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English Is It!

(ELT Training Series)

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

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Volume 3: 8 Articles

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"Without hard work, nothing grows, but weeds"
Gordon B. Hinckley

Introduction

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

All members are teachers of English: L. Prat (primary education); L. Andrés, R. Fàbrega, Ana María Fuentes (secondary education and vocational training) and L. Montoro (adult language teaching). R. Fàbrega and L. Montoro are also teacher trainers.

R. Fàbrega is, at present, teaching *Foreign Language Learning* at the Teacher Training School at the International University of Catalonia (UIC); L. Montoro has taught at the Open University of Catalonia (UOC) and at the Teacher Training School at the University of Barcelona. You will find the group professional bios after this introduction.

The group shares work ethics, vocation, and junior and senior professional careers. Their human and academic background enhances the group with specialties such as art, films, group dynamics, computer science, interpretation, literature, mass media, music, mathematics, philosophy, science, sports, theatre and translation.

The group wants to analyse and sponsor the work of those teachers who we all know, and who, day after day, do admirable teaching works of art, making a difference in their students´ lives and in theirs, and whose schools and educational system very much benefit from. 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 opportunity to consider research or publications.

English Is It! (ELT Training Series) was created with a view to providing opportunities which can make up, somehow, for this gap. The aforementioned members are the permanent teaching staff in the group, they investigate their different areas of expertise in their classes, expose them to the group and make proposals, which are later turned into articles.

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

With articles meant for immediate implementation, all members have aimed at clear, yet thorough texts, which include images, charts, lists, questionnaires, tables, photos… to facilitate the reading. They also include bibliographical and web references.

In general, the articles which we present summarize what regular classes stand for each member and all: they show the picture of a human teaching forest, where we can observe

distinct areas in its vegetation, with individual human plant life and a didactic ground which is covered by them all.

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

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

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

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

The group also counts on an **Addenda** section which pretends to open doors to other teaching professionals, national and international, as well, as allow the permanent staff members of the Research group, to present other academic works. It will also be opened to alumni among the members of the group, so that further pedagogical interventions from them can be welcomed in the future.

None of these articles would have been possible without our group supervisors at ICE: **Mercè Martínez**, continuing primary and secondary teacher training coordinator, and **Mercè Gracenea**, secretary of the institution, who welcomed the group proposal from the start, supported it and turned it into what it is now another volume.

You will find the abstracts of the articles corresponding to this volum next.

Abstracts from the authors

The Magic Box: Building Vocabulary through Games

 LAIA ANDRÉS

Games, as an educational tool and a source of entertainment is a fundamental pillar in any child or teenager´s life: we are used to seeing how these future adults play ball, cards or get involved in hide-and-seek during their school breaks. If games are so successful outside the classroom, why not apply them to the classroom too? This teacher saw the need to learn and teach English through games, especially through what she calls *The Magic Box* (La Caixa Màgica), a box which does not only contain games which, as a teacher, and with time, she has been creating, but also prizes, intrigue, excitement, fun, competition, and high dosages of learning. This is the second article about *The Magic Box*. In this case, the author focuses on three games, based on vocabulary practices: she tells us how to create the games, what is achieved with each of them, and what the instructions to create them and play them are, because learning English while having a good time is possible.

"Consideraciones Tibias" or When Language Is Learnt How It Shouldn´t: <u>CLIL in Vocational Studies</u>
ROSAMARIA FÀBREGA

Improving communicative quality and English learning is a constant preoccupation, which makes teachers always be on the look-out for resources so that their teaching is effective. In the last years, CLIL /AICLE has propelled the learning of foreign languages, as well as the usage of TIC tools, which have very much facilitated our work. In Vocational School studies (Cicles Formatius), there is a great interest in training students so that they can both learn to read specialized materials in the foreign language and become good comunicators too. This teacher presents 3 areas which an ELT training course for "professors d'especialitat de FP" (vocational school) teaching their subjects in English was based on: A constant study to improve one´s proficiency in English, a search for adequate materials and knowledge in general, and practice by using the right strategies to make classes more attractive. From the main ideas which are introduced here, the readers can choose the ones which can be most useful in their teaching sessions.

"*You want Fame?... Film It!*" : A Movie Production to Develop Confidence in Learners of English
ANA MARÍA FUENTES

"Film it!" is an article that shows the creation of an audio-visual project in English in which the learners create their own characters, the story line and script of an original story. The class agrees on the genre, the plot and the interaction of the characters. Once the *storyboard* is agreed on, they write the dialogues as if they were script writers and then record it on video. They also show the movie to the school as a film festival. This process of choral creation enriches the students and teacher's daily experience in various ways, which are here carefully described as well as some reflections about teaching as a job and as a vocation.

Giving the Speaking Skill Its Place. PART 1: Hands-on Production: Fluency along with Accuracy
LOURDES MONTORO

Giving The Speaking Skill Its Place. PART 2: Worksheets, Resources and Guidelines
LOURDES MONTORO

This teacher presents 2 joint articles which continue what she started working on in Vol. 2 : the need for proximity between language acquisition and the learning and teaching of a foreign language. Centered on Speaking in ELT, she introduces her pedagogical basis in 2 parts, which are divided in 2 articles. In the 1st part, from her experience, as a teacher and a teacher trainer, she tries to give the Speaking skill the place, which in practice it should have, among the other skills, to end up balancing out and succeeding in both fluency and accuracy. In the 2nd part, she presents different worksheets which exemplify Part 1, along with web adreces and resources, and their corresponding didactic comments. All references aim at an identical first and final objective: helping students make their learning theirs, so that their English learning experiences become personally significant from the start.

The Geniality of Two Artists in the Arts and Crafts Class and the ELT Class. Part 2: Escher
LAURA PRAT

This teacher presents a 2nd article on English work and art, which she developed in an experimental Foreign Language Project (PELE), and which she has been implementing in the last years. It provides a global view as well as a detailed account of how it was put into practice. This 2nd part deals with Maurits Cornelis Escher, and includes the essence of the project, its objectives, competences, sessions, groupings, and evaluation. Along 9 sessions, we get to know the artist, and his main works. From there we are led to a world full of creativity, imagination and sensibility, while helping the students reproduce his techniques. It also lists all the materials which both the teacher and students need, and the web pages which she follows.

She finds that the challenge of learning Art in English and teaching it in a new language, developing the students creativity, imagination and curiosity was very gratifying, and went beyond significant learning. The art created by the students may not be appreciated through one´s eyes but certainly seen by the other senses and feelings. This article would like other teachers to enjoy a project like this, in the hope that the discovery trip to imagination is to them as profitable as it was for the author.

A D D E N D A

English, Literature and Philosophy through T. Williams´ *The Night of the Iguana*. PART 1: Commentary
LOURDES MONTORO

English, Literature and Philosophy through T. Williams´ *The Night of the Iguana*. PART 2: Didactic   Proposals
LOURDES MONTORO

This teacher presents a didactic proposal in 2 articles. It is addressed to 2n batxillerat teachers (12th grade), and divided into 2 parts. The 1st part includes a provoking commentary on the human evolution of one of the main characters in T. Williams´ play. It also has a series of bibliographical references to help teachers get started in the works of this

American classic.

The 2nd part lists a selection of web address and includes suggestions for different didactic exploitations, which can be either independent or consecutive. All the materials are proposed to the teacher of English, who is invited to work with other school teachers: the literature teacher, the philosophy teacher, or even, the group head teacher. These materials present aspects related to both the play and the different disciplines.

Professional bios
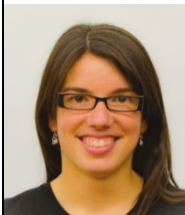
Laia Andrés has a degree in Translation and Interpretation from the Universitat Pompeu Fabra, and a Master´s degree in Teacher Training. She also holds Advanced language certificates in English, French and Italian, and a Basic Chinese from Escola Oficiald´Idiomes, and is also a sworn translator. She has been teaching English, Catalan, Spanish and French, both in the high school and vocational levels at Escola Joan Pelegrí**.**

Rosamaria Fàbrega has been a Secondary English teacher since 1985. She comes from a family devoted to teaching, and has exchanged teaching experiences in England, Ireland and the US. She is currently teaching "Aprenentatge de les LlengüesEstrangeres" at UIC in the Faculty of Education and English in a Secondary Public School. She loves New Technologies and has a blog to help her students to work in an autonomous way.

Ana María Fuentes holds a BA in English Philology and a postgraduate course in Textual Translation Analysis from the University of Barcelona. She has also specialized in Text management for professionals at the University Pompeu Fabra in Barcelona. She has taught English in Catalonia for 14 years. She enjoys exploiting drama and audiovisual projects in class as well as new technologies to suport students' learning process and group dynamics.

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

Laura Prat has been a Primary English teacher at a públic school since 1993. Beforethat, she worked in England for one year. She also lived and worked in Holland for ten years, where she was a teacher and a consultant, assessing new materials for MEC (Ministerio de Educación y Ciencia). She is currently working in a *LearningCommunity* and developing a PELE in Art. She has attended many English courses organized by ICE.

The Magic Box: Building Vocabulary through Games

Laia Andrés

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This article complements the one titled "The Magic Box: Building Grammar through Games" (Andrés 2014a). Yet, since they both share the same conception and reasonings, and I have aimed at each of them as independent readings for the teacher, the theroretical framework of this article is coincidental in them both. Therefore the general presentation in this article includes quotes from the former one (p. 9), and the specific sections "A personal Approach to Vocabulary Grammar: The Use of the Magic box" (p. 10-13), and "Building the Magic Box" (p. 13), are fully reproduced after it too.

The former article applied the theory to grammar, and detailed two grammar games. This article focuses on vocabulary instead, which is the other area which I have used The Magic Box with, and presents 3 games in detail:

1. MEMORY. Classroom objects
2. BINGO. Places in the city
3. WHO´S WHO? Describing People

Guidelines will include references to the level, the groupings, goals, materials and rules.

The two articles share a social constructivist pedagogical approach. Both students and the teacher are responsible for their own process of learning. They are supposed to collaborate both with their peers and the teacher in building up a proper environment for their taking advantage of the lesson time. Besides, a communicational competence-based approach is taken for regarding the way English language is learned and taught.

As stated in the previous article, *"Nowadays ESL remains a subject whose teachers are continuously thinking about creating new and engaging materials to motivate students to get involved into classes. This demand comes from the fact that some students perceive their language lessons as a difficult, almost impossible challenge to achieve. This article, as the previous one, is about this kind of materials and actions seeking to get students ready to overcome their frights and confront language as a challenging yet achievable quest.*

Once again, my main goal is to present some ideas which have proved to be adequate in engaging students' attention in my class. They are not brand new. On the contrary, they inherit their spirit from a large preceding tradition of ESL teachers, worried about their students' getting more and more engaged in the learning tasks. In this sense, both research and practice have proved that activities based on competition and challenges are highly motivational.

This is the reason why I decided to focus my attention on developing game situations to complement my grammar-driven units" (p. 9), which I described in the previous article. *"Such game situations offer students a frame for learning and improving their language abilities without even noticing it. I have experienced that a task that is not made explicit is interpreted as a playground, in which our students may feel safer and free to develop their own ways to approach their ESL experience"* (p. 9).

As presented earlier, *"This covert approach to learning helps a student not to refuse a task on grounds of self-assumed incapability. Everyone is longing to play and win in the context of a class, in which students can prove their value and compete among others. This is especially true when we use images to stimulate ideas and discussion (Goldstein, 2008).*

However, not only individual recognition is at stake, but also their ability to collaborate and take full advantage of teamwork. This seems to be so necessary and demanded in our more and more connected, globalised 21st society. All in all, as a natural fact, everyone likes playing and being rewarded for their effort. Moreover, effort is multiplied when developed in group, and so is the satisfaction obtained from the reward" (p. 9).

Therefore, this article, like the previous one, is *"about learning through games when facing English lessons. Starting from my experience, both as a student and as a teacher, I had identified a series of patterns when trying to learn new grammar and vocabulary. Thus, throughout the following paragraphs, you will discover how I came up with the idea of The Magic Box"* (p. 9) (presented earlier too) *"and what it triggers. As you will see, The Magic Box is not only a rectangular plastic cube full of games, but it also has the ability of generating positive feelings and attitudes among students. Trying to clearly identify and separate some concepts which I consider to be essential when referring to The Magic Box is not worth it, since all these elements cannot be understood without each other. In other words: The Magic Box should be understood as a whole, as a way of teaching English as a foreign language to teenagers"* (p. 9).

After my personal approach to vocabulary, which follows (and is coincidental with grammar, as indicated earlier), and the building of *The Magic Box*, as introduced at the start, you will find three examples of real games that I designed for my 1st ESO students (7th graders). *"You will have the chance of building your own materials by following the steps that I suggest on these pages. As it happens with all the recipes, this is just a starting point. It means that each cook could make the changes that he/she considers to be necessary in order to get different and unique food. There is not a single valid recipe, but a wide range of delicious food cooked by wonderful chefs"* (p. 9-10).

A Personal Approach to Vocabulary: The Use of *The Magic Box*

"Since my first lessons at Joan Pelegrí school (www.joanpelegri.cat) six years ago and as introduced earlier, I realized that it was difficult for me to teach grammar and vocabulary to my secondary students. They often see grammar as something boring and hard, so it is not encouraging for them.

Something similar occurs when learning new vocabulary. In general, textbooks aimed at learning English are divided into units, each of which is about a different and meaningful topic. Therefore, vocabulary is always in context, and hopefully these contexts are relevant to our students. However, unit after unit, I realized that students do not like to learn words by heart. Thus, I concluded that a percentage of the potential new vocabulary that our pupils should learn is lost.

According to this framework (already presented), I started considering the idea of making my lessons more attractive. In this sense, I felt that I needed my students to get more involved and motivated in my English lessons. I had to change something if I wanted to improve my teenagers' knowledge of language.

I first thought about my former language teachers (not only in English, but also in Chinese, French, German and Italian): What activities did I like the most? Why? What did I learn with those tasks? How did I feel? After considering those activities that I enjoyed as a student (even when I was an adult), I realized that they were mainly activities in which competitiveness played a relevant role. Therefore, I decided to create my own activities based on **games**.

The Internet and some photocopiable books offer us the chance of downloading or printing a wide range of games, divided into levels and goals. Beyond the possibilities that those sources may offer us, we can create our own "game centre", so that each of the games that we design could be aimed at very specific goals that we would like to work on in class with our students.

Last year I started filling in what my students and I call **The Magic Box**. This box contains the different games which I have been creating since last course. Actually, I have more than one Magic Box: there is one for each English level that I teach: 1st ESO, 2nd ESO, CFGM (Computer Science), CFGM (Commerce) and CFGS (Business and Administration). Herein, I will introduce the **1st ESO** Magic Box, that is, for teenagers who have just begun secondary school and are between 12 and 13 years old.

The name of the box has not been chosen by chance. It is called The Magic Box because it has magical powers among students, very strong magical powers, indeed. Students learn and play while they are looking forward to their rewards.

The Magic Box **with its Games and Lollipops**

Before exploring more deeply the concept of The Magic Box, as well as other notions that it triggers, it is convenient to highlight that some characteristics are common in all the games that can be found in it. In this sense, the following list contains the key concepts that surround The Magic Box and that I would like to review:

- *Learning while playing*
- *Increasing motivation*
- *Significant learning*
- *Competitiveness and collaboration*
- *Attitudinal patterns: rules and guidelines*

The first thing that it is important to remember about this special box is that it contains not only games and huge amounts of knowledge, but also prizes: mainly lollipops.

*In Andrés, 2014, I referred to students' motivation as a key concept to take into account when learning English as a foreign language. In this sense, students know that The Magic Box may offer them a different game or activity in each lesson, unit or module. This is translated into **eagerness** and some sort of mystery. **Surprise** is a powerful emotion according to research on emotional education (Bisquerra, 2003). It is indeed our responsibility to take advantage of their **enthusiasm** and their willingness to play. The more challenging, relevant, significant and engaging our offer is, the more they will develop an inherent **motivation** towards the task at hand.*

*Thus, a game is supposed to be much more interesting than a fill-in-the-gaps exercise just because they provide our students with the possibility to **play with error**. Students are then aware of the possibility to lose a game or some of its parts. This, in fact, allows them to be self-indulgent in front of learning difficulties.*

*Nonetheless, not only playing with error becomes essential to our goal, but also making them aware of the importance of necessary **collaboration** (even in the context of a competition). And last but not least, as explained in my previous article, we have to make sure that our students know and respect the **rules and guidelines** which are required for a particular game. This will definitely ensure that a framework for consistent significant learning is maintained during the whole game experience (Cameron, 2001)". (pp 10-12)*

Finally, it is important to remember that the games that can be found in The Magic Box are divided mainly into two categories: **grammar-based games** and **vocabulary-based games**. In the following section, I will thoroughly describe three games based on vocabulary. At this point, it must be said that the presented games are not new. Actually, most of the readers will have played to this kind of games at some point of their life. Therefore, what makes these games special is its customization: adapting classic and lifelong games to our current lessons give us, the teachers, the chance of offering relevant and funny activities to our students.

Building The Magic Box

"Now "it's your turn"! In order to build your own Magic Box, you will need:

Materials *(www.ClipartOf.com/1066540)*
  1 Computer
  1 Word processor
  1 Internet connection
  1 Color printer
  Colored or white thick papers
  Laminating pouches
  Scissors
  1 Laminator
  1 Magic Box

Directions
  1. *Think about the grammar subject that you would like to work on in this activity.*
  2. *Create your own template in your word processor. It is advisable to generate a table, as it is easier to manipulate and distribute information within.*
  3. *Look up all the images on the Internet which you may like to add in your visuals.*
  4. *Print the document. Use thick paper to ensure the resistance of your materials. You can either use white thick papers and a color printer, or colored thick papers and a b/w printer.*
  5. *Cut out all individual cards.*
  6. *Laminate the cards. Put them inside the lamination pouch separately.*
  7. *Cut each of the individual cards again.*

  NB: *Avoid laminating the cards before cutting them from their original support (printed cardboards). This would prevent plastic covering to wear out and get opened.*

  8. *Put your new activity into your wonderful Magic Box!"*

(p. 13)

GAME 1: MEMORY. Classroom objects.
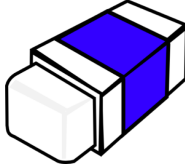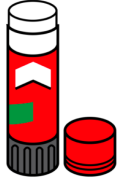
- **Level**: 1st ESO / reinforcement 2nd ESO / (adjustable to 5th and 6th grade too)

Note: depending on the vocabulary which you may like to work in class, the Memory game can be used with any level.

- **Grouping**: 3-4 students

- **Time**: 15-20 minutes

- **Goal**: to practice vocabulary related to a classroom.

- **Specific material for each team**:
  - A set of playing cards

- **Rules**:
  1. Each group is given a set of cards, which contains two types of cards: some with images and some with the words corresponding to the pictures. Both kinds of cards cannot be distinguished when they are face down. A sample of the cards is shown in the following table:

	Rubber		*Glue*
	Eraser		*CD player*
	Pen		*Shelf*
	Pencil		*Marker*

(http://www.google.com/imghp)

2. The cards are placed face down. Tell your students that if they place them following rows and columns, it will be easier for them to remember where each card is.

3. Students can decide how they are going to get started or they may prefer to guess a number which you have thought about, play *Rock-Paper-Scissors*, throw a dice and get the highest number, or follow any other criterion that you or your students may want to follow.

4. Each player has to uncover two cards and the other members of the group must pay attention to these cards: What object or word is on the card(s)? Where are they?

   a. If the player finds a picture and its corresponding word, he/she keeps the two cards and plays again.
   b. If the player uncovers two cards that are not a pair (that is, an image with its word), he/she has to face them down.

5. The student with the highest number of cards wins the game.

6. What usually happens is that a team finishes the game while others are still playing. In that case, they can play again or do a shorter activity with the same cards.

   a. Ask students to divide the cards in two piles: image cards and word cards. Then, tell them to take the cards with words. A player of the group uncovers a card and, following the same turns that they have followed when playing Memory, they have to translate the words into Catalan or Spanish.

   b. Ask students to divide the cards in two piles: image cards and word cards. Then, tell them to take the cards with images. A player of the group uncovers a card and, following the same turns that they have followed when playing Memory, they have to say the name of each object in English. Students quickly realize that it is much more difficult to guess the names of the objects than translating them from English.

   ▪ **Variations**: You can use the same game pattern as a basis to work on other vocabulary fields. *I.e.*: clothes, food, furniture, actions, etc.

GAME 2: BINGO. Places in a city.

   ▪ **Level**: 1st ESO / reinforcement 2nd ESO / (adjustable to 5th and 6th grade too)

Note: depending on the vocabulary you may like to work in class, the Bingo game can be used with any level.

- **Grouping**: individually

- **Time**: 5-10 minutes

- **Goal**: to practice vocabulary related to places in a city.

- **Specific material for each person**:
  - A bingo card
  - Some counters (as many counters as images on the card)

- **Rules**:
  1. Each person is given a bingo card, which contains images of different places that we can find in a city, and some counters. A sample of some bingo cards is shown below:


(http://www.google.com/imghp)

2. The teacher starts saying places, so each time a student listens to a place that he/she has on his/her card, he/she puts a counter on the picture. Students must be really quiet, because each word will only be repeated twice.

3. Depending on the number of different images that your bingo has, you may decide whether your students can say "line!" or not. In this case, they can only say "Bingo!" when the teacher has said all the places of his/her bingo card.

4. If the student who says "Bingo!" wants to get a lollipop, he/she has to say in English all the names of the places that appear in his/her card. (There may be more than one winner each time).

5. You can play a second round. Now the winner of the previous round will say the places in front of the class (instead of the teacher).

▪ **Variations**: You can use the same game pattern as a basis to work on other vocabulary fields. *I.e.*: clothes, food, furniture, actions, etc.

GAME 3: WHO'S WHO? Describing people.

▪ **Level**: 1st ESO / reinforcement 2nd ESO

▪ **Grouping**: pairs

▪ **Time**: 5-10 minutes

▪ **Goal**: to practice vocabulary related to physical description –mainly describing faces.

▪ **Specific material for each person**:
- A "Who's Who?" board
- Some counters (as many counters as images on the card)

▪ **Specific material for each group**:
- A set of individual cards with the different avatars (you can give a set of cards to every couple or share it in groups of four people).

- **Rules**:
  1. Each person is given a "Who's Who?" board, which contains images of different avatars, and some counters. Our "Who's Who?" board looks as follows:
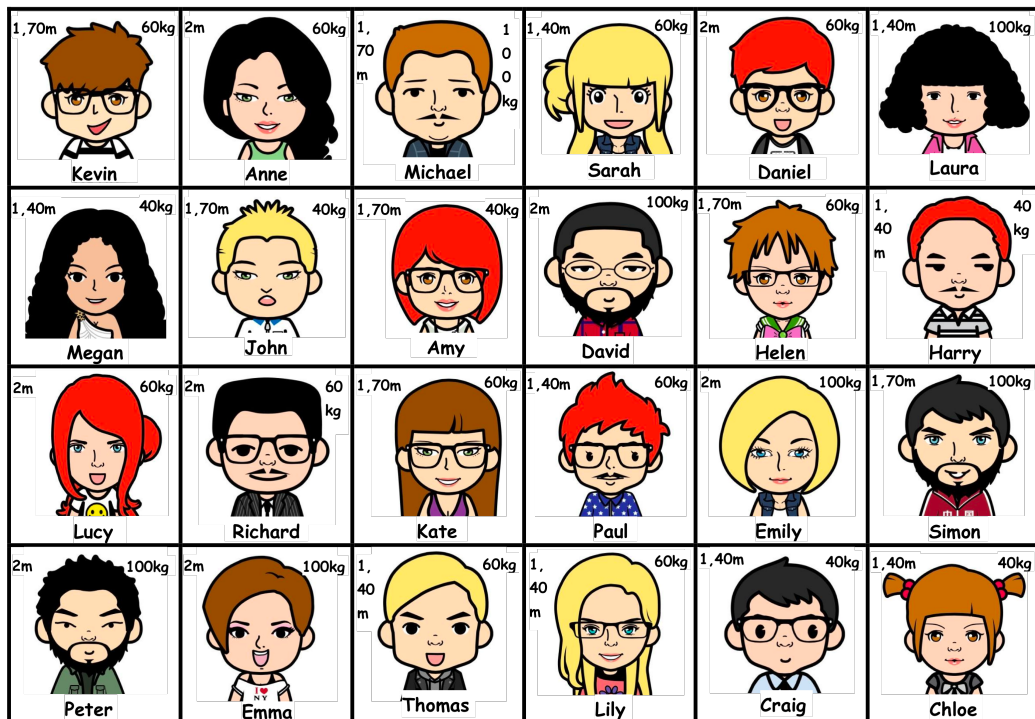
(Avatars created through the free app FaceQ)

  2. Students sit face to face and place something in front of his/her board, so his/her opponent cannot see the board.

  3. Each student chooses a card from the set of avatars. He/She keeps the card without showing it to his/her classmate. From now on –until the end of the game–, he/she will be the avatar that he/she has chosen.

  4. Make sure students know how to play "Who's Who?": each student will ask "yes/no questions" to his/her opponent. Example:

   Student A: "Have you got blond hair?"
   Student B: "No, I haven't"

   Then, Student A puts a counter on all those avatars that have blond hair.

5. As it can be seen on the "Who's Who?" board shown on the previous page, each avatar includes build and height. Tell students that these measurements are a guide for the following adjectives (you can use as many measurements as you want to practice):

Build	Height
40 kg = slim	1,40 m = short
60 kg = average	1,70 m = average height
100 kg = heavy	2 m = tall

6. Notice that through this game, students do not only practice vocabulary related to physical description, but also questions and answers with the verbs *to be, have got* or *wear*.

7. The first student that guesses his/her opponent's avatar wins.

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"Consideraciones Tibias" or When Language Is Learnt How It Shouldn´t: CLIL in Vocational Studies

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This article is titled *"Consideraciones Tibias…"* I know it doesn't make any sense if you read it from a Catalan/Spanish point of view, but these words are not a product of my imagination. I received them from a close friend from Canada. She kindly wanted to say "Warm regards" at the end of her e-mail, but the "Google translator" played a literal trick on her, and here we have the result.

As a teacher and a teacher trainer I often ask myself what else I should do in order to have the right results and a higher quality in learning. Along my teaching career I have seen that a lot has been done but results are still very weak. It is a great concern when we still see generations of students who have been studying English for 10/12 years and their communication is practically zero.

In the attempt to change the current trend which our students are facing, I would like to pay attention to a couple of **acronyms** that seem to be the **magic wands** that will assure the learning of EFL. In the last decade, **ICT** (*Information Communication Technology*) and **CLIL** (*Content and Language Integrated Learning*) have been commonly used vocabulary terms among teachers in training environment.

There are teachers who want to apply CLIL to their teaching (this acronym in Catalan is AICLE: *Aprenentatge integrat de Continguts i Llengües Estrangeres)*. At the same time, we have to take into account that a great ally for classes is the ICT world (in Catalan: *TIC –Tecnologies de la informació i la comunicació*).

I have been an English teacher for nearly thirty years now and also a Teacher Trainer for five years. For the last five years I have been practically dedicated to teaching in vocational studies, trying to boost the level of students who need to compete in an increasingly demand of higher skill levels in the labour market. There is a difference when teaching in Batxillerat (11th and 12th grade); the approach in Cicles Formatius (Vocational studies) is more practical and technical. I have the feeling that they learn if the reward is immediate.

In the last Summer School, 2014 I was asked by ICE, at the University of Barcelona, to train specialized teachers on vocational studies in order to teach them how to use CLIL. This article is addressed to all vocational school teachers: those who want to teach in English but, due to the fact they are not English teachers, they do not master the language and, what is more, at times, they even have to learn it at the same time as their students.

I find that both CLIL & ICT should be addressed in the right way. A lot has been studied on how to apply them in the classroom, but the use should be balanced out, taking into account that "*Adults think of technology as a tool"* while *"Young people think of it as a foundation-it underlies everything they do*." (Marc Prensky on *Twitter*). From my view, adult teachers should have a different mind on how to use technology and think on a different approach on how to use it in class.

Dave Brailsford, the famous British cycling coach has been one of my inspirations in order to train vocational school teachers who want to or must teach in English. He usually thinks that "*Perhaps things could be done better, we should always be striving for it*". He summarizes the idea in the following motto: "*The aggregation of marginal gains*".

Dave Brailsford

In Slater, M. (2012) BBC Sport at "Olympics cycling: Marginal gains underpin Team GB dominance" , this coach is given all the credit for championing with his philosophy of 'marginal gains' at British Cycling: "*The whole principle came from the idea that if you broke down everything you could think of that goes into riding a bike, and then improved it by 1%, you will get a significant increase when you put them all together*"

In Varley, M. (2013) "Marginal gains – if they can work for Sir Wiggo…" , they wonder if the same Brailford´s marginal gains method can be applied to business development and deliver similar results. They list the steps to follow in competitive success, which I also identify myself with:

"*Firstly, you need a team with the skills and motivation to succeed*"
"*Secondly, you need to understand what you want to achieve*"
"*Thirdly, you need to understand where you are now*"
"*Then, you need to put a plan in place to see how you can get from where you are now to what you want to achieve*"
"*Also, it's important to understand the 'aggregation of marginal gains'. Put simply….how small improvements in a number of different aspects of what we do can have a huge impact to the overall performance of the team.*"

I highlighted what you see in bold, which is exactly what I agree with, and what I want to suggest here in order to improve as teachers. I want to especially focus now on: *Small improvements in a number of different aspects.* Throughout my experience as a teacher trainer I have come to the conclusion that in order to blend in ICT and CLIL, as the new approach for English teaching, 3 areas should be grasped and 3 corresponding steps followed:

3 AREAS OF WORK AND MAIN PROCEDURE

1/ First, **Quality of the INPUT** that the students receive, with constant attention having to be paid to it. A teacher who wants to teach in a foreign language has to be continuously studying and he/she must have a list of *Self-learning techniques* that allow him/her to constantly refresh his/her own English.

2/ Secondly, the **Objectives of the curriculum,** which should be very clear, along with the materials which should be carefully chosen.

3/ Last but not least, an amount of **strategies,** which should be used in order to teach in an attractive and engaging way where learning is meaningful and effective. Here is where ICT / TIC has its say, and resources and activities should be used in order to accomplish the objectives.

This article will be based on the 3 areas and steps introduced above. Each one will be developed through a separate annex. Annexes will also be numbered 1 to 3, presented below, and fully developed after this general introduction:

3 ANNEXES AND MAIN GOALS

A/ Annex 1
Since the first objective is clearly there to improve teachers´ English, little by little, daily, this annex will present a series of links that can help professionals to get to his goal. This annex will focus on 2 objectives:
1. **Myself, as a teacher**
2. **Teacher training webpages**

B/ Annex 2
As teachers must follow the curricula and there are teachers from different vocational studies, this annex will provide virtual resources which should prove very useful for the subjects which specialized teachers are experts on. Two options will be provided: **publishers´ web addresses**, which I have worked with, and offer textbooks for vocational school, and web pages with **specific materials** according to the different professional families.

The following professional families will be catered for:
1. Administration and Management
2. Chemistry
3. Information Technology and Telecommunications
   Microcomputer Systems and Networks (intermediate level)
   Computer Systems Network Management (advanced level)
4. Childhood Education (advanced level)
5. Social Integration (advanced level)

C/ Annex 3
Because **strategies** are necessary to pass on significant motivating learning, this annex will present a number of them, along with web addresses, which can be easily followed when being at the implementation stage.

Once the materials are carefully chosen (Annex 2), some strategies can be applied to introduce the content in a more exciting way. I have classified strategies under the sections of Vocabulary and the four skills: Speaking, Listening, Reading and Writing.

The strategies presented have been useful to my classes. They are listed under the understanding that they are common, classical activities which teachers are familiar with and which are put here as a reminder. Other strategies have the link to the blog which I use with my students http://rosafabrega.wordpress.com/ . I find the visuals there self-explanatory.

As a piece of advice, when *googling* something which we want to work on with our students, i.e.: vocabulary bank, a grammar structure… I suggest writing **ESL** before what is being searched. The finding is more accurate.

ANNEX 1: QUALITY OF THE IMPUT

OBJECTIVE 1:

MYSELF, AS A TEACHER

 The following list of links, which I often use, can be helpful to refresh and study English daily.

-   **TED** http://www.ted.com/   **"*It is a platform for ideas worth spreading. Started in 1984 as a conference where technology, entertainment and design converged, TED today shares ideas from a broad spectrum — from science to business to global issues — in more than 100 languages. Meanwhile, independent TEDx events help share ideas in communities around the world."* If in the "browse" section you write a key word suitable for a specific professional family, for example, "electrical devices", some talks can be found that would be useful for the students.** https://www.ted.com/talks/browse **Example: https://www.ted.com/talks/donald_sadoway_the_missing_link_to_renewable_energy#t-15603**

-   **Ziggurat English Services:** http://www.ziggurat.es/ **It is a company based in Barcelona that specialises in English training for professionals and companies. "*Ziggurat's innovative methodology consists of constantly motivating students to learn and maintain English for life. This is achieved thanks to a team of native, qualified and highly-experienced teachers. One of their best-known services is The Daily Vitamin, a short English lesson published from Monday to Friday on their website and which sums up their philosophy: brief daily contact with English is more effective than dedicating several hours on just one day a week.*"**
    Their pdf with a list of online resources **is worth a good visit.**

- **BBC – British Council** It is a "site where you can find free classroom materials to download, from short activities to full lesson plans, for teaching kids and adults. There are also articles on aspects of teaching, and free teacher development and teacher training materials." http://www.teachingenglish.org.uk/radio

  It includes a series of discussions to develop and improve the knowledge of English. http://www.teachingenglish.org.uk/radio/programme-6-developing-teachers-english

  http://www.teachingenglish.org.uk/tools-teachers/what-kind-teacher-are-you

- **English as a Second Language Podcast** http://www.eslpod.com/ It is "*run by a team of experienced English as a Second Language professors with over 30 years of high school, adult, and university ESL teaching experience.*"

- **BITS. English Language Learning: Listen & Read** Since Reading is extremely important, books can be easily read and listen to at: http://esl-bits.net/

- **English Listening Language Lab Online: ELLO**

  Because listening is also a fundamental skill that should be practiced, the following link can be very useful too: http://www.elllo.org/months/levels.htm

OBJECTIVE 2:

SIGNING UP FOR TEACHER TRAINING WEB PAGES AND RECEIVING ALL THE UPDATES

They usually offer a wide variety of resources, ideas and good examples.

- **British Council http://www.teachingenglish.org.uk/teaching-resources**

- **OXFORD   http://oupeltglobalblog.com/**

- **CAMBRIDGE http://www.cambridgeenglishteacher.org/**

- **MACMILLAN http://www.macmillanenglish.com/teaching/**

- *Film English* http://film-english.com/

ANNEX 2: OBJECTIVES OF THE CURRICULUM

The Objectives of the curriculum should be very clear and the materials carefully chosen. You will find below two options in order to accomplish this objective. You can use one of the books which the publishers offer or you can choose materials on your own.

1ST OPTION:

PUBLISHERS WHICH I HAVE WORKED WITH AND OFFER TEXTBOOKS FOR VOCATIONAL STUDIES

Burlington

http://www.burlingtonbooks.com/Spain/Catalogue/?catalogueID=3

Edebé - Express Publishing

http://www.expresspublishing.co.uk/eltesp.php?Country=uk&Category=12

Mc Graw Hill

Administració: Anglès Business Elements

http://www.ciclesformatius.cat/administracio/angles-business-elements.html

Catalogue:
http://www.ciclesformatius.cat/images/llibres/2014/fitxes/cataleg_cicles_formatius_mcgraw_hill_2014.pdf It is the general catalogue. The English section is on page 65. The Business course is based on the Vaughan system

Pearson Longman

http://www.pearsonlongman.com/vocationalenglish/

2ND OPTION:
SPECIFIC VOCATIONAL SCHOOL FAMILIES WITH PROFESSIONAL FAMILIES IN GENERAL AND SPECIFIC AS WELL

Professional Families in general:

http://www.teachingenglish.org.uk/clil

http://mbattocchia.blogspot.com.es/search/label/CLIL

Specific Professional Families:

1. **Administration and Management**
   Team work: https://www.youtube.com/watch?v=FIlMhPhkoSA

2. **Chemistry**

   Avogadro's Number (Mole) - Numberphile (chemistry)

   https://www.youtube.com/watch?feature=player_detailpage&v=2dzS_LXvYA0&desktop_uri=%2Fwatch%3Ffeature%3Dplayer_detailpage%26v%3D2dzS_LXvYA0&app=desktop

   https://www.youtube.com/user/periodicvideos

3. **Information Technology and Telecommunications**
   Microcomputer Systems and Networks (intermediate level)
   Computer Systems Network Management (advanced level)
   https://snapguide.com/guides/topic/technology/

   Example: http://snapguide.com/guides/make-a-phoneipod-projector-out-of-a-box/

   http://snapguide.com/guides/make-ibooks-read-for-you/

   Wonder how to   http://www.wonderhowto.com/

   Example: http://macgyverisms.wonderhowto.com/how-to/beat-heat-with-8-homemade-air-conditioner-0155561/

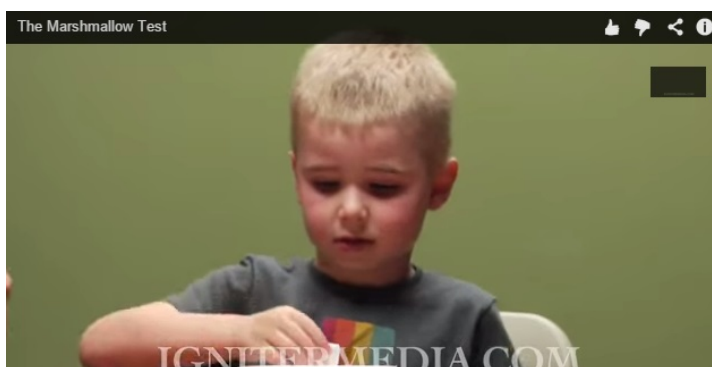**The perfect father:** https://www.youtube.com/watch?v=ek99sI_KB94

Kids react to technology: https://www.youtube.com/watch?v=PF7EpEnglgk

4. **Childhood Education (advanced level)**
   The First taste: https://www.youtube.com/watch?v=7PVVT9V2CM0
   The Marshmallow Test https://www.youtube.com/watch?v=QX_oy9614HQ

5. **Social Integration (advanced level)**
   The Hospital Window https://www.youtube.com/watch?v=82d84rn306M

ANNEX 3:

STRATEGIES AND WEB ADDRESSES RELATED TO VOCABULARY, SPEAKING, READING, LISTENING AND WRITING

MAIN GOAL:

STRATEGIES

A) **Vocabulary Strategies**

ICE BREAKERS

- *Noughts & Crosses*
- *The Hangman*
- *Bingo*
- *Stop the Bus* / Categories

  http://www.teachingenglish.org.uk/language-assistant/games/stop-bus

Miscellaneous Strategies to work vocabulary

- Video: https://www.youtube.com/watch?v=53SIKuCuHv0
- Power point "*Pasapalabra*"
  Example: http://rosafabrega.wordpress.com/2011/04/29/cfgs-1r-administratiu/
- Use the "paint in white" tool of WORD, example: http://rosafabrega.files.wordpress.com/2010/10/indefinite-pronouns.doc
- Which is the odd word out?

  Examples: http://es.scribd.com/doc/61116638/2-Cross-Out-the-Odd-Word

  http://www.cambridge.org/servlet/file/store6/item6848883/version5/9781107638525_excerpt.pdf

  http://quizlet.com/15766505/5b2-cross-the-odd-word-out-flash-cards/

- Find the pair / Find the opposite (Memory)

  Example: http://rosafabrega.wordpress.com/2013/10/14/irregular-plurals/

- Pictionary example: http://rosafabrega.wordpress.com/2014/01/10/money/

- Crosswords / word search http://www.puzzle-maker.com/crossword_Entry.cgi

- Encourage students to use vocabulary lists online. Example: http://www.vocabulary.com/

  http://rosafabrega.wordpress.com/2013/10/07/estudiar-angles-i-ser-solidaris/

B) **Speaking Strategies**

The class starts with a speaking activity.

Examples:

http://rosafabrega.wordpress.com/?s=communication

http://rosafabrega.wordpress.com/2013/07/24/advertisements-i-like/

Sharing Knowledge

http://rosafabrega.wordpress.com/2013/07/22/sharing-knowledge/

English saved my life

http://rosafabrega.wordpress.com/2013/03/14/english-saved-my-life/

- **Student A faces back to the screen, student B tells him what is happening (then the other way round) / 1 student goes out of the class. E.g.: The healthy lift http://rosafabrega.wordpress.com/2013/07/24/advertisements-i-like/**

- **Pinterest http://www.pinterest.com/ can be a useful tool to make the students talk about their preferences**

C) **Listening Strategies**

- **Ask the students to write the script of a little video which they listen to.**

- **Ask the students to brainstorm the main ideas of a video they listen to.**

  SONGS

- **Tunewiki in Spotify. Example: Summer http://goo.gl/jvsFzm**

- **Queen: I want to break free https://www.youtube.com/watch?v=raX-y9e6zmE**

  FILMS http://film-english.com/

  - **Pre-watching activities**

  - **While-watching activities**

  - **Post-watching activities**

D) **Reading Strategies**

When working on a text, following an easy-to difficult order is very useful when presenting activities

- **Match words with definitions**

- **True / False / Doesn't say**

- **Multiple choice: a) b) c) d)**

- **Fill in the blanks with an accurate word**

 Example: *Cloze Maker Test*: Tool from Oxford University Press

  https://elt.oup.com/teachers/englishfile/clozemaker/cloze?cc=global&selLanguage=en&mode=hub

- **Write the sentence in the correct word order**

  Example: http://rosafabrega.wordpress.com/2014/04/30/adverbs-of-frequency/

- **Give an encrypted or coded message** *"Caesar cipher, also known as the shift cipher, Caesar's code or Caesar shift, is one of the simplest and most widely known encryption techniques. It is a type of substitution cipher in which each letter in the plain text is replaced by a letter some fixed number of positions down the alphabet. For example, with a left shift of 3, would be replaced by A, E would become B, and so on. The method is named after Julius Caesar, who used it in his private correspondence."*
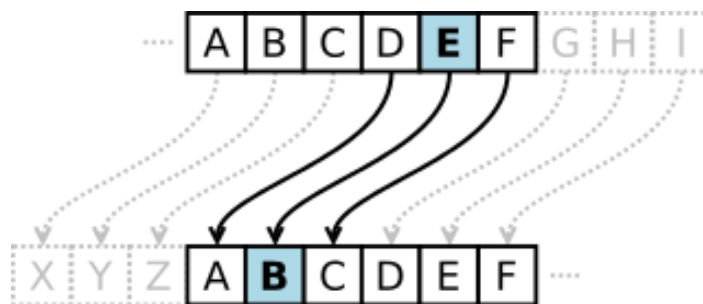
(from: http://en.wikipedia.org/wiki/Caesar_cipher)

E)   **Writing Strategies**
  - https://titanpad.com/
  - https://todaysmeet.com/

As a conclusion, after having exposed you to the didactic framework and thorough and detailed materials above, I must say that if you are not an English teacher but you would like to teach your area of expertise in English, now you have the chance to begin adding a small improvement in your professional training, and start basing it on each of the three points mentioned above as well:

  a) Improving your English little by little, but daily, and in a serious way
  b) Choosing good materials
  c) Introducing those materials to your students by using strategies that turn their learning into meaningful

Needless to say that follow-up with corresponding Vocational School ELT training courses should be next.

I wish you good luck and lots of enjoyment too. I would like to finish up with a Chinese Proverb that, to my understanding, wraps it all up:

"*Life is an echo; what you send out comes back*."

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"*You want Fame?... Film It!*" : A Movie Production to Develop Confidence in Learners of English

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This article describes the process of creation of an audio-visual project in the English class: "*Film it*!". Students create their own characters, the plot and the script of an authentic story. The group chooses the genre, the story line and the interaction of the characters. Once this is agreed as a class, they write, record and direct the movie. This choral project brings along very enriching experiences for the students and the teacher, who feels the urgent need to share this experience with other teachers and spread the enthusiasm of the profession and dedication of teaching.

(Image created using Tagxedo app: (http://www.tagxedo.com/)

Last year I taught English as an optional subject in first of ESO (7th grade). At first, this group of 14 students started doing drama mini projects, short sketches and role plays, and I noticed that the source of motivation could certainly be drama, because they enjoyed acting very much. So, I used their motivation, such a powerful weapon in education, to develop a more ambitious project: I wanted to bring something new, surprising and also authentic and personal to keep motivation up. I definitely felt that my students and I could get much more out of our sessions: I devised "Film it!".

After having successfully applied and developed this project with other groups, I would like now to present, develop and detail the didactic framework beyond the project, which I will divide into the following sections:

I. Principles of the project: drama skills, multiple intelligences and confidence

II. Description of the project

III. Teaching objectives

IV. Development in 6 steps: material, grouping, timing, specific objectives, assessment, and guidelines

V. Conclusions

I. Principles of the project
A. The importance of drama skills in the English class

Drama in class, and especially in learning languages, enhances many communicative resources in learners. We can play with situations, incorporate fiction in topics, invent other realities, simulate, emulate and what is more important, have fun with language and language learning.

From my experience, drama is ideal to ensure that students develop communicative competence. We can make them participate in oral interactions, and oral and written expression and in audiovisual messages. Drama skills can be practised in class with short dialogues, role plays and sketches, which can be used to consolidate language. To assess them, we can focus on linguistic and communicative items.

B. Multiple intelligences and the Five Minds in "Film it!"

According to **Multiple intelligences in EFL** by Puchta and Rinvolucri (2005), "*your students' motivation depends partly on how "addressed" they feel in your class and on how meaningful they think the activities in your class are to them"*. Indeed, in "*Film it!*" I realized that I could widen the areas of work and work with all the intelligences.

I observed that those students who were good at language could work with others who have more difficulties, and help them improve as well. Also, those whose strengths were in other areas other than linguistic showed more "scientific" thinking processes. Especially during the creation of the script, when we were ordering pieces of information together, some students who were not the best at languages helped incredibly well making connections and establishing relationships in the new stories. Additionally, when we were in the process of writing, we were working more the intrapersonal, interpersonal, logical-mathematical, and linguistic intelligences. However, when we were acting, rehearsing and recording, we were emphasizing the musical, spatial and kinaesthetic bodily intelligences.

Even, I applied Gardner's five minds for the future to the project: the Disciplined, to avoid distraction and disinterest; the Synthesizing, to plan the plot and the conflict through group brainstorming; the Creative, to invent original characters and stories; and last but not least, the Respectful and the Ethical Mind to ensure an atmosphere of tolerance and responsibility.

C. The human factor: sowing confidence

Many authors deal with the role of "affect" in learning. Rodríguez, Plax and Kearney (1996) say that "Affect is, by definition, an intrinsic motivator." It also ensures involvement and deepens interest in the subject matter. Also Moskowitz (1999) points out that our students would do well when we incorporate good activities in terms of language practice and when they "take affect into account by supporting **self-esteem** or develop positive relationships." Stevick (1980) signals the role of affect in the foreign language learning as "the relationships established in the learning context between students, and between teacher and students." However, he also adds the internal aspects, the most prominent being self-esteem (our evaluation of the self-concept and our affective experience of it).

Nowadays the concept of self-esteem is defined as the confidence in our own potential. In "*Film it!*" self-confident students believed they could do the task that they were given. On the other hand, more self-critical and less confident students needed the teacher to give them confidence in their abilities, show interest in their questions, and check that they understood the explanations.

Needless to say, our efforts are hugely rewarded both during the process and also at the end of the production, with the final product, which displays all the students' and teacher's inner wealth and potential. We can achieve more by inspiring, adapting and enhancing their abilities to deal with any kind of subject matter. The outcome is incredibly energizing because it produces excitement, creativity and self-esteem, and it can continuously regenerate our daily work for the sake of future successes.

II.   Brief Description of the project

"*Film it!*" is the creation a short film, based on linguistic elements of the curriculum, drama skills, the inclusion of all intelligences and the development of confidence. Led and supervised by the teacher at all times, and from all angles, it takes the students to create original characters and a script of their own. What is more, through teaching objectives, which are carefully described below, and detailed, practical and meaningful sessions, the students and teachers' work ends up with a class preparation of the film premiere, which involves the whole school.

III.   Teaching objectives

This project has some general objectives in the English classroom common for all levels:

- to encourage productive skills in oral output
- to encourage artistic abilities
- to develop writing skills in dialogues and narratives
- to work in groups
- to use computing skills

Contributions to key competences:

- ✓ Linguistic competence
- ✓ Digital competence
- ✓ Cultural and artistic competence
- ✓ Competence to learn how to learn

Contents

1) Communicative components
    a) Participation in oral, written and audio-visual interactions: acting out scenes
    b) Understanding oral, written and audio-visual messages: presenting their own characters, agreeing on a story line and working in groups to create the scenes.
    c) Expressing oral, written and audio-visual messages: developing fluency and acting abilities
    d) Knowledge of the functioning of language and its learning:
        i)   vocabulary of different topics, depending on the choice of the story
        ii) common dialogical structures
        iii) strategies for memorizing their lines

2) Formal components
    a) accuracy in written output
    b) accuracy in oral output

3) Extra-linguistic components:
    a) Coherence
    b) Cohesion
    c) Purpose and expectations

IV. Development in 6 steps: material, grouping, timing, specific objectives, assessment, and guidelines

STEP 1: CREATING THE CHARACTERS

Material: Blank cards and copies of a "Character worksheet"

Grouping: individual or pair work

Time: 1 ½ sessions

Objective: To create a character from scratch and present it to the class

Assessment: The teacher assesses the accuracy in the descriptions and the oral output in class discussions.

Directions:

1. As a warm-up the students agree on a definition of these words with their peers:

    (main) character, conflict, climax, costumes, props, photo call, the red carpet

The teacher can start off the project with the following instructions: "If you could choose a character to play, what kind of character would you be?"

2. They fill out the following card with a brief description of the new character:

    Name:

    Age:

    Occupation:

    General description:

    Other information:

The students can resort to their year's curricular linguistic skills in their course books. For 1st ESO (7th grade) students we used the following for their project *The Hantington Formula* (2014):

- Vocabulary: professions, family and physical appearance
- Grammar: present simple for habits and routines
- Meta-language: questions to ask the teacher for translations, synonyms and description

The teacher facilitates other necessary language for the activity that may not appear in their books.

William	Mary	Tommy
19 years old	18 years old	32 years old
Works at Harvard University	Doesn't work or study	scientist at Harvard University
evil	cheeky	important discovery
He's got a sister.	She's got a brother.	He always wears a white gown.

Andrea	Alice	Amy
48 years old	28 years old	27 years old
Mother of three, housewife	Police officer	Police officer
She is very worried about her sick child.	Clever	Silly but helpful
	She wants to get a promotion.	She lives alone.

3.   The students fill in the worksheet that I prepared for this task (see image below) giving a more precise description of their character including other information regarding their appearance, their outfit, as well as the props that they may need.

Fill in the chart with the information about your character.

MY CHARACTER

Name: _____

Birthplace: _____

Age: _____

Hair: _____

Eyes: _____

Personality: _____

Other information: _____

THE COSTUMES

A. Which of these things do people in your film wear?

sunglasses ☐   miniskirts ☐   jeans ☐   long skirts ☐   hats ☐   swimming costumes ☐   shirts ☐   waistcoats ☐   leather jacket ☐   pink fur ☐   boots ☐   silk blouse ☐   anoraks ☐   red cape ☐

Design the appearance of your character.   ⬆

PROPS

Props are the objects you need to produce a film.

Make a list of the props needed for your shortcut.

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4. The teacher collects them and reads them to the class. Alternatively, more confident learners can present their characters with an image projection on power point.

5. These presentations lead to a class discussion, in which they comment on the characters' names and details, enhancing the communicative skills.

The teacher will make very clear that there is no single main character, as they are creating a **choral** story and every character is equally relevant to the story. Likewise, every character has to appear in at least two scenes to provide everyone with similar opportunities.

STEP 2: CREATING A CONFLICT

Material: notebooks

Grouping: class and group work

Time: 1 session (class); ½ (computer room)

Objective: to devise a story line with a conflict and a climax

Assessment: The teacher assesses the oral output and the language in the storyboard.

Directions:

1. In groups of 3 or 4 students, they will discuss the genre and the plot and what the conflict is going to be.

When deciding the plot, the teacher has to conduct the discussion to make sure the topics can be politically correct and deal with educational values, and that every character keeps the same relative importance, as indicated in Step 1. If they need help, we can encourage them by offering them a list of genres as the lead-in for a story, which they can choose from:

- Whodunit
- Romance
- Adventures
- Science fiction
- Horror story

Whodunit is the most successful of the fore-mentioned. Detective stories incorporate a great deal of synthesis and order, which helps when writing the scenes. Love stories work very well too, especially with teenagers, but they can have many variations and developments.

2. In small groups (3-4 students), they have to invent how their characters are going to interact and what relationship they are going to establish among them, leading to a conflict. They can also decide if the tone of the story is going to be humorous or serious or one of the characters is going to act humorously, which they enjoy tremendously. They will take down their conclusions.

3. One representative of the group will share their agreements with the whole class and together they will choose a title for the film.

4. They will create their storyboard using one of the web tools such as Storyboard That, Storyboard Generator or a Google Docs template created by the teacher.

   The teacher distributes one of the six scenes to six groups of two or three students.

This is the storyboard that we created for the project mentioned earlier, *The Hantington Formula*:

Frame 1: The formula	Frame 2: The theft	Frame 3: The investigation
Description: At Harvard, a scientist discovers a formula to cure Hantington syndrome.	**Description: Description:** A criminal organization steals the formula for a powerful client.	**Description:** The detectives investigate this theft. They question the witness and find out the criminal.
Dialogue: -"I've found it! Yes, I knew I could do it! William, call the papers!" -"Yes, Dr Walters."	**Dialogue:** -"Mary, make sure there is no one in the university lab." -"No problem. Everything is going as we planned."	**Dialogue:** -"Ok, sit down please. What did you see last night when you were walking along the university avenue?" -"I don't know what you mean..."

Frame 4 : The pharmaceutical business	Frame 5: The purchase	Frame 6: The good win
Description: The worker at a pharmaceutical firm gets in contact with the criminal band that has stolen the formula.	**Description:** The criminals and the worker agree on a price and the business is done.	**Description:** The detectives find the clues and discover the intricate net and arrest the criminals.
Dialogue: -"Can you tell me where it is, please? I need the formula right now, my job is at stake!" -"Be patient, lady! We'll tell you what to do and where to go…"	**Dialogue:** -"I have it! I'm going to offer a big business to my company and I'm going to promote. Everyone is going to admire me!" -"This woman is crazy!"	**Dialogue:** -"Emily, we did a good job!" -"We did a good work, mate!"

(Images in frames are from Google Images)

STEP 3: WRITING THE SCRIPT

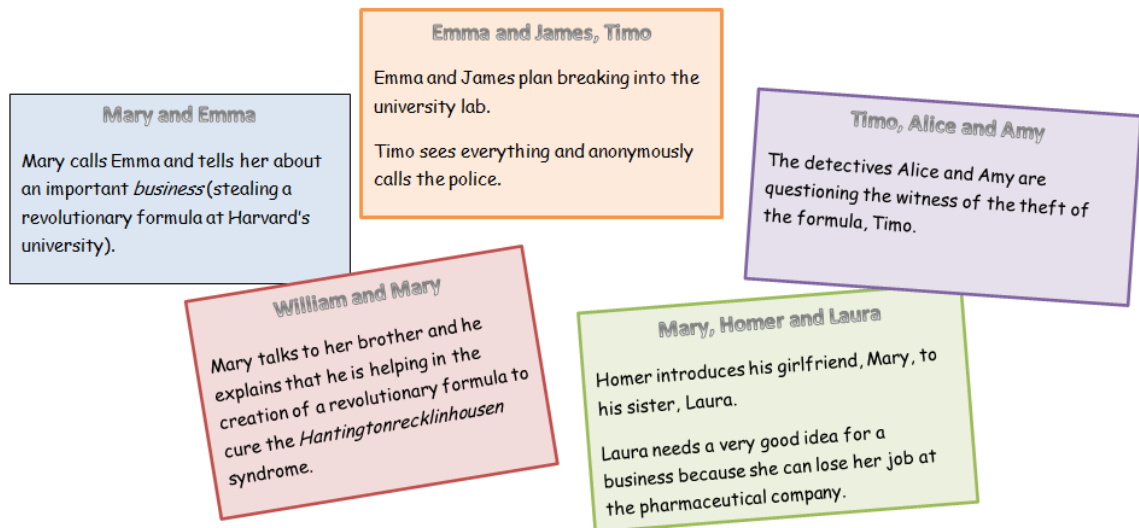**Material**: scene cards, scene worksheets

Grouping: group work

Time: 2 sessions

Objective: to write the scenes

Assessment: The teacher assesses the students' writing.

Directions:

1. In groups of 2, 3 or 4, the students start writing the scenes where their characters appear, which has to be at least two scenes. You will find the cards below. With large groups, we will make sure that everybody interacts in two different scenes or groups to make sure that all characters have a minimum of 3 lines each.

Mary and Emma

Mary calls Emma and tells her about an important *business* (stealing a revolutionary formula at Harvard's university).

Emma and James, Timo

Emma and James plan breaking into the university lab.

Timo sees everything and anonymously calls the police.

Timo, Alice and Amy

The detectives Alice and Amy are questioning the witness of the theft of the formula, Timo.

William and Mary

Mary talks to her brother and he explains that he is helping in the creation of a revolutionary formula to cure the *Hantingtonrecklinhousen* syndrome.

Mary, Homer and Laura

Homer introduces his girlfriend, Mary, to his sister, Laura.

Laura needs a very good idea for a business because she can lose her job at the pharmaceutical company.

2. They will use the scene worksheets, which I designed especially for this task (image below).

The teacher will also help with the language needed to write the scene and help them express effectively. Along the writing sessions the teacher will review and correct the dialogues.

3. The teacher will check that the dialogues are linguistically correct, that they hold together as a whole text, and that all the story line makes sense.

<u>STEP 4: RECORDING AND EDITING THE FILM</u>

Material: camera, props

Grouping: group work

Time: 3 sessions (class and computer room)

Objective: to rehearse, direct and record the scenes

Assessment: The teacher corrects the pronunciation and the intonation.

Directions:

The students work in groups first rehearsing their roles and then recording their scenes. Every actor is in charge of defending their character and bringing their outfit, props, etc… to class.

The teacher will read the script and the students will point to their difficulties in pronunciation and intonation; the teacher will help them, and monitor them: the students will repeat the words or sentences that need special attention, and emphasize connected speech to ensure that their utterances sound "natural".

Some students will be actors and some others will be directing and filming, as crew and also technicians. They will take turns to act, then to direct and film, so the class mood is very dynamic and organized.

It may be convenient to schedule an order in the recording session. When the recording is done, some groups take care of the editing, if the technical and time factors make it possible; otherwise the teacher can also do it.

<u>STEP 5: CREATE A POSTER AND PROMOS</u>

Material: cardboard, coloured markers, scissors

Grouping: group work

Time: 2 sessions (class and computer room)

Objective: to design the film poster, promos and invitation cards

Assessment: The teacher assesses the language.

Directions:

1. The teacher will assign the design of a poster for the film to groups of three or four students. There can be a competition to choose the best poster and also the best promo trailer for the film.
2. Some of the groups can be in charge of creating the promo trailer, if they are good at video editing, and the others can produce an invitation card for the *premiere,* as they will invite other classes to watch the film.

 (Poster from the "*Film it!*" project titled "*Fame*")

STEP 6: WALKING ALONG THE RED CARPET

Material: laptop, projector, red carpet, photo call

Grouping: group work (class and school premises)

Time: 1 session

Objective: to view the film and act out a film premiere

With the collaboration of other teachers in the English department and the school, the film premiere can become an actual festival.

Directions:

1. The students will lay the red carpet and put up the decorations for the photo call.
2. Some of the students from other classes will be given the roles of journalists and photographers that will cover the news and the rest will be spectators.
3. The teachers involved will present the project with a short speech and lead to the projection of the film.
4. After the film, everyone will celebrate the good work, as well as the effort devoted to the project. During the photo call, the actors and the cast and crew will be taken pictures and will answer the journalists' questions for the school magazine. They will feel the *Fame*!

V.   Conclusions

English can be taught in many ways, and in fact, there are a lot of styles and diverse didactic trends, but along these years I have always tried to make a change in my students' learning experience. In the acrostic below, I have summarized some personal reflections about teaching as a result of pedagogical experiences of mine, such as "*Film it!*": They each and all synthesize the teacher who I am.

F EEL AN AUTHENTIC EXPERIENCE IN LEARNING ENGLISH

I NNOVATE AND SURPRISE YOUR STUDENTS

L OVE WHAT YOU DO

M OTIVATE STUDENTS AND THEIR ABILITIES

I N EVERYBODY THERE IS POTENTIAL

T RY TO DISCOVER IT AND WIDEN POINTS OF VIEW

Ana Mª Fuentes Resource Website.

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Giving The Speaking Skill Its Place. PART 1: Hands-on Production: Fluency along with Accuracy

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(To my former Professor at UW-L, Dr. Ronald Burman, for insisting on the accuracy of that skill, and ensuring that I was doing my best, to Terri Malachek for having introduced me to the method "Language Acquisition Made Practical"; and to all my other dear American friends, who also helped me with my speaking practices and questions while visiting their country for 30 summers ,and during an academic year; to them all, for having also led me into the teacher that I have become; last but not least, to Dr. Carmen Barbosa ,at BCA, UB, for having supported English–Spanish Conversations Exchanges which her American visiting students and mine have benefitted from for over 20 years now)

After having presented a theoretical article and a practical one on Listening in Volume 2 ("Autonomous Listening. Part 1: Reflection" and "Autonomous Listening. Part 2: Action, Assignment, Guidelines"), this article and the one following will deal with Speaking. In "Giving the Speaking Skill Its Place. PART 1. Hands-on Production: Fluency along with Accuracy", I will emphasize the place which, from my experience, the speaking skill should have regarding **success in fluency and accuracy**, when **taking teaching and learning English as a whole**.

In "Giving the Speaking Skill Its Place. PART 2: Worksheets, Resources and Guidelines", I will present models of the long-time practice examples mentioned in 1, together with another series of resources and the corresponding guidelines. All references will be made with the same first and final aim: making them all part of our students´ lives, and therefore, what is most important, **personally significant** to them from the start.

Once more, **long-time observations, notes, actions, feedback, new implementations, focus on students and their human circumstances, tutoring sessions, and virtual platforms** these days, have taken me to the ideas and practices which I will present below. They have already been implemented and/or passed along to: my students of English (from elementary to advanced levels), student-teachers at the Teacher Training School at the University of Barcelona, and veteran teachers-in-training (Government, State Adult School, Resource Centres and I.C.E.

Key ideas in this article have been highlighted. Also from an **initial classic guided practice,** which counts on an unusual students´ intervention, to words introducing **free and/or creative speaking practices**, they have been enlarged, to facilitate their location and reading. They include references to: **Talks, radio programs, TV simulations of contests, news, and weather**

forecasts, plays, speaking clubs, songs, solo singers and bands presentations, interviews to international visitors, guided tours downtown, airport pick-ups, guest hosting, BCA speaking Exchanges, speaking teaching assistants, development of oral skills, guided oral assignment, oral interviews, remedial work, prompted oral presentations, i-tutors, the benefits of the *Moodle* platform, and the role of tutoring sessions.

We, as teachers of English, would like our students to **communicate spontaneously and fluently, from the elementary levels to the advanced ones**. We all expect them to produce clear speech chunks, which easily connect with each other and make sense to it all, while they develop ideas in a logical and efficient way. We also help them to work methodically and globally on the skill of speaking, and train them in English stress, intonation, rhythm and pronunciation. To have them use correct grammar structures we insist on avoiding errors with a series of fixed morphological and grammatical structures. And we hope that their language repertoire increases in number, flexibility, and precision with time.

We expect them to go from saying hello to introducing themselves, understanding simple language, practising vocabulary related to daily life and everyday situations, responding to brief and simple questions, keeping a conversation, expressing themselves, responding to feelings, describing simple aspects of personal surroundings, interacting with native speakers in real situations; we also want them to express opinion, ask for clarification, reason, intervene in discussions, debates or dialogs of general interest topics; to expose complex points of view, keep conversation on concrete and abstract themes, negotiate and use language flexibly, efficiently and accurately **in all kinds of situations, in their personal, public, academic and professional fields.**

In *Autonomia a l´aula de LLengües estrangeres: aula amb espais diversificats* (2002) 17 written and oral activities are proposed, 12, strictly being aimed at the oral skill: listening to oral texts in analogical or digital way and responding to comprehension questions; visualizing films, reports, news and responding globally, specifically, or exhaustively; doing physical activities and manual work after following instructions; listening and repeating phrases and sentences; listening to excerpts and memorizing them; performing different kinds of texts (songs, plays…); presenting and/or participating in debates; filming own productions (interviews, tv programs, simulations; carrying out surveys… among others.

The **concept of "language"** has lots of definitions. Just checking the *Wikipedia´*s definition of speech suffices to acknowledge how difficult speaking (and communicating) is:

> *"Speech is the vocalized form of <u>human</u> <u>communication</u>. It is based upon the <u>syntactic</u> combination of <u>lexicals</u> and <u>names</u> that are drawn from very large (usually about 10,000 different <u>words</u>) <u>vocabularies</u>. Each spoken word is created out of the <u>phonetic</u> combination of a limited set of <u>vowel</u> and <u>consonant</u> speech sound units."* **(http://en.wikipedia.org/wiki/Speech)**

What first comes to my mind for the ELT class is the need for the teacher to have an excellent **command of the English language,** which must be reflected on the daily work with students in the usual communications and transaction exchanges: The **mastery of classroom vocabulary** and language, and its on-going practice while in session.

If students do not speak **English from the start**, as a natural part of class, that skill becomes extraordinary to them, alien to their learning, detached from who they should be in the classroom, even harder for students who may be not confident, and what is more, we will not be able to do our work: we simply cannot guide them, give feedback and correct them.

On the contrary, some students will be fluent and confident; yet they will make mistakes, which will need to be pointed out too, so that they become aware of them, and get into remedial work to end up balancing both accuracy and fluency. In PART 2, some sample pages on classroom language which I usually pass to teachers in training will be provided (Dunn, O (1990); Roth, G. (1998); Seligson, P. (1997)). An additional reference to ELT online teaching catalogs will be also included in the next article. Such catalogs open up the whole class and school curricula, and therefore are very helpful when looking for specific vocabulary, since they are also accompanied with visuals. Needless to say that coursebooks also have sections on basic class language that should be put to use as early as possible in the school year.

My thoughts on the learning of skills, as introduced earlier in vol. 2, stem from my earlier years in teaching, and later development. That all took me to conclude that students also need to be helped to **learn autonomously**, and that is where teachers and their own responsibility comes into action too. It is then when both parts are in the right place, and can start working as a team and be successful in what is commonly aimed at, and must apply to all levels.

Back in the 80s, my American friend Terri Malachek was learning Turkish in Turkey, just by herself, following a very effective method: Brewster, E. T. & Brewster S. E. (1976) *LAMP* (*Language Acquisition Made Practical*), which I could analyze and whose immediate effective

results I was witness to. The method presented a system which had a self-rating checklist of speaking proficiency from level zero plus to level one, and one plus to level 3, and which was based on the addition and combination of good ability, easy language, maximum exposure, "living in" full time, plus the idea of learning equaling to fast learning.

The book also had an expanded self-rating list, a comparison between a learner and student, the attitude which was recommended and the encouragement to submerge in it. There were notes for the individual learner, for the classroom teacher, those which focussed on the fun of the language, the role of the learner, the relevance of setting one´s goals and evaluation progress, in my words, **taking responsibility for one´s decisions and actions**.

In the previous articles on listening, I presented such acceptance as one of my axis in my pedagogical basis as an ELT teacher and teacher trainer, that is, being able to acknowledge that one is accountable for one´s deeds, as long as they are connected to one, and, therefore, in one's control.

During my many years In ELT practice, I have been fascinated with the theories of l**anguage acquisition and foreign language learning,** and I have tried to keep them both as **close** as possible. Because I have been centered on the skill of speaking, as we all naturally are when learning our first language, at the start of the school year, I present my students with a *sine qua non condition*: The lessons will not advance until speaking about themselves and their personal surroundings, happens.

Additionally, writing is not allowed, to also match the place in time that such a skill has in language acquisition: the last one. To do that, at the start of the year I remind students of what they already, yet unconsciously, know: language is for **communication:** relating to one another and sharing one´s life and life in general.

To put that in daily practice, I make sure that after having presented new grammatical and lexical items, immediate individual work, followed by pair or group work follows. So, after that introduction, students are given a few minutes to review it all, regarding both **meaning and pronunciation**. They are told that they will need to mentally apply that all to their personal life (=study and think) and that they will be asked to speak about what they already know from before (=recycle the language), and contribute to their own language bank and frame of mind, with they have just been introduced to.

While they study what has been pointed out, I rotate around the group, to assist them with any doubts or need that they have. Focussing on the new language which they are exposed to,

helps students acquire a method which keeps them away from unnecessary translations, increases their personal language banks, gives all students the same chance because they are all exactly to produce the same, whether they are more creative or not, more proficient or not, and certainly fully takes them to language as a whole: what they learn well will be recognized by them in further listening practices, formal and informal, and, also, more easily retrieved, (once more, not invented), for writing practices and grammatical and lexical school tests.

At some point at the start, I also emphasize that if they only plan to acquire new knowledge to answer multiple choice exams, master grammar and/or have long collections of words, they are changing their learning itinerary: they are missing out on the chance to learn a foreign language correctly: enjoying its process from the start, making it theirs, and putting it into practice from minute one.

I also remind them of a motto which I already presented in the previous articles on listening: *"It is not that I do not know what to do, it is that I do not do what I know"* (T. Gallway), and which I have on a speech bubble on the class board too. So, after they tell me that they think that they know the new linguistic units, we have group oral and choral memory brainstorming. I check their new brand acquired items quantitatively (= they are all mentioned) and qualitatively (they are all grammatically and lexically correct and well- pronounced).

After that, with no notes in mind, with no coursebook to check, with no copìes at sight, they proceed to practice the language as expected. If necessary, one student per pair or group can come to my desk and have a look at memory cards, diagrams on the computer screen, or visuals… to help them get back in track, remembering all the structures and vocabulary. Since they usually work in pairs or threes, I often assign each student in the whole class group numbers, letters, colors, months or any other category, so that they all intermingle and group dynamics start being at their best at that initial stage too.

When acknowledging what has just been presented above, that is, giving speaking its place, we, as teachers, must be ready to welcome changes. They may affect the topic which we are working on, the level and/or the organization, the timing, the objectives, the contents (P*rocedures,* C*oncepts, Attitudes*),   the material, the general development, the references which we want to rely on, and, of course, the evaluation which we wish to follow.

Such a start, focussing on what is being presented, also places students in front of how we all learn: by experience. As infants, we imitated what we heard, had language models, as continued listening to the language that was being naturally introduced. Later, we

complemented that with school lessons: with reading and writing. So, in practice, the more that we, as teachers, imitate how we learnt our mother tongue, the more we will be able to get the speaking skill close to our students, and the more they will happily experience and live the foreign language.

As we "naturally" speak English in class, as pointed out at the start, and consciously follow the syllabus in practice, we rely on methods which should help us with **initial classic guided speaking practices** for our students. As teachers, we know that we are going to have our students do formal and technical practices while we are going to constantly encourage them to interact with one another, in pairs, in small groups and as a class group too, as already exemplified earlier.

As an example of guided speaking practices, which start putting both the teacher´s and the students´ creativity at work, I would like to refer to students´ teacher-monitored work around an area which one would not usually consider: Oral exams. Students, besides being informed about their different sections and objectives to achieve, they are also asked to prepare exam samples in pairs, according to a series of main topics, which the teacher provides.

They will include, for instance, pictures and questions. Once prepared and signed by 2 authors, the teacher will proofread them, new versions will be made, the teacher will have them laminate, devote a class session or more to practise them, and last but not least will upload them in the class virtual platform, so that students can continue their practices as oral assignment too.   Samples will be presented in PART 2.

When we get close to language acquisition and experience, and pleasantly and realistically have students interact about their likes, dreams, their talents, their lives, while they juggle, practise and consolidate their knowledge of the foreign language (pronunciation, lexis, sentence structure…) **motivation**, if anchored in real communication, as explained and emphasized before, will be naturally fed on and encouraged, and **free innovative practices** will follow.

To get there, as hinted earlier, both teachers and students must be fully involved, tasks of all ranges and sorts must be mastered by the teacher and planned in advance; anticipation to what may be necessary will easily help teachers present **contextualized work** in the students´ lives, so that learning is personalized.

When I began formally teaching in the 80s, besides following the coursebook practices, I had the chance to devise projects which both followed the *curriculum* and provided the means to freely work on oral skills, among others: there were **talks** on one´s passions with students having to bring their own prompts to present vocabulary and their chosen topic (horsebackriding, cooking, hairdressing, swimming - the latter was even presented at the school pool, with students and teacher in bathing suits); **radio programs**, whose

sections they had to decide on, and rehearsed before being on air, and whose variety allowed for everyone and all levels to fit in; **TV simulations of contests, news, and weather forecasts**, catering for them all too.

Other projects were **theatre plays** which students adapted from original versions, and went from being first discreetly performed in the gym to being presented to other students in lower levels or same, at school, and, what is more, to visiting schools, an experience which lasted for 6 years, and took the group to different sponsored school trips in Europe; an **English speaking club** which allowed for different topics of their liking to be discussed; **songs, solo artists and band presentations,** along with matching exercises, crossword puzzles, word searches… that students had to create for their classmates to do, after having them take notes on what they had prepared to lecture them about – that was the way they had to check that they were being paid attention, while discipline naturally just took care of by itself, and I, as their teacher, supervised the speakers and their worksheets before they were accepted for class sessions.

In those years, I also had my teen students prepare **interviews for international visitors**, go in groups to the main train station in the district, and record their work; all the questions had been previously agreed on in class; once back to class, they all would listen to each group, and conclude on the results which were obtained. Phrases like "Most of them", "All of them"   "None of them", or simply "One of them" or "Two of them" were being reviewed naturally, since students wanted to make sure that their interviewees were taken into account in the class statistics and culture quantitative and qualitative survey which took place immediately after they returned.

I believe that these projects were to them what they were to the projects: a natural part of their learning and life, a common work of human learning and teaching art, since they all made them theirs, while my role as a teacher was putting the spotlight on the visions I had, asking for the corresponding school permissions, and directing it all behind the curtains, yet, with clarity of mind and solid didactic and linguistic goals to achieve at all times.

Since the 90s, while teaching adults English, and with regards to oraI presentations, I have had them present different topics, if the situation led to that; so students have basically expressed themselves when they have had something that they wanted to share with the other classmates in English: so the themes have varied, and have blended in the class at one time or another, so that we have dealt with that naturally, as the whole group just enjoyed a given person´s wish to communicate, and thanked her/him for that, thus increasing group cohesiveness too.

Since then, volunteer adult students have also gotten out the classroom walls to happily welcome **international class guests at the train station** and even **at the airport**, give **tours to visitors** downtown, to even , later, bring them to class, so that the rest of classmates could get to know them too, and enjoy their visit as well. They have welcomed American or international friends of mine, former professors or directors too, who they have even kept in touch with, lately through *Facebook* or any other social networks available these days.

In 1994, a new addition to my speaking sessions came along: my first American college students, from BCA, UB, came to school. I wanted to organize a school *Thanksgiving* dinner for 225 guests, and wanted to count on American guests to bless the table, and enjoy the school family meal, while meeting lots of Spaniards, and have the chance to make new friends. Since then, their director, Dra. Carmen Barbosa, and I have volunteered to organize regular **English-Spanish conversation exchanges** each term, for both visiting American students at UB, and my English language students.

Besides that classic exchange, I was very fortunate to count on some native teaching assistants from the organization, future teachers to be, to support classes of mine on monographic courses of mine on American culture during several terms, while they were given credit by their organization, as well as welcome some other BCA students as speakers to present

American Holidays in workshops to the rest of my language classes. Further reference to exchanges will be made in the following article.

The Language School system where I am a professor at gives the same relevance to all skills, with productive skills, writing and speaking, being very much emphasized. Counting on a system which technically reinforces speaking, has mechanisms, materials, exams, which the students are acquainted with from the start, has very much facilitated and extended my work on oral skills, and supported my pedagogical basis.

Besides that, a few years ago, I had the chance to prepare a teacher training **course** on Speaking Skills for ICE at UB (***Developing Skills in the Oral Expression***), where I could share my observations, goals, experiences, methods, procedures and worksheets, which I had developed by then. It aimed at helping teachers find new ways to help students refine and master their English oral production and interaction through both fluency and accuracy. It dealt with pronunciation, grammatical competence and, with cohesion as part of it all; it also wanted to activate and extent linguistic competence, increase trust in students´ to use spoken language, develop further skills and strategies with self-autonomous work, to finally have teachers include analysis and assessment of the speaking skill as part of class.

Getting teachers interested in the work which we were going to do during that course was a priority, as much as involving our students in speaking from the start is, as explained earlier. In the following artlcle, you will find the document that I devised to have them get familiar with the printed dossier that they were going to get on the first day.

As an example of a different and fun kind of task that I presented in that course I chose A. Maley´s *The Language Teacher´s Voice* (2000), and some of his techniques, which I exemplified with texts of my own, where students in class (in that course, teachers) are to utter the words and sentences, according to what each title itself practically says: A/ go sweet and low, B/ imagine that each sentence is echoed off the wall; C/ talk as if angling; D/ apply crescendo to the whole dialog, or E/ talk as if radio tuning was it. The worksheet will be fully presented in PART 2.

In the early millennium, I started training elementary school teachers at the teacher training school at the University of Barcelona. And I had the chance to combine different elements which my teaching philosophy also combines: **responsibility and a sign-up worksheek,** already

mentioned, together with **students´ guided oral assignment**, and **teacher´s oral expression interviews**.

A sign-up worksheet was prepared to work on responsibility and commitment:

Students simply puts their names down in pairs on an official sheet. That helped keep public record of that, while students were committed to successive oral team work practices, and the necessary exercises to achieve the goals the curriculum demanded.

Students´ guided oral assignment on the coursebook was part of a

worksheet. The document has a comprehensive list of areas that students needed improvement on (production, pronunciation, grammar and/or vocabulary) and a list of communication practices for future speaking sessions. There was also a section for students to indicate what the hardest task and/or strategies had been, and, last but not least, assess and score their practices in the areas mentioned above, which was later to be reflected upon in a following tutoring session.

Teacher´s oral expression interview sheets included scores, a

note-taking section, a comments area, and a remedial part, with immediate work to suggest to student right after the test took place; suggested **remedial work** along with proof of corresponding further practices, and conclusions were to be included in their language portfolios. Remedial work: might suggest reading basic English texts aloud, becoming aware of mistakes due to fluency and/or a train of thought, and learning to provide English models instead; the same happened with language 1 interference and their lack of applying models, the use of excessive hand motions…..

Around-the-clock guidelines were given for fluency work, as well as voice work, basic grammar reviews, work on summarizing paragraphs, preparing stories in reported speech, learning to read a story in the past with simple sentences and regular verbs (-ed), lots of pronunciation work (which will be dealt with in another article) or simply getting serious and start learning what they had to, as indicated in T. Gallwey´s quote before. The 3 worksheeets will be included in PART 2.

College teaching also gave me the chance to formally work on **Prompted oral**

presentations, as I had done when teaching in high school. I presented my students

with a selection of 40 topics, within the CEFR range, which I complemented with written prompts to help students react, and more easily and frankly choose them, think about them, and get started. As I had done earlier in high school, they were asked to include the grammatical and lexical structures which their course was presenting them with.

Students chose them, prepared the topics, handed in the rough copies to me in advance, for proofreading, and on given dates, they presented their topics to their partners, while they passed them the same worksheet so that they could all focus on the new linguistic units and the specific vocabulary which the topics required. In case that anybody missed a class, or wanted to have a second copy, students´ worksheets were uploaded in the class platform. Samples will also be available in PART 2.

Finally, as teachers, we know that textbooks, workbooks, i-tutors, specialized books on the skill of speaking, the media, our own blogs, and platforms, the Internet, and the globalized world provide us with numerous speaking practices.

As it happened with listening practices, and indicated in vol. 2, *itutors* (in Lathan- Koenig, Ch., Oxenden, C. & Seligson, P. (2013), *English File.* Elementary. 3rd edition, and in Latha Koenig, Ch. & Oxenden, P. (2013). *English File*. Intermediate. 3rd edition) present all the grammar and vocabulary along with pronunciation, scripts for listening practices and recorded reading practices, along with chances to repeat class practices, and can often be transferred to cell phones, which students love.

The *Moodle* platform I have been working with has also been very effective regarding speaking practices. Through it, class work is also reinforced, and students find a self-access speaking section with oral exam models, work on useful expressions, video-recorded models and invitations to use English outside the classroom. Another section on conversational English link to the textbook complements it. References to both the i-tutor and the Moodle platform will be made in PART 2.

To finish, I must refer to **tutoring sessions**. I have always found them fundamental to improve both the students´ general learning itineraries as well as the specific ones in oral and written expression, that is, productive communication on the students´ part. Whether these sessions take place individually, in pairs, or in small groups, take long or short, happen in the classroom, the office or the department, they are the means to continue

monitoring our students, and also formally assess the independent work which they do, since personal data such as their name/names, dates, topic, and the work to do are recorded for further reference. At the same time both the students and the teacher look forward to continuous learning and teaching, respectively, because changes do happen along the whole process, and improvement in speaking takes shape, as well as enjoyment of the learning process because gains prevail both in the classroom and outside.

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Giving The Speaking Skill Its Place. PART 2: Worksheets, Resources and Guidelines

Lourdes Montoro

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The ideas and practices which I will present below have been implemented and/or passed along to: my students of English (from elementary to advanced levels), student-teachers at the Teacher Training School at the University of Barcelona, and veteran teachers-in-training (Government, State Adult School, Resource Centres and I.C.E).

In "Giving the Speaking Skill Its place. PART 1: Hands-on Production: Fluency along with Accuracy" I emphasized the place which the speaking skill should have regarding success in fluency and accuracy, when taking teaching and learning English as a whole.

In "Giving the Speaking Skill Its Place. PART 2: Worksheets, Resources and Guidelines", I will present some models of the examples mentioned in 1, together with another series of resources and the corresponding guidelines.

All references are made with a view to reaching the same initial and last aim: making them all part of our students´ lives, and so, what is most relevant, **personally meaningful** to them from the start.

Key ideas in PART 1 were highlighted, and words introducing and/or helping with an **initial unusual classic guided practice**, and mostly words introducing **free and/or creative speaking practices**, they have been enlarged, to facilitate **free and/or creative speaking practices**, were enlarged, for easy recognition and reading.

They included references to: **Talks, radio programs, TV simulations of contests, news, and weather forecasts, plays, speaking clubs, songs, solo singers and bands presentations, interviews to international visitors, guided tours downtown, airport pick-ups, guest hosting, BCA speaking Exchanges, speaking teaching assistants, development of oral skills, guided oral assignment, oral interviews, remedial work, prompted oral presentations, i-tutors, the benefits of the *Moodle* platform, and the role of tutoring sessions**.

I will present below a selection of didactic items which I consider most useful to start making some changes when approaching the Speaking skill in ELT. Firstly I will include some worksheets and documents. And secondly, I will list websites which can help further work on the skill. Basic guidelines will accompany both sections. And a general bibliography will close the article.

This article will display materials related to the following sections:

1. **Classroom language**
2. **Development of the oral skills (an ELT course)**
3. **Working on the voice**
4. **Initial guided practices**
5. **A sign-up worksheet**
6. **Oral assignment**
7. **Teacher´s Oral Expression interviews**
8. **Prompted oral presentations**
9. **Moodle**

1. CLASSROOM LANGUAGE

Recommended lists:

1. **Roth, G. (1998)** *Teaching Very Young Children*. **London: Richmond Publishing**

   Genevieve Roth presents class management language, such as "Hand up, Cross your arms, sit down, calm down…", to classroom materials (glue…), to board games ("roll the dice…"), action games ("Make two groups"…), to card games ("Shuffle the cards"…), and songs ("Everybody join!").

1 Classroom language 1

Class management
Come here.
Go back.
Stand up.
Sit down.
Sit cross-legged on the floor.
Sit with your legs out.
Sit with your legs wide apart.
Get into line.
Make a line/circle.
Hold hands.
Cross/Uncross your arms/legs.
Lie on your mat.
Hands up/down.
Be quiet.
Calm down.
Whisper.
Shout.
Speak quietly.
Repeat after me.
Put away your things.
Put it/the ... back.
Put ... in the bin.
Clean up./Tidy up.
Can you lend me your ..., please?
Give out the ... .
Pull up/down the blinds.
Turn on/off the tap. (US = faucet)
Flush the toilet.
Tie up/Untie your shoes.
Do up/Undo your jacket.
Wipe your nose.
Blow your nose.

Classroom materials
a sheet of paper
card (US = bristol board)
Plasticine
chalk
crayons; to crayon
felt tips (US = magic markers)
oil pastels
coloured pencils
paints; to paint
paint brushes
a rubber
Rub out the ... .
tape/sellotape (US = scotch tape); to tape
masking tape
glue; to glue
a drawing pin (US = thumb tack)
a pin
a safety pin
Pin the ... up on the wall.
a stapler/staples; to staple
a paper punch
string
Fold the ... in half.
Stick the ... to the ... .
Cut out the shape.
Tie/Untie a knot.
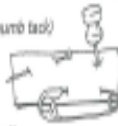
2 Classroom language 2

Action games
the playground
the gym
the basketball court
the football pitch
the water fountain
a bench
Make two groups.
Stand in the middle.
Don't cross the line.
Stay behind the line.
Sit on the ground.
Stand side by side.
Stand face to face.
Stand back to back.
Skip.
Hop.
Take two (giant/small) steps.
Freeze!
You're it.
You're out.
It's not fair.
Cheat!
It's my/your/his turn.
We won/The winners are ... .
We lost/The losers are ... .
It's a draw.

Board games
the board
a square
a counter/a man
Roll the dice.
Go forward/back two squares.
Miss a turn.
It's your turn again.

Card games
a pack of cards
Shuffle the cards.
Deal (out) the cards.
Turn over a card.
Put the card face down/up.

Songs
the first /second verse
the first/last line
the chorus
Everybody join in!

2. **Dunn, O (1990) *Beginning English with Young Children*. Oxford: Macmillan**

From pp. 44 to 62 we find a presentation to use English from the beginning: how to start an activity and sustain it, how to end it, how to modify language for young beginners: translation, simplification, repetition, transfer, consolidation; how to create methods of communication: dialogue, error and correction; and pronunciation, with work on the vowels and consonants.

3. **Seligson, P. (1997)** *Helping Students to Speak*. **London: Richmond Publishing**

   It helps us with the presentation of formulas which are often exchanged in class, and a section to compare that with Language 1.

4. **Internet specialized Teacher´s stores:**

   - *The Learning Shop* at http://www.learningshop.com/browse.cfm/teacher-resources/2,446.html

   - *The Teacher´s Storehouse* at http://www.teacherstorehouse.com/

   - *Best Teacher Supply* at: http://www.bestteachersupply.com/

Since they provide catalogs on their items, the school vocabulary and language are presented in context so that the teacher may find a specific language term which he/she may be looking for when browsing in those sights.   Since they advertise classroom supplies, work themes, rewards, crosscurricular subjects, classroom essentials, furniture, puzzles, etc., their products are accompanied with photographs, which easily help us find what we may need.

2. DEVELOPMENT OF ORAL SKILLS
(ELT course)

In this section, I present a worksheet which was aimed for the first day in the teacher training course which I taught; it takes the teachers from well-known authors to direct and indirect strategies, the consideration of oral homework (which is not a common practice), official exams, models for communication tasks, the role of teachers´ opinions, reactions and choices. Having an idea of where we were going to be with regards to such a course was the necessary step to get to know the dossier´s materials and start, needless to say, speaking and debating about them and their application in their classes

SPEAKING — Getting to know your dossier
Prof. Lourdes Montoro

What does L. Prodomou say about English being a Lingua Franca?

Can you name some direct strategies? What about indirect ones?

Pair work and oral homework?. How does it work?

Oral evaluation. Can you name different ways of testing oral skills?

When and how can native languages interfere in the classroom? What can be done? Any guesses?

Are you surprised by the amount of communication tasks in this dossier? What about it?

Can taboos be referred to in a speaking course? How would you handle them?

Are you familiar with the "Certificat Elemental" exam? What about it?

Which holidays are mentioned in this dossier? Why?

Can you name some mini sagas? Do you know any others?

Do you find proverbs and their equivalent in Spanish? What about Catalan?

What about homophones? Are they connected to Catalan, for instance? What about Spanish?

The stress and Grammar sections look boring. Could that be turned into a game? What do you picture?

Are you familiar with developing the voice?

Which article would you like to read first? Why?

3. WORK ON THE TEACHER´S VOICE

In this section, I will present the work I did on the voice in that course. I had followed A. Maley´s (2000) *The Language Teacher´s Voice*. I had chosen some theoretical samples of his, which I put in practice in my regular English classes, through texts which I had created:

DEVELOPING   THE   VOICE

(From: Maley, A.: The Language Teacher´s Voice, 2000'
Practice examples by Lourdes Montoro

V o l u m e

A. Sweet and Low
E.g.:
Tell your partner:
1. Why you are here
2. What your favorite movie is (and why)
3. What your plans are for your next holidays
4. Whom you would like to meet (and why)
5. Where you would like to get lost (and why)

B. Off the Wall
E.g.:
1. Fly me to the moon
2. Nothing compares to you
3. You´ve got a friend
4. I´ll be there for you
5. I want to break free
6. Twist and shout
7. When I fall in love...
8. Climb every mountain
9. 1. It´s been a hard day´s night
10. Bye bye Miss American Pie .* (adapted)

C. The Fishing Line
E.g.:
1. Hello?
2. Hi!
3. Hi there!
4. Knock knock!
5. Anybody home?
6. Hey, you!
7. Tom...!
8. Jen...!
9. Michael...!
10. Kathy...!

D. Crescendo
E.g.:
1. I never knew why you never loved me.
   You should have told me!!
   Oh well, I had a good time though
2. So... your family comes from Silicon
   Valley.. Hmmmmmm. Nice..., and you
   live in Brooklin Heights... Interesting...
   Oh! Is that a ring?, Gosh! I did not
   notice it the other day!
   You never told me you were married!!.
   You never did. You, son of a ...
   Oh sorry,... I have my tantrums...

   Are we meeting tonight?

E. Radio Tuning
E.g.:
And today´s news at TTLM 5.3: At the world summit today, world scholars
reached the following first agreements:
1. All wars will be forbidden. Whoever gets entangled in one, will be sentenced
   to life volunteer work for the community.
2. Excess money will be withdrawn from all politicians´ accounts and
   transferred back to all human beings on planet earth, who had nothing to do
   with them.
The world reset will take place during the holidays in the nothern hemisphere,
so that everybody will have enough time to adjust. Listen to the rest of the
amendments at 8:30 at TTLM, your family station.

4. INITIAL GUIDED PRACTICES

This section presents work for and from **intermediate students**.

Firstly: Assignment related to practise with photos which were in the textbook, and whose similar format they were going to face in their oral exams.

Samples on some lessons are presented next:

ORAL PRACTICE

DESCRIBE ALL THE PICTURES IN THE BOOK

REGULAR EDITION

UNIT 1: FRIENDS
p. 4 : 1, 2.
Fame: 1

UNIT 2: RELAX
p. 14: everything
p. 17: 3
p. 20: 1, 6
p. 21: 4

UNIT 3: DATING
p. 24 : Introduction
p. 27: 6
p. 29: 2

UNIT 4: ADRENALIN
p. 32: 1, 2
p. 38: 1

UNIT 5: KIDS
p. 42: 1,2 3
p. 44: 2
p. 49: 4

UNIT 6: NEWS
p. 50: Introduction
p. 56: 7

UNIT 7: PARTY
p. 58: 1
p. 62: 1, 2
p. 63: 1, 3

UNIT 11: JOURNEY
p. 92: 2, 3
p. 93: 3
p. 95: 5, 6
p. 96: 4
p. 97: 4
p. 99: 3

UNIT 12: BASICS
p. 100: Introduction
p. 103: 5
p. 104: 4
p. 105: 4

UNIT 13: COMMUNICATION
p. 106. 2, 1
p. 111: 5, 6
p. 112: 3
p. 113: 5, 6

UNIT 14: STYLE
p. 116: 2, 5
p. 117: 1, 3
p. 118: 4, 5
p. 121: 9
p. 123: 2
p. 124: 5

UNIT: 15: AGE
p. 126: 1,2,3
p. 129: 1
p. 133: 2

Secondly: Exams to practise the full oral exam, which were created by each student according to classic topics, monitored by the teacher from the start, corrected, laminated, copied to them all, by each author, and shared by all students for speaking and exam class practice in the laminated form.

TRAVELLING

Look at the photograph. Tell the examiners something about it. You can talk about ...

... what you can see in it.
... where you think it was taken.
... who took it and why.
... what you think this woman is doing.
... what you would like to ask this woman about her country.

TEACHER'S QUESTIONS:
1- Do you usually travel?
2- Have you ever been to South America?
3- Would you like to travel round the world? Why?
4- Do you think it is difficult to live in India?
5- Would you like to live there?

(A. Jiménez)

FAMOUS PEOPLE

Look at the photograph. You can talk about...

...what he does for a living.
...where this picture was taken and why.
...what he may be thinking now.
...how he is feeling now.
...what you would like to ask him.

Teacher's questions

1.- Would you like to be famous?
2.- What's your opinion about gossip programs?
3.- Have you ever been with a famous person?
4.- Do you think famous people have a private life?
5.- Do celebrities pay a price for fame?
6.- What's the role of the yellow press in society?

(M. Dieguez)

5. SIGN-UP WORKSHEET

The following worksheet, which was made public, simply helped students be responsible from the start, cooperate with their chosen partner, while one supported the other, and the other way round, as they both started working to improve their oral skills. It can be applied to all levels.

UNIVERSITAT DE BARCELONA

U
B

Departament de Didàctica
de la Llengua i la Literatura

Prof. Lourdes Montoro

Students´ names   ORAL (PAIR WORK)

6. GUIDED ORAL ASSIGNMENT

I arranged for **Students´ guided oral assignment** on the curriculum and coursebook both in the **UPPER-INTERMEDIATE AND THE ADVANCED LEVELS** at the teacher training school at the university. The woksheet below has a comprehensive list of areas that students needed improvement on (production, pronunciation, grammar and/or vocabulary) and a list of communication practices for future speaking sessions which were related to either the coursebook or the teacher´s dossier. There was also a section for students to indicate who

they had worked with, what the hardest task and/or strategy had been, and, last but not least, an area where they could assess and score their practices in the areas mentioned above; the latter was taken into account in following tutoring sessions and the worksheet and joint work of the teacher and the student in their portfolios.

ORAL EXPRESSION PRACTICES

Prof. Lourdes Montoro

(Oxenden, C. & Latham-Koenig, Ch. (2001) *English File*. Coursebook. Oxford: OUP)

A/ Check the tasks (√) as you complete them.

B/ Point out the areas which you are mostly improving in each practice (production, pronunciation, grammar and/or vocabulary).

UNIT 1 – Making Conversation – p.p. 8 ☐ 14 ☐ 17 ☐

UNIT 2 – Making Conversation – p.p. 22 ☐ 26 ☐ 36 ☐ 42 ☐

UNIT 3 – Making Conversation – p.p. 42 ☐ 48 ☐ 58 ☐

UNIT 4 – Making Conversation – p.p. 59 ☐ 67 ☐ 74 ☐

UNIT 5 – Making Conversation – p.p. 75 ☐ 79 ☐ 80 ☐

UNIT 6 – Making Conversation – p.p. 90 ☐ 95 ☐ 98 ☐

UNIT 7 – Making Conversation – p.p. 106 ☐ 110 ☐ 116 ☐

COMMUNICATION
PP. 118 – 125

Note: Some of them will coincide with some of the practices above. Please check them again.

1B ☐ 2A ☐ 2C ☐ 3A ☐ 3B ☐ 3C ☐ 4A ☐

4C ☐ 5A ☐ 5B ☐ 5C ☐ 6C ☐ 7A ☐ 7C ☐

TEACHER´S DOSSIER

1. Functional Quiz ☐   4. Guess the Question ☐

5. Indirect Questions Quiz ☐   7. Match the caption ☐

9. Revision questions ☐   11. Connect the sentences ☐

15. Usually, Used to, get used ☐   18. At the doctor´s ☐

21. What would have happened? ☐   26. What´s the difference? ☐

27. TV Political debate ☐   29. Clothes and fashion vocabulary ☐

30. I wish things could be different ☐   32. A room with a view ☐

33. Penny Lane ☐   34. Talk for a minute ☐

35. Vocabulary revision ☐   36. Communication breakdown ☐

40. Word-building ☐

45. Do you agree? ☐

47. The Alphabet race: Crime Vocabulary ☐

48. You´re the judge! ☐

49. Guess the sentence ☐

50. Reporting verbs crosswords ☐

C/ Who have you worked with?

D/ What has been the hardest for you? Why?

E/ What strategies have you used to work on them?

F/ How do you assess your practices in terms of?

CRITERIA	SCORE
Oral Production	
Pronunciation	
Gramatical Competence	
Vocabulary and Cohesión	
T O T A L (Passmark: 12 out of 20)	

7. TEACHER´S ORAL EXPRESSION INTERVIEWS

ORAL EXPRESSION   Sheet #
Prof. Lourdes Montoro

Candidate´s name:

CRITERIA	SCORE
Oral Production	
Pronunciation	
Gramatical Competence	
Vocabulary and Cohesion	
T O T A L (Passmark: 12 out of 20)	

Note-taking and comments

Remedial work (notes from student here; full comments later in portfolio´s conclusions)

p.t.o

8. PROMPTED ORAL PRESENTATIONS

In the **advanced levels** in college, I presented my students with a selection of 40 topics, within the CEFR range, which, as I introduced in the previous article, I complemented with written prompts to help students react, and more easily and openly choose them, think about them, and get started.   As I had done earlier in high school, they were asked to include the grammatical and lexical units which their course was presenting them with.

You will find below the selection of topics as well as some partial samples of the work which some students did on *City versus country* and *Feeling good*. All students presented the topics orally, as well handed out copies of the lists to them and the teachers where the application of the grammar and vocabulary of the course was a fact:

ORAL PRESENTATIONS   T O P I C S
Prof. Lourdes Montoro

1. Information society. Advantages and disadvantages

2. Relationships. The role of love in mankind

3. The power of the mind. Multiple intelligences. How can they make better societies?

4. Feeling good. Taking care of ourselves. How?

5. A modern world. To what an extent? In both hemispheres?

6. House and home. Different kinds of lodgings. Advantages. Disadvantages. What makes a house into a home?

7. Music and the media. Types of music. Business? Pleasure?

8. Human rights. Theory and practice. What is being done?

9. Money matters. Society gaps. Country gaps. Continent gaps. Why?

10. Stereotypes and nationalities. Impact on every day living: school, neighborhood, beliefs, prejudices...

11. Traditional and alternative medicine. Options

12. Computer technology and progress. Benefits for all?

13. History and politics. Is it always the same story? What do we get from them?

14. Fashion. Impact on society: the youth.... Side effects

15. Men and women. Identical in practice?

16. Crime, punishment and societies. Different perspectives

17. Animals, conservation and pets. What´s happening?

18. Food and diet nowadays. Better than before?

19. Cinema, theatre, opera, ballet, concerts, museums, lectures...   What is all this bringing us?

20. Education. Benefits. Social and human effects on poor and rich countries

21. Leisure. Options for the modern world. Everybody is included?

22. Internet, e-mails versus traditional correspondence

23. Mass media. Impact on society. What kind? What for?

24. Environment. Prospects and actions

25. Culture nowadays. Is it the same everywhere?

26. Work nowadays. What´s happening?

27. Public transportation versus driving private cars

28. Tourism and travelling. Backpacking? Organized tours? ... Pros and cons of different options

29. Books and reading. Benefits. Drawbacks?

30. City versus country life.

31. Advertising. What´s happening? What are commercials about? What kind of society is supporting them?

32. The youth: having fun, studying, working, family relationships…. Time for everything?

33. Sports. What´s good about them? Disadvantages?

34. Immigration. Pros and cons

35. Natural disasters. Population and governments

36. Globalisation. What for? Advantages and disadvantages

37. Alcohol, drugs, gambling, smoking... what for?

38. Old people, families and society

39. Different kinds of families nowadays. A changing society for good?

40. Volunteer work. Options here and abroad. What are the gains?

Next there are some partial samples of oral presentations which students presented:

CITY/COUNTRY*

*(aquest va ser el meu topic, és a dir, hi ha alguna cosa nova però la majoria són extretes d'allà)

Expressions

I live on the outskirts of a city. = "a les afores"
I don't like hustle and bustle, for this reason I live in the countryside.= "ajetreo"
In one year I've become a hard-line metropolitan.= "tornar-se "urbanita" (que t'encanta la ciutat)"
There is a cinema within walking distance of my home.= "es pot anar caminant"
I love spending my holidays off the beaten track= "en un lloc molt apartat"
I'd like to live in an apartment that's just a stone's throw from the sea.= "molt aprop"

Vocabulary

To commute= "viatjer de casa a la feina"
To gossip= "xafardejar"
To move to= "mudar-se a"

Commuter= "la persona que viatja cada dia de casa a la feina"
Countryman/woman= "home o dona de camp"
Detached houses= ""casas apareadas""
Farm= "granja"
Housing estate= "urbanització"
Landscape= "paisatge"
Passer-by= "transeúnte"
Roadworks= work that involves building or repairing roads. "obres"
Tower block: a very tall block of flats or offices. "bloc de pisos"

(student´s name not on worksheet)

Feeling Good. Taking Care Of Ourselves.

GRAMMAR

Verbs and common expressions followed by the –ing form

- Certain verbs are always followed by the –ing form:
  They usually *avoid taking* pills when feeling nervous.
- Prepositions are always followed by the –ing form:
  She was *involved in* taking care of her body with aromatherapy treatment.
- Certain common expressions also take the –ing form:
  It's *worth learning* about aromatherapy because it may have many benefits for health.

Future forms: will, shall, to be going to, present continuous, present simple, to be to

- Look at those children practising sports; they won't have overweight problems in the future.
- Maria has promised she is going to take care of herself by promoting relaxation and trying to avoid stress.
- Do you think they will ever discover treatment against cancer?
- Don't worry; I will go with you to the doctor as soon as I leave work.
- My medical appointment is at 8 o' clock.
- Shall I help you with this exercise?
- I don't care what you think; I won't stop eating sweets. They are so good!
- The doctor was to give a speech to the students at university, but he is ill.

(V. Jiménez)

9. MOODLE PLATFORM

In this section I will present some samples on the **elementary level** and the i**ntermediate** one:

ELEMENTARY LEVEL: it shows 2 images in the Speaking section: inviting students to sign up for English-Speaking Exchanges, which, as explained in the previous article, my students and I have been participating in since the mid-nineties (*BCA Study Abroad Barcelona*)

ENGLISH -SPANISH EXCHANGES

Would you like to make English-speaking friends?

If you would like to see what happened to Flat Stanley, when he visited Barcelona, please click here. He met Jordi and had a great time!.

Available in October and in February. Ask your teacher for information in class. Thank you.
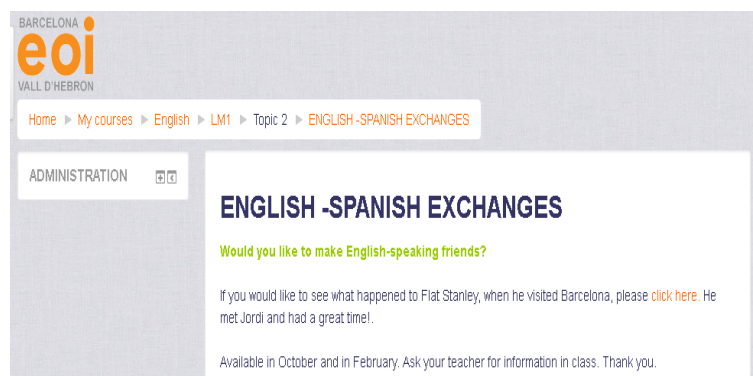
INTERMEDIATE LEVEL: Here we find a sample of a section on Speaking which goes from general practice to exam preparation:

There is also a section on PRACTICAL ENGLISH, linked from the Oxford University Press page, and which tests students on interactive real situations in their level:

Needless to say that the role of the **i-tutor**, which some textbooks count on these days, and the teacher´s **tutoring sessions** round up the excellent work that both teacher and students can do together at present. While i-tutors allow the students to easily improve if they apply themselves at their own pace, tutoring sessions take care of the students´ general learning itineraries as well as the specific ones in oral and written expression, that is, of their productive communication, the reason what a language is for, as a whole, and already referred to in the previous article too.

To finish I would like to refer to a series of websites and bibliographical references which I have been working with, and which might prove useful to you for further reference and work.

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Teaching Listening and Speaking. From Theory to Practice
http://es.slideshare.net/ehsanataei/elt-methodology-teaching-speaking

Teaching speaking (all levels and resources) topics, textbooks, situations, tips, lesson plans, links, testing, English speaking partners and handouts
http://www.eslgold.com/speaking/teaching_speaking.html

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The Geniality of Two Artists in the Arts and Crafts and the ELT Class. Part 2: Escher

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(Images from project)

As exposed at the start of "The Geniality of Two Artists in the Arts and Crafts and the ELT Class. Part 1: Dalí", In *English Is IT!* (ELT Training series), Vol. 2: p.p 50-66, long-time teaching proved me that children simply love drawing, colouring and handwork in general and that their creations reveal who they are, since they bring them a very special meaning, as their genuine owners.

The article here is the second part of a government experimental project in foreign languages: *Projecte PELE* (*Projecte experimental de llengües estrangeres*), which was implemented during the last two school years. Since I love Art and hand working, I wanted to combine it with English, and challenge both my students and my own self with it.

This project allowed pupils to learn while creating and manipulating things through different tasks. Collaborative work was also present in most activities: They helped each other with the communicative skills in the target language and also carried out activities in pairs or groups to improve the mixed class abilities.

I must say that the various groupings very much helped develop the pupils´ creativity, show their work to the rest of the class, welcome positive criticism, and assess their work and the work of their classmates.

Additionally I always tried to help pupils with individual reflection on the works that were being done. As a teacher, I played the leading role and constantly interacted, looking for

opportunities to help them expand and use English in their oral productions. I also encouraged them to use English in class at all times.

I found working in English in the art classroom to be the ideal place for children to explore their creative process in a natural way. Children's art creations were very inspiring too. The whole project also proved to be one of the best ways to establish cross-curricular connections and to work on differentiation.

This project was designed to be developed with children in *Cicle Superior* (10-11-year-old children). Both in this article and the previous one, firstly I provided, and will provide, through this one, samples of how to work with English in another subject in the curricula, in this case "Visual and plàstica", arts and crafts;   secondly, I did it, and will do it in the belief that I can encourage other teachers to do the same as I did, in their own way and circumstances.

In Part 1, I provided the overall framework of the project, which was common to both Dalí and Escher:

- how it all worked
- its general conception
- the objectives (from art to English to group cohesion)
- the competences involved (Communicative linguistic and audiovisual, interactive with the physical world, artistic and cultural, mathematical, digital and autonomous in work and personal in development)
- the sessions (the 9 1h and ½ class sessions, developed in 9 weeks, with 2 extra sessions to make albums and round up all the work)
- the grouping (individual, pair and group work)
- the assessment during the whole term through continuous process observation before, during and after, arranging also for a personal portfolio in A-4+A-3 with all the productions which they wanted to include for assessment; as a teacher, I also filled in an observation grid during or right after the sessions, which was also included in Part 1.

Part 2 will be based on the same framework, conception, objectives, competences and sessions, grouping and assessment, as part 1, which has been listed above. Please see   for full reference and perspective of the detailed work which will be exposed here too: the development of the overview of the project will help see what the pedagogical basis was, and is like and how it was put into practice, and will be: in Part 1, through Dalí´s work, and, here, in Part 2, through Escher´s work. In addition, at the end of the project, to round it up, pupils will compare Escher with Dalí with regards to optical illusions, and the use of perspective, since they already learned about the latter in the previous term.

After having revised the general pillars of the project above-mentioned, I will introduce now the work which I did around the figure of Maurits Cornelis Escher. I had chosen this artist because although he is not very well-known, he is considered a genius; through his

mathematical background and his wonderful works, he can easily take us to another dimension.

I will describe below my Arts and crafts and ELT work on Escher:

A/ the nine class sessions which I devised.

B/ The main sections taken care of in the sessions:

- the teacher´s materials
- the students´ materials
- the contents and specific activities to help my students learn about M.C. Escher, and their development
- the main webpages which facilitated my project.

Most of the activities below are about art and producing objects, drawings…. It is important to introduce the artist first through an adapted short biography and to watch a DVD about the artist's work. This has to be done in a dynamic way, showing a large number of pictures and interacting with the children. I also found that doing it in a regular language session rather than in a hands-on session was very productive.

MAURITS CORNELIS ESCHER

> **Note: The images below have been extracted from Google images and from the project**

General references:

www.abc.gallery.com

Interesting site to view artists' works and biographies

www.pintura.aut.org

Useful site with information about different artists

www.ibiblio.org/wm/paint/auth

http://www.mcescher.com/

http://www.mcescher.com/Gallery/gallery.htm

3 sites where you will also find many artists' works and biographies

Specific M.C.Escher's Sessions:

Session 1:   Getting to know M.C. Escher

Session 2:   Working on a famous picture: "Bond of union/ concept rind"

Session 3:   Tessellations

Session 4-5:   Creations with clay

Session 6:   Lithography

Session 7:   Geometry

Session 8:   Printing

Session: 9:   Moebius

Development:

Session 1:   Presentation: Getting to know M.C. Escher´s life and works

Teacher's Materials:

- IDB (Interactive digital board)

- Portable computers

- DVD about M.C. Escher life and works (from the library) and DVD player.
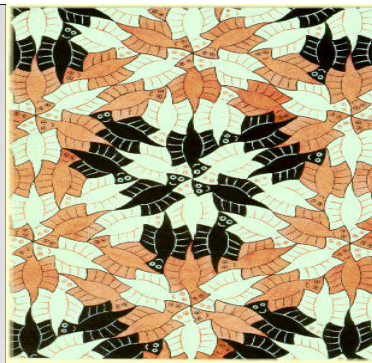
Activities:

1. Presentation of M.C. Escher's life and work. Pupils watch the DVD.

2. Pupils are asked to observe Escher's different styles on the webpage and through images too. They also bring some pictures and information from home (which they had been asked to bring before starting the project). We put everything together and comment on it all.

Symmetries   Depth

3.   Pupils read a short biography (adapted from Escher's Webpage)
4.   Pupils answer some comprehension questions

M.C. ESCHER'S BIOGRAPHY

The Dutch artist Maurits Cornelis Escher was born in Leeuwarden, Holland, on the 17th June 1898. He was a draftsman, book illustrator, tapestry designer, and muralist, but his primary work was as a printmaker. He spent most of his childhood in Arnhem, Holland. He hated primary school and only liked art lessons. He was very creative and loved watching the clouds. He wanted to be an architect. Escher enrolled in the School for Architecture and Decorative Arts in Haarlem.

But when he was studying there, from 1919 to 1922, he started to like drawing and printmaking more than architecture. He was very mathematical and his works were often displayed in science museums and not in art galleries. His specialty was symmetry, impossible perspectives, geometry and what he called mathematical drawings, but it is always difficult to describe his visual games or his style.

In 1924 Escher married Jetta Umiker, and the couple settled in Rome, Italy, and raised a family of three sons: George, Arturo and Jan. The couple lived in Italy until 1935, but some political problems started and he was forced to move first to Switzerland and then to Belgium. He travelled a lot and loved the Mediterranean and the Alhambra in Granada. In 1941, with World War II under way and German troops occupying Brussels, Escher returned to Holland and moved to Baarn, where he lived and worked until shortly before his death.

He died on March 27th in 1972 in Laren, Holland. M.C. Escher´s most important museum is in Den Haag (Holland).

ANSWER THE FOLLOWING COMPREHENSION QUESTIONS:

- **Where and when was M. C. Escher born?**

_____

- **What style of painting was he famous for?**

_____

- **Name some of his paintings:**

_____

- **In which countries did he live?**

_____

- **What was his favourite subject?**

_____

- **What was his wife´s name?**

_____

- **Other relevant information:**_____

_____

5. Pupils write a summary of the text; summaries will be posted on the school webpage, together with M.C. Escher's picture:

Self-portrait
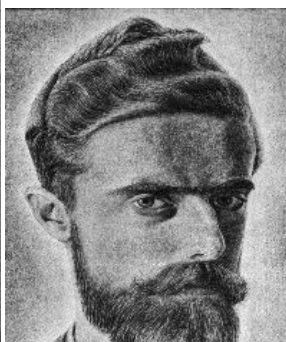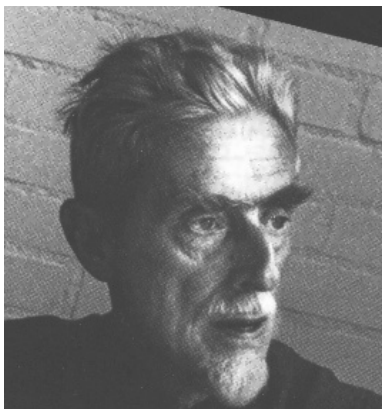
6. Pupils discuss about their favorite Escher's period and ask about their favorite composition of his.
7. After deciding which style they like most, they make other observations on Escher's works: wooden work, lithography, tapestry, engravings, tessellations, murals… to get used to the artist´s production. Images on symmetries follow.

WEB Resources: http://www.mcescher.com/

http://www.mcescher.com/Gallery/gallery.htm
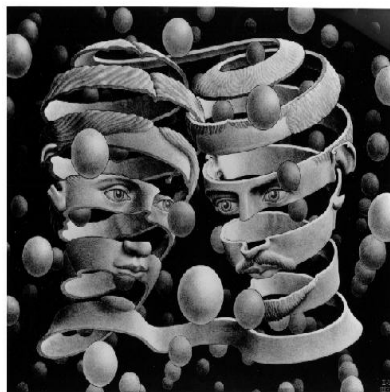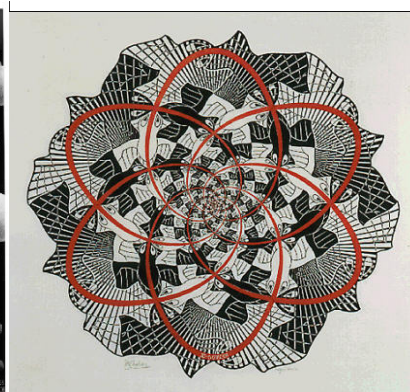
Escher's symmetries:
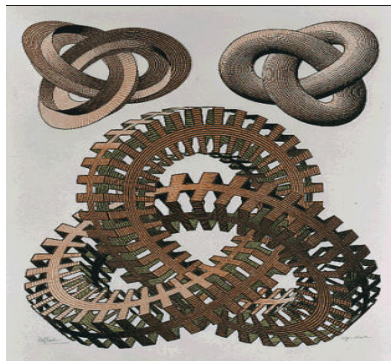
Knots   Sphere Spirals

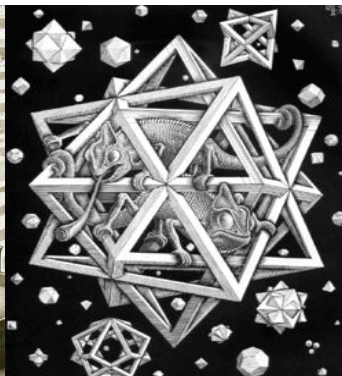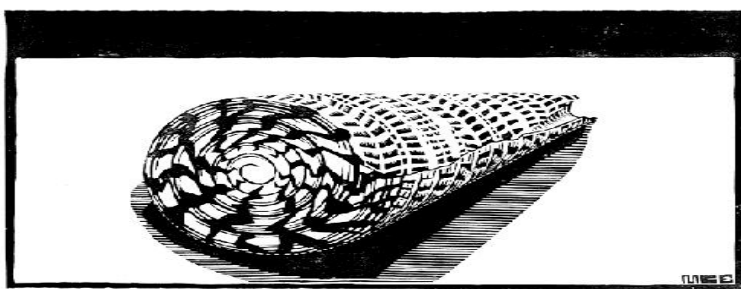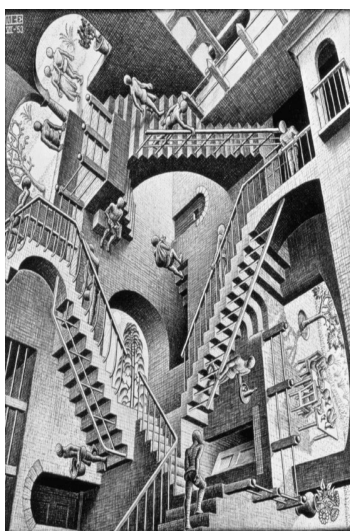Bond of union   Path of life
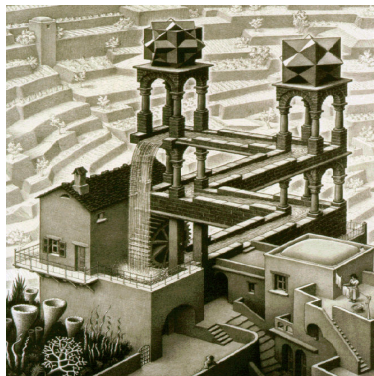
Waterfall   Stars

Shell

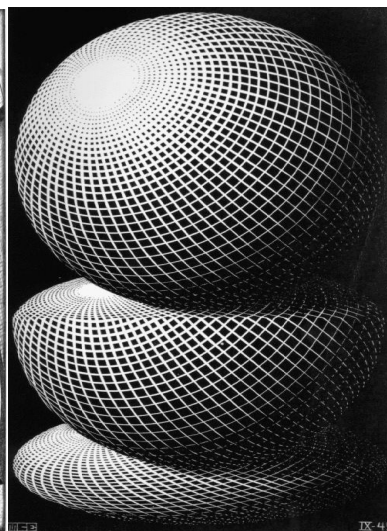Relativity   Three spheres
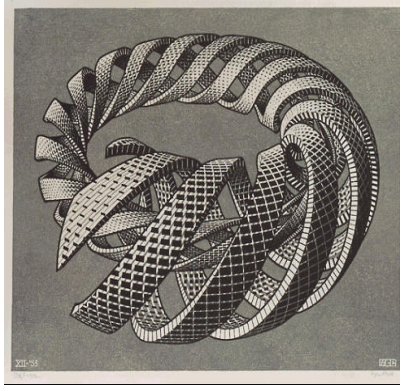
Spiral   Moebius strip
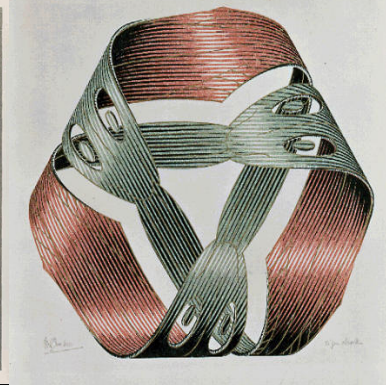
Eight heads   Left and right
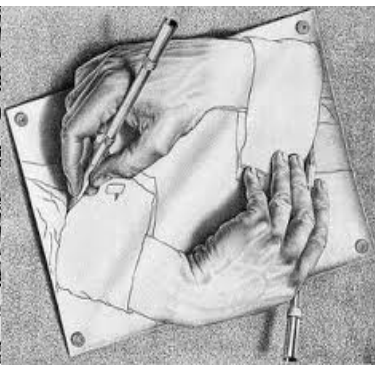
Session 2: Working a famous picture: "Bond of union"

Material:

- IDB

- Portable computers

- Oranges

- Lemons

- Knives

- Barbecue wooden sticks

Activities:

1. Observation of M.C. Escher's geometry with the Interactive digital board. Analyzing pictures like "Bond of union".
2. The teacher explains the concept "**rind**", and compares it to a spiral, like the one we get when we peel an orange.
3. The pupils peel an orange or a lemon and try to get the peel out in one piece.
4. They take one stick and join the resulting spiral making different geometrical forms. They hang it with the help of fishing thread. They make a display.
5. They watch geometrical figures around the "Rind" idea, on the PDI, and different examples of Rind Art that we can create with a fruit peel.
6. They decide which ones they like best and draw pictures.

Rinds
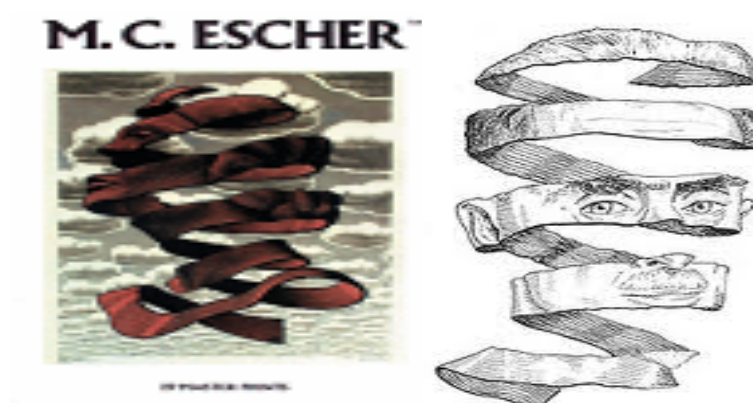
7. They read Escher´s statements, look at the following images, and comment on them:

"Only those who attempt the absurd will achieve the impossible. I think it's in my basement...let me go upstairs and check."	*"I doubt that 'the public' will ever understand, much less appreciate, how many gymnastics of the brain, fascinating to me, have preceded the construction of such a picture."*

Impossible figure   Ascending and descending

M. C Escher, graphic artist   tessellation

WEB resources:
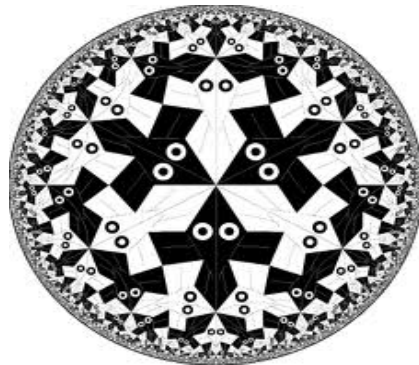
http://youtube.com/watch?y=Is

<mark>Session 3:   "Tessellations"</mark>

Material:

- Drawing paper size A3

- Glue

- Scissors

- Crayons

- Rulers

Activities:

1. The teacher takes some of Escher´s most relevant works, especially pictures like "Impossible building" and some of his tessellations (drawings made from small pieces that fit together like a jigsaw).
2. Pupils observe and work with drawings like "Relativity", "Print gallery", "House of stairs", "Balcony", "Up and down", "Ascending and descending", "Waterfall", "Belvedere"...
3. They classify the pictures with tessellations.
4. In pairs, they make a tessellation carefully following all the steps on *YouTube.*
5. They exhibit all their works and post the resulting pictures on the school webpage.

EXAMPLES OF TESSELATIONS

WEB Resources:

http://www.youtube.com/watch?v=Kcc56fRtrKU&list=PLDXMYU13L0MXL9FO1MIFG0PWQIJ7SCUAQ

http://www.youtube.com/watch?v=T6L6bE_bTMo

http://www.youtube.com/watch?v=Lc4LGZwlcvs

http://www.youtube.com/watch?v=aJcGq6VekPw

Sessions 4 and 5: Creation with clay

Material:

- Clay (different colors)

- Tools to shape the clay

- Some Escher's symmetries to show in class

- Paint and brushes

- IDB to watch Esher's works

Activities:

1. Pupils model clay into a round shape (plate) (1cm. thick)
2. With the tools, they make a symmetric mosaic and color it (in the next session).
3. They take pictures of the productions and post them on the webpage
4. Fast finishers can also cut and place very small pieces of wax colors on a drawing paper, fold the paper and iron the backside. Then, unfold and watch the symmetries that come out.

WEB Resources:

http://www.mcescher.com/Gallery/gallery-recogn.htm

http://www.youtube.com/watch?v=IXeu3oF56Xo

http://www.youtube.com/watch?v=Vf56JstJxsY

http://www.josleys.com/show_gallery.php?galid=325

Session 6: Lithography:

Material:

- Drawing paper A3

- Drawing model

- Black, red or dark blue ink

Activities:

1. After observing the models which the teacher provides, pupils try to reproduce a lithography in black and white. They can draw different animals.
2. They color it with black, red or blue ink.

WEB Resources:

http://www.google.es/search?q=Litographies+M.C.+Escher&hl=es&source

Material:

- IDB

- Drawing paper size A3

- Drawing pencils and rubber

- Photocopies of Escher's geometrical works

Activities:

1. Observation of Escher's paintings with geometrical shapes. Pupils pay attention to the difference between possible and impossible ones:
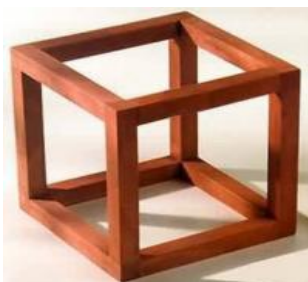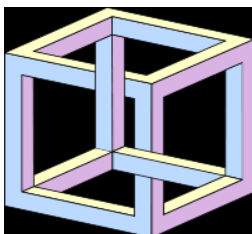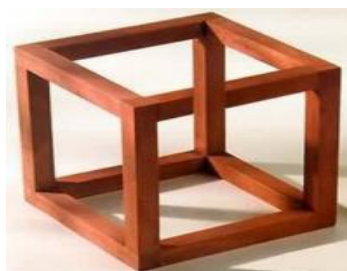
Possible object   Impossible object   Stairs

2. Pupils answer a questionnaire:

M. C. ESHER AND GEOMETRY

ANSWER THE FOLLOWING QUESTIONS:

1. **What geometric shapes do you see on the pictures?**

   _____

2. **What geometric shapes are there in your drawing?**

   _____

3. **What are the best shapes for a drawing?**

   _____

4. **What are the best shapes for drawing the human figure?**

   _____

---

3. Pupils create their own drawing using only geometrical shapes.

WEB Resources: http://www.cs.technion.ac.il/~gershon/EscherForReal/

Session 8: Printing

Material:

- IDB (Interactive digital board)

- Potatoes and carrots

- Knives

Activities:

1. The teacher shows some scenes of the film *Harry Potter and the Sorcerers' stone* (in WEB Resources).

2. She points out that some of the things in the building are not in the real world. She compares them with Dali's optical illusions, which pupils had already learnt about in the previous term. In the film *Hogwarts School* we can also find these special effects, for instance, in the moving stairs.
3. Pupils compare Dali with Escher. They realize that whereas Escher plays tricks through perspective, drawing impossible constructions, Dalí breaks all the rules of what perspective is.
4. Pupils cut a potato or a carrot in half and model it into a square shape, carving out the rest. They dry it with tissue.
5. They draw a shape in the square with a marker and carve it out, until the drawing stands out, above the rest, forming a printing stamp.
6. Once the stamp is ready, they put some paint on the shape and print it on an A3 drawing paper.
7. They do it again with different colours or shapes until they get a beautiful print pattern.

WEB Resources:

http://www.youtube.com/watch?v=Is3f9dKjI8o   (from minute 3.55 to minute 4.45)

http://www.youtube.com/watch?v=7PnvBPBRigA (from minute 4.40 to minute 4.40)

Session 9:   "Moebius"

Material:

- IDB

- Cardboard strips (different colors)

- Scissors

- Markers, crayons…

Activities:

1. Observation of the drawings made by Escher called "Moebius strips" like the one in the example above
2. Pupils watch a video on *youtube* on how a "Moebius strip" is made. They see different types to get new ideas.
3. They make their own "Moebius strip": They cut a strip of colored cardboard (2cm. wide).
4. They draw animals on both sides of the strip.
5. They turn the strip into an 8-like shape and glue both ends.
6. They observe that it seems a drawing with no beginning or end.

WEB Resources:

http://www.cs.technion.ac.il/~gershon/EscherForReal/MoebiusAntsLargeDivX.avi

http://www.cs.technion.ac.il/~gershon/BeyondEscherForReal/

http://mc-escher.wikispaces.com/

http://www.cs.technion.ac.il/~gershon/EscherForReal/

As it happened with the nine sessions on Dalí, which we had carried out in the first term, the nine sessions above, which followed, and were presented to my pupils in the second term, also fascinated my pupils from the start, encouraging me, once more, to even work harder on the goals which I was aiming at for my pupils to accomplish, for us, as a human group and a team, to succeed in.

I hope that the geniality of Maurits Cornelis Escher, in this second part of my interdisciplinary educational project, also reached you from the artistic, linguistic and educational view, and that further works on art and English language teaching can have their own platform and open new doors in our classrooms and schools.

ADDENDA

English, Literature and Philosophy through T. Williams´ *The Night of the Iguana*. PART 1: Commentary

Lourdes Montoro

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(Dedicated to Prof. M. Teresa Viñas, head teacher in elementary school, Prof. Adolfo Sotelo, head teacher and literature teacher in high school, Prof. Javier Benach, philosophy teacher in high school, and Prof. Àngels Carabí and Prof. Robin Fast, who introduced me to American literature in college)

"When you look at a piece of delicate pure glass, you think of two things: how beautiful it is and how easily it can be broken" T. Williams

From fiction to non-fiction, from poetry to prose, to novels, short stories or dramas, literature can reach us beyond its forms. This article aims at presenting a didactic work on a theatre play: Tennessee Williams´ *The Night of the Iguana*. Drama, being a classical literary form, offers dialogs between characters, and calls for performance besides its initial reading.

This presentation wants to offer this inviting performing art to the students´ receptiveness and maturity, and what is more, wants to appeal to their sense of human group which we all are, in class and outside.

From the English class as well as from the literature class, language usage (slang included), aesthetic traits, and historical periods can be studied; some guidelines can also be followed to apply its reading and commentaries to philosophy, for instance, too, and group tutoring sessions in 12th grade, while certainly arising class discussion.

Commentaries can be based on the characters, and the students´ perceptions, so that the focus is placed on the persons beyond the characters. Students can work individually, in pairs, in groups, and, as a whole class too, around the main characters; they can be provided with different web addresses on the plot, the film, character analysis, study guides, themes and symbolism, opportunities for student action, for character education and for putting the class and school in general to work.

Students can be expected to share their views in their analyses, and build from that, as a class team, according to the objectives which best fit each teacher´s goals. Needless to say that teachers will be also be provided with the assortment of materials and didactic guidelines so that they can choose the ones that best suit their educational needs.

I will divide this didactic proposal in two parts: Part 1 is presented here and includes a personal and provoking commentary to help teachers´ get started, along with bibliographical references.

Part 2, the following article, will list Internet addresses and include suggestions for didactic exploitations. All the materials will be initially proposed to the English teacher who will be invited to work with the literature teacher, the philosophy teacher and/or the head teacher or tutor; materials will deal with the play itself, as well as focus on further interdisciplinary work, beyond it.

PART 1

I am very fond of theater, and I always liked T. Williams. *The Night of The Iguana* is the play which had made Tennessee Williams win a Second Critics´ Circle Award in 1962. When I first read it, I felt like becoming a companion to those lonely characters who are usually locked up inside their bodies which the author chose, and who seem to devote themselves to populate his plays. When I reached the end of the book, I felt I had been cheated by an omniscient author in the same vulnerable world which was trying to kill not only the characters´ human resources but my own too!.

Tennessee Williams, the man who used to be the honest spokesman of the troubled people while portraying the oriental and occidental mythology, the Freudian psychology and the bohemian protest had turned into a new leaf. His old strains towards the helpless, dispossessed and defeated human beings had become not only mere means of conveying his usual vision of the world, but, what, in my perception, looked like a personal loophole.

I saw that as an escapade from what he had written before, to provide either the public or the readers with some kind of faith in the human soul, the faith which had lacked in his early years. Yet, through my reading I considered that too simple and innocent to be trusted, especially if I considered the speech which the author, disguised as Hannah Helkes in the play, produces in front of Shannon, another character.

I found that way of making those people seek or expect any optimistic future beyond the present which they were facing, not fair, because the more they were trying to get away of their social environment, for instance, mimicking the talk of a polite person, the more I seemed to become conscious of their not having a free will, and of their puppet-like acting.

Apart from this, I must say that I very much enjoyed and admired the author´s letting his characters contribute to the play with their refreshing and vivid talk in such a sordid, reluctant

and naturalistic scenery. Slang words and expressions like "yep", "nope", "loonie" or "are you a little dehydrated?" persuaded me to awake my belief in the human condition above all, in the great vocabulary of images which we have, in the poetical truth which can exist within the course of personal events and inner life of all characters.

So, since "one shallow does not make a summer", in spite of my personal reaction, the author developed and proved real human growth amidst a large number of hostile elements, and therefore, his interest in confronting levels of personal and social experience to fight for a new life quality. Maybe my attitude towards the play was more than a personal disagreement. Perhaps it was just one of the necessary steps to join in the human struggle for reaching universal truth, which I suppose we are, consciously or unconsciously, looking for, and, perhaps, missing in our lives.

I would like now to focus on one character: If I had been able to attend the presentation of *The Night of the Iguana* at the Royale Theater in New York on December 28 in 1961, I take for granted that I would have particularly enjoyed the role Bette Davies played: Maxine Faulk´s, a lusty and recent widow who seems to be not only the owner of a backwoods Mexican hotel but of the whole stage as well.

As soon as the first act is at the point of starting, and the sounds of a party of excited ladies are heard, "*a stout and swarthy woman in her middle forties*", who is dressed in a pair of levi´s and a half-unbuttoned blouse, appears. Her comments about the party which she is going to put up in her hotel gives us some clues about her not being a usual type of proprietor:

> **Maxine:** *"…a whole busload of females, all Females, hah! How many you laid so far?."*
>
> *"A football squad of old maids"* **(pp.255, 258)**

Such an attitude occurs time and again along the play: It is perfomed by different means: chuckling instead of speaking as if it was a practical joke, or mimicking someone´s speech, especially Hannah Helkes´, a New England spinster. Due to Maxine´s always calling a spade a spade, and never minding about the consequences which her boldness and irony can bring, her presence is sometimes too disagreeable and impolite for the other characters to stand:

> **Maxine:** *"Hello.*
>
> **Hannah:** *Have you ever tried pushing a gentleman in a wheel-chair uphill through a rain*

> *forest?*
>
> Maxine: *Nope, and I wouldn´t even try it downhill "*
>
> *(…)*
>
> Hannah: *"Oh, you are the manager, good! How do you do, I´m Hannah Helkes, Mrs…*
>
> Maxine: *Faulk, Maxine Faulk. What can I do for you, folks?"*
>
> (Her tone indicates no desire to do anything for them)   (pp. 278, 279)

If she ever looks like a well-educated person, we can be sure that the situation will not last much. And what is more, it will reappear covered in malice:

> Maxine: *"Can I speak to you while I set up these tables for supper?"*
>
> *(…)*
>
> *What I wanted to say is I called up the casa de huéspedes about you and your grandpa, and I can get you in there.*
>
> Hannah: *Oh, but we don´t want to move*
>
> Maxine: *The Costa Verde isn´t the right place for you. Y´see. We cater to folks like to rough it a*
>
>   *little, and – well, frankly we cater to younger people"*   (pp. 289, 290)

Confidence in her own words or acts - for example when she is lopping the end off a coconut with a machete, or acting as a lady barber – is one of her most outstanding features, maybe because her life has not been all beer and skittles, and she has had to win the round of each day on her own. Her strength and apparent independence come from her awareness and acceptance of the determinism which involves everyone in the play. She has learned beforehand that the people who surround her – Hannah or Shannon, a defrocked clergyman – have cracked up before and are going to crack up again. This is the point where her power is to be found.

So, instead of helping them by offering an honest friendship, she breaks in the possible goodness which can exist within them, and reminds them of the psychological and physical boundaries which they have - Maxine perfectly knows that the hotel is in the front door of South America and in the backdown to the States –. Then, when chatting with Shannon and

Hannah – if that can be considered a chat – she talks to the former about "*his statutory rape*" and to the latter of her "*scarecrow*" existence.

Selfishness makes her long for being in control of everything and giving orders to everyone, which, on the other hand, all in all, looks as if it was all a basic need in her life:

> **Maxine: " Cójela, cójela! Si no la cojes, te… La cojiste?**
>
> **(…)**
>
> **Shannon: Qué? qué?**
>
> **Maxine: Véte!"**
>
> **(pp. 309, 308)**

She has forgotten that only God is supposed to be in command, and that human beings "are to" obey his universal orders, and not her particular ones.

In fact, she behaves as if she was the keeper of a zoo where all the animals are at the end of their rope: this is just the same that has happened to the iguana, which has been tied up in a shirt and hitched to a post by her employees. Her looking forward to a feast on it, and not being at a loss in such a particular situation; quite on the contrary, she seems very used to it, and that is definitely a valuable proof of her torturing nature:

> **Maxine: "ammarla fuerte! Olé, Olé! No la dejes escapar. Dejala moverse (To Shannon) They caught an iguana.**
>
> **(…)**
>
> **Yep, they´re mighty good eating-taste like white meat of chicken .**
>
> **(…)**
>
> **Naw, I mean Texas chicken."**
>
> **(p.p. 307, 308)**

The last of her sentences shows that she is a proud woman too. But her pride is not strong enough because as soon as she comes across a potential love affair, it stumbles and vanishes to let another feeling enter her life: jeaulosy, born from her own self-worship:

> **Maxine: "No, the trouble is Shannon.**
>
> **Hannah: You mean his nervous state and his…?**
>
> **Maxine: No, I just mean Shannon. I want you to lay off him, honey. You´re not for Shannon and Shannon isn´t for you.**
>
> **(…)**
>
> **Maxine: Calm down, honey**
>
> **Hannah: I´m perfectly calm, Mrs. Faulk**
>
> **Maxine: I´m not. That´s the trouble"**   **(p. 321)**

From my view, what happens is that Maxine cannot stand those "*aethereal almost ghostly*" spinsters who, despite not knowing how to provoke a man and take confidence in him, are able to gain possession of the one that she had pretended to have as her next mate. Additionally, she cannot bear the attitude which her husband Fred used to adopt, either: he was so patient and tolerant, so cool and decent that the situation was becoming insulting to her.

In the meantime, the rest of the characters are fighting for a less polluted and degraded world, Shannon is trying to find new values in his life; Hannah is searching for a peaceful place where neat human communication will be able to take place, and so on.

Maxine, who looks like being sat on the fence, is making love with her casual lover, Pedro, not only to interrupt loneliness and release her soul from the anguish which her solitude produces in her heart but, to go on believing that desire is still rooted in a longing for a companionship because actually, this is the only way a woman who is "*bigger than life and twice as unnatural*" – as Shannon defines her – can take, to join the drama of lost souls which all of them are attending and unconsciously playing.

At the end of the play, Maxine, the earthy woman who used to show contempt for everyone in a dependable situation, looks as fragile as the rest of the people who she had felt superior to: the more she has tried not to excuse herself as Shannon and Hannah have done in front of life,

> **Shannon: "I showed her what she wanted me to show her."**
>
> **(…)**

> **Hannah: " …my failure isn´t typical of me."**
>
> **(pp. 335, 320)**

the more she has made her soul grow wise to not only put hard comments on people aside, but to even get ready to utter a sentence such as:

> **Maxine: "*Let´s go down and swim in that liquid moonlight*"**   **(p. 374)**

At this point, I can fairly say that the end, being slowly and slightly covered by illusion, has justified the witty means which Maxine Faulk has employed to resist the violent ambiance, since it has all served to accomplished the brave mission of getting blood out of an apparent stone-like surface, and has lit up the dark paths of life for who may be a newly- born human being.

A teaching guide based on 6 didactic proposals and several webpages will be presented in the following article: Part 2. There will be sections related to movie scenes and posters, the work of a theater production and an educational guide of theirs, the film, the setting, the plot, the characters, character analysis, themes and symbolism. That will be followed by character sketches which can lead to the creation of a new play or short film, and team work on character building, which will include: teaching guides, opportunities for student action, web resources for teachers, articles, potential actions to put the school to work, and daily dilemmas for discussion.

From my view, none of that would make full sense without taking those guidelines which are to follow, as chances to lead students towards action, to help educate character through the English language, the literature, and the philosophy class, as well as through tutoring sessions, which are understood as part of a school philosophy and human work in general.

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English, Literature and Philosophy through T. Williams´ *The Night of the Iguana*. PART 2: 6 Didactic Proposals

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"Thinking as a thinking on thinking" (Aristotle, *Metaphysics*)

The previous article *English, Literature and Philosophy through T. Williams´ The Night of the Iguana. PART 1: A commentary*, presented the play through a character analysis based on controversial Maxine Faulk, the owner of the Costa Verde hotel. Unique human characters show up at the hotel and life: a bus tour driver, a bride and his father, an adult granddaughter and his grandpa, a tour guide who had been a minister, a musical prodigy, a tank manufacturer and his wife, a tour bus employee, a voice teacher, and two young Mexican employees.

In this human circle and setting, the summer of 1940 in Mexico, Maxine Faulk displays her unveiled soul via her raw emotions and reactions, which make sense under the rough living circumstances, which surround her and which are part of life too. Fortunately for that character, the others, and the supportive reader – that is how I felt - a flag of hope discreetly raises at the end, bringing a glimpse of human care and warmth to all involved.

Part 2 will allow for work on the students´ receptiveness and maturity, their sense of human group, already alluded at the beginning of Part 1, as well as, needless to say, the English language, literature, philosophy and, even, tutoring sessions, which will be presented as follows:

PART 2

As introduced in the previous article, the work on T. Williams´s *The Night of the Iguana* can be started *and developed* through different disciplines: Aimed at 12th graders, the English language, the literature and the philosophy teachers, and even the head teacher or class supervisor can round up a common project. Interdisciplinary learning comes into play through the content which, beyond the acquisition of the foreign language, the other subjects can bring. They can push towards the full understanding of the play; that together with the human force of the work itself, and the guidance of the teacher or teachers involved can set the stage for vivid individual, pair, group or whole class discussions, and lead to human and academic growth.

The following materials are initially offered to the English teacher who is invited to join forces with the literature teacher, the philosophy teacher and/or the head teacher or tutor as all the materials offered and suggestions made unveil. They go from being directly related to the play (sections 1, 2 , 3 and 4) to further work beyond it (sections 5 and 6).

The first 4 sections refer to movie scenes and posters, the work of a theater production and an educational guide of theirs, the film, the setting, the plot, the characters, character analysis, themes and symbolism; the last 2 sections are divided into 2 parts: Section 5 presents work to be done on character sketches and a possible group play or film; Section 6 enhances the materials which the page www.goodcharacter.com provides, and the chances which it does offer to the head teacher or supervisor, along with the other teachers, to work on attitude and help build individual students and group character. It includes: teaching guides, opportunities for student action, web resources for teachers, articles, potential actions to put the school to work, and daily dilemmas for discussion.

1. *The Night of the Iguana: Movie scenes and posters*

The movie came out in 1964. Movie Scenes and posters can be found at: https://www.google.es/search?q=the+night+of+the+iguana+movie&client=firefox-a&hs=qKo&rls=org.mozilla:es-ES:official&channel=sb&source=lnms&tbm=isch&sa=X&ei=ZPRcVKiqOM_haIHOgZgD&ved=0CAkQ_AUoAg&biw=1280&bih=611

Setting an atmosphere for the work around the play is fundamental. Students, guided by the teacher or teachers working together on this play, will happily decorate their working spaces, be it a classroom, a given study room or a library corner. Teachers just need to plan ahead and students will follow.

2. *The Night of the Iguana:* A *Noise Within* theater production and a 23-page study

Noise Within Theater is composed of professional actors and actresses who present classic works, like the one that is being studied here. Their work on the play corresponds to the 2007-2008 season. Their guide can be found at:

http://www.google.es/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0CCsQFjAB&url=http%3A%2F%2Fwww.anoisewithin.org%2Fwp-content%2Fplugins%2Fdownload-monitor%2Fdownload.php%3Fid%3D25&ei=aRpFVMPTGsnsaJDNgZgM&usg=AFQjCNHKOmblfYpPYaBkNnrylS7bPTL10w&bvm=bv.77648437,d.d2s

This guide provides the educator with thorough information on the author, the play, the theater arts (language and lore) and the theatre group itself, in the following order:

Table of Contents

ABOUT THE AUTHOR

ABOUT THE PLAY

All the sections highly contribute to the knowledge of the play. Besides offering the teacher very didactic information on the characters, the setting, the plot and the figurative meaning, they include additional bibliography which may come in handy, for further work on the play, as well as to learn about the long-time commitment of the group to education, which shows through their excellent guide.

With regards to the English language, at the end, the guide presents and comments theater vocabulary like "thrust stage" or "dramatic irony", among other terms, as well as

theater lore, which is also listed and explained, like the classic "break a leg", or "ghost light", and which can be very attractive to the students too, if presented at the beginning of the project. All these words and expressions can be turned into signs, which the students themselves can make and explain to the rest, so that they all continue being involved in the early stages of the presentation of the project too. Those signs can be put up on the walls as well.

3. The Night of the Iguana: The Film

The teacher might like to present the trailer (1.05´) to the class to encourage the students to submerge in the English and literature project:

http://www.imdb.com/title/tt0058404/

Choosing movie scenes to project from the film might be a great option too. The film can be found at: https://www.youtube.com/watch?v=edTOpGBylNI

4. The Night of the Iguana. The setting and plot, characters, character analysis, themes and symbolism

The following address:
http://www.angelfire.com/ultra/litproject/Nightiguana/nightiguana.htm

can help teachers with initial information on:

a. The setting, and the storyline and narrative threads
b. A presentation of the characters, which are divided into major and minor
c. Loneliness as the main theme, and
d. The symbolism of the iguana

About the **setting**, teachers can count on a one-page summary, whose new vocabulary should also be prepared beforehand: "fishhook", "ignition key", "probation", "heresy", "defrocked"… (listed here in order of appearance). Representative students and/or groups can be responsible for presenting it; after following the teachers´ guidelines days ahead, the whole class works on the plot.

The new words can also become signs for a specific board area, which the students can choose to post new words, related to project of *The Night of the Iguana* and the reading itself, once it is started. Jumbled paragraphs can also appear in class in a following session, and other groups´ representatives can be in charge or rearranging them.

With regards to **characters**, the succinct account of major and minor characters can very much help students understand the kind of characters whose lives and connections they will be soon reading about. Either teacher, the English language one, the literature one or the philosophy one or them all, in a joint class, can present an ideation session, where students are asked to make efforts as a group to spontaneously predict and gather ideas on the potential and lives which they imagine that each character might have.

That brainstorming can be originally started by groups at the computer room, each group representing a character and having, for instance, a power point slide to fill out, in a given order which the teacher or teachers have previously decided, and with identical sections to

complete for them all: adjectives on character, predictions with "will" or "going to", group likes or dislikes regarding attitude too…

There can be as many groups as characters, and so the same number of p.p. slides. After groups have decided on their contents, group representatives, different from previous sessions, are asked to dynamically present their conclusions up front, while projected on the screen. The rest of classmates and groups are asked to take notes if they feel that they may have other perceptions and views, which they will be asked to share at the end of the session.

This is the time when the **character analysis,** provided by the webpage, can be introduced: This page focuses on Maxine Fault, the lonely owner, Shannon the former reverend and bus driver now and, Hannah Helkes, an artist deprived of money and his grandfather, described as the oldest living poet. Through that reading which the teacher/teachers can project, students will realize how far or how close they may have been to the characters in the play, and will be intrigued to know how it will display and end up in the book. Since only the teachers know what is to happen in the play, it is right then when students are encouraged to start their readings.

At that point, the initial p.p., along with the previous 3-character description, are posted on the teacher´s or teachers´ blog(s) or webpage(s), so that students have access to them at all times. They are told that at the end of the project, there will be another session at the computer room, where they will be able to make changes according to the reality of the play, which they are to be exposed to when reading it, and their consequent learning. The teacher or team of teachers will add another slide for each character, and another new one, a group slide, for the whole class group, which will put the closure on the project, in due time, and where their final analyses and conclusions will be exposed.

As far as **loneliness** is concerned, the web page emphasizes that most characters experience it. This recurrent theme from classical antiquity will call the teen students´ attention, since loneliness is a timeless human response which we all have when missing companionship or feeling isolated, despite being with other people, having apparent successful lives, with families, relationships and best grades and careers.

From the ancient philosophers, to the modern era ones, to the ones in the contemporary period, philosophers, as well as poets and writers have dealt with loneliness and confronted it. Afflicting everyone, depending on a large number of factors and age, be it children, teanagers, adults or the elderly, we all face this fact of life differently.

A delicate human subject, even more so with teenagers, we can help our students take it as a wise alarm with infinite growth potential, when becoming aware of the need for connectedness which we all have and we need to make sure that we maintain with the present and future. We all remember great role models in our life: teachers, mentors, supervisors, companions, colleagues… The adult teacher or the team of teachers, with head teachers or tutors included can brilliantly work around the feeling of loneliness from the emotional, mental or social view, through the different disciplines involved, their professional expertise, and maturity.

Loneliness as a human condition has been studied by the existentialists, who see it as an intrinsic part of being a human being. Different views may be considered in the classroom: acceptance to start being the masters of our lives, the need for meaning in life aside from the universe, or the connection with it, as we get entangled in activities and with the universe while doing so, communicating and being creative. I am enclosing below some further readings which may be of interest (quoted in references at the end):

1212 quotes on loneliness

Some of them can be used as a warm up:

- *"All great and precious things are* lonely" **(John Steinbeck)**
"We live as we dream" **(Joseph Conrad)**
- *"The most terrible poverty is loneliness, and the feeling of being unloved"* **(Mother Theresa)**
- *"If you're lonely when you're alone, you're in bad company"* **(Jean-Paul Sartre)**
- **"How we need another soul to cling to" (Sylvia Plath)**
- *"Remember: the time you feel lonely is the time you most need to be by yourself.Life's cruelest irony."* **(Douglas Coupland)**

-
"Is the Internet the Secret to Happiness?"
(Reflection on benefits and drawbacks; they can be related to the students´ reaction to the net as the teenagers that they are, and they can be asked about them with regards to their own usage, and what the rest of society (in western societies and else) is doing with it)

"An Existential View on Loneliness".

(Novelists and philosophers and their implication are referred to)

"Loneliness and Isolation: Modern Health Risks"

(Follows data, and deals with loneliness as part of life, ways to cope with it, and physical impact)

Needless to say that the expertise and knowledge of the literature and philosophy teacher, along with their seniority in teaching and educating teenagers will be fundamental to cooperate with the English language teacher, and the head teacher – through tutoring sessions –, if that is the case. They all can present a motivating, academic and life-practical multi-angled project to their common students.

5. B*eyond the Original Play: Character sketches*

Additionally, the English language teacher may also ask the students to select some excerpts from the play which most define all characters; those passages can be presented in class by the different groups; after that work on the language, and the characters´ profile, the teacher can also introduce students to character sketching, and invite them to put their imagination to work, and create some new characters.

After that is done, groups can present their characters, negotiate on the actions which they all – the whole class – want to see happen through them.

2 useful addresses may be:

 A/ Sketching someone

https://www.teachervision.com/tv/printables/goodyear/TimetoWrite_CharacterSketch.pdf

Sketching Someone
Writing a Character Sketch

About the Lesson

"Sketching Someone" takes a straight-forward approach to teaching your students how to write a character sketch, offering directions for writing a character sketch, along with one example.

Targeted Learner Outcomes

The student will:
• learn what a character sketch is, and
• write a character sketch.

❶ Have students read the eleven suggestions for writing a character sketch. Emphasize that the first is probably the most important, namely, the subject should be someone that the student knows quite well. Discuss with students the various steps to make sure they understand each.

❷ The sample sketch is annotated to show how the young writer incorporated the elements mentioned in the lesson in his character sketch.

B/ Mapping out a character (how he/she looks like, how he/she acts, how others react to them)

http://www.readwritethink.org/files/resources/printouts/CharacterMap.pdf

After a series of writing workshops, students can end up with a short play of theirs; the play could be offered to lower courses as a reader, printed out and turned into posters, which could be read and appreciated at the school premises, and/or posted on the web page, as part of a reading contest, as well, involving the whole school; depending on time and the range of the project, it could also be turned it into a play, which they could present live to other classes, or into a short movie; in both cases, a series of speaking sessions would follow to work on the corresponding language areas which that would demand.

6. **Beyond the original Play:** www.goodcharacter.com**: Teaching guides, opportunities for student action, web resources for teachers,** *How-to Articles***, actions to put the school to work and daily dilemmas**

This excellent page can very much support all the sections listed above:

Teachers are provided with excellent tips on attitude and growth which apply to teen students. Reading in the English language will be the initial conductor of it all, and whether the English language teachers by themselves decide to implement some section, or they finally work together with the literature teacher, the philosophy teacher and/or the head teacher, this page will very much support their educational work to one extent or another.

The section **Teaching guides** presents direct work on values, such as respect, courage and diligence, to name some. **Opportunities for Student Actions** provides webpages with character building experiences related to different organizations. Students can also be asked to see which equivalent ones are found in their local area. **Web Resources for Teachers** count on projects, lessons and free sample pages which can help when getting started with class discussions, as well as other class assignment.

In **How-to Articles**, we can find interesting pieces for reading, such as "The Socratic Approach to Character Education", which can, once more, link that with the philosophy class. Others are related to school character build and classroom discussions. In **School to Work**, there are hints and practice to focus on work ethics, which can be applied to the classroom environment. Finally, **Daily dilemmas** points to ethical discussion issues from real life, which are close to the students´ everyday living

All in all, English language teachers have been offered the chance to work on a classic American play, Tennessee Williams´ *The Night of the Iguana,* and explore didactic options which are closely related to their subject, and what is more, they can go slowly beyond, towards other disciplines, which have started being pointed out in section 4.

They can either decide to slightly approach them, or totally submerge in them, with the help and work of other colleagues: the literature teacher, the philosophy teacher and/or the head teacher or supervisor, who, as a whole, as a team, will have the final word on the scope, objectives, and the depth and pace of their interrelated subjects in their common educational project.

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Center (ERIC) http://www.goodcharacter.com/Article_2.html

Character Education: Lesson Plans, Activities, Programs, Resources
http://www.goodcharacter.com

Character Sketch
https://www.teachervision.com/tv/printables/goodyear/TimetoWrite_CharacterSketch.pdf

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