So with regular EFL students, I just shared the list which I included in the previous section. Sometimes, I passed individual letter proverbs under the shape of cards, after they chose, one word, among the ones which I offered: sky, custom, law, leaf, doctors, children, teacher, company, chicken, eyes, way, thing, man, summer, wise man... Other times, they had to choose among Catalan nouns: pagès, barba, gota, cel, costum, malalts, veritat, ase, experiència, blat, Roma, llit, primavera, savi... In either case, in groups, they commented similarities and differences, and finally I passed them all the whole list.

I fully implemented Catalan proverb practice in reverse translation into English in my translation classes for advanced students of English, and for teaching professionals. In the practice, participants had to:

- A/ Match Catalan proverbs to English ones
- B/ Identify which proverbs they were most familiar with
- C/ Point to similarities and differences between Catalan and English proverbs
- D/ Locate Spanish equivalents

A/

To help students practise reverse Catalan-English translation, I turned the 22 alphabetical Catalan/English proverb chart into 5 piles of laminated matching games cards. 3 piles had 10 cards, and 2 piles had 12 (half showed the Catalan proverb, and the other half displayed the English equivalent). I left each pile in 5 corner classroom tables. 5 groups of students had to rotate. The whole guessing game was working clockwise. Once a group finished their matching, they called me, and I checked; if it was good, I okayed their move to the next table, and gave them a copy with the first group proverbs that they had already matched. Each copy had a number (1, 2, 3, 4, 5), and one student per group was to keep it each time. The procedure was like this until the end. So, as the game was taking place, they each had a small collection of alphabetical Catalan and English proverbs.

B/

After participants reached the end of the game, they went back to their seats. As a class group activity, I would ask them which proverbs did not ring a bell to them in Catalan or in English. They are usually **H, R, and X**: *Hi ha més doctors que malalts i que cada dia estan més mals/There are more doctors than sickmen and they grow worse; Ral a ral fa el menestral son cabal/Many a little makes a mickle; and Xanxes venen, xanxes van, com no em toquen res, res no em fan/I don't care mockeries as they don't hurt me*. After locating them, I told them that, in this case, if they wished they could continue their practice with the remaining 18 proverbs (9 Catalan proverbs, and their 9 corresponding ones), or still consider them. Since they were advanced EFL learners, and professionals, they did not discard them.

C/

After they were all back to their seats, they needed to make new groups by finding the remaining numbers of the collection. This was an excuse to work with new classmates in new class dynamics. So, if one person had, for instance, matching 4 copy, he/she needed to find partners with the remaining numbers (1, 2, 3, 5) and make a group. Once new groups were made, they needed to share the 5 copies, and get ready for Task 3: deduce what similarities

and differences Catalan and English proverbs have. To present their work, I told participants that the first thing that they would notice is that ideas would be the same; yet they would see that the form would vary, because of the intrinsic linguistic and cultural view of the language, which is what translators need to convey. I asked participants to look for explanations, extensions, imperatives, generalizations, specifications, metaphors, and personification. I am including the conclusions that were reached, along with some of the comments that I made in the session. All this information was later posted in the group web page.

CATALAN – ENGLISH PROVERBS	
COLOMER'S ALPHABETICAL PROVERBS	
S I M I L A R I T I E S & D I F F E R E N C E S	
IDENTICAL	
<i>Infans i orats diuen les veritats/Children and fools tell the truth; El costum fa llei/Custom rules the law; Hi ha més doctors que malalts i que cada dia estan més mals/There are more doctors than sickmen and they grow worse; Val més boig conegut que savi per conèixer/Better a known madman than an unknown wiseman; Més val anar sol que mal acompanyat/Better be alone than in ill company</i>	
SAME IDEA, BUT EXTENDING IT TO AN EXPLANATION	
<i>Ja pots xiular si l' ase no vols beure One may lead a horse to the water but twenty cannot make him drink</i>	
SAME IDEA, BUT GOING FROM A PHRASE TO A SENTENCE	
<i>Feta la llei, feta la trampa Every law has a loophole</i>	
SAME IDEA, BUT GOING FROM A SENTENCE TO A IMPERATIVE COMMAND	
<i>Qui tot ho vol, tot ho perd Grasp all, lose all</i>	
SAME IDEA, BUT GOING FROM A PIECE OF ADVICE TO AN IMPERATIVE COMMAND	
<i>Oiràs, miraràs, i si veus, ho callaràs Keep your mouth shut and your eyes open</i>	
SAME SOURCE IDEA, BUT GOING FROM A 1ST PERSON METAPHORICALLY-EXPRESSED SUGGESTION TO A GENERAL IMPERATIVE COMMAND	
<i>Girem full, que l' epístola no és d' avui Turn over a new leaf</i>	
<p>Besides the formal difference, both proverbs must refer to leaf (full), probably a page in the apostles' epistles in the <i>New Testament</i>. Yet, while the Catalan proverb has kept the religious reference, its meaning does not have a connection with religion: "<i>una idea a una altra; canviar de pensaments o de conversa</i>" (El refranyer. Dites, refranys i maneres de dir, http://elrefranjer.com/ref/girem-full-que-l-epistolano-es-d-avui). And the other way round: While the English proverb does not have an explicit reference to religion, it must implicitly have it because its meaning refers to acting better: "<i>If you say that you are going to turn over a new leaf, you mean that you are going to start to behave in a better or more acceptable way</i>" (Collins Dictionary, https://www.collinsdictionary.com/es/diccionario/ingles/turn-over-a-new-leaf).</p>	

SAME IDEA AND WARNING, BUT DIFFERENT OBJECT

Cel rogent, pluja o vent

A red sky in the morning is a shepherd's warning

While the Catalan proverb is general, and includes a forecast, the English one points to that weather in the first part of the day. It aims its warning to the indirect object, the shepherds, who would be affected by the consequences of that weather (regarding their care of their sheep and, especially, moving them from one place to another).

SAME IDEA, BUT GOING FROM GENERAL TO SPECIFIC AND METAPHORICAL

Tal faràs, tal trobaràs

As a man makes his bed, so must he lie

SAME IDEA, BUT GOING FROM SPECIFIC AND METAPHORICAL TO GENERAL

De gota en gota s' omple la bóta

Every little helps

Si vols estar ben servit, fes-te tu mateix el llit

If you want a thing well-done, do it yourself

Preguntant preguntant es va a Roma

Better to ask the way than go stray

SAME IDEA, BUT GOING FROM METAPHORICAL TO GENERAL

Barba ben remullada, barba mig afaitada

Well begun is half done

SAME IDEA, BUT DIFFERENT METAPHOR

No diguis blat que no sigui al sac i encara ben lligat

Do not count your chickens before they are hatched

They are both related to country farming: the Catalan one to agriculture, and the English one to poultry.

Una flor no fa estiu ni dues primavera

One swallow does not make a summer

Although they are both related to nature, the Catalan one refers to flora, and the English one to fauna.

SAME ABSTRACT IDEA, BUT DIFFERENT PERSONIFICATION

L'experiència és la mare de la ciència

Experience is the best teacher

D/

To assist students in finding Spanish equivalent proverbs, first I usually asked them to see if they could relate the English proverbs to any. In general the proverbs which they mentioned were usually **B, F, I, M, N, O, U, and V**. After that, I presented an exercise which consisted of **matching a total of 19 proverbs** (including the previous ones) **to corresponding Spanish ones**, which had been jumbled. **G, H, and X** were not included, but were previously commented: **G** (*Turn over a new leaf*) seems to only appear as an idiom (*Hacer borrón y cuenta nueva*); and **H** and **X** (*There are more doctors than sickmen and they grow worse; I don't care mockeries as they don't hurt me*) do not seem to exist in Spanish; somehow the colloquialism "Por aquí me entra y por aquí me sale" is used.

The key shows the 19 Spanish proverbs. It follows the alphabetical order within the source proverb chart: **A. El que presta, a pedir se atiene; B. Obra empezada, medio acabada; C. A la**

noche, arréboles; a la mañana habrá soles; D. Un grano no hace granero pero ayuda al compañero; E. La costumbre hace ley; F. Hecha la ley, hecha la trampa; I. Los niños y los locos dicen la verdad; J. Treinta monjes y un abad no pueden hacer beber a un asno contra su voluntad; L. La experiencia es la madre de la ciencia; M. Más valer estar solo que mal acompañado; N. No cantes victoria antes de tiempo; O. Oír, ver y callar; P. Por preguntar, nada se pierde; Q. El que mucho abarca, poco aprieta; R. Muchos pocos hacen un mucho; S. Si quieres ser bien servido, sírvete a ti mismo; T. Quien mala cama hace en ella se yace; U. Una golondrina no hace verano; V. Más vale loco conocido que sabio por conocer.

The 9 articles in this EFL Proverb collection presented varied practical orientations towards implementing English proverbs in the EFL class to one extent or another. They have offered didactic work on **Alfons Torrents dels Prats'**, and **Rosalind Fergusson's** proverbs in their respective dictionaries; **Jordi Colomer's**, and **Afra Pujol's** collection; and **José Merino's** proverbs and sayings in *Miscelánea inglesa*; and **Ana Merino** and **Karen Parker's** *Refranes ingleses para estudiantes de inglés*. Besides providing **specific practices on proverbs within their publications**, work on **British culture through English proverbs**, a **proverb project for EFL local and international students**, and **user-friendly Internet resources** have been included.

Together, along with **previous references to EFL proverb work (Montoro 2001, 2019c, 2020c, 2020d)**, they reflect my English proverbs EFL teaching itinerary, which has taken into account, both as a teacher, and a learner myself what **Sevilla Muñoz and Barbadillo de la Fuente (2004:199)** affirm: "*Conocer bien una lengua supone conocer al máximo sus distintas manifestaciones lingüísticas, entre ellas los refranes*". As indicated in the first article of this 9-article EFL collection, I have always been interested in and taught proverbs, and other linguistic and cultural well-known forms, which are natural to native speakers: idioms, riddles, quotes, tongue twisters, similes, games with numbers, homophones, onomatopoeias...

With regards to proverbs, I have enhanced **the relevant role of relating proverbs to one's mother tongue when teaching them**. This has been understood as the means to facilitate the learning of the foreign language, because proverbs share common human topics, which learners can easily relate to. It has also meant a means to pass **cultural knowledge**, usually based on experience, which proverbs have, and L1 speakers, as indicated above, naturally know.

Pujol i Campeny in *Els refranys. Estudi i equivalències (2008)* reminds us of the **existence of proverbs in today's society, and their main function**: "*Actualment, tenim la immensa sort de gaudir d'un accés a la cultura i l'educació inimaginable en altres èpoques. És per això que la funció de transmissors dels refranys ha quedat "aparcada", o si més no substituïda per altres mètodes d'ensenyament i d'aprenentatge, que han delegat els refranys a un segon pla. Nogensmenys el que podria semblar, continuen estant vius dins del discurs dels parlants, però havent estat substituïts com a mètode alligador, són emprats amb més freqüència amb finalitat argumentativa*" (p. 21).

Sardelli (2010:36), when referring to using proverbs when communicating in a foreign language, expresses what the command of a language cannot be reduced to: the ability to reproduce grammatically correct sentences or the ability to express oneself naturally in oral communication. She goes beyond that, and states that the main goal of foreign language learners is to be able to express themselves in a fluent way, overcoming the restrictions of the rules and **being able to speak with the same fluency and linguistic ability as a native speaker does**.

Zurdo Ruíz-Ayúcar, and Sevilla Muñoz (2016: 8) clarify that: “*El establecimiento del mínimo paremiológico no es y no debe ser un fin en sí mismo. Saber qué 300 paremias, más o menos son las más conocidas y más utilizadas en una lengua tiene varias aplicaciones prácticas. Para empezar, tenemos el papel que puedan jugar estas paremias en la enseñanza de lenguas para hablantes nativos o para los que aprendan una segunda lengua. Si se investigan los elementos culturales, históricos y lingüísticos, los alumnos alcanzarán una mayor comprensión de la expresividad metafórica de su lengua materna*” (https://cvc.cervantes.es/lengua/biblioteca_fraseologica/m1_zurdo/el_minimo_paremiologico.pdf).

I would like to end up by quoting one more proverb, that is, one more sample of the graceful and autonomous paremiological meaning-based forms, which proverbs are. Once more, it will convey a message about the people who used them and kept them in a given culture, and which we, at present, can all still relate to. It simply aims at summarizing the paremiological didactic proposals which have been described along this 9-article collection: *Variety is the spice of life, En la variedad està el gusto, or En la varietat està el gust.*

Besides counting on the fact that all the activities which have been presented in this 9-article EFL proverb collection can be easily adjusted to one’s teaching context, teachers may implement them through the large number of means which **Zurdo Ruíz-Ayúcar and Sevilla Muñoz** remind of: “*En este tipo de formación en idiomas, resulta importante que el profesor trate las paremias en contextos auténticos, tales como poemas o canciones, obras de teatro o novelas, periódicos o revistas, tebeos o dibujos animados, programas de televisión o películas, etc.*”. Further reading on international paremiological minimum research can be done through **P. Ďurčo’s “8 Empirical Research and Paremiological Minimum”** (<https://www.degruyter.com/document/doi/10.2478/9783110410167.8/html>).

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ADDENDA

The Teachers College Reading and Writing Project from 7th to 12th Grade. Reading. Part 1: Theoretical Framework

Marta Luján

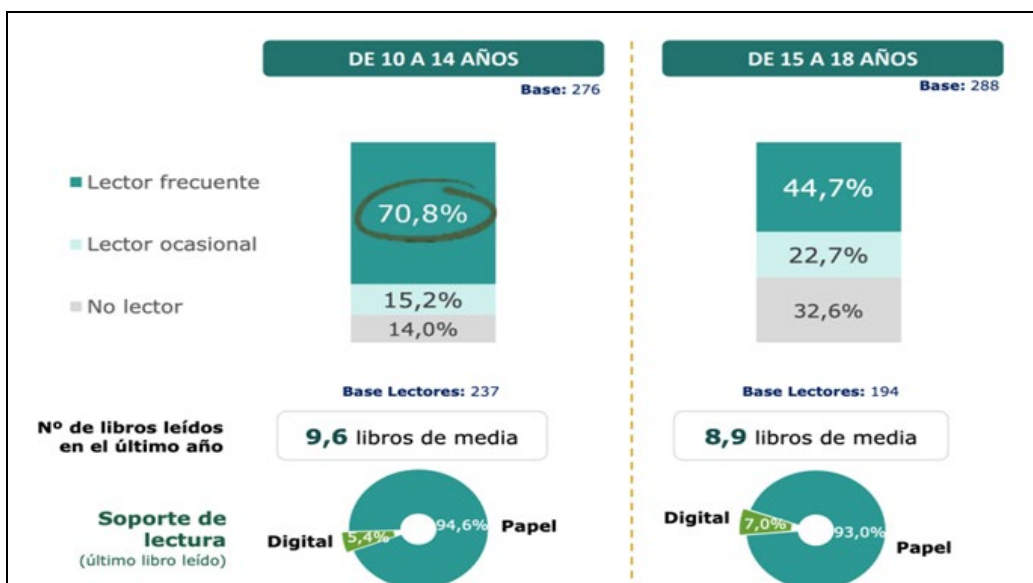
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My belief, practice and growth in the TCRWP has been possible thanks to the unconditional support and loving trust from Mary Ehrenworth

Most of my teaching career has developed at [The American School of Barcelona](#), an international school that seeks to continuously improve through innovation. As a teacher, I feel fortunate for all the opportunities that I have been offered for the 17 years that I have been employed there, as I have been working side by side with teachers who have been a role model for my inquisitiveness as a long life learner.

Around 8 years after I started working there, I was casually talking to one of my brightest students who was about to graduate in 12th grade and, to my dismay, she said to me that she was going to leave school feeling that she could read and write in English better than in her mother tongue, Spanish. As her Spanish Language and Literature teacher, I realized at that very moment that even though our contents were dictated by the Catalan Curriculum, we could do much better at the 'how' we were delivering it to our students.

This was confirmed when I decided to investigate reading habits through the [Federación de Gremios de Editores de España](#) website and figured out some interesting data through their research "Hábitos de Lectura y Compra de Libros en España 2019". I was very surprised to realize not only that the number of readers during free time decreased as they grew older, but especially how the "No readers" doubled during adolescence.



Reading during free time. Hábitos de Lectura. Compra de Libros en España (2019)

However, all I could see around me was a crowd of students carrying around books in English. They read those books during recess time, they read in the hallways, they talked about their reading in small groups, they were having passionate discussions about their characters. And I got very curious about *how* their teachers were succeeding in getting their students into books. I then learned about the professional development those teachers were getting through the [Teachers College Writing and Reading Project](#) at Columbia University (TCRWP), which is a think tank that provides teacher training applying the latest research that their experts do in classrooms around the U.S.A.

I requested the same professional development for myself and, after first attending a one-week Summer Reading Institute training in July 2015, I was eager to adapt all that I had learned to my classes. In this volume I will present the approach developed in TCRWP in two articles: Part 1 will summarize the methodological model at different stages, and Part 2 will detail a practical EFL and ESL proposal around Edgar Allan Poe and some of his stories. In this article, along 5 sections, I will talk about the **pillars in TCRWP**, and how I implemented these foundations in my classroom:

- 1. What the *Teachers College Reading and Writing Project* is**
- 2. The importance of student choice: Classroom library and book clubs**
 - 2.1 Introducing the classroom library**
 - 2.2 Moving forward academic student choice: Book clubs**
 - 2.3 How to organize book clubs**
 - 2.4 When the only choice is no choice: A whole class novel**
- 3. The structure of class time**
- 4. The structure of the mini-lesson**
 - 4.1 Connection**
 - 4.2 Teaching Point**
 - 4.3 Active engagement**
 - 4.4 Link**
- 5. Independent reading time and conferring with students**

1. WHAT THE READERS AND WRITERS WORKSHOP PROJECT IS

Under the title '[Our Story](#)' at the TCRWP official website, we find an account of the origins of the Project, which was founded by Dr. Lucy Calkins and is based at the Teachers College in Columbia University. Its aim is "*to help young people become avid and skilled readers, writers, and inquirers*". This field-research team has developed a curriculum that is delivered with best practices in the classroom, and it is continuously adapting its practices to the new challenges and needs that students might encounter in their lives.

This approach was so appealing to me that after that Summer Reading Institute training and on my flight back from New York I started planning my own first unit. It was quite a challenge, as all that learning had been focused on the English Language Arts class in the Middle School years (6th, 7th and 8th grade) and I was teaching Spanish Literature in 10th grade. Five years after many trial errors as well as more energizing TCRWP workshops, I felt that I was ready to share my learning with other teachers in both in session and online teacher private school training through MAIS (Mediterranean Association of International Schools), and AISIS (American International Schools in Barcelona, Madrid and Valencia, including the Benjamin Franklin International School in Barcelona as well).

In 2019, through Lourdes Montoro, the coordinator of the group [From English Acquisition to English Learning and Teaching](#), which created this collection, [English Is It! \(ELT Training Series\)](#), I was offered the chance to get to know the teacher training work carried out by [Institut de Ciències de l'Educació](#) at the University of Barcelona.

The institution gave me the opportunity for public teacher training there and I taught a summer course aimed at both international schools and public and private local ones: *Raising Strong Longlife Readers in Secondary School*. It included fundamentals of the mini-lesson, conferring one-on-one and in groups, reading clubs, reading non-fiction, debating, and integrating grammar in the literacy classroom. After the evaluations and comments which derived from it, I was encouraged to continue as a trainer. The pages next summarize the main areas and materials which I usually present in my workshops.

2. THE IMPORTANCE OF STUDENT CHOICE

One of the basic foundations of the *Teachers College Readings and Writing Project* is giving students a choice when they have to read a book. The teaching and the modeling happen by firstly using a mentor text during what is called the mini-lesson at the beginning of class, and secondly enabling students to choose in which text (from the ones presented by the teacher) they want to introduce the reading strategies that they have just learned.

In my opinion and according to my practice, I have observed an increase in the number of students that approach and **enjoy reading** on a different level. Additionally, [research](#) shows that schools that have implemented TCRWP have significantly increased their results on standardized tests across the board in all the schools that have adapted their approach in their classroom practices. There are two practices that I use in my classroom to ensure this choice capability: the classroom library and book clubs. They will be described next.

2.1 Introducing the classroom library

In her book *The Book Whisperer*, Donalyn Miller (2009) states that creating a classroom library guarantees that students have access to different types of books that they can choose from. After getting familiar with her proposals, I made a drastic decision for my classroom which has highly contributed to my pedagogical practice: I kindly asked the school to stop purchasing the traditional textbooks and to start buying reading books for my classroom instead. I also asked myself some questions whose answers led the way towards my practice. I am including them next:

- **What books should I get?**

From my experience in the classroom, students should be an active part of the decisions that affect them so I decided to ask them for recommendations. As time passed by, I have seen my classroom library grow in titles, authors and genres. And, most importantly, I know they are books that my students actually love.



- **How do students find the right book?**

I follow Miller's advice about passing students a survey where a few questions allow me to get to know them even better. After reading their responses, I get a more accurate idea of who their personal interests are, not only as readers, but also as growing individuals. Following Miller, I hereby present a survey sample which I use in case students need help choosing a book:

BEGINNING OF THE SCHOOL YEAR SURVEY

- 1. What kind of books do you like to read?**
- 2. How do you keep yourself informed about current events? Which part of the newspaper do you usually look at?**
- 3. What are your favorite magazines or websites?**
- 4. What kind of TV shows or movies do you like the best?**
- 5. What is your favorite subject? What is your least favorite subject?**
- 6. What would you like to be when you grow up?**

Adapted from Miller (2009)

- **What If they do not like the book?**

As Miller (2009) states, the whole point of giving students the possibility of choosing the book which they want to read helps them develop their personality as readers. Therefore, what I advise my students is that if they are not able to feel any type of connection with the book that they are reading, they may abandon it and choose another one.

- **When to read from the classroom library?**

It has become a routine in my class to greet my students at the door as they come in and then go and get their books. During the next 15 minutes we all read our books. As a teacher I do too. This is an activity that helps them transition and create a state of mind that will help them be ready for the mini-lesson (fully described in Section 4).

- **Does it take away lots of instructional time?**

Miller observes that reading individually from the classroom library should be considered as an investment in long term learning. Quoting Stephen Krashen in his book *The Power Of Reading* (1993), Miller also asserts that “no single literacy activity has a more positive effect on students’ comprehension, vocabulary knowledge, spelling, writing ability, and overall academic achievement than free voluntary reading.” In fact, when I receive the results of the surveys that students take regarding my performance as a teacher, one of the activities that they value most is the time that they spent at the beginning of the class, just reading for pleasure. It would be worth remembering how Miller (2009) points out that free, voluntary reading has been proven to increase language acquisition and competence as communicators, so we could consider it as “passively beneficial”. In fact, since independent reading is an important part in my classroom, I have witnessed an increase in student achievement even in students with learning challenges such as dyslexia.

2.2 Moving forward academic student choice: Book clubs

Book clubs are part of the repertoire of activities offered by the libraries in our neighbourhoods, and it is an activity that we can transfer to our classrooms in order to enrich our students’ reading lives through discussions while offering choices of books. I have been able to see how successful it is for increasing students’ engagement in my own classes. Sonja Cherry-Paul and Dana Johansen in *Breathing New Life Into Book Clubs* (2019) offer a very clear perspective of what some of the **benefits** of running book clubs in the classroom are:

BENEFITS	FINDINGS
Engagement	Book clubs improve students’ attitudes toward reading, especially when students have choice and autonomy.
Reading Skills	Book clubs are opportunities for students to practice reading and for the transference of instruction, which strengthens their skills.
Critical Literacy	Book clubs are spaces where students can deconstruct and critique norms and social constructs, as they learn from various perspectives and develop empathy for others.
Discussion	Book clubs help students have more in-depth conversations over time as bonds between peers strengthen.
Self-Discovery	Book clubs allow students to see themselves in a text, examine their

	own lives, and explore their identities.
Technology	Book clubs honor the ways kids engage with technology and how they choose to read and respond.

2.3 How to organize book clubs

I will describe now how I present book clubs from three viewpoints which complement one another:

- A) As Kate Roberts states in *A Novel Approach* (2019) I think of the **skills** that I would like my students to practice and I select three or four books that are suitable to those skills. Ensuring as well that the topics are of interest for students helps the learning grow exponentially.
- B) During labsites in the classroom when we are provided with professional development in schools, I have seen Mary Ehrenworth (Teachers College, Columbia University) modeling attractive **presentations** of the books, like:

“Let me tell you about Stories by Edgar Allan Poe. If you are interested in short tales about supernatural topics with no apparent logic, you will enjoy this book. However, if you prefer to read about a mystery that keeps you in tension during the whole book, you might like Rebecca by Daphne Du Maurier.”

- C) Finally, Jennifer Killion (American School of Barcelona) shares with her students a **form** where they express their preferences, like in the following example:

Analyzing Settings

Book Choice

How to choose a book:

1. Listen to the presentation of the book.
2. Read the outline in the back.
3. Check some reviews on the Internet.

Book Choices:

- 1) *Rebecca*. Daphne Du Maurier
- 2) *Frankenstein*. Mary Shelley
- 3) *Stories*. Edgar Allan Poe

Please, sort the books by order of your interest:

1. _____
2. _____
3. _____

Once the groups have been created in a balanced way, students meet in book clubs, where they discuss what they have learned. One way to show this acquired knowledge is for them to record themselves discussing some questions related to those strategies. These prompts are also based on Killion’s work with her 9th grade students. I usually share these questions with my students before they start discussing their books in book clubs:

BOOK CLUB DISCUSSION

Please make sure you tackle the following questions when discussing today’s chapter:

1. Where in the text can you find settings descriptions?
2. What new words or expressions for describing have you discovered?
3. What emotions do you think that the author was trying to create in the reader?

Remember to build this discussion in each others’ comments and suggestions showing agreement and/or disagreement, as well as asking questions about each others’ thinking.

To assess the students’ work in these book clubs, I create rubrics that are aligned with these questions. This becomes useful data for creating future lessons and their corresponding book clubs. This is also addressed in Section 5 in this article (Independent reading time and conferring). Students’ follow-up and assesment will be also exemplified in the approach practical implementation described in the following article: Section 3 (Keeping track of students work).



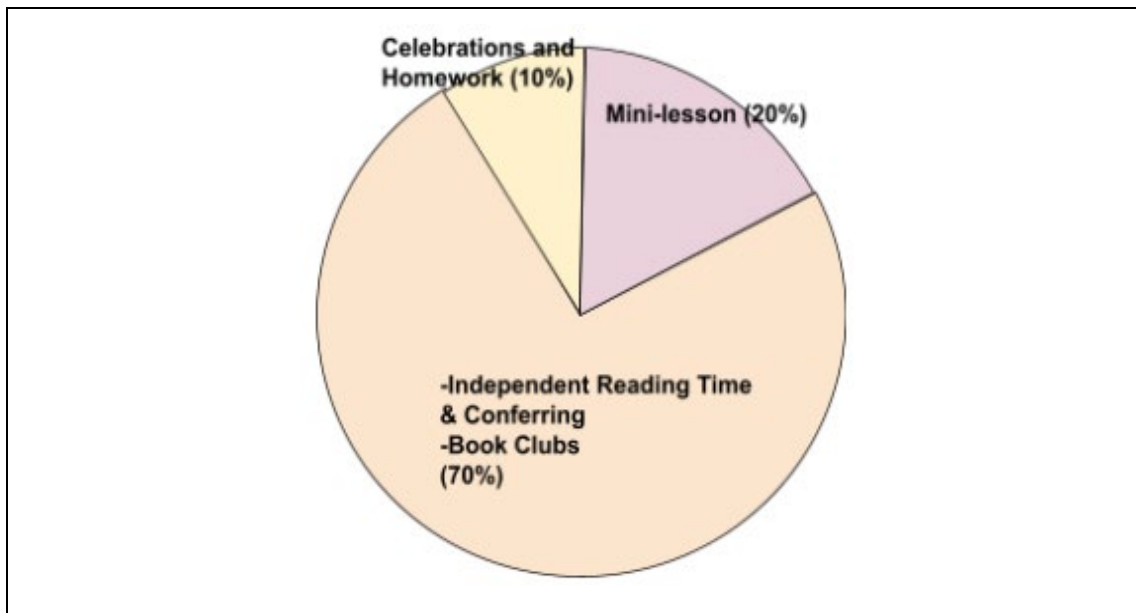
2.4 When the only choice is no choice: A whole class novel

There are times when we cannot offer different books for various reasons (curriculum, lack of variety about a topic, etc). However, we must consider that, as Roberts defends (2018), there are many benefits when teaching our students to read the same book. Quoting Kyleene Beers (2016), Roberts mentions that *“Reading together helps me grow in a way that I don’t grow when I read in isolation. Reading is a solitary act that has a strong social connection”*. From what I have observed through my experience, this connection brings excitement about discovering common feelings as a class as well as it lifts the level of our students’ thinking.

3. THE STRUCTURE OF CLASS TIME

Another one of the main foundations of the *Teachers College Reading and Writing Project* is the structure of the time that students follow in class. It is predictable and allows students time to practice the skills and strategies that have been explicitly taught. Although TCRWP is presented in this article with regards to reading, its structure and its methodology can actually be implemented in any other class subjects, as the following structure shows:

- The class starts with a **mini-lesson** that takes less than a fourth of the whole class which usually takes place in front of the classroom, in the meeting area.
- During this time, one or more selected **strategies** that lead to mastering a skill is presented and modeled in front of students, just as a coach would do in front of his players.
- Before the mini-lesson ends, students have just a few minutes to **practice** what has been demonstrated.
- Afterwards, the teacher dismisses them back to their seats saying the most probable key words in the workshop model: **“Off you go”**.
- Then, they start their individual or small groups’ **real practice**.
- During this time, the teacher **monitors** each student’s or group’s progress, giving tips, reviewing the mini-lesson or even adding a bit more difficulty to the strategies if students seem to be prepared for next steps.
- At the end of the class, around five minutes before it finishes, the teacher brings their attention back in order to **acknowledge their progress**, having students talk about their work that day and/or communicate the homework for that night.



The structure of a model lesson

4. THE STRUCTURE OF THE MINI-LESSON

In their book *A Guide to the Reading Workshop: Middle School Grades* (p.p. 65-74), Calkins and Ehrenworth (2017) present the foundations of the scaffolding that sustains the structure of the lesson, as well as the typical daily structure:

- Mini-lessons always follow the **same structure**, so its components are predictable.
- Launching them should not take more than **10 or 15 minutes**, thus the attention of our students is less compromised than in a longer lesson.
- It usually takes place in the **front of the class**. I provide my classroom with a rug in the front surrounded by benches and stools. That creates a small learning area that students identify as this particular moment of the whole lesson.

The key steps of the structure of the mini-lesson are 4: **Connection, Teaching point, Active engagement and Link**

4.1 Connection

The teacher contextualizes that day's learning, referring to what they did the day before. Connection is:

- A summary of strategies that students have already learned reviewing anchor charts.

- A moment for students to show each other their homework and for the teacher to move around checking and acknowledging their work.

4.2 Teaching point:

The teacher presents the skill and the strategy that students are going to be working on during that class in the following manner:

- The teaching point is as concise and easy to remember as possible, so students keep it in mind while doing that day's work.
- These are some examples of teaching points that I use in my lessons:
 - *"Today I want to teach you that readers learn about character's traits by paying attention to how they treat each other".*
 - *"Today I want to teach you that readers understand the emotions that the author is trying to transmit by analyzing the setting of the story".*
 - *"Today I want to teach you that readers foreshadow what might happen in a story by paying close attention to symbolisms".*
- Next, the teacher demonstrates the strategy by modelling how to do it. I may start by saying something like *"Let me show you how this looks like"*, and then even thinking aloud how the mental process is made.
- This modelling can last for 1 to 2 minutes, and can happen through a large variety of means: written texts, a short video or section of clip (extracts of top TV series, musical videos like *Never Let Me Go*, by Florence and the Machine, a series of short samples of *The Hunger Games*, or commercials are just a few examples).

4.3 Active engagement:

Students practice their new learning as follows:

- This part happens by reading a text or through another suitable format (e.g. mentioned videos)
- Turn and Talk: following what Collins (2004) presents in her book *Growing Readers*, I always ask students to talk to each other about their observations. Then I go around listening to their conversations.
- A short time after, I mention some of the comments that I heard students say and that are related to the teaching point.

- In regards to mentioning students' thinking, as Ehrenworth states in many of her talks, kids who rarely speak up in class are the ones who need to be mentioned the most in this part of the mini-lesson. Acknowledging their thinking ensures their engagement during the class.

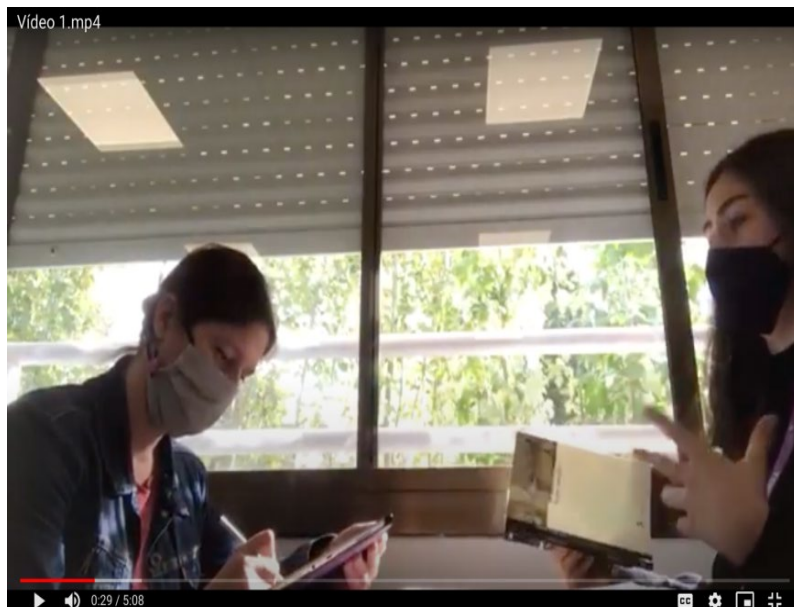
4.4. Link

This is where the teacher gets the whole class's attention back. In this part:

- The teacher refers again to the teaching point by transferring the work that they just made to the text that is being read.
- Students are invited to plan the work that they will do that day, keeping in mind not only what they learned to do during that mini-lesson, but also during the previous ones.
- Students are then sent back to their seats, where they start with their work.

5. INDEPENDENT READING TIME AND CONFERRING WITH STUDENTS

In conferring, with students back in their seats, the teacher starts moving around their desks while closely observing their independent reading work, clarifying, reviewing and teaching forward (if needed). In *Conferring With Readers*, Jennifer Serravallo and Gravity Goldberg (2007) demonstrate their processes for understanding the story by showing summaries of what they have been reading so far, strategies that have allowed them to make sense of the text and deeply understand the author's decisions and, finally, evidence in the text that drove their thinking.



In my practice I follow Serravallo and Goldberg's predictable structure. To exemplify it, I include a sample next

● Research the reader	"What are you working on?"
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English Is It! (ELT Training Series) Vol. 15

<ul style="list-style-type: none">● Describe what the reader is capable to do	<i>"I can see that you are paying attention to the adjectives that the author is using in this particular description"</i>
<ul style="list-style-type: none">● Compliment	<i>"These adjectives seem to be showing how awkward this situation was, so it is really intelligent to pay close attention to these particular words that you noticed."</i>
<ul style="list-style-type: none">● Teach (individual mini-lesson)	<i>"I think that you are now ready to think about what emotions you consider that the author is trying to transmit to his readers. Watch me do this work."</i>
<ul style="list-style-type: none">● Keep track of students' work	<i>"Why don't you try this work yourselves now? I will be back in 10 minutes and I would love to see what emotions you have identified and what parts of the text you think are reflecting them."</i>

This guided chart is a resource for teachers to keep track of students' development. It holds students accountable for past teaching, helps the teacher prepare for the next conferences, as the teaching and learning interaction instances are called, and teaches students, the readers, to integrate multiple strategies from previous teaching. I always make students aware of the standards that I am going to be assessing beforehand, as I share the rubric with them. This way, they know exactly what strategies, skills and knowledge in general they will have to show in our conversations.

In this article, I have presented the theoretical basis of the *Teachers College Reading and Writing Project* around the skill of reading from 7th to 12th grade: what the project is, the role of student choice, the structure of class time, the structure of the mini-lesson, and the relevance of independent reading time and conferring with students. Theoretical materials which have been commented here as well as further ones which complement the TCRWP method are presented in the section References.

In the next article, "*The Teachers College Reading and Writing Project from 7th to 12th Grade. Reading. Part 2: Edgar Allan Poe in 11th Grade*", I will show how to implement the TCRWP method in the EFL and ESL class, through a unit based on Edgar Allan Poe's and some of the stories that we find in adapted readers. Besides exemplifying student choice in the method, the structure of class time and the mini-lessons, and the relevance of independent reading time and conferring with students, I will also consider assessment, acknowledgement, homework, inter-level and cultural activities, and a written follow-up.

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The Teachers College Reading and Writing Project from 7th to 12th Grade. Reading. Part 2: Edgar Allan Poe in 11th Grade

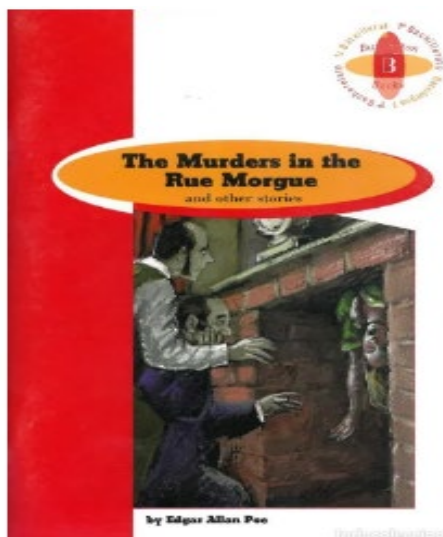
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In the previous article, I introduced the theoretical basis of reading in *The Teachers College Reading and Writing Project*: The project as such, the relevance of student choice, the class time structure, the mini-lesson structure, and the role of independent reading time and conferring with students. In this article I will present an EFL and ESL didactic proposal based on the TCRWP, which I designed for 11th grade students with a view to helping them successfully and purposely approach fiction, get them enthusiastically involved, increase their interest in reading both at school and outside, and prepare them to become long-life avid readers in general.

I will specifically show how to implement the Classroom Library in the English class and also book clubs, through a unit based on some of Edgar Allan Poe's stories. I will be using two readers:

- *The Murders in the Rue Morgue and other stories* (Burlington Books, 1997)
- *The Black Cat and Other Stories* (Pearson Education, 2008)



<https://www.burlingtonbooks.com/Spain/Page.aspx?PageID=1273&zoneIndex=3&subMenuIndex=5>



<https://www.pearson.co.jp/en/catalog/product.php?item=403089>

The idea in this lesson plan is to combine both readers. The first reader (*The Murder in the Rue Morgue*) has a version of what is called the mentor text: *The Masque of the Red Death*, which is the one that works best for this unit (This will be referred again in Section 2, Section 2.2). The rest of the reading texts which are used are located in the second one, *The Black Cat and other Stories*. They have been chosen for the book clubs, which I will also refer to in Section 2.1).

Thus I recommend working with both readers for different purposes. Deep down the idea is to be able to work on the same contents, and ideally, to work on the same stories, but stories can really belong to different books, and all options work. So teachers can play with both books, or others, and choose their own mentor text, and select stories for book clubs.

As we also know, different versions of the stories may contain texts which might work best with certain teaching points. And of course, some publishing houses may offer a lower number of words which can be very useful for those students who need to gain basic knowledge, and likewise, have extended versions which can help advance students move forward too, while all students can be working on the same story.

When working on Poe's stories, I focus on working on settings to create tones. Detailed guidelines will be also provided on the creation of book clubs, along with a mini-lesson sample, work with book clubs and small groups, conferring, acknowledgement, assessment, homework, further inter-level and cultural activities, and writing.

As indicated in the previous article, the foundations of the *Teachers College Reading and Writing Project*, which will be exemplified here, also stand for a general and flexible model, which can easily be implemented and adapted to design other English, curricular, or crosscurricular lessons from 7th to 12th grade. In this article I will refer to the following sections:

- 1. How to implement the classroom library**
- 2. Unit proposal: Analyzing how settings create tone through Edgar Allan Poe's *Stories***
 - 2.1 How to choose and create book clubs**
 - 2.2 A Sample of mini-lesson**
 - 2.3 Working in book clubs and small group Instruction**
 - 2.4 How conferring with students sounds like.**
- 3. Keeping track of students' work**
- 4. The end of the class: Of gathering, celebrations and homework**
- 5. A further inter-grades activity: Linking students' written productions with Bécquer's *Leyendas* in 10th Grade**

1. HOW TO IMPLEMENT THE CLASSROOM LIBRARY

As explained in Part 1, I always run a survey with my students based on Miller (2009) that allows me, if necessary, to match my students with a book that they might enjoy reading. I use the students' responses in case they need help choosing a book. When I rely on this resource, these surveys are especially helpful for those students who feel a bit lost when looking for a book that they might like. Then I recommend the book that I think may be the most suitable for them, and it is usually the right choice. Next there are two samples of students' responses:

1

BEGINNING OF THE SCHOOL YEAR SURVEY

- 1. What kind of books do you like to read?**
Fiction and Science Fiction
- 2. How do you keep yourself informed about current events? Which part of the newspaper do you usually look at?**
I watch the news every night with my parents
- 3. What are your favorite magazines or websites?**
Newsela and CNN
- 4. What kind of TV shows or movies do you like the best?**
La casa de papel, Stranger Things. I also like terror movies
- 5. What is your favorite subject? What is your least favorite subject?**
Science
- 6. What would you like to be when you grow up?**
Architect

2

BEGINNING OF THE SCHOOL YEAR SURVEY

- 1. What kind of books do you like to read?**
I like fantasy, mystery and adventures
- 2. How do you keep yourself informed about current events? Which part of the newspaper do you usually look at?**
I don't read the newspapers, but sometimes I look at current events on the internet and I have the CNN app on my phone
- 3. What are your favorite magazines or websites?**
Youtube and Netflix
- 4. What kind of TV shows or movies do you like the best?**
I like Suits, Prison Break, Casa de papel, Trinkets and Brooklyn Nine-Nine
- 5. What is your favorite subject? What is your least favorite subject?**
English, PE
- 6. What would you like to be when you grow up?**
Psychologist

I must also say that I often observe that not only students enjoy the freedom of looking through the shelves in my classroom, and many times they find the book that they are going to love reading right away, but also that if I were the one assigning them a book based on their responses to the survey, most of the time such a book would be the same as their personal choice.

It is important to add that my approach to the first 10-15 minutes reading class time has usually been the understanding of it as a period to just enjoy the pleasure of reading, with no follow-up assessment or project. The effect that I have always seen in my students is that they easily relax and just keep reading, even exclaiming "No, please!" when I call them to stop for the start of the mini-lesson.

2. UNIT PROPOSAL: ANALYZING HOW SETTINGS CREATE TONE THROUGH EDGAR ALLAN POE'S STORIES

In this unit, I invite students to become fascinated by Romantic Literature, specifically through Edgar Allan Poe's *The Murders in the Rue Morgue and Other Stories*. The reason why I chose this author is because I can relate him easily to local authors from the same era and because his books, adapted to the language level of learners, are easy to find.

As a start I introduce this unit referring to the work that students have already done in the past with **Renaixença novels in Llengua i Literatura Catalana** and **Romantic novels in Lengua y Literatura Castellana**. As the teacher, I launch this unit by referring to the topics and language used by authors like **Narcís Oller** or **Gustavo Adolfo Bécquer**.

By activating their previous knowledge, not only students' minds get set up for the skills that are coming next, but also the new content is bound to be better understood. Even with students who may be a bit reluctant to literature, I have observed that this little activation nurtures their comprehension and disposition.

Before starting the first session, students decide which book club they want to belong to during the coming sessions. In the next sessions they will learn about creating a book club, what mini-lessons are, how book clubs and small group instruction work, and what conferring is like.

2.1 How to choose and create a book club

I present the students three stories by Poe which are found in *The Black Cat and Other Stories*, and help them choose the ones which will become part of their book clubs:

- *The Black Cat*
- *The Oval Portrait*
- *Berenice*

To introduce them to the stories, I slowly expose them to a brief sneak peek of each. An example follows next:

"Today I would like to introduce you to some short stories by Edgar Allan Poe, and then you will be able to decide which one you would like to read and analyze during the coming days:

*First we have **The Black Cat**; you might like this story if you want to read about how craziness can create a tragedy that involves first a cat then a beloved one. It is quite unsettling...*

*Then we have **The Oval Portrait**; in this tale you will find a story within a story. If you would like to know how unconditional love for an artist can cause irreparable damage, you will probably enjoy this one.*

*And finally we have **Berenice**. This is a story about a man who loses his mind and sees how little by little his wife is losing her life in front of his eyes... or is she?"*

After students give them a thought, they start to choose which one they would like to read. Once they have chosen their book, they complete the following form:

ANALYZING TONE

Student's Name: _____

Story Choice

How to choose a text:

1. Listen to the presentation of the book.
2. Read the outline in the back.
3. Check some reviews on the Internet.

Book Choices:

- 1) *The Black Cat*
- 2) *The Oval Portrait*
- 3) *Berenice*

Please, sort the books by order of your interest:

1. _____
2. _____
3. _____

After they have written down their choices, I group students in book clubs according to different criteria. In my experience, the fact of having 3 or 4 students per club ensures great results in them. I personally pay special attention to grouping students by not only keeping in mind similar academic level and needs in each small group, but I also like to keep under consideration their personal affinities, which always works.

2.2 A sample of a mini-lesson

Next there is a sample of how a session, including all its class structure parts (as explained in the theoretical article) is put into practice. As indicated earlier, this is a model that can be easily adapted to different levels, learning goals, and subjects. In this session, I am going to use the story "The Masque of the Red Death" as a mentor text (located in *The Murders in the Rue Morgue and Other Stories*).

SESSION 1 - MINI-LESSON: DETECTING SEMANTICS

CONNECTION

This is the part where I launch this day's lesson and make a connection with what students already know by gathering my students around the meeting area and having them seated with their assigned small grouped book clubs. I say something along these lines:

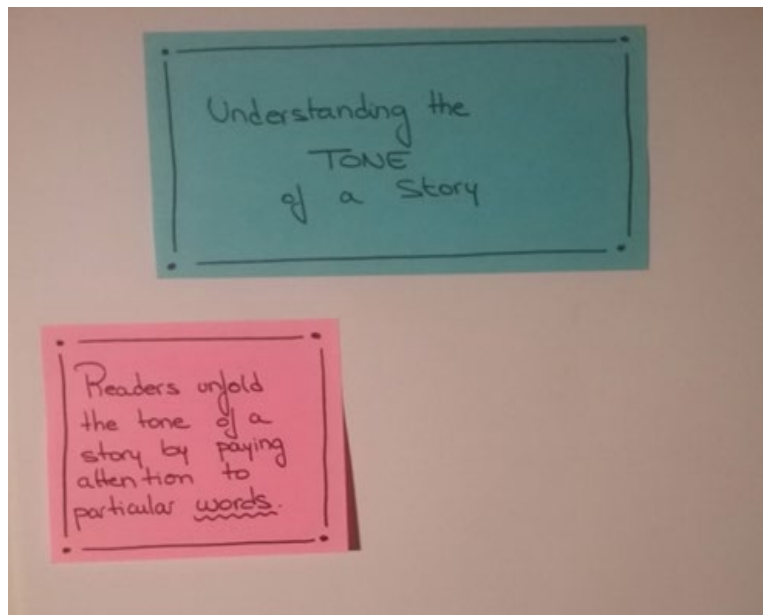
"Ok, class. We are about to start a new reading fiction unit through this author, sir Edgar Allan Poe. While reading his 'Stories' you will be able to learn about the human condition in strange and supernatural situations, just as you have done with authors like Bécquer or Emilia Pardo Bazán. These are horror tales, and you will realize how Poe is a master of creating tension while not being explicit when recreating unsettling settings."

TEACHING POINT

Next I present the skill and the strategy that students are going to be working on during that class. This is an example of what I usually start with:

"Today I want to teach you that readers unfold the tone of the story they are beginning to read by paying attention to the particular words that have been included in its first paragraphs"

We also create anchor wall charts that stay in the classroom as we move along. They are completed as lessons pass by with the consecutive teaching points. These charts certainly enable students to easily refer to what they are learning as we continue adding more strategies for any particular unit. I am the first one to model anchor charts for students:



Next I will exemplify what I mean by reading aloud the first paragraph and thinking aloud as I discover the words that I think are creating the tone of the story. When reading aloud, I make sure to exaggerate, make dramatic pauses, and stress particular words that are part of the

learning goal. I usually rehearse this reading aloud before time, so I make sure to reinforce what I need to make it accessible to all students. Following there is a sample paragraph which I would read dramatically.

“The Red Death had devastated the country for a long time. There had never been such a deadly plague or such a horrible one. Blood was its identifying mark – the redness and the horror of blood”



After reading the paragraph aloud, I re-read it just as I would do when trying to make sense of a difficult text, while pointing and emphasizing the words which I consider that set the tone. This thinking aloud might be something along these lines:

“ I am going to stop here and think about some of the words that I consider are setting the tone of this story... Well, we start right away with “Death”, so clearly this story is going to be about people dying, as we can also see next when I find the word “devastated”; therefore, this story is about an uncontrollable situation where people are dying. If I continue reading, in fact, I find the word “plague”, which is a disease that spreads and destroys lives, but also provokes abandonment of cities, and fear. Something that I have also noticed is that in the next line the word “Blood” is repeated twice... maybe that is why this plague is named “The Red Death”. “Blood” is a very common element in horror movies. This is probably going to be a horror story.”

ACTIVE ENGAGEMENT

Next I provide the students with just a little bit of guided practice so that they can put into action what I just modeled for them. I introduce this part by saying:

“I am going to keep reading and this time you are going to pay attention to and write down the words that you consider that are setting the tone for this story:”

At this point, I might have students reading also from the paper, the screen, or just listening to me, whichever they feel more comfortable with for their own understanding. I would follow like this:

“First, the victim felt sharp pains and experienced dizziness. Then, blood began to pour out of his skin. The red stains on the body, and especially on the face, of the victim were the signs that he had the Red Death.”
“Ok, now talk to a partner near you, what are the words you jotted down?”

While students talk to each other and share their thoughts, I move around and listen to their thoughts to be able to interrupt **while** the conversation is at its highest. From my practice, I know that this prevents conversations from turning to be about different social issues and keeps their reading stamina high.

When I consider that sharing time is over, I address the class and ask for volunteers to share their thinking. To avoid the three or four usual students who are usually fond of speaking up, I also point to some of them, or even call them by their names. My choice includes the introverted ones who I know have been fondly speaking with their groups. This gives them the confidence to keep sharing their thoughts and, therefore, to continue growing as learners.

LINK

At this point, it is time for me to remind students that this work is transferable and to set students up to plan their work. I do so by referring again to the teaching point and remind them about the strategy that we have implemented before sending them off. I would say something like:

“Today you have been learning about how using a particular type of vocabulary is a common trait in every text. Today, as I send you off to read, add this lens to your work. Detect the words in the text that are helping you understand the tone of your story. Now, take a minute to write down with your group what your work plan is for today.”

Overall, this link aims to increase students’ ownership for their own work. It is a reminder of what has been taught, it fits into what they have learned before and invites them to make smart choices of the work that they will pursue. In my experience, I have observed that this move nurtures the feeling among students that they are the ones in charge of their own learning, and therefore this will help them make similar decisions when they are on their own without the teacher’s guidance.

2.3 Working in book clubs and small group instruction

During this part of the session, students in groups come up with a plan for their reading and analyzing time. They might decide, for instance, to read up to a certain page and then put in common what they observed in the text when practicing the strategy that they learned at the mini-lesson.

During that moment, I move around the classroom assessing the work that my students are doing. When preparing this class, I always anticipate to what type of problems students might be encountering in their texts, or the next steps that they could be taking in order to take their learning to the next level. In order to figure out at which stage each group (or student - If the

activity does not involve grouping) is, I follow the structure of conferring explained by Jennifer Serravallo and Gravity Goldberg in *Conferring with Readers* (2007), which was referred in the previous article, and will be exemplified in the next section

2.4 How conferring with students sounds like

By now students are back in their seats, and I am closely observing their independent reading work, and helping them out if any question arises. The summaries prompted by the table next (Serravallo and Goldberg, 2007) lead the students through their understanding processes, pointing to strategies that help them make sense of the text that they are reading, fully understand the author’s decisions and, match them with text evidence that proves their thinking:

<ul style="list-style-type: none"> ● Research the reader 	<ul style="list-style-type: none"> ● <i>“What are you noticing in this text?”</i> ● <i>“What are you finding challenging?”</i>
<ul style="list-style-type: none"> ● Describe what the reader is capable to do 	<ul style="list-style-type: none"> ● <i>“You are trying to figure out the meaning of the words you do not know by the context.”</i>
<ul style="list-style-type: none"> ● Compliment 	<ul style="list-style-type: none"> ● <i>“Figuring out the meaning of new words through the context is what experienced readers do.”</i> ● <i>“I think you are ready to do some more challenging work.”</i>
<ul style="list-style-type: none"> ● Teach (individual mini-lesson) 	<ul style="list-style-type: none"> ● <i>“I think that you are now ready to think about how to classify grammatically these new words you are finding. Watch me do this work”</i> (NOTE: There will be a visual on this at the end of the section)

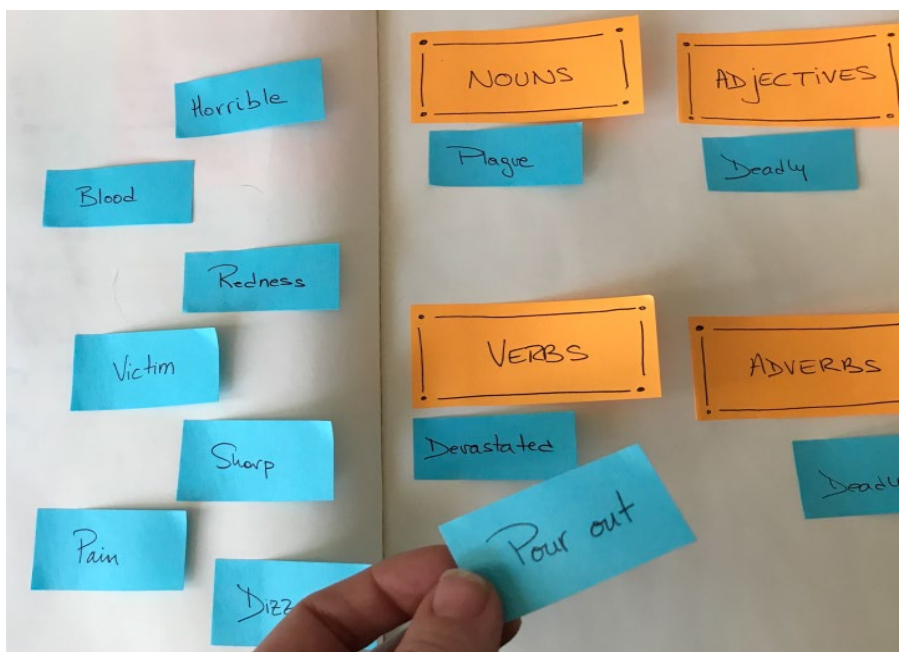
Before exemplifying class work on how I start grammatical classification of the new words which students are finding, I would like to refer to **small group instruction ideas and strategies that I use with students at this stage**. In case I detect that some of my students need help in understanding the context of the text or grammar, I offer small groups the following 3 options:

<p>1</p> <p>READING AROUND THE TEXT</p> <p>When it is hard for students to just understand the general meaning of the text that they are reading, and looking for information about that text or the author, even if it is in their mother tongue, I can help them be more confident when approaching it. I make sure to offer some reliable sources in advance, or to teach the students to identify where they can find accurate information. Sites like Britannica or British Council can be great resources for amplifying the students’ understanding of different topics.</p>
<p>2</p> <p>APPROACHING SIMPLE SENTENCES: BASIC STRUCTURE (SUBJECT+VERB+OBJECTS)</p> <p>In order to make sense of paragraphs, students may need to be reminded of the order of a given sentence. Keeping in mind a basic structure can help students organize the meaning of the different parts of it. To do that, I offer a “mini-mini-lesson” that I previously prepared.</p>

APPROACHING SIMPLE SENTENCES VS. COMPLEX AND COMPOUND SENTENCES

In this case, I explain how grammar contributes to meaning. I sometimes explain this topic in two different sessions, where I can talk about: **Structural differences**; and **The effect on the reader**: Writers “play” with the length and structure of the sentences in order to achieve an effect in the reader. For example, I tell my students that a simple sentence introduced in a paragraph where sentences are mostly compound has the purpose of producing an impact on the reader. I add that compound sentences assist with the flow and the rhythm of the text.

While students are working on the texts, and I am rotating from group to group, I always make sure to tell students that I am going back to their groups in five minutes or so in order to reassess how they are doing with the task that I have asked them to do and how they are reaching the strategy presented at the teaching point. As the early chart of this section pointed at the end, I help my students classify the new words in their stories into grammatical categories. To do that I use colorful post-it notes:



3. KEEPING TRACK OF STUDENTS' WORK

In order to keep track of my class progress, I use a graphic organizer where I write the names of the groups: I write down where each group is at and what the next steps which they can take are. As Sonja Cherry-Paul and Dana Johansen explain in their book *Breathing New Life into Book Clubs* (2019), teachers can ask themselves many questions while observing their students working, such as “What seems to be working well?”, “What issues are emerging?”, “What are students saying?”, “Are some students not speaking at all?”, or “Are they using evidence from the text?”.

The following chart is an example of a graphic organizer which builds up instruction based on where students are at. In this chart we can see how students' learning is personalized to each of their needs, as well as how skills and strategies are transferred from one book to another.

English Is It! (ELT Training Series) Vol. 15

BOOK	STUDENT	DATE	TEACHING POINT	NEXT STRATEGY
<i>Stories</i> , by Poe	Albert	29/10/2020 2/11/2020	Increase vocabulary by paying attention to new words. Elevate speech by using connectors.	Introducing new words when conferring with the teacher. Keeping a list of connectors to use when talking to the teacher.
<i>Rebecca</i> , by Daphne Du Maurier	Ariadna	29/10/2020 2/11/2020	Analyze character's development. Use quotes from the text to demonstrate ideas about characters.	Using a T-chart "First I thought... then I realized..." Note taking in either the book or notebook.
<i>Frankenstein</i> , by Mary Shelley	Edu	29/10/2020 2/11/2020	Analyze characters' traits by what they say. Use quotes from the text to demonstrate ideas about characters.	Using a T-chart: "What they say... Trait" Note taking in either the book or notebook.
<i>Rebecca</i> , by Daphne Du Maurier	Guille	29/10/2020 2/11/2020	Increase vocabulary by paying attention to new words. Elevate speech by using connectors.	Introducing new words when conferring with the teacher. Keeping a list of connectors to use when talking to the teacher.
<i>Stories</i> , by Poe	Laia	29/10/2020 2/11/2020	Analyze how the setting creates emotions. Increase the vocabulary about emotions.	Paying attention to different elements of setting and the adjectives that appear by them. Creating a word bank of emotions organized by negative and positive.

4. THE END OF THE CLASS: OF GATHERING, CELEBRATIONS AND HOMEWORK

Being acknowledged is an essential part of any growth process and it must be part of the growth that happens in the classroom too. That is why at the end of the class, it is important for me to mention the best practices that I have seen students putting into action and

emphasize the general improvement that I have observed towards the goal presented at the teaching point. I might also give a couple of minutes to the students for them to decide what their homework for that evening might be.

This is a way to let students take ownership of their learning, as well as making them responsible for their individual learning process. Showing me their **homework** written down in their notebooks or diaries is the “exit ticket” in order to leave the classroom when the period is finally over.

5. A FURTHER INTER-GRADES ACTIVITY: LINKING STUDENTS’ WRITTEN PRODUCTIONS WITH BÉCQUER’S LEYENDAS IN 10TH GRADE

A reading lesson is usually followed by a **writing lesson** where students put into practice the strategies which they have learned as readers, but this time as writers themselves. Therefore, after this unit is over, my students work on a writing unit where, once again, I model my writing while producing a fiction piece following the steps that we have noticed that Edgar Allan Poe has followed when writing stories.

Then my students produce written texts themselves. I usually present this writing unit around the end of October, so that it is linked to the **Halloween celebrations** along with other grades at school. For instance, one of the units in 10th grade is around **Gustavo Adolfo Bécquer’s Leyendas**; the younger students might compare similarities and differences between the Spanish author’s tales and what the oldest students have written after studying Poe.

Needless to say that the pleasurable reading habit, and the knowledge that derives from the *Teachers College Reading and Writing Project* both for teachers and students continue building up, as it, qualitatively and quantitatively, enhances the teacher-student, student-student teaching and learning scenario, both in the theoretical and practical aspects of what is to be passed on and apprehended.

As all participants are set up in the reading skill and critical thinking modes, challenged to acquire more strategies, involved in changes in reading and through reading, I would like to end up by quoting the last inspirational paragraphs in the section ‘Our Mission’ that are posted at The Reading and Writing Project. Teachers College. Columbia University website (<https://readingandwritingproject.org/about>)

“We approach this work by coaching teachers and children as they work, by designing powerful, critical, active curriculum, and by continuously learning from collaborators, researchers, educators and children. Our literacy work strives to affirm identities, histories, and cultures, to amplify student voices and to build on their skills.

We continue our continual need to learn and grow, especially with regard to anti-racist, anti-oppressive work. For us, professional development is for us all, and it needs to be career-long, approached with courage, humility, a readiness to rethink, and a commitment to a world where justice for all becomes a reality”.

Methodological resources related to the practical implementation of the TCRWP are included in References.

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The Reading and Writing Project. Teachers College, Columbia University
<https://readingandwritingproject.org/about>

An Interdisciplinary and Augmented Reality EFL Project for 7th Graders: An Online Cinematographic Merge Cube Exhibition

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Have you ever heard about **Virtual and Augmented Reality (AR)**? Probably you have, but have you ever experienced it with your students in the EFL classroom? AR can both be tailored to students' needs, and be implemented through EFL and other subjects: Arts and mathematics (as it is with the project I am presenting); Literature, whose work, for instance, on well-known authors and works could benefit from biographies in this form; or Social Sciences which, for example, can use a **Merge Cube** for representing historical periods. If you have not tried AR, and you would like to, this article aims at introducing teachers to it, and also at guiding them to help their students succeed in it too.

Jesús Arbués, an emeritus researcher (presently cooperating with Departament d'Educació), first introduced me to AR. He worked at [Institut Vilatzara](#), where I am currently teaching, and asked me to visualize some images in 3D by using a QR code and a physical **Merge Cube** with my students. I did, and I related it to the knowledge and interest of my class. Upon seeing the advantages of working with QR codes and merge cubes, I designed and implemented a current teaching project based on them: ***The Online Cinematographic Merge Cube Exhibition***.

This project follows the guidelines on classroom methodology, assessment tools, digital devices, cross-curricular work and competences (Decree 187/2015 which regulates the CSE curriculum and the latest regulations on assessment for SecondaryENS/108/2018). The teaching sequence which I designed emphasized the teen students' digital abilities with a topic to their liking. Since my students had been working on cinema and film genres in the previous unit, I helped students design a **digital** film report which served as their film review. Since creating a physical cube requires both a certain manual activity and some knowledge about language programming, this project became **interdisciplinary**, and counted with the support and work of the Arts and Maths teachers.

This project followed the **4 C's** of the 21st Century Learning with technology, and aimed at developing students' **communicative** skills; it was **creative** since they did their own digital designs, and also collaborative, because students worked in pairs, and also shared their cubes with their peers. Last but not least, it involved critical thinking skills, which also cater for the inclusion of all cognitive-skilled students, allowing for more insight tasks for some students who could also, for example, proceed with a comparison of the film and its book version.

When getting students engaged in augmented reality to design their own Merge Cubes, varied digital tools needs to be presented to them to ensure their **preparation**, and increase their **motivation**. For this reason, the lesson plan is composed of two sessions which provide students with essential digital tools: Students learn that a Merge Cube can be designed by using **CoSpaces**; then, they are told to explore Apps such as **Object Viewer** and

once their cubes are created, they need to get a QR file and a link which will be crucial for the last part of the project: *The Online Cinematographic Merge Cube Exhibition*. While doing the project, **oral competence and competency-based learning activities become relevant** too. **First of all**, students present their tasks orally. Their QRs are posted on the wall and by using the physical Merge Cubes, they are all able to see and read one another's information in 3D about different **film genres**. While each of the film cubes is being presented, students complete an assessment rubric which allows the teacher to know which one they like best. The teacher evaluates the written part by means of a specific rubric but, most importantly, this project also considers **co-assessment** as a tool to make students reflect about their tasks.

The presentation next includes the above-mentioned **teachers' rubrics, orientation basis** for students with some **learning difficulties**, and **diversity** guidelines within the classroom. All images included in this article have been granted written permission by the students' families. *The online Cinematographic Merge Cube Exhibition* teaching sequence is presented next along nine sections:

- 1) **COMPETENCES**
- 2) **OBJECTIVES**
- 3) **PREVIOUS STAGES**
- 4) **MATERIAL RESOURCES**
- 5) **METHODOLOGY**
- 6) **OVERVIEW OF THE LESSON PLAN**
- 7) **DESCRIPTION OF SESSIONS 1-9**
- 8) **ASSESSMENT**
- 9) **FURTHER CONSIDERATIONS**

1) **COMPETENCES**

One of the most important elements within the CSE curriculum is that subjects are divided into [competences](#). Within the Linguistic field and, in particular, in the foreign language area, 11 competences are highlighted. This unit focuses on **Oral competence (C2)**, and **Written production (C7)**, and also highlights **Pragmatics (KC20)**, **Lexis (KC22)** and **Semantics and morphosyntax (KC23)**. Apart from these, the digital field and the personal-social area are two **transversal** areas which are taken into account. Therefore, the **Digital competence** deals with **Editing text and multimedia presentations (CCD2)** and **Basic apps of image, sound and video (CCD3)**. Similarly, the **Personal and social** area is implied in terms of **Active participation (CPS4)**. The assessment of these **cross-curricular competences** is detailed in section 8.

2) **OBJECTIVES**

GENERAL
To introduce students into augmented reality (AR)
To work on cross-curricular projects
To use new technologies inside the EFL classroom
SPECIFIC (one for each competence)
To elaborate a written film report and prepare an oral speech about it (Linguistic competence)
To create a Merge Cube by using <i>CoSpaces</i> (Digital competence)
To work collaboratively (Personal and social area)

3) PREVIOUS STAGES

These are some steps to bear in mind before this AR project gets started. They cover different aspects:

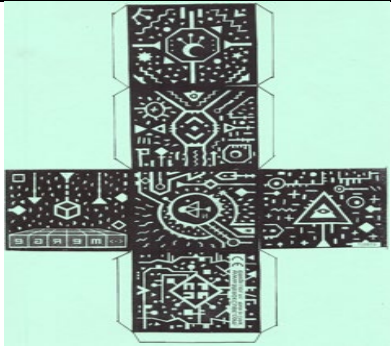

- Students need their **smartphones** and laptops during the sessions.
- It is important to ask students to **download** the following **Apps** before the first session of the project:
 - **QR reader** (Students may have it already in the settings of their smartphones)
 - **Google Lens** (Once it is installed, an icon appears inside the camera app)
 - **Merge Object Viewer** (It contains a huge collection of different topics and figures to visualize by using the physical cube)
 - **Merge Object Explorer** (The tutorial in this app helps to learn how to use the Merge Cube)
 - **CoSpaces** (To start with, teachers have a common account to access the students' tasks. When registering, the option of work on 3D activities and 360 images is included for free. However, it is important to activate the trial version called **CoSpaces Edu Pro** for 30 days with the following code: COSJESUSAR. Then, teachers and students count on all the possibilities of CoSpaces and are able to access the format and **templates** to design their **Merge Cube**. While teachers are "Premium" during this period, 100 students can be added - including teachers' seats too).


Students do the registration process through their school email addresses. I enclose here a link to the tutorial "CoSpaces: How to create a class", which I created for school. It helps to set the task as well as indicates how to group students:

https://www.youtube.com/watch?v=3dfhLDniSok&t=117s&ab_channel=jesusarbues

4) MATERIAL RESOURCES

To develop this teaching sequence, it is important to count on the following material:

SESSION 1	
<ul style="list-style-type: none"> - Scissors and adhesive tape - Smartphones with the Apps downloaded - Data connection (in case the school wifi breaks down) - 1 photocopy with the cube template for each student https://drive.google.com/file/d/19iZWATGiw3p_5dsO6dUhnRL90jR475dK/view - QRs Sample (Animals) https://drive.google.com/file/d/1yzJHnO1OXdeAPjiBen_cfBsE4M5F6GOO/view?usp=sharing - 4 QRs (Each of them belongs to 4 categories: Health (Covid-19), Culture (book review), Leisure (film review), and Miscellaneous. https://drive.google.com/file/d/1QaWRqZQHGauAhQjd2OTKP_F5wvtguw0Qr/view 	 

SESSION 2 TO SESSION 9	
<ul style="list-style-type: none"> - Laptops with mouse - Earphones - Smartphones - Physical cubes - Data connection 	

5) METHODOLOGY

From **task-based** teaching and **collaborative** methodology, the following parts are key:

- **Timing:** This unit lasts for 8 sessions of 1 hour each distributed into four weeks.
- **Prior knowledge:** Students do not need to know about augmented reality, but they should be familiar with cinema vocabulary and film and book reviews.
- **Grouping:** Students work in pairs, 4-5-member groups and whole class groups.
- **Content focus:** Choosing a topic within the students' interest is fundamental. I chose films because my students were really into them. They were acquainted with different genres too. Having the books on the film can be practical as well (see reference to high achievers below)
- **CEFR level:** This unit was developed with 7th graders, having an A2 command of the language. However, this unit can also be adapted to other levels.
- **ICT devices and material resources:** They were described in the previous section.
- **Classroom management:** The class dynamics is basically students-centered and the teacher is a guide who monitors them. However, there are two sessions within the lessons in which the teacher explains the main functions of the *CoSpaces* programme so that students can work autonomously after them.
- **Diversity outreach:** Different paces of learning within the classroom are to be expected, hence specific measures to help all students make the most of them must be anticipated:
 - o **High achievers:** They have an extra task which is about comparing their film with the book version. They are in charge of revising both the final version of the written film review and the information in the digital cube.
 - o **Fast-finishers:** They work on two extra tasks. The first one is about creating a Merge Cube with information about the school and the second one consists of creating an interactive tour using photos in 360 with *CoSpaces Edu*. This material was used on the Institut Vilatzara's Open Day.
 - o **Inclusion:** Students with a lower level of English are paired up with those who have a greater command of the language. Similarly, students with more digital ability work with those students who may have more difficulties.

6) OVERVIEW OF THE LESSON PLAN

This didactic intervention consists of the following activities:

	Session Type	Main tasks	Competences	Timing
1	Lead-in	The students prepare their cubes and observe images in 3D by using them.	Maths Arts	60'
2	Introduction	The teacher explains what information needs to	English:	15'

		appear on each side of the cube. Students write a film review in pairs by using a shared document.	<i>Writing C7-C9</i>	45'
3	Introduction (Training workshop)	Students get to know about <i>CoSpaces</i> and what it consists of.	Digital field	60'
4	Development (Stations)	The teacher sets four tasks, one in each corner of the class. Students research on <i>CoSpaces</i> on their own. They use their phones with <i>Object Viewer</i> and they also use QR reader. Students prepare a medium size Merge Cube too.	Digital field Arts	20' 20' 20'
5	Development	Students finish their film reviews on <i>Drive</i> and then, they start designing their digital cubes.	English	60'
6	Development	Once the digital cubes are done, they prepare the oral speech for the exhibition.	English: <i>Oral CC2</i>	30' 30'
7	Development	A rubric is shown so that students can check if their task is correct. Time is given to rehearse. The teacher downloads the QRs and prints them out to post them on the walls in the next session.	English Arts Digital	15' 45'
8	Assessment	QRs are stuck on the wall to start the exhibition and class configuration is arranged. Students get ready for their oral presentations and rubrics of assessment are completed at the same time by their classmates. This session is fully video recorded.	English: <i>Oral C2-C3</i> Digital	15' 45'
9	Closing Session	Students watch the video of their cinematographic exhibition and get feedback from the teacher. Feedback from students is collected through a <i>Drive</i> document to be posted in the school website.	English Arts Digital	30' 30'

7) DESCRIPTION OF THE SESSIONS

SESSION 1

The Math teacher asks students what an hexahedron is and contextualizes where the cube shape comes from. Then, students learn what a Merge Cube is useful for. Right after, the teacher hands them out the material to design the cubes (https://drive.google.com/file/d/19iZWATGIw3p_5dsO6dUhnRL90jR475dK/view?usp=sharing). Students cut and paste their cube, individually. This part lasts for about 25 minutes. Then the teacher hands out one QR to each student and gives them instructions to decode them. The activity basically consists of opening a *QR Reader*, *Google Lens* or their camera icon from their mobile phones and then, they directly access a website address. Once they click, students take their cube and focus their phone camera on it. At this stage, students are able to see that some animals appear in 3D on top of the Merge Cube. It takes ten minutes to complete this part.



Once students have observed what augmented reality is, they get into groups of 4-5 students each. In order to do this, it is necessary that the class configuration changes to ensure the appropriate development of the activity. At this point, the teacher hands out 4 different types of QR for each group (each pack of QRs is printed in different coloured paper to easily identify them into categories). This material is available at: <https://drive.google.com/file/d/1QaWRqZQHGAuAhQjd2OTkPF5wvtguw0Qr/view?usp=sharing>

During the next 15 minutes, the group members observe the QRs which have been given, and help one another if necessary. About every 5 minutes, the teacher asks them to swap their QRs. Then, by going clockwise, one student from each group gives their QRs to the following group. The exchange takes place 4 times because, as indicated in Materials, there are 4 different categories (Health, Culture, Leisure and Miscellaneous). It is important that students pay attention to each of them because one of them is the sample model to design their final product. The last five minutes are devoted to feedback. The class group comments on what they think about the activity and the teacher gives them clues about what their task next will be like.



SESSION 2

The second session takes place during the English lesson and the teacher explains that students are going to create an online cinematographic Merge Cube. Since they have worked on cinema vocabulary and film genres, they are prepared for the task. 7th graders are paired up according to the film genres that they like, and their personal profiles. The students are given five minutes to choose a film which they would like to work on. These were the options:

	Film Genre	Film Title		Film Genre	Film Title
1	Adventure, sci-fi	<i>Jumanji</i>	6	Animated	<i>Shrek</i>
2	Action	<i>Central Intelligence</i>	7	Comedy	<i>Grown Ups</i>
3	Romantic “anime”	<i>Your Name</i>	8	Musical	<i>High School Musical</i>
4	Fantasy	<i>The Lord of the Rings</i>	9	Horror	<i>Annabelle</i>
5	Comedy	<i>Campeones</i>			

The first part of the project, however, is based on writing a **film report**. It contains six sections and each of them corresponds to one side of the cube:

SIDE 1 - PHOTO OF THE FILM COVER, TITLE AND NAME OF THE MEMBERS OF THE GROUP
SIDE 2 - BASIC INFORMATION: ACTORS, FILM GENRE, DURATION
SIDE 3 - PLOT SUMMARY
SIDE 4 - CHARACTERS’ DESCRIPTION
SIDE 5 - SYMBOLS AND/OR CONTRAST WITH THE BOOK VERSION
SIDE 6 - PERSONAL OPINION

This film review is written in pairs, edited in a *Google Drive* document and shared with the teacher so that corrections can be easily made. It is essential to ensure that there are no mistakes when transferring the information to the *CoSpaces* website when designing the cube.

SESSION 3

The third session is a training workshop where students learn how to work with *CoSpaces Edu*. The teacher can get some basic knowledge about *CoSpaces*, through *Youtube* tutorials like this one: https://www.youtube.com/watch?v=Drll-epaWbl&ab_channel=CoSpacesEdu). Once the teacher is ready, the web site must be opened, and work on a sample can get started (like the astronaut's template on Planet Earth's image). The teacher shows the students some elementary tools and they all watch the previous tutorial. Later on, each student goes to their personal account inside *CoSpaces* and click on the "Sample" file created by the teacher. From a mathematics' perspective, students comment on the cube figure as such, its base, the edges of a polyhedron and some other geometrical reminders. The most interesting part for the students comes when they get to discover the catalogue from where they can choose a great variety of objects, people, animals, vehicles and other elements.

The teacher guides them in this learning by doing process by telling them to select an element and place it on top of the cube. Then, students learn that they can press the object and stretch it out to make it bigger. The image can also change its size by clicking on the icon and its arrows around. Besides, once students click twice on the object, there is a long list of animations to choose from and then, they can click on the "play" button to see the effect of their animation.

It is important to remind students of the importance to lock and unlock the sides of the cube when designing them. In other words, the unlock option is used for editing while the lock icon means that no changes can be made. As a result, all the corresponding elements belonging to a side of the cube need to be grouped with its side by pressing both the "shift" button and also clicking on the images. With the help of the mouse, they use the right button and click on "lock". This training workshop consists of guiding students in the *CoSpaces* website but, since they are a digital generation, I do encourage them to discover new things by themselves. Otherwise, the teacher can ask them to choose more images to place in the other sides. Once they have a new image, they can activate "Rotation mode". A kind of circumference in 90° appears, with three shafts (green, red and yellow) which enable them to move it into several directions. This "movement" tool is based on deciding the direction of the elements we place in the design.



SESSION 4

This lesson is based on Primary school corners, being called Stations at this Secondary stage. The teacher sets four main tasks, one in each corner of the class. The tasks are posted on the wall so that students have clear written down instructions. They can be consulted at: <https://drive.google.com/file/d/1GKvSIABoznvlpCdpuirvpv8onwVmCSVr/view?usp=sharing>. Students are told to do work in 4 stations. Each station takes 15 minutes approximately if they do them all. However, when students just want to work on 3 stations, they have to spend 20 minutes in each. The objective of this specific session is to help students become autonomous and get a deeper insight in augmented reality.

The **first station** is linked to the very first task of Session 1 where the students worked on Arts and crafts. They created medium-sized Merge Cubes, which were printed in DINA-3 cardboard. If teachers decide that the project will be transferred to other classes, students need to be told that these cubes are not their own cubes, since they will necessarily be shared with other groups. The **second station** is also an extension of Session 1 where students used their smartphones and their Merge Cubes to access information in 3D. In this case, 3 QRs which correspond to 3 book reports are given and students in the group visualize them to later exchange opinions about them. This station is useful to get further ideas when it comes to design their own cubes.

Both the **third** and the **fourth stations** consist of having the students do research on AR on their own. The former station is all about *CoSpaces*, in particular, 3D settings and 360 photos. In the last station, students use their phones with the **Object Viewer App** and their QR reader if necessary. This application counts on several collections, for example, ancient Egypt, architecture, dinosaurs, the solar system, human anatomy among many others. When the users select one topic, they get access to different figures which can be seen in 3D by using the Merge Cube. Students who studied Robotics in Grade 6 and teenagers who are very good at computer science and/or video games tend to directly go to the *CoSpaces*' station because it is very exciting to them. Similarly, students who are curious and eager to use the mobile phone in class enjoy the third station very much.



SESSION 5

This session is useful for students to complete their book reports if they have not done them yet. The teacher activates a new task to the participants on the *CoSpaces* website so that they can start working on their augmented reality design. At the same time, the teacher corrects the *GDrive* documents and sends them back to students to transfer the essential information to the Merge Cube. The students have the full lesson to work on the Merge Cube design. Students are asked to design their cubes by using the template of "Book review" from

CoSpaces. This means that the task becomes consistently easier because they do not start from scratch. Nevertheless, the teacher expects them to be as accurate and original as possible. For example, the objects can be animated by either doing “double click” or by using *Co-blocks* language. In this case, attempting to use more complex mechanisms such as *Co-blocks* will be positively assessed by the teacher. A useful tutorial on the basics of *Co-Blocks* follows:

https://www.youtube.com/watch?v=15Vlqe22_x0&ab_channel=CoSpacesEdu

SESSION 6

Depending on the students’ paces of learning and also on students’ prior knowledge on AR, some pairs may finish earlier than others. For this reason, *fast finishers* have a particular task to develop. It is related to the Open Day at high school. The students are asked to reproduce a Merge Cube including school information: main values of the educational project, students’ opinions, contact details, and any other relevant details. Likewise, *high achievers* are suggested to prepare a high school tour through *CoSpaces* and include pieces of text in English and audio. The extra material produced by students is available at: <https://agora.xtec.cat/iesvilatzara/noticies-portada/lalumnat-de-1r-deso-us-presenta-el-nostre-centre/>

SESSION 7

At this point, all students have finished their digital tasks. For this reason, they need to start preparing their oral speeches for the exhibition day. The teacher screens a sample rubric on the board with some items to revise. In fact, this is the chart that the students are provided on the exhibition day to carry on the peer-assessment, but they are unaware of it. The idea is that they are familiar with it on the oral presentation day. While the students are checking their tasks and rehearsing their speeches, the teacher has got two important tasks to do. First, students need to get the QR code for each film. These will be posted on the wall of the next session, so teachers must ensure they get all tasks saved in a QR. It is not a hard process but, it takes some time. Detailed instructions are provided here: https://drive.google.com/file/d/1RwS_735zP1-P9k3t3rMu_9aXJ89POxf8/view?usp=sharing

Secondly, it is recommendable to use a screen recorder such as *Screencastify* or *Quicktime* player to record the Cinematographic Merge Cube with its content. During the recording, the student can move the cube up and down and from side to side. These files may become an element to add in the screen of what I call “Our class-museum”. I must say that this process takes a while, so I encourage teachers to do it after the session (without students). The *CoSpaces* website does not allow the students to download their creations; thus, I recommend to keep record of the students’ tasks by video as well. I keep my students’ work here: https://drive.google.com/drive/folders/1psMiF_38hhfi0sSfQ7XcxNdjETrDTvcO?usp=sharing

Last but not least, it is crucial to emphasize than once the license has expired (after the thirty-day trial version) strictly no product can be edited nor QRs can be generated.

SESSION 8

After all the process, the lesson of *The Online Cinematographic Merge Cube Exhibition* starts. First of all, the teacher, with the help of students, prepares the classroom arrangement as if it was a museum. In order to do this, the students’ bags need to be in a corner and the tables are placed in rows as if they were a maze in order to imitate the itinerary of a museum. Also,

chairs are placed both in front of the tables and the QRs because these pretend to be the benches from museums too. There are also ten QRs posted on the wall and three extra ones in the corridor outside, which are the fast-finishers' tasks. These Merge Cubes belong to the temporary exhibition.



Once all the setting is ready, the teacher hands out a rubric to each student to assess their partners' tasks and immediately after, students can start the museum tour beginning at the first piece of digital art. While the students who created it briefly explain their Merge Cube for about 3 minutes maximum, the rest of the classmates assess the work by means of a rubric. This one is handed in right after the oral presentation to the teacher. Then, students follow the same direction towards the next QR, just as they would do in a museum with the arts gallery guide. At this point, the teacher hands in another rubric of assessment which needs to be completed at the end of the presentation. This pattern is the same through the whole cinematographic exhibition.



Both the teacher and a student record the oral presentations itinerary for memories. The idea is that a voluntary student can edit the recording to watch it in class. It is also going to be posted in the school website as a sample of this digital exhibition.

SESSION 9

Right after session 8, the students' assessment charts need to be checked by the teacher and for this reason, session 9 is focused on exchanging feedback for future projects. The first part of this session consists of watching the exhibition video: https://www.youtube.com/watch?v=yEgp6dNZ51M&ab_channel=InstitutVilatzara. Then, the teacher comments on aspects to improve as well as on outstanding elements according to the rubrics. The second part of this session consists of giving voice to the students. The teacher

creates a collaborative document in *Google Drive* so that they can all write down their feelings before, during and after the project. Later on, these comments can be posted in the school web page with the exhibition clip. Finally, the teacher communicates them the three best Merge Cubes according to the students' and teacher's results. This means that three pairs of students are positively acknowledged as the best cinematographic Merge Cube creators.

8) ASSESSMENT

Since there were 3 specific objectives, there are also 3 different assessment tools. These are beneficial for the diversity of learning styles and paces within the class. The **first tool** refers to the written film report in *Google Drive*. The written production is assessed by means of the following **teacher's rubric**.

WRITTEN COMPETENCE: ASSESSING THE COLLABORATIVE DOCUMENT				
Film Report titled:	1	2	3	4
Coherence and cohesion (Appropriateness)				
1. The film report is well-organized, divided into sections and contains paragraphs. Connectors and punctuation are properly used.				
2. The report contains details about the plot, the characters, opinion...				
Morphosyntax				
3. Sentence structures are complex and despite some mistakes, these do not lead to misunderstandings.				
4. It mainly contains simple structures and their mistakes sometimes affect meaning.				
Lexis and spelling				
5. Appropriate use of vocabulary. Words are spelt correctly.				
Total Score:				___ / 20

Regarding the **digital field**, the final task is assessed by the students' themselves by using the following rubric: <https://drive.google.com/file/d/1zEj7S2ptYD89bd8HW6svaxBiSBDKAyal/view?usp=sharing>
The items set depend on the written, oral and digital competence as well as the overall score. Finally, all the **students' assessment** is shared. This is how the three top Merge Cubes become award-winning: Their scores range the highest in the exhibition. To acknowledge that, I either give them a physical prize or compensate them with extra points in the final term.

ASSESSING FILM REPORT NUMBER: ____				
Film experts:	1	2	3	4
WRITTEN COMPETENCE				
There are some grammatical and/or spelling mistakes.				
ORAL COMPETENCE				
The students' discourse is structured and comprehensible.				

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Verbal strategies: the students explain the film report without reading, sound fluent and keep eye contact.				
DIGITAL COMPETENCE				
The layout is well-designed and attractive for the reader.				
OVERALL				
There is information about all the aspects seen in class.				
				Total Score: ____ / 20

The mark of the **personal-social area** relies on **continuous assessment** based on the teacher's observations. This means that students are assessed by means of **frequency indicators**, in other words, an observation grid to register **active participation** of students: https://drive.google.com/file/d/1wcBRB-BIV-X-BBIP3iG6R_i6s860D5G7/view?usp=sharing

TEACHER'S OBSERVATION SHEET - ACTIVE PARTICIPATION DURING THE PROJECT				
1	Interaction within the classmates is appropriate. <i>Comments:</i>	Yes	No	To be improved
2	Given guidelines from the teacher are followed. <i>Comments:</i>	Yes	No	To be improved
3	English is spoken among the students	Yes	No	To be improved
4	The film contents are clear and well-structured	Yes	No	To be improved
5	Students are focused on the task and do not waste time	Yes	No	To be improved
6	Online dictionaries are helpful to students	Yes	No	-
7	Translator websites have been used	Yes	No	-
8	Contents from the Internet have been copied	Yes	No	-

9) FURTHER CONSIDERATIONS

A further idea in *The Online Cinematographic Merge Cube Exhibition* project is to hang the students' QRs around the high school so that other students can get to know about films. This means that the project is **transferable** because students share knowledge with their peers despite not being from the same grade. Another idea is to ask our students to use *Canva* to prepare an infographic about "The benefits of using AR in the EFL classroom", for example. To do this, I suggest handing in some samples of infographics so that students know what they are like. Materials for this post activity are posted here:

<https://drive.google.com/file/d/1ZdcpVr-fAWZ2B9yag8J721rQJc1793Qf/view?usp=sharing>

Apart from this, working on augmented reality and designing Merge Cubes opens **numerous** possibilities. For example, the teacher can suggest students to show their tasks on the School Open Day or they can even prepare some cubes including information about their school in different languages. It is important that we lead teaching units which are functional, meaningful, productive and competence-based. Language use is at its best, the task is connected to the latest in current life, and students get to create, in this case, a Merge Cube which contains information in a foreign language. Last but not least, through this task and augmented reality cognitive skills are challenged from different points of view through collaborative work and ICT, which certainly motivate students to get a deeper insight in this area, enhancing the 21st century skills, which are the key to success in the academic field and today's life.

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<https://cospaces.io/edu/>

CoSpaces EDU Tutorial on MergeCube
https://www.youtube.com/watch?v=Dril-epaWbl&ab_channel=CoSpacesEdu

CoSpaces EDU Tutorial on CoBlocks
https://www.youtube.com/watch?v=15Vlqe22_x0&ab_channel=CoSpacesEdu

CoSpaces EDU Tutorial on Functions
https://www.youtube.com/watch?v=LqH660IZTp4&ab_channel=CoSpacesEdu

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<https://youtu.be/3dfhLDniSok>

Material for the Museum Exhibition (Student's QRs)
<https://drive.google.com/file/d/1BtGWPWjRCgJiPtDvrsPPm5VYBXRPLFN3/view?usp=sharing>

Merge Cube (Initial instructions)
<https://drive.google.com/file/d/1yzJHnO1OXdeAPjiBen-cfBsE4M5F6GOO/view?usp=sharing>

Merge Cube template
https://drive.google.com/file/d/19iZWATGIw3p_5dsO6dUhnRL90jR475dK/view?usp=sharing

ObjectViewer (Google Play Store)
<https://play.google.com/store/apps/details?id=com.MergeCube.ObjectViewer&hl=ca&gl=US>

ObjectViewer (Apple Store)
<https://apps.apple.com/us/app/merge-object-viewer/id1367544362>

QR_selection
<https://drive.google.com/file/d/1QaWRqZQHGAAuAhQjd2OTkPF5wvtguw0Qr/view?usp=sharing>

Screencastify
<https://www.screencastify.com/>