Universitat de Barcelona

English Is It!

(ELT Training Series)

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

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A D D E N D A

""Reade to contradict, nor to believe, but to waigh and consider" Francis Bacon

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 **Rosamaria Fàbrega, Ana Maria Fuentes, and Lourdes Montoro** (coordinator).

All members are teachers of English: Ana María Fuentes and Rosamaria Fàbrega (secondary education and vocational training) and Lourdes Montoro (adult English teaching). R. Fàbrega and L. Montoro are also teacher trainers.

R. Fàbrega is teaching *Foreign Language Learning* at the Teacher Training School at the International University of Catalonia (UIC); L. Montoro has taught at the Open University of Catalonia (UOC) and at the Teacher Training School at the University of Barcelona. The group professional bios are located after their article abstracts.

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

The group analyses the work of those teachers who we all know, and who, day after day, do admirable teaching works of art, making a difference in their students´ lives and in theirs, and from whose schools and educational system very much benefit.

We have all met excellent teachers who are so submerged in their daily lessons, administrative chores and the constant updating of professional life, that they are not given the 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 bear in mind that, unlike training sessions, there is no audience in front, who can ask for clarification; therefore all the planning, the sequencing, the explanations and details have been considered under this premise.

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

In general, the articles summarize what regular classes stand for each member and all: they show the picture of a human teaching forest, where we can observe distinct areas in its vegetation, with individual human plant life and a didactic ground which is covered by them all.

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

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

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 opens 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 is also opened to alumni among the members of the group, so that further pedagogical interventions from them can be considered in the future.

In the *Addenda* sections in this volume, the group welcomes the professional work of two teachers, especialized in ELT Secondary Education, and Kindergarden teaching respectively, **Elisenda Abad** and **Mariola Puig**. They each contribute with an article. Their abstracts and their bios, as well as the group permanent members´ are presented next.

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

Abstracts from the authors

ROSAMARIA FÀBREGA

I Don´t Mind Encouraging Whatsapp in My English Class

The aim of this article is to encourage teachers to make students speak. We, as teachers of English as a foreign language, would like to have a magic wand to make our students be fluent. We may not have it but we do really have a tool that can be perfect to exchange messages, to record dialogues or to pronounce short speeches. It is not a tool that the teacher has to be trained in to become familiar with, and neither the school has to make an investment to own it. It is as simple as using the Smartphone that our teenagers use everyday and at every moment. W*hatsApp* is known and used by everybody and this article presents it as the simplest but most effective idea to enhance oral interaction and communication. Samples recorded from the students can be listened to, showing that it is possible and easily affordable. From my pedagogical exploitation of this app, students can practise from simple to more complex tasks, while focusing on improving their speaking competence.

ANA MARÍA FUENTES

"The Shakespearean Experience"in Secondary School. Part II

In the second part of "The Shakespearean Experience" in Secondary School, the students are invited to approach the classic William Shakespeare and the play *Romeo and Juliet* from a closer and practical point of view. In Part I, I described the first sessions of the project, in which, firstly, the students read, practise the roles and, secondly, perform an abbreviated version of *Romeo and Juliet* in front of their classmates. Now, in "The Shakespearean Experience. Part II", I am going to describe how students prepare a set of projects to deepen into the world of Shakespeare, the historical period and literary aspects with a new procedure. I will refer to different types of projects, the web tools and apps which are necessary to produce them; and, secondly, I will provide some examples of projects made by my students.

 LOURDES MONTORO

The Writing Skill. Part 1: Nine Requirements from the Start. Theory and Samples

The teaching and learning of English as a foreign language through guidance and formal and informal practices is encouraged in the writing stage too. This teacher and teacher trainer has come up with nine requirements, which if fulfilled, promote excellence in English learning and the written expression practice: quality of process and product. They range from the focus on communication to the teaching of skills in the foreign language acquisition order; constant recycling of the language; awareness of mother tongue interference; working on writing practices pillars; joint work of extra time, half-size rough copies and erasable pens; the promotion of pieces of writing which are to the students´ liking, as long as they match academic requirements; and last but not least, freedom to hand in both required and voluntary compositions at any time, if the previous steps have been carefully followed.

LOURDES MONTORO

The Writing Skill. Part 2: Worksheets and Tasks from Elementary to Advanced English

This article follows the pedagogical basis conveyed in Part 1. It also provides worksheets, which this teacher created to fit the students´ needs when learning to write: helping students to pay attention to language functions, grammar structures and vocabulary. They can be applied from elementary to advanced English. This article is divided into two sections. The first section presents two sets of writing tasks based on culture. They include *Worksheet 1* and *Worksheet 2; Worksheet 1* is based on linguistic terms and functions in a US context; *Worksheet 2* revolves around British and American culture. The second sections displays three sets of writing tasks based on linguistic prompts for advanced levels of English. They include two worksheets too. *Worksheet 1* presents work on formal letters and articles; *Worksheet 2* is centered around leaflets, brochures, proposals, and reports; *Worksheet 3* presents work on argumentative / opinion type compositions.

ADDENDA

ELISENDA ABAD

Turning TV series into EFL Classes. Part 1: "The Simpsons"

21st century teenagers are fond of TV series. When we observe them, we can often notice how well they remember the characters´ names, their relationships, anecdotes and jokes. Based on her own experience as an English language learner, and after much research on video exploitation, this teacher decided to listen to her students' requests, and started studying different series in order to create tasks which would link them with the EFL class curriculum content. This article firstly presents the pedagogical basis for using TV series in the English class, and secondly, it justifies and describes a lesson plan around "School" as a topic, and *The Simpsons*. There *are* pre-watching, middle-watching and post-watching tasks and keys. Assessment criteria is also included at the end.

LOURDES MONTORO

Balancing out what ELT Teachers Do and Can Do. Whats and Hows. Part 1: The Students

This article encourages team work which both teachers and students need to do for the best pedagogical work and results. Originally created for an undergraduate specialized ELT Teaching Methods Class, it presents a teaching basis, includes examples based on experience, and enhances the figure of students. It also provides a *Reading Worksheet*: **"**Recipe for a Happy Child**".** Designed for the beginning of the course, it balances out human quality of teachers and students with quantitative expected training of the teacher in the matter itself and the methodology to use. It promotes the development of the teacher´s awareness of self and others. The worksheet includes description and procedure.

LOURDES MONTORO

Balancing out what ELT Teachers Do and Can Do. Whats and Hows. Part 1: Us, the Teachers

This article summarizes the methodology presented in Part 1. It presents three sessions around the figure of the teacher. Both elementary school and college teaching are referred to and exemplified through three corresponding worksheets. *Worksheet 1* includes work related to the reading : "The Case of Teddy Stoddard and Mrs. Thompson*".* *Worksheet 2* and *Worksheet 3* study two teachers´ profiles through excerpts of the movie: *The Mirror has two faces.* They pose questions to trainee teachers which they can respond to in class session as well as after observing classes in their internship stage at schools. Descriptions and procedures are included.

MARIOLA PUIG

The *Ready for a story!* Method: The Visibility that Makes Students Talk from the Start

This professional´s teaching experience comes from Josep Marial ARTIGAL editor's material *Ready for a story*!. Her young learners live the stories, are involved in the storytelling method by taking part as characters, and, therefore, they speak English from the start. To do that, emotion and visibility are key elements to obtain great results. All the activities around the story provide students with the right context to make them communicate in English and give language to actions. Through accurate methodology, this teacher prepares her students towards this aim: to be able to tell stories in the foreign language, full of meaning and emotion. And this performance works because listeners have visibility and it makes them visible. This article is the result of her teaching experience by which she confirms that we learn a language when we talk and when someone is listening to us too.

Professional bios

RESEARCH GROUP

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

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

GUEST TEACHERS

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

Mariola Puig has a degree in Teaching English as a Foreign Language from the Universitat Autònoma de Barcelona and a Post-Grade in Kindergarden Teaching from UNED. Specialized in the early learning stages, she has been teaching English in several schools for over twenty years. At present, she is teaching English in *Montcau-La Mola* private school in Matadepera and using the *Ready for a Story* method for children aged 3 to 6. She is also a consultant for the creator and editor of the method: J. M. Artigal.

I don't Mind Encouraging *WhatsApp* in My English Class

RosamariaFàbrega
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We have all heard the ancient quote or Socratic paradox "*I know that I know nothing*". And this is exactly the sentence that comes to my mind after so many years of teaching, and aiming at excellence, both for my students and me. As their teacher, trainer, guide or facilitator I have come down to the above-mentioned conclusion, which, at the same time, has put me back in track: it has spurred me to continue trying to be updated, these days, with technology, while aiming at the most effective results in the classroom.

As an example of how such a conclusion can lead to renewed, and, even, innovative starting points, I would like to explain here how I ended up encouraging the use of one of the most popular, known, and simplest IT tools: *WhatsApps.* What are its benefits for the ELT Class? Certainly experience gives knowledge but it is not the philosopher's stone or a magic wand. There is more than meets the eye, and although experience is fundamental, it does not make the teacher or the student perfect. However, what I am sure of is that, as teachers, we are always working on improvement, and therefore, we cannot give up trying new ideas, experimenting, and innovating whenever possible.

One of the aspects that I like my students to improve in is the technique to speak English fluently. I have tried many times but it is quite hard for them, and sometimes I tend to believe that it might even be impossible to achieve. After much practice in the foreign language classroom, and after many attempts and procedures, eventually I found a simple way that made the whole difference. My discovery was the trigger for what I was exactly looking for: fluency, and this is what I would like to write about in this article.

As professionals, we know that speaking is the weakest of the four skills in teaching English as a foreign language. Fostering the practices of expression in general, be it written or spoken, requires personal dedication and monitorization, from the teacher on each student. I work in a state secondary school and the average is 30/35 students per class. In such large students´ groups, which are not the exception at schools, I wonder what can be done, and, what is more, how we can help them in an individual and personal way.

Generally speaking, teachers present a lot of grammar, reading and vocabulary work to students, and thoroughly reinforced it, in order to build input. Input is necessary because without input, there is no output and without comprehension, there is no production. Let´s admit it: in our classrooms grammar exercises may sometimes be overused, and besides that, we also may ask students to produce writing or speaking passages without having previously provided them with comprehensive progressive skilled training.

Due to the fact that the both the written and the spoken production are unique, there is also another aspect to consider: they are personal expressions and require an individual assessment, which, once more, and at a different level, becomes also hard for both the

students and the teacher. What is more, because it is very personal, all the results are to be different, and therefore, assessment itself becomes a very individual task too.

On the other hand, I must say that sometimes I feel that some teachers seem to work very much: they carry out a large number of activities and plan lots of exercises. Students are kept busy through them, but, despite the enormous bulk of work, in the end, there is little connection between what they do and their results. And, as a consequence of that, students do not become really competent on communication, which is the man objective in learning and teaching a language, as the picture below, graciously starts to depict.

http://akhyayikas.rajeshseshadri.com/2014/03/a-tale-of-two-rabbits.html
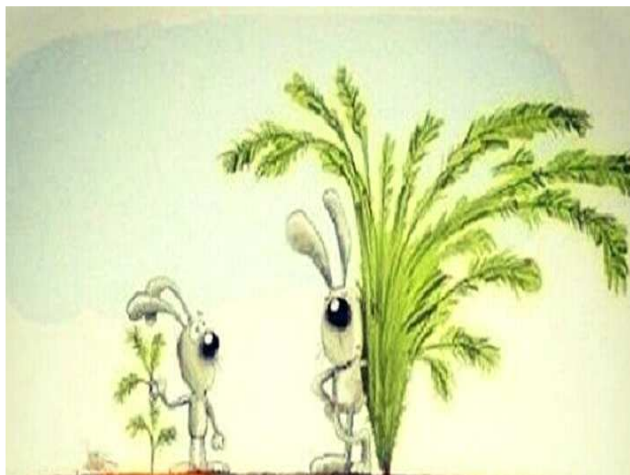
We learn by doing, it is often said. Production needs a lot of practice. And, for the past few years, I have given that consideration a lot of thought. And I have worked around a main question: what can I do in order to foster speaking and writing in the ELT class? Although this article is focused on the speaking production, I apply the same principles to writing, which I will present in a separate article.

As a teacher, I always go back and forth, trying to find new ideas to ensure that the students´ hard work is not automatically redirected to me. As teaching professionals, we act as a bridge, as a guide, we give the students clues, so as to speak, in a word, guidance, to make them work effectively without our getting exhausted.

If we don't have the burden of overwhelming work, the result is that we can keep happy, good-humoured, and relaxed, and all this, as if in a boomerang effect, is returned to the students, in their benefit. Definitely our precious time has to be invested in preparing engaging and motivating classes, and not so much in assessing and correcting for long hours.

At the other end of the effort, it is important that we are focused on working on the output, that is to say, on the spoken and written production; from my experience when that happens, competence is increased: the students gradually become proficient, even though they may seem still weak at the beginning.The picture below depicts what I want to express.

http://akhyayikas.rajeshseshadri.com/2014/03/a-tale-of-two-rabbits.html
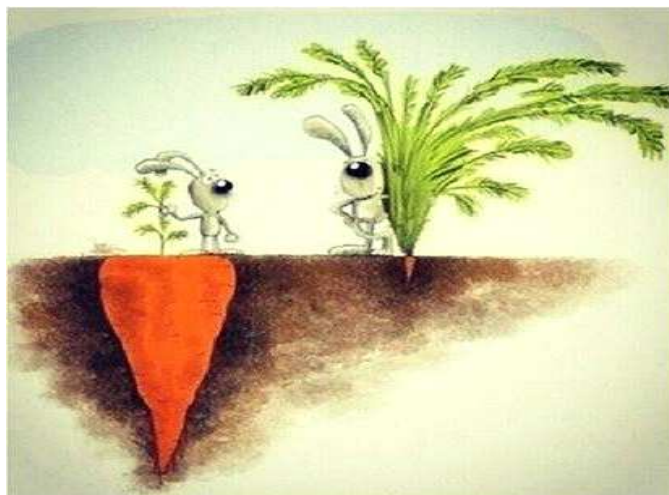
Next I will explain this through a pedagogical experience which I have repeatedly gone through this year, and which was quite successful from the start, and, last but not least, very enjoyable for all involved, the students and the teacher. It is about a teaching resource which fosters speaking, communication. It builds a strong basis, which certainly makes the student proficient, and has to do with the idea of exploiting "*WhatsApp* voice messages" in the foreign language class.

Somehow I owe my inspiration to my friend Lourdes Montoro, who, without her knowing, put me, once and again, in a listening context, and provided me with the concept which I was going to pedagogically exploit, and, which I will describe next: voice messages. We are colleagues and she often inundates me with long voice information, and I must admit, that, at times, it would be impossible to put it all in writing. Speaking is very different from writing, and it is usually a complete different form of communication where intonation is the key.

From here, the next question which was arisen was: How could smart phones or the latest devices help me to implement a pedagogical approach on my students? Another point that influenced the idea that I am going to present is that once I read that the mobile device that we are using nowadays is better than what Neil Armstrong used when he landed on the moon. I was determined to make the most of the tools which we already have and connect them to the students´ learning process.

Most smartphones have more computing power than The Orion spaceship.
http://www.businessinsider.com/your-phone-is-more-powerful-than-the-orion-computer-2014-12

The idea of recording a text, above-mentioned, became recurring. Recording conversations is something that we, as teachers, have always done. Let us remember when we recorded our voices on traditional recorders or cassette players. Nowadays there are different ways to record voice, different kinds of tools that I have had the chance to test in class. However, I am not fond of all of them, because I find that with some of them, the activity that can be designed takes longer than the learning result does. So, despite having used them in my classes, the outcome has never been a complete success. Yet, I will list them, since they are part of my initial research, and they might provide some initial insight for teachers who wish to be acquainted with them:

- **IPADIO- Broadcast live to the web from a phone call -**   http://www.ipadio.com/

- **VOCAROO - The premier voice recording service -** http://vocaroo.com/

- **VOICETHREAD – Creating/Commenting/Sharing cloud application -** http://voicethread.com/

- **VOXOPOP- A voiced-based e-learning tool** -   http://www.voxopop.com/

Every *Smartphone* has a voice recorder that sometimes is as useful as *Whatsapp;* so I am referring to similar devices, but some *Smartphone* recorders are not really user friendly, look a bit uninviting, you have to expressly go and look for it, and, finally, sending the message is not easy.

Further ideas as well as apps can be found in the following link:
http://larryferlazzo.edublogs.org/2008/03/17/the-best-sites-to-practice-speaking-english/

(images taken from google)

The tools mentioned earlier never quite convinced me: basically they are not user-friendly, and there is always a computer and a microphone, which are needed for every student. Moreover there are other drawbacks: we all know that it may be difficult to book the IT classroom of our secondary school groups, and it is nearly impossible to do the activity if the class has a lot of students.

Therefore, it is absurd to wait for the optimum conditions of having a room with brand new computers and a microphone for each student in order to do the activities to foster speaking. It is extremely relevant to look for the simplest, easiest, and least exhausting way of teaching. Teachers also need to use what the students are familiar with and constantly use.

Having all these considerations in mind, the solution for me came with *WhatsApp*, the most often used tool for written messages, sending images, videos but hardly ever voice messages. Centred on the potential of voice messages, and on the alert to learn to get the most out of them, with the time I found out what an incredible tool to use in class it could be, and is.

Technically speaking I discovered that if you are part of a *WhatsApp* group and you are the last member to remain (because all the others have left the group), you become "the" administrator and the messages that you send are only received by your own self!. Once you receive your own messages, you can share or send them really easily in practically any way that you wish.

So, by chance I found that using *WhatsApp* is the best idea to work on voice messages and speaking, especially if the class is large because it does not need complex or additional equipment and all the students can remain in the same classroom. We all know that a group of few students can be easily monitored, but it becomes difficult when there are numerous students. I must say that this technique perfectly works specially with teenagers who use a Smartphone , i.e. 13-14 year olds upwards.

WhatsApp presents a lot of advantages, as a tool and as a resource which can improve the speaking skill. I will refer to them next.

As a tool:
- At this moment *WhatsApp* is the most used way of communication.
- Students do not need previous instruction on how to use this tool. They already know. They use it everyday, and really frequently.
- The *WhatsApp* icon is immediately seen on the screen when turning the Smartphone on.

As a resource to improve the speaking skill:
- What the students record can be heard right then.
- Students can record their message as many times as they wish to.
- Students spend a long time preparing the messages, but the teacher only assesses the final   result.
- Messages are recorded in an order.
- The messages that one likes are easy to keep, and the other way round: students can easily   delete them if they are still not right.
- *WhatsApp* allows the student to listen, self-correct their work, and improve it.
- *WhatsApp* encourages students to continue recording.
- *WhatsApp* is an advantage for people who are not self-confident: students can prepare and rehearse their message before handing in the final result.
- Recording is a way to draw the students´ attention. They put theory into practice.
- Recording presents different pedagogical uses, as it allows students to work in groups, pairs, or individually.
- There is no need for the students to leave the classroom or to look for a sound–

proof room. The class continues at its own pace. When the student records through a Smartphone, the mouth is so near the device that the surrounding atmosphere is hardly ever heard. "Example 3" is a recording in the middle of a class of 25 students. There is a moment where the teacher can be heard in the background, but she was not talking to the student who is recording but to other students in the class.

We all know that sending a message by email is private, and, we can also be sure, that, as a matter of fact, the teacher is not going to give any student´ private telephone number to the rest of the classmates. As for teachers, in case that they do not want to use their main professional address, they can always and easily set up a new one for class voice messages. In the images below there are chronological sample screenshots which describe the first basic steps which are necessary for W*hatsapp* audio messages to go from the students to the teacher: from having a student sending an audio message to himself/herself, to selecting the message, to finally send it through *gmail* to the teacher when the "share" button is pressed.
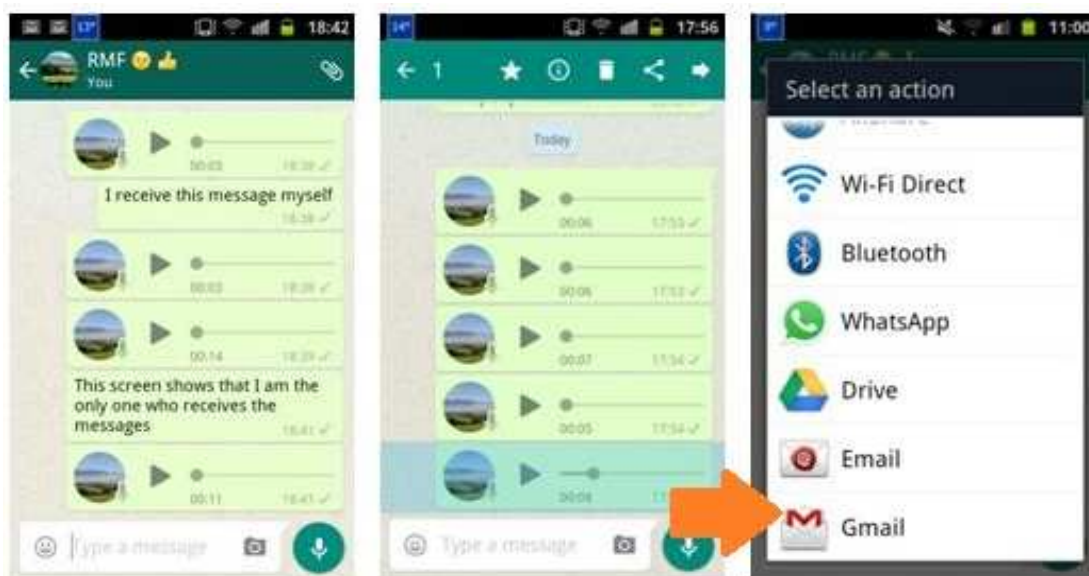
The selected voice message can be easily sent through Gmail

I will refer now to the whole process in detail:

- The student forms a group with "somebody".
- This "somebody" leaves the group, so the student remains alone.
- The student is ready to record a message that remains in his Smartphone.
- Through the option "share" in the menu, the student can send the message through email.
- The teacher can open the voice message in his/her email account.
- The teacher can listen to them in class or can save them in different folders. I have experimented with different audio formats and all of them can be easily opened.

By presenting here this idea I would like to clarify that I am not following or encouraging the trend of BYOD (Bring Your Own Device) policy. This would be another topic to expand on and worthwhile researching. My contribution is very simple, only referring to *WhatsApp* but once this works, of course, many similar activities could be mirrored on it.

Sometimes I organise the tasks which the students have to do according to Bloom's Taxonomy approach. From my experience, it is advisable to sequence the activities from the easiest to the most difficult so that they can improve little by little and build their self confidence. With the help of the picture below, I explain the students how practising speaking tasks from very simple to more complex exercises can lead them to the creative mind which they all have the potential for.
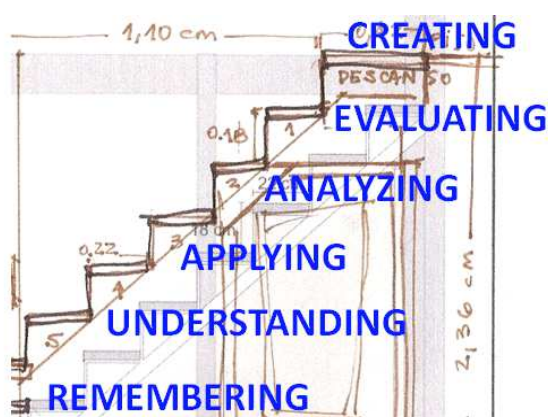
For reference on the type of tasks which can be done in class by using *WhatsApp* voice messages, next you will find a list with the ones that I do in class. I have linked some of them to a *DRIVE* folder so that they can be listened to online.

AIM	ACTIVITY
1)To remember	• Recording grammatical exercises from the book. Sometimes it is quite boring when they have to write them; if they record the exercise, there is more thinking and effort. For the teacher there is evidence that language is learned in a holistic way (example 1) • Recording exercises from the book can be used as extra practice homework. • Note: It is good for students with special attention needs or following different itineraries.
2) To understand	• Communicating through speaking tasks, i.e. the classic conversation that we find in text books (example 2). It is amazing when the students listen to their own recordings afterwards and become aware of the need which they have to improve in pronunciation and intonation. • Speaking that needs a lot of practice until you master it, such as tongue twisters, poems, nursery rhymes…

	• Practising with materials recorded by the teacher, for example: a description. Students can listen to it over again at home. (<u>example 4</u>) • Checking the pronunciation of some words.
3) To apply	• Practising pronunciation. Example: http://www.bbc.co.uk/worldservice/learningenglish/grammar/pron/ • Reading aloud for one minute to pay attention to pronunciation and intonation. • Describing things, situations (<u>example 3</u>) (<u>example 5</u>), people (<u>example 6</u>). When this audio is corrected in class they can see common mistakes for example: "*his*" vs "*her*" / 3rd person "s" / "*Has*" vs "Have" / • Distinguishing words that are usually mistaken, for example: "My heart beats" / "my leg hurts" • Listening to students´ descriptions, and drawing what they understand.
4) To analyze	• Retelling a story
5) To evaluate	• Arguing or giving their own opinion on something • Chorally correcting speaking aspects that should be improved.
6) To create	• Being interviewed, without being informed about what they are going to be asked. • Any activity where creativity is needed, such as advertisements or mini plays

I have prepared the following **FAQ** section to cater for any questions which the usage of *whatsapp* audio messages as an ELT resources might arise:

What can I do if some students do not own a Smartphone?
- Sometimes one Smartphone per group is enough; many activities can be done in pairs or groups, you can see it in "<u>example 1</u>"
- It is a tool, not a necessity. I am not presenting *WhatsApp* as the only way to produce speaking. If the students do not have a Smartphone; obviously other ways can be used.

How do you manage to listen to 25 individual exercises?
- The teacher realizes who has done the homework and corrects some of the assignments at random. There is no need to listen to the 25 practices; some samples for correction can be very useful.

Can a person who does not feel comfortable with new technologies use this in class?
- Yes, students are the ones who use their Smartphone the best. It is not a difficulty for the teacher either because the students know what they have to do. It is really simple.

What to do if this tool fails or doesn't work?
- A teacher needs to have a B or C plan prepared. There is always the possibility to perform in front of the class.

As a conclusion, we may not have a magic wand yet but one thing is for sure, a teacher always has to look for engaging and creative tools that make an impact in the students learning process. I would like to finish quoting by John Dewey "*There's all the difference in the world between having something to say and having to say something*". With this practice through *WhatsApp* messages I want to push my students to speak up, and stand up for themselves, in English too, as loudly and clearly, as possible.

References

Apollo 11: The computers that put man on the moon
http://www.computerweekly.com/feature/Apollo-11-The-computers-that-put-man-on-the-moon

Audio links
Example 1: https://goo.gl/a0Isl6   16'
Example 2: https://goo.gl/Ql4aOq   26'
Example 3: https://goo.gl/3jKAjh   55'
Example 4:https://goo.gl/U9MuV1   20
Example 5: https://goo.gl/qc6QhV   53'
Example 6: https://goo.gl/Wzjd9q   1'57''

Bloom's Taxonomy
http://morethanenglish.edublogs.org/for-teachers/blooms-revised-taxonomy/

BYOD (Bring your own device)
http://www.cantechletter.com/2015/01/bring-device-next-big-trend-education/

BYOD > Bring your own device > Trae tu propio dispositivo
http://www.plataformaproyecta.org/metodologia/byod-bring-your-own-device-trae-tu-propio-dispositivo

Bring Your Own Device (BYOD): Why It's A Good Idea
http://www.innovationexcellence.com/blog/2013/03/18/bring-your-own-device-byod-why-its-a-good-idea/

Ten things you didn't know about the Apollo 11 moon landing
http://www.popsci.com/military-aviation-amp-space/article/2009-06/40-years-later-ten-things-you-didnt-know-about-apollo-ii-moon-landing

The Apollo computers had less processing power than a cellphone
http://www.businessinsider.com/your-phone-is-more-powerful-than-the-orion-computer-2014-12

Voice Thread – Higher Ed. Practice
http://voicethread.com/about/library/infinitive_or_gerund/

"The Shakespearean Experience" in Secondary School. Part II

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The result of learning has to be a balance of head, heart and hand
(Johann Heinrich Pestalozzi)

In "The Shakespearean Experience in Secondary School. Part I", I described the first sessions of a project, in which, firstly, the students had read, rehearsed their roles and, finally, performed an abbreviated version of *Romeo and Juliet* in front of their classmates. Here in "The Shakespearean Experience in Secondary School. Part II", the students are invited to approach the classic William Shakespeare and the play *Romeo and Juliet* from a complementary view.

I am going to present how students prepare a set of projects to deepen into the world of Shakespeare and the historical period and literary aspects, and, also how they follow a different procedure. This article has two sections. First of all, I will describe the types of projects, the web tools and apps which are necessary to produce them; and, secondly, I will provide some examples of projects made by my students.

I have divided the presentation of "The Shakespearean Experience. Part II" into seven sections:

I. Shakespeare and *Project Based Learning* (PBL)

II. Projects

III. List of activities

IV. Directions

V. The role of the teacher

VI. Assessment

VII. Conclusions

I. Shakespeare and *Project Based Learning* (PBL)

To make the most of the students' drama performance of *Romeo and Juliet*, and in order to specifically develop the topics of Shakespeare and *Romeo and Juliet*, I work with projects, which, according to my experience, very much motivate students. That is why, at this stage, I

apply a *Project Based Learning* (PBL), aimed at a kind of learning oriented to action, combining different types of learning skills: the cognitive, affective and psycho-motor.

It is indeed a powerful way to combine academic content and cooperative learning, as Barron and Darling-Hammond (2008) describe in their research on inquiry-based learning outcomes and best practices in project-based learning. According to them, PBL is a compilation of:

1. Clear goals and guiding activities

2. A variety of resources and time for students to share, reflect, apply and discuss

3. Participation structures and classroom norms that increase the use of evidence and a

   culture of collaboration

4. Formative assessments which provide opportunities for revision

5. Summative assessments which are multidimensional and representative of professional

   practice.

In *The Shakespearean Experience* I embrace all these aspects because I like using PBL in secondary school as it is not only dynamic and fulfilling, but it is also a learning process in which students actively explore challenges, acquire deeper knowledge and, last but not least, it is a more exciting way of teaching.

II. Projects

The projects which I carry out have the objective of looking into some fields in the 8th grade curriculum. I have classified them into four areas of study:

Language **-** Students are encouraged to investigate linguistic aspects like vocabulary, which can allow them to talk to about the play, Shakespeare's biography, or his historical period.

Communication - Students use communicative strategies to describe, define and exemplify.

Image/ Video - Students use the image (static or video) to illustrate and recreate specific content about the world of Shakespeare and his works.

Drama - Students develop their dramatic skills and perform mini-dialogues, role-plays and improvisations about the play which they have studied along with other historical data.

Bearing the renewed Bloom's principles in mind (Kumar: 2014), the teacher tries to put the students through a higher level in the learning process: starting from the most basic cognitive and linguistic strategies such as memorizing, remembering and understanding (during the preparation of the performance of the play *Romeo and Juliet*), to more sophisticated strategies, such as analyzing, evaluating and, ultimately, creating new contents (during the project creations).

To be able to approach these four fields, the students use the following skills:

1.   Searching for information about a topic

2.   Managing and organizing information

3.   Narrating stories

4.   Presenting content for class exposition

5.   Using IT tools efficiently

As a result of the whole process, they produce two projects: one is a drama project and the other is an IT artifact, the latter being their own digital object: a bundle of hardware and software assembled to fulfill information needs with a cultural significance. And it is precisely during the preparation of these two projects that students are encouraged to develop their analysis, evaluation and a process of creation of these IT artifacts, which can be digital posters, e-books, video presentations or animations.

III. List of activities

Here are varied activities classified according to the four types aforementioned. The apps indicated in every type of activity can be grouped as follows:

PRESENTATION OF CONTENT	CREATION OF DIGITAL POSTERS, E-BOOKS AND NEWSPAPERS	CREATION OF NEW CONTENT SUCH AS FILMS, ANIMATION, COMICS AND SHORT STORIES.
Animoto www.animoto.com An easy-to-use app for presentations, where we can mix slides with titles, audio and music .	*Fodey.com* http://www.fodey.com/generators/ newspaper/snippet.asp A newspaper generator.	*Creaza* http://www.creaza.com/frontpage A versatile tool to create comics, make movies and also edit audio.

EduCanon https://www.educanon.com/ An app to create interactive videos and insert questions.	*Glogster* https://www.glogster.com/#one A poster creator in a few steps.	*Powtoon* https://www.powtoon.com/home/g /es/ A creative, cartoon-like tool for presentations.
GoAnimate https://goanimate.com/ A simple way to create sophisticated videos.	MeetingWords http://meetingwords.com/ An online text editor for collaborative creation.	*Storyboardthat* https://www.storyboardthat.com/ A funny way to create storyboards.
MoveNote https://www.movenote.com/site/i ndex A tool for presentations that enables screencasting.	*Padlet* https://es.padlet.com A 2.0 web tool to create walls where to post photos, videos, audio and text files.	*ToonDo* http://www.toondoo.com/ A simple way to create comic strips.
PowerPoint, Microsoft presentation software.	*Storybird* https://storybird.com/ A tool for story-telling to create an e-book.	*YouTube* https://www.youtube.com/editor The editing tool to create personal videos.
Present.Me https://present.me/content/ A more sophisticated app to produce presentations.	*Storyboardthat* http://www.storyboardthat.com/ A funny way to create storyboards.	

To catch the students' attention and help explain the project's procedure, I designed the four posters which follow. Poster 1 helps students choose a drama project to develop their drama skills further and the other three posters indicate the list of activities and the apps which the students need to create IT projects.

In groups, the students choose one *drama* project and one of the activities in the *Language*, *Communication* or *Image/Video* lists to produce their group IT artifact using the apps recommended. They have instructions on how to work around them, and will be presented in detail in Section 4: *Directions*.

POSTER 1 - *DRAMA* PROJECTS

The Shakespearean Experience

Choose one of the projects from the list! Show the actor in you!

Have fun!!

Google Images

Drama projects

The time machine: Imagine that Romeo and Juliet appear in 21st century Barcelona

The hot seat

Create a gossip programme: simulations, improvisations

Fake phone calls: between Romeo and Juliet, Juliet And the Nurse

Teach the pronunciation and intonation of some lines in *Romeo and Juliet*

Mime and narrate a scene

Invent a new story and mime it

POSTER 2- *LANGUAGE* PROJECTS

The Shakespearean Experience

Choose one of the projects from the list! Use one of the IT tools!

Have fun!!

Google Images

Language projects

Discover the secret message

Memory game

Create a question and answer domino

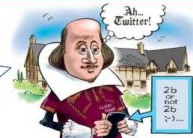Identify the characters

The odd one out

Match the definitions

Shakespeare's English

IT Tools

POSTER 3 – *COMMUNICATION* PROJECTS

The Shakespearean Experience

Ah... Twitter!

Choose one of the projects from the list! Use at least one of the IT tools!

Have fun!!

2b or not 2b ;-)...

Google Images

Communication projects

Who is it? Describe *Romeo and Juliet*'s characters for your classmates to guess

Create a new ending for *Romeo and Juliet*

The mystery object: describe objects appearing in *Romeo and Juliet* for your classmates to guess

Romeo and Juliet today

Discussion: Who killed Romeo and Juliet?

Why is Shakespeare a classic?

IT Tools

POSTER 4 – *IMAGE / VIDEO* PROJECTS

The Shakespearean Experience

Choose one of the projects from the list! Use at least one of the IT tools!

Have fun!!

Google Images

Image/Video projects

Romeo and Juliet through images: create a digital poster/collage

Create a family portrait of the Montagues and The Capulets and compare them

What is in Romeo/Juliet's mobile phone? Selfies

Create a newspaper article about the story of *Romeo and Juliet*

Create an animation of William Shakespeare

Create a comic/photoromance/animation of the story of *Romeo and Juliet*

Create a presentation about: William Shakespeare, Queen Elizabeth and the Globe theatre

IT Tools

IV. Directions

The creation of the projects is divided into 4 steps, which I will describe below:

• Project choice

• Project planning

• Project creation

• Project presentation

STEP 1: PROJECT CHOICE

Material: notebooks, computers, smart phones, tablets
Grouping: group work (4-5 students
Time: 2 sessions (class and computer
Objective: to choose one *drama* project and one of the other three types (*language*, *communication* or *image/video*) and start preparing them
Assessment: the teacher assesses the language and checks to redirect if necessary

PROCEDURE:

1. The teacher shows the proposals of projects and indicates that each group has to do a project of a *drama* project and another about the *Language*, *Communication* or Video/Image.

2. Once they have chosen them, they can start with the distribution of tasks among the group:

a) Brainstorming of ideas

b) Searching information in different sources, online dictionaries, digital encyclopedias, bibliographical references, paper and digital magazines...

c) Elaboration of lists of useful vocabulary, useful language/expressions

d) Coordination of all the data collected

3. The teacher helps the students with the choice of the projects and the technical aspects to produce the content that they want. He or she ensures that the students know how to use the app, too.

4. The teacher introduces the concept of rubric, i.e. the set of rules of procedure for the projects, and the whole class agrees on the rubric for *drama* and for non-drama projects.

STEP 2 : PROJECT PLANNING

Material: notebooks, computers, smart phones, tablets
Grouping: group work
Time: 1 session (class)
Objective: to organize the timing of the project production
Assessment: the teacher assesses the language and redirects the groups' agreements if necessary

PROCEDURE:

1. As a group, the students design the steps of the creation of their projects, stating what tasks and tools   they are going to need.

2. Each group hands in a diagram showing their agreements and commitment in each part of the work.

3. The teacher makes sure that they are organizing their tasks appropriately and helps them assign a balanced contribution of each member of the group if necessary.

STEP 3 : PROJECT CREATION

Material: notebooks, computers, smart phones, tablets
Grouping: group work
Time: 2 sessions (class and computer room)
Objective: to elaborate the IT artifact and the *drama* project
Assessment: the teacher assesses the oral and communicative abilities

PROCEDURE:

1. The groups work on their projects during two more sessions in class and the computer room and, if necessary, at home.

2. When they have finished their IT artifact, they create a QR code for the activity so that they can see other groups' activities.

STEP 4 : PROJECT PRESENTATION

Material: computers
Grouping: group work
Time: 2 sessions (class)
Objective: to present the projects
Assessment: the teacher assesses the oral, communicative abilities as well as the quality of the project production

PROCEDURE:

1. The teacher designs a programme for the presentations of projects.

2. Each group presents their *drama* and IT projects in front of the class.

3. When the students read or watch their classmates' works, they enter the website where these works are uploaded in, with their QR code, and give their feedback, express their likes ("Thumbs up" in *YouTube*), and comment the classmates' projects.

4. Ultimately, the teacher uses the rubric to mark the projects.

V. The role of the teacher

During the whole process the teacher has the function of facilitator while students take more control of the work. So, the teacher redirects if necessary, gives hints, but not answers, accompanying the students along their own discoveries, analysis and conclusions.

VI. Assessment

The evaluation of the projects is implemented in the entire process of creation with quick revisions, but what is very relevant is that students are also assessing themselves by creating a project rubric. Consequently, the evaluation is integrated in every step and the students can have an actual ownership of their learning. Now I will refer to some examples of IT artifacts in *The Shakespearean Experience* (2014-15):
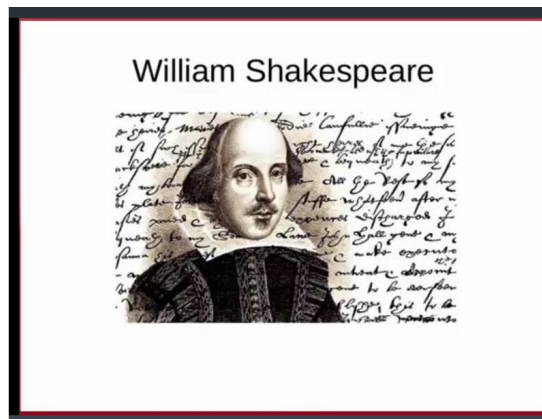
Artifact 1

Artifact 1 shows a *YouTube* video about the biography of William Shakespeare created with a video editor and *YouTube.*

Artifact 2

Artifact 2 shows the *language* of Shakespeare in a digital poster which has been made with *Glogster.*
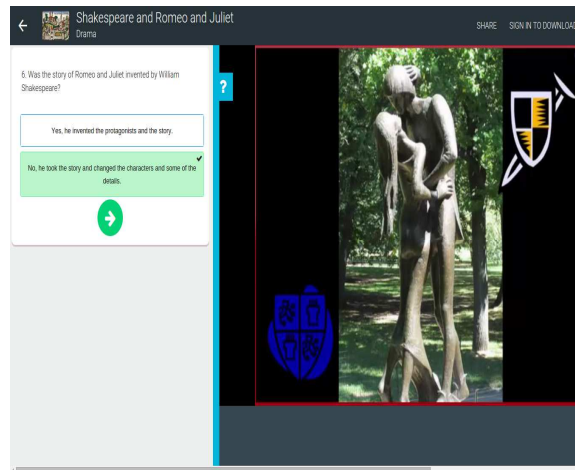
Artifact 3

Artifact 3 is a screenshot of a *YouTube* video enriched with questions by using *Educanon.*

Artifact 4

Artifact 4 shows a slide presentation with *Powerpoint* about the different scenes in *Romeo and Juliet.*

Rubric for the projects in The Shakespearean Experience:

English, Grade 9th

Group: Enric Ferrer, Nerea Rodríguez, Ana Arias and Iván Calderé (2nd ESO B)

Title: *Biography of William Shakespeare*

https://www.educanon.com/social/163885/320321

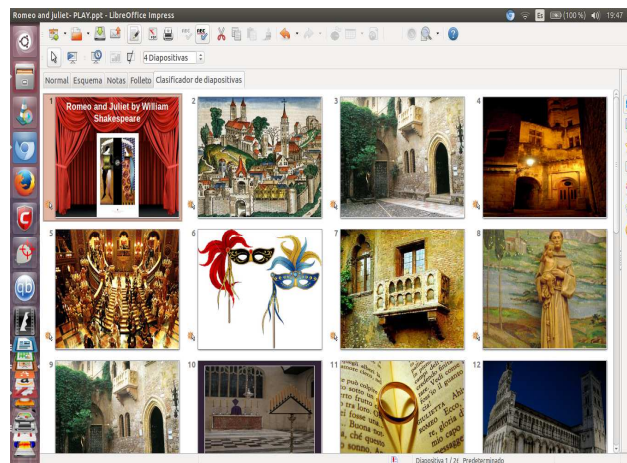|	0 point	1 point	2 points
Organisation of content	The project shows no skill or insufficient skill in the selection of content and the connection of ideas or facts expressed in the output/project.	The project shows a reasonable coherence between the selection an exposition of the contents of the project.	The project shows creativity and innovation in its way to organize the ideas to make an interesting and appealing project.
Use of language	The vocabulary and the grammatical structures are poor or inadequate for the project.	The vocabulary and the grammatical structures are adequate for the project.	The project shows the mastery of vocabulary and grammatical structures according to the level of the course.
Pronunciation	The pronunciation and intonation are really incorrect and poor.	The pronunciation and intonation are correct, with some minor errors.	The pronunciation and intonation are very sophisticated and without errors.
Quality of the IT artifact	The quality of the artifact is very poor, and very limited in image and sound quality.	The quality of the artifact is correct, but can have some improvements in image and sound quality.	The quality of the artifact is remarkably good, with a sophisticated use of the IT tool.
Effectiveness	The overall impression of the project is very simple, which limits understanding.	The overall impression of the project is adequate and ensures a correct understanding of the content.	The overall impression of the project is outstanding and clear to understand.

Mark: 7 points

Teacher: Ana María Fuentes

Artifact 5

Artifact 5 shows the rubric which the whole class created together for *The Shakespearean Experience 2014-15*. There are 5 items of assessment: the organization of content, the use of language, pronunciation and the global effectiveness. The highlighted areas in green show the actual evaluation for the *YouTube* project "Biography of William Shakespeare".

VII. Conclusions

According to my experience, students become more engaged in this kind of projects compared to other ways of developing content. They learn more deeply and transfer their learning to new situations, improving their problem-solving and collaboration skills, as they become self-directed learners.

The quality of the projects is incredibly good and the class atmosphere is fresh, although sometimes noisy. Nevertheless, at a more personal level, they learn that they have their own voice and choice and that there is a *possible* and a different structured way to collaborate with their classmates.

With the project *The Shakespearean Experience* the students have an opportunity to approach the content of William Shakespeare and his masterpiece *Romeo and Juliet* in two very different ways by acting out the roles in the play and a posterior drama development; and also by studying other linguistic, communicative and visual aspects with the help of the information and technology tools.

In my opinion, Shakespeare deserves more than simply acting out his plays in class, which the young enjoy so much. Together with the teacher, the 21st century students will get fond of his characters, dilemmas and stories, acknowledging the eternal power of his works.

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The Writing Skill. Part 1: Nine Requirements from the Start. Theory and Samples

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The result of learning has to be a balance of head, heart and hand
(Johann Heinrich Pestalozzi)

There is no denial that in the teaching and learning of English as a foreign language, the more we **guide** our students towards **formal and informal practices**, the more prepared they are to apply patterns to their production, be it oral or written.

When I train students and teachers for successful writing in classes, I always point to nine requirements, which, from my experience, if learners fulfill, lead to that. They are as follows:

1.	Focusing on communication for all involved
2.	Previous teaching of the skills in the language acquisition order: listening, speaking and reading, with writing as the final practice
3.	Recycling the language which they have been learning
4.	Making students aware of their own interference through their mother tongue
5.	Supporting the three pillars on which a composition stands: text organization, linguistic diversity in grammar and vocabulary, and linguistic accuracy
6.	Having time to plan: using a small rough copy for that (not for writing the composition) and an erasable pen
7.	Having time at the end of the writing practice to review
8.	Adapting compositions to the students´ interest
9.	Making students feel free to hand in both required and voluntary compositions at any time, as long as the previous steps have been fulfilled (Quality of process and product is it)

This article will have two parts:

A/ A description of the nine requirements

B/ Samples of compositions fulfilling them

A/ A DESCRIPTION OF THE NINE REQUIREMENTS

1. Focusing on communication

When teaching English as a foreign language, we want students to enjoy their learning, feel at ease and wish to **communicate** in it. To reach that, we need to ensure balance between objectives, personal abilities and group abilities (the students´ and ours). We should be promoting their interest in their interaction in the foreign language, as we plan our lessons, so that the learning process and practices become as natural and regular as possible.

To do that, we need to focus our classes on experiencing the language, making it very accessible to our students´ personal interests and lives. We can relate the linguistic items to which they are introduced with contents about themselves and the world around them, and around us all. If they enjoy themselves while using the language, and become aware of their improvement, they will wish to continue communicating, and the other way round.

2. Previous teaching of the skills in the right order: listening, speaking and reading, with writing as the final practice

After we have presented English orally, and they have reproduced it (**listening, speaking**), and we have also presented it in **reading**, we can start introducing our students to **writing**, while we keep doing as we did: monitoring them individually and as a whole class group.

3. Recycling the language which they have been learning

By then, our students will have accumulated some English linguistic models: vocabulary and structures, which they should have also been constantly recycling, as they have been exposed to new tasks, and linguistic challenges. The same should happen in their next stage: writing. This operation of turning what they already know into a written form will also take place once and again, as they become more linguistic knowledgeable, keep using the new language to communicate, and build their English language reservoir.

4. Making students aware of their own interference through their mother tongue

When communication is granted as the main goal, we will need to be on the alert to help students keep in the right track. We need to help them start facing some drawbacks which can still interfere in the writing stage, and which they need to overcome.

The first one will be their **mother tongue**. Students may easily and unvoluntarily deviate from **focusing on the linguistic items which they already know**, that is, recycling the language, despite their having already mastered it through the process of listening, speaking and reading. Since they are centered on communication and enjoy it, they will feel confident in the new language, which is excellent, but, they will unconsciously translate any thought which they may want to express, into English words and sentences.

When that happens, we need to let the student see that when that occurs, their brain is in command: it is the one which is telling them what to do, instead of their being the ones who

train their brain, and tell it what they want it to produce for them. It is a question of **discipline and practice**. And those students who have done well in their previous listening, speaking and reading practices, will be willing to enjoy their last formal training as students of English as a foreign language.

Students need to learn to master "the" English as a foreign language that corresponds to their level, and not the one which may sound "natural" through their mother tongue lense, or they would like to use to serve the individuals who they are. The reasons must be provided to them:

- Their own language is **interfering** in their written productions
- It, along with their thoughts, is taking over
- It is keeping them away from having a chance to use the models which they have learnt well, and are already familiar with
- It is not letting them implement them in writing
- The new English which they are using (their translations) has not been part of their previous learning stages (listening, speaking and reading)
- If they use it, they are taking risks, and mistakes are to be produced
- They will be **learning the models which they would like to use** but still cannot **in due time**.

5. <u>Supporting the three pillars on which a composition stands: text organization, linguistic diversity in grammar and vocabulary, and linguistic accuracy</u>

In the students´ initial steps in the writing practice, we need to ensure that students understand that what they are going to produce in written form corresponds to **the text organization**, which is expected from them: a text which presents the format which is being required, is well organized, shows cohesion and is easily understandable

With that previous picture in mind, if students are doing the correct thing (steps 1, 2 and 3), and are aware of step 4, they will be focused on what they need to: **linguistic diversity in grammar and vocabulary**, that is, already using the linguistic items which they have already learnt through the previous skills. If they are not using them properly, they will be dragging their problem (from steps 1, 2, and 3, with no chance to be trained in step 4) onto the writing practice stage.

Finally, students will need to worry about the classic area, which students are mostly interested it: **accuracy (spelling, morphology and syntax)**. If students have apprehended what they have been trained in, and has been aforementioned, the mistakes which they can make will be kept to a minimum. When that is so, students can be asked to write longer compositions.

6. <u>Having time to plan: using a small rough copy for that (not for writing the composition) and an erasable pen</u>

Students are not expected to produce a composition on one paper and copy it onto another. They are asked to fulfill the previous steps, and get as close as possible to step 5 and the areas which they need to master. Time is usually limited in writing practices, and needs to be well-invested.

I usually hand in half size rough copies, so that their potential writing is limited by space itself, and the visual diverts them from writing much there. Yet, there is always sufficient room to turn a composition title, their previous study work, and their imagination into, for instance, a list of words which they may need to include there: perhaps words related to a specific topic, or terms that are difficult to remember, or just some that they wish to use; the list can also count on connectors, which are expected in most type of compositions, and they need to insert.

Students can also write down reminders of the tenses and grammatical points which they need to present; last but not least, the list should also contain ideas about paragraph organization: From them, they can easily follow their train of thought, and develop it into the piece of writing, which it all needs to become.

Once the organizational process in the rough copy stage has ended, they need to start writing on the definite composition sheet. Using an erasable pen makes their task lighter and shorter. Led by the rough copy notes, they can keep writing and writing. While they are submerged into that, they process their own lines and production, and can correct them at once. It is all under their control.

7. Having time at the end of the practice to review

If students follow step 6 to a tee, they always have extra time at the end of their writing exercise. Therefore, they can perfect it. They can review it all, and confirm that it is to their liking. If they still need to give it more thought, they have the time to do it. It is part of their exercise.

8. Adapting compositions to the students´ interest

As teachers, we know both the type of compositions which the school curriculum is expecting our students to master, and the models which textbooks usually provide. Just by offering students the chance not to only work on the topics which writing tasks provide, and giving examples of an extended selection, gives them the chance to be in command of their decisions, and write about the ones which they may like the most, because they are personally involved with them; this makes a big difference in the students´ development in writing. And it does not lower their level; the linguistic diversity which they are expected to master remains the same. They know what to do, and try to do it, to prove them and their choices right.

9.   Making students feel free to hand in both required and voluntary compositions at any time, as long as the previous steps have been fulfilled (Quality of process and product is it)

I usually point to certain recommended dates to carry out their writing practices. I emphasize that doing that will help them follow a recommended class calendar. However, I also explain that steps 5, 6, 7 and 8 are a must before handing in any composition. I remind them of the need for time, discipline and practice to fulfill them.

So, I also tell them that their writings need to be done under the right conditions, and that if they do not have the time to do them well when scheduled, they can hand them in later, when

it fits their agenda. I add that I cannot help them much if their products are not the result of serious work corresponding to the above-mentioned steps.

If they need to hand in compositions later, they are asked to note down the linguistic format and contents which they are practising, so that I am focused on them while I review them.

To have students feel free in writing, I also encourage them to write compositions of their own liking, as long as they correspond to the three pillars described in step 5. This way, they are on the alert for anything that may call their attention or have just learnt and, wish to put into writing.

To ensure that the quality of the writing learning process and the product itself, students no longer or directly hand me their compositions for correction. A few years ago, I devised an IN and OUT Tray System, with which students interact. It is their responsibility to leave them in the IN Tray, and look for them, and their review in the OUT tray, on the next day.

The immediacy of correction also promotes their interest in writing: their efforts are compensated, and the ball is back on their roof.   In their correction, besides finding the score on the 3 pillars in composition, they find suggestions, and often invitations to sit with me at my desk to review them.

Students can hand in compositions daily, as long as:

a/ the requirements above are fulfilled

b/ they have collected their previous one, observed the improvements which need to be taken into account, and applied them in the next one.

Students come and go, and so do their writings. They occupy a corner in the classroom, and, as a teacher, it is a pleasure to observe my students doing their writing job, interacting with the system, and being an inspiration for others who may be taking longer to do so, and are missing out on feedback, interviews, and encouragement stickers too, which I use at times as well.

I often have some of their best compositions laminated for the rest to check, and those students whose writing task excels naturally become informal tutors. As consultants, they reinforce what they already know; as classmates, they lend a hand to their peers, while the writing workshop becomes a win-win for all.
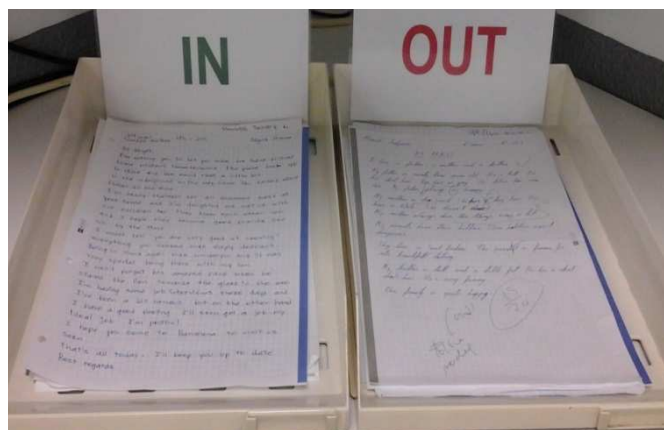
B/ SAMPLES OF COMPOSITIONS FULFILLING THEM

I will present here samples of compositions corresponding to two students of mine: M. Lourdes Fèrriz (Elementary level) and Mònica Martí (Elementary, Pre-intermediate and Intermediate levels). They are both gratefully acknowledged.

Both of them:
- are humble hard workers
- are applied English learners
- have been in charge of their choices for learning English, opted to follow the nine requirements from day one, and have succeeded in writing from the start.
- To learn English, they constantly recycle what they learn in class
- They understand what correspond to their level when listening to it, know how to use it in spoken English, and decode it in reading
- In composition practice, after understanding the type of text which they are expected to produce, they focus on linguistic diversity and apply it.
- Their successful results have always been evidenced through their writing.

I will introduce their work separately. They will be referred to as

- **Student 1**
- **Student 2**

STUDENT 1 (Sample 1 /Sample 2 / Sample 3)
M. Lourdes Fèrriz stands for the learner who never studied English before. She categorizes well and progresses fast. She began studying English in late September this year (November edition for this publication), and presented 3 compositions between late October and mid-November this year. Her intention in writing is communicating, sharing her personal life and having fun while doing it.

SAMPLE 1: Her real family
The composition which follows was her written production. Her wish to talk about her three daughters made her daring, and she risked using, for instance, new vocabulary which had not been presented in class yet, and which became mistakes. For instance, she used the frequency adverb "*always*" before learning about it in the unit where that was introduced, and her composition had a repetitive structural mistake related to that; she also chose a word which must have rung a bell to her ("*economist*"), but was incorrect, and also struggled with the articles "*a*" and "*the*". After being congratulated by me for having understood that languages exist to communicate with one another, and that being able to share our own world with others is it, I pointed to the above-mentioned areas so that she could advance from there, and keep focused on linguistic diversity corresponding to her level and stage in the course. I also reminded her that she could practise any linguistic item that she wished to, and that she did not need to wait for me to indicate any book composition to do so.

SAMPLE 2: Her friend Àngela. Voluntary composition

Student 1 was determined to center her learning on the linguistic patterns which she was exposed to. She perfectly applied the simple present tenses when describing her friend, in the negative form too. And what is more, her composition was based on a vocabulary list around the topic of one´s job, which had been introduced and practiced in class: all students had been asked to refer to their work routines and her dear ones, while using the new terminology: they had previously listened to it, repeated it in spoken introductions, and detected it in reading .
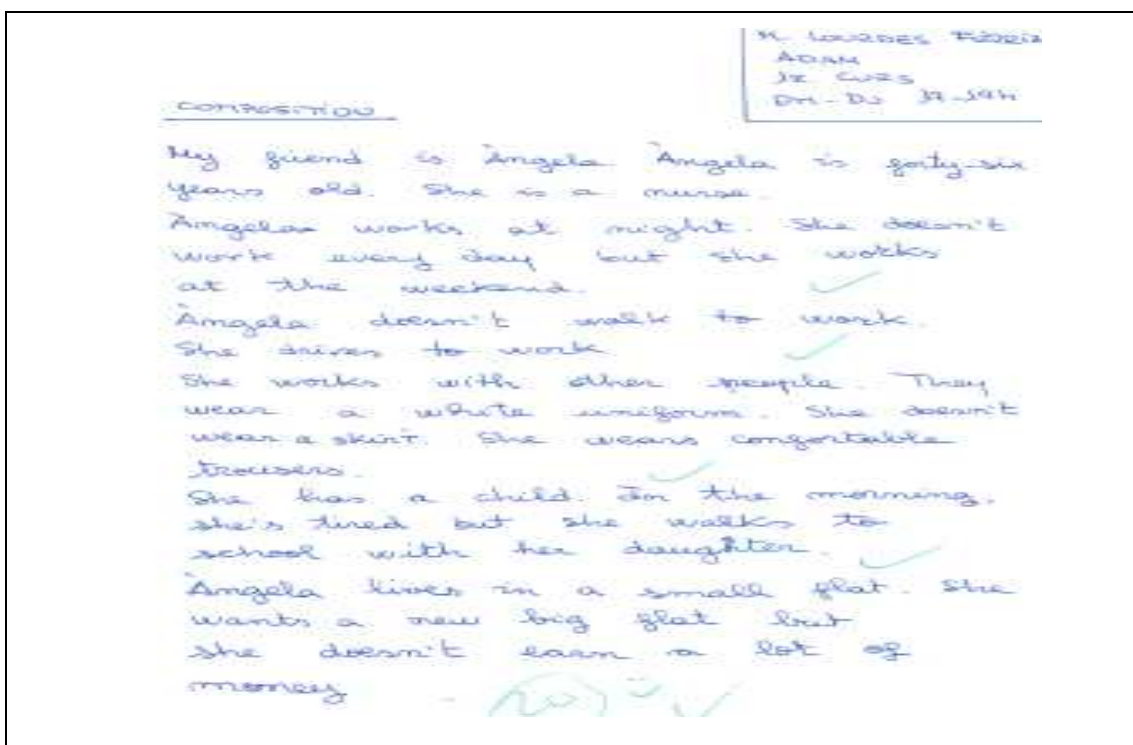
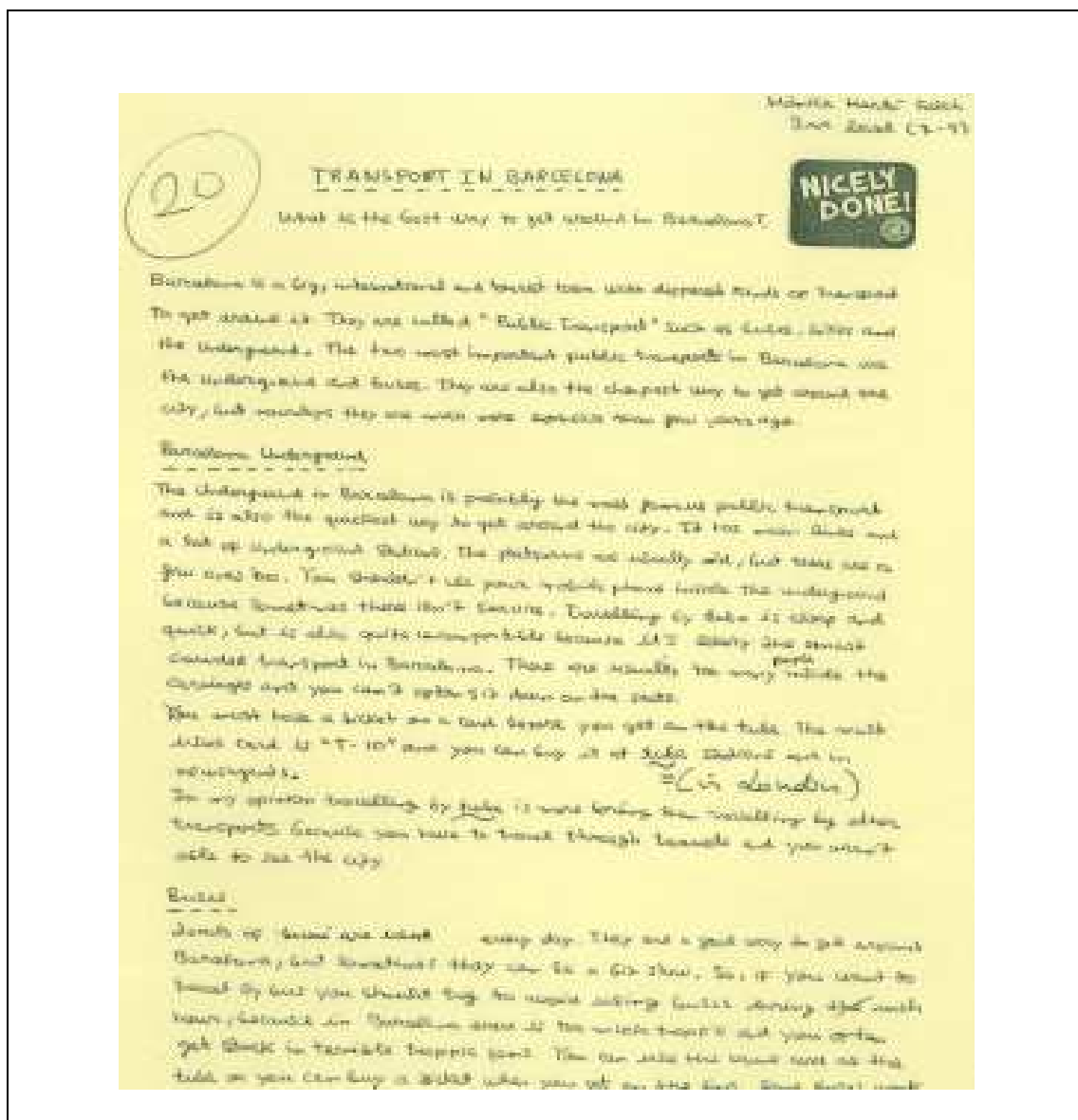**SAMPLE 3: Inventing a creative family tree (voluntary 4-page folder)**

Family-related terms are presented in the book after the contents shown in Sample 1 and Sample 2. Student 1 decided to put them into practice in writing. She invented her own family tree to be able to use as many new terms as possible. She also reviewed age and professions, included routines and likes… , used the simple present again, and the brand-new saxon genitive.

MY BIG FAMILY

THIS IS MY FAMILY   Congratulations!!! 20/20

My name is Lourdes. I'm forty-six years old. I'm a beautiful girl.

He's my husband. His name is George. He's a good actor.

We have four children: two daughters and two sons. They are very different.

She's my daughter. She likes animals. She's a vet.

She's my daughter, too. She lives in Orlando but she travels a lot.

He's my son. He's a footballer. He's a good footballer.

He's my son, too. He's a musician. He plays the guitar. He doesn't work but he wants a new guitar.

They are my parents. My father has nice blue eyes. My mother is from England. She always drinks tea at twenty-three. That gives I have seven brothers.

He's my big brother. He's a good student.

He's happy.

He's not happy. He's angry.

He's cold.

I'm worried. This brother always loves people.

He's tired.

He's my little brother. He doesn't speak.

They are my parents-in-law. They are very, very bad… always…

He's my uncle. He's very rich but he always says: "I don't earn a lot of money."

She's my aunt. She's my father's sister. She doesn't have a husband but she has two children.

They are my cousins. They are from Poland but they don't speak Polish. They speak English and Catalan.

My husband has one brother. He's my brother-in-law. He has a wife. She has one daughter. My brother-in-law has one son and one stepdaughter. I have one nephew and one niece.

Today, we eat at my grandmother's home. She's stressed…

Keep up the good work! 9%

Congratulations!!!

STUDENT 2 (one- for-all and all-for-one sample)

Mònica Martí stands for the same kind of learner as M. Lourdes Fèrriz does (described above). However, unlike her, she had studied English before attending my classes. I had the honor of teaching her for three academic years, from the elementary level to the intermediate one. In her third year in class, she became a master in linguistic diversity and usage, and in analysing the linguistic models in the textbook (grammar and vocabulary), as well as in creative storytelling.

Her written productions were often laminated by me, consulted and photographed by her classmates. She also got different encouragement support stickers. Her written productions were very thorough and the best part is that she managed to only use textbook English to write the longest and most sensible compositions that I have ever read by just using that method.

For further reference about writing, I include the bibliography which follows.

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The Writing Skill. Part 2: Worksheets and Tasks from Elementary to Advanced English

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This article is the continuation of "The Writing Skill. Part 1. Nine Requirements from the Start. Theory and Samples". It will stand on the same pedagogical basis, and provide worksheets which follow it, and can be applied from elementary English to advanced English.

It will be divided into two sections, which will be presented next:

A/ TWO SETS OF WRITING TASKS BASED ON CULTURE (FROM ELEMENTARY TO ADVANCED LEVEL) **Worksheet 1: Linguistic terms and functions in a US context** **Worksheet 2: British and American culture**
B/ THREE SETS OF WRITING TASKS BASED ON LINGUISTIC PROMPTS   (ADVANCED LEVEL) **Worksheet 1:** Written Expression: Formal Letter and Article **Worksheet 2:** Written Expresion: Leaflet/ Brochure/Proposal, and Report **Worksheet 3:** Written Expresion: Argumentative /Opinion Type

A/TWO SETS OF WRITING TASKS BASED ON CULTURE (FROM ELEMENTARY TO ADVANCED LEVEL LEVEL)

Worksheet 1: Linguistic terms and functions in a US context

It was devised to review the **elementary and pre-intermediate levels in the intermediate levels,** is based on linguistic terms and functions, points to linguistic diversity in grammar and vocabulary, displays a collection of 4 compositions which uses culture as a thematic prompt to

review the linguistic models which students learnt from the elementary level to the intermediate one.

The compositions include guidelines within them, and they are referred to through two codes: **Blue** = Grammatical points; **Brown** = Functions of the language. They chronologically follow course contents.

Worksheet 1

(Focus on linguistic diversity based on the textbook – and syllabus - within a cultural context: The USA)

ELEMENTARY AND PRE-INTERMEDIATE ENGLISH REVIEW

Prof. Lourdes Montoro

COMPOSITION 1

You are going to be in the States next summer. Write a first email to your American host family. You must**:**

- Introduce yourself (age, occupation, level)
- Refer to:
- your routine **(simple present +, -, ?, frequency adverbs)**
- your **plans (arranged)**
- Your plans (general)
- Your **obligations (+, -, ?), present and past**
- The things you have done recently **(for, since, just, already)**
- Describe your city and its people (where, which, who)
- Make **a promise** at the end

(BEGIN AND FINISH YOUR EMAIL IN THE USUAL WAY; USE CONNECTORS TOO)

COMPOSITION 2

Write a second email to your host family in the US

- Tell them about your childhood, teens (biography; after…. During…)
- Tell them about an adventure that happened to you in the past (past progressive versus simple past)
- Talk about your friends (All of them, some of…), your thoughts (many, much, too much…)

Note: some friends of your host family will be visiting Barcelona next month:

- Make suggestions
- Give advice (should, ought to)
- Talk about regulations (to be allowed to)
- Give warnings)

(BEGIN AND FINISH YOUR EMAIL IN THE USUAL WAY)

COMPOSITION 3

Write a third email to your host family in the US (You know that their son/daughter is visiting Barcelona at Easter). You must:

- Show surprise
- Describe Barcelona
- Compare Barcelona to other cities in Europe
- Invent a riddle (including the five senses) to make her/him guess at something typical here (Try to use a restrictive relative clause)
- Tell her/him what you may/might be doing when he/she comes
- Ask her/him to bring you something from the US (Make a request)
- Gossip about celebrities (use tag questions; conclusions with must/can)

(BEGIN AND FINISH THE EMAIL IN THE USUAL WAY)

COMPOSITION 4

Write a last ☹ email to your host family in the US. You should:

- Tell your friends what you used to do when you were little (you just found some old pictures)
- Describe a film /book which you have seen/read recently. Give your opinion (such/such a …)
- Consider different options for your vacation (If…., 1, 2)
- Explain an easy recipe which you just tried
- Explain an argument which you had with your neighbors. Describe them.
- Say goodbye

(BEGIN AND FINISH YOUR LETTER IN THE USUAL WAY)

Worksheet 2: American and British culture

It was addressed to the **upper-intermediate and advanced level** students, as well as to continuing education teachers in a monograph course. It is based on British and American culture, and displays a series of 9 compositions

The compositions cover areas such as being a tourist in the US, or visualizing oneself as one, having a penpal and introducing oneself, finding out what happened the year when students were born, writing biographies of performing artists of their liking, considering stereotypes, referring to their favorite movies, contacting a consulate, and planning a trip.

During the course the upper-intermediate and advanced students went on a field trip to the North-American Institute and the British Institute in Barcelona, and also enjoyed having real international penpals.

Worksheet 2

(Focus on the American and the British culture

ELEMENTARY   AND   PRE-INTERMEDIATE   ENGLISH REVIEW

Prof. Lourdes Montoro

COMPOSITION 1

Have you ever been to/in the U.S.? How long did you stay? Did you go there as a tourist, as a student, for work? What was your experience like?

Or

If you haven´t been there, would you like to go? Where to? Why? What are your expectations about the country so far?

COMPOSITION 2

Write a letter to your new British penpal. Introduce yourself; talk about your family, your hobbies, your job, your expectations…, and ask him/her questions too.

COMPOSITION 3

Find out what happened in the U.S. the year you were born, and write a report about it.

COMPOSITION 4

Write a biography of your American or British favorite performing artist (musician, singer, actor…)
or
you favorite performing art, and the history beyond.
(Suggested research work at Institute of North-American Studies, British Institute or internet)

COMPOSITION 5
In your opinion, what are the most common American stereotypes?. Describe them.

COMPOSITION 6
In your opinion, what are the most common British stereotypes?. Describe them.

COMPOSITION 7

Do you like going to movie theaters? How often do you go? What kind of movies do you like best? What are your three favorite American or British movies - new or old -, and, why?

COMPOSITION 8

Write a formal letter to a consulate or embassy. Ask them to send you general and tourist information about an English-speaking country you like (brochures, posters...).

COMPOSITION 9

Plan out an imaginary trip to the United States. Include: length of trip, visits, stays, travelling within the country... (Suggested research work at the Institute of North-American Studies, travel agencies, or internet)

B/ THREE SETS OF WRITING TASKS BASED ON LINGUISTIC PROMPTS (ADVANCED LEVEL)

The three sets of writing tasks which follow correspond to a project work which I devised for student teachers at the teacher training school at the University of Barcelona. They all were part of the Advanced English course which they had to attend, and were based on workshops.

The workshop covered *oral comprehension* (listening workshop (additional worksheet) + follow-up); *Use of English* (Grammar workshop + 3 sessions (tests and follow-up work); *Oral expression* (Speaking workshop worksheet (additional worksheet) + 3 sessions (worksheets and follow-up)), and *Written Expression* (Written workshop (additional photocopies) + 3 sessions (essays and follow-up work)). It also had a section called Miscellany which included voluntary work and recommended assignment for personal itineraries of their choice. Students could also include them in their final portfolio.

You will find next the 3 worksheets related to the three writing sessions, mentioned above. They contain essays and follow-up work. The 3 worksheets asked the students to:

- consider what their preparation for each type of composition had been (formal Letter and Article, leaflet, Brochure, Proposal, and Report). With regards to the Argumentative /Opinion Type written assignment, they were specifically asked to list the guidelines which they had followed to prepare it.
- choose a type within each category of composition
- provide a context
- and write it.

Worksheet 1: Written Expression: Formal Letter and Article

WRITTEN EXPRESSION   Worksheet # 1
Prof. Lourdes Montoro

Candidate´s name:

A/ FORMAL LETTER
a. What kind of formal letters can you write?

b. Which one would you like to do now?

c. Why?

d. Provide a context here and write the letter below (# words: 125)

ORGANIZATION + LINGUISTIC RANGE + VOCABULARY + ACCURACY =20

B/ ARTICLE

a. What kind of articles can you write?

b. Which one would you like to do now?

c. Why?

d. Provide a context here and write the article below (# words: 125)

ORGANIZATION + LINGUISTIC RANGE + VOCABULARY + ACCURACY =20

Title: _____

Worksheet 2: Written Expresion: Leaflet/ Brochure/Proposal, and Report

WRITTEN EXPRESSION   Worksheet # 2
Prof. Lourdes Montoro

Candidate´s name:

A/ LEAFLET / BROCHURE / PROPOSAL
a. What kind of writing tasks have you worked on?   How have you prepared them?

b. Which one would you like to do now?

c. Why?

d. Provide a context here and write it below (# words: 125)

ORGANIZATION + LINGUISTIC RANGE + VOCABULARY + ACCURACY =20

51

B/ REPORT

a. What topics can you write about in reports?

b. Which one would you like to choose now?

c. Why?

d. Provide a context here and write the report below (# words: 125)

ORGANIZATION + LINGUISTIC RANGE + VOCABULARY + ACCURACY =20

Worksheet 3: Written Expresion: Argumentative /Opinion Type

WRITTEN EXPRESSION   Worksheet # 3
Prof. Lourdes Montoro

Candidate´s name:

ARGUMENTATIVE / OPINION TYPE

a. Which guidelines have you followed to prepare this piece of writing? Specify please.
-
-
-
-
-

b. Which topics can you write about?

c. Title*: Tourists are good for a country. Discuss.* (# words: 300)

ORGANIZATION + LINGUISTIC RANGE + VOCABULARY + ACCURACY =**20**

As indicated at the start, the contents and the specific worksheets included in this article follow the pedagogical basis presented in Part 1. Whether they belong to the first section (A) or the second one (B), and can be applied to the elementary level or the advanced one, they were all created to fit the students´ needs: Learning to write.

To do that, they were given the chance to pay attention to language functions and master them, along with grammar structures and vocabulary; they could also learn about English-speaking countries; in all cases, they needed to create written productions around the three pillars on which a composition stands: text organization, linguistic diversity in grammar and vocabulary, and linguistic accuracy. And above all, students were expected to be responsible for their learning and their choices.

In all cases, students were asked to find time at the end of their writing practice to review their compositions. Suggestions to adapt them (the topic, not the formalities) to their interest were also provided. Last but not least, making students feel free to hand in both required and voluntary compositions at any time, as long as the required steps had been fulfilled was encouraged to ensure the quality of their process and their final product.

ADDENDA

Turning TV Series into EFL Classes. Part 1: *"The Simpsons"*

Elisenda Abad

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To all the students who keep me inspired every day.

From the very first English class at school when I was seven, I have not stopped dedicating body and soul to become proficient in this language. I perfectly remember how delighted I was every time I learned how to name something in English. At high school, I steadily looked at the pictures of London in my textbooks and started dreaming of travelling there one day. Little did I know that I was going to spend three summers in England, Ireland and the USA. From all those experiences abroad I learned that English was a huge doorway which let me enter in others' culture, life, values and way of thinking.

In 2005 I started studying English Philology at Universitat de Barcelona. Within 2009-2010 I went on an Erasmus programme to Cork, Ireland. Besides improving my English level through communicating, the fact of watching TV programmes and TV series regularly played a relevant role in my learning process. Back in Barcelona, I enrolled in a master's degree in English teaching as a foreign language in Secondary and Upper Secondary Education, Vocational Training and Language Schools at Universitat de Barcelona from which I took plenty of tools to approach English to learners. After that, I started attending several training sessions carried out by relevant teaching institutions such as APAC, the British Council, MacMillan and Oxford University Press.

Since 2011 I have taught in private language schools, and private and public high schools in Barcelona. I am currently working at a public high school. From the start, I was aware that, before introducing the content of the syllabus, I had to find engaging, interesting, up-to-date tasks which I could adapt in order to respond to the students' claims, needs and wants while improving their language skills.

After some years creating and adapting my own class material, I made up my mind to put it all together in a wiki: English Learning World, at (http://englishlearningworld.wikispaces.com). With this tool, I could share different sorts of activities with other teachers such as grammar summaries; tasks on advertisements, on festivals and celebrations, on how to work with social networks in paper; individual and group projects on blogs, and on shooting short films; ideas for games, for songs; group work activities, teaching units for teaching practice; listening practice through interviews and media; warm-up short clips and activities on TV series.

Bearing in mind my experience in Ireland, my students' requests and the readings of scholars and researchers, in this article, I have chosen to focus on how to use TV series in EFL classes. TV series "*provide real exposure to the language in an authentic setting and in its cultural context as a way to catch the learners' interest and boost their motivation*" (Kusumarasdyati, 2004, Luo, 2004).

Several scholars have conducted extensive research on the effects and benefits of using audiovisual material in the EFL class.

Ismaili (2013) established that presenting full-length films in class is time consuming as more than one lesson is needed to end it up. Since TV series last from 20 to 25 minutes, there is always time to work and check all the tasks in one session or during the first part of the second session. I also find them a relevant source of different grammatical structures and formal and informal vocabulary. Grammar can be classified in different units which are often linked to vocabulary chunks. So, when watching a TV series episode, learners are in front of a wide visual dictionary and a sentence structure master class.

Golden (2001) pointed out that an active interpretation is broaden when students receive an audiovisual input. I have personally observed that predicting and making connections activates their curiosity and their reasoning which pushes them to be critical thinkers.

Luo (2004) added that TV series in the class curriculum improve not only students' listening comprehension but oral production. From my view, students can take advantage of distinguishing different English accents, training their oral competence, contextualising the language and listening to real life conversations which lead to a better oral competence.

Teeter (2010) supported that colloquial English words and slang which appear in them must be taught. I believe that it is important to provide students with knowledge in the use of colloquial English and the existence of slang expressions to make them feel closer to the real language in use.

Rucynski (2011) stated that our job is not just to teach language, but also to teach culture. In my opinion, TV series are like a powerful language plane which makes the learners travel to English speaking countries.

In my wiki, there are tasks which are based on episodes from four different TV series, which are watched by lots of students and teachers:

1. *Big Bang Theory*
2. *How I met your mother*
3. *Modern Family*
4. *The Simpsons*

They all provide chances for potential work on different topics, structures and vocabulary:

1. The difference between the future tenses in context: simple present, present continuous, and simple future with will, and be going to; slang, culture, human emotions, and values

2. Present, past and future tenses; vocabulary related to relationships, slang, culture, and values

3. The third conditional; regrets, culture, human emotions, and values

4. Environmental problems, family, health, human emotions, school, and values

Additionally different activities and exercises can be created around them for EFL didactic aims and exploitation:

- Interpreting short clips: multiple choice exercises

- Informal and formal vocabulary: word search, gap filling, word and picture matching, word and definition matching, odd one out, word building, and translation exercises

- Grammar structures: choosing the correct option, gap filling, writing words to complete a text and sentence transformation

- Slang: choosing the correct word and translation exercises

- Speaking: interviewing a partner and class debate activities

- Songs: filling in the blanks, jumbled stanzas and writing other song endings

My pedagogical work around the different series which I use in class will be presented in two articles:

- "Turning TV Series into EFL Classes. Part 1: '*The Simpsons*'"

- "Turning TV Series into EFL Classes. Part 2: '*Big Band Theory*', '*How I met Your Mother*' and '*Modern family*'.

Both articles share the theoretical framework introduced earlier. Yet each of them presents different kinds of lesson plans. Part 1 will present extensive work on *"The Simpsons"*, whereas Part 2 will display miscellaneous work on the three series above-mentioned.

With regards to *"The Simpsons"*, next I will present the pedagogical work around an episode, which is based on school. In a 3rd ESO class (9th grade), we study vocabulary around the school topic. The episode *'Bart gets an F'* from *The Simpsons* has an episode which can turn into an excellent EFL lesson for several reasons which are related to different areas in the curriculum.

It fosters learners' prediction and imagination to guess what is going to happen to Bart if he does not pass his test. It also makes them build an opinion about the teacher, the psychologist and includes Bart's family reaction. Moreover, learners are exposed to a real life conversation and can get familiar with an American accent through cartoons. Thus, it encourages their listening comprehension.

All the grammar tenses, specific vocabulary around the topic of the school and idioms are projected. Furthermore, some colloquial English words appear repeatedly. Also different cultural references to American Literature and American History as well as American Education system are portrayed.

The lesson plan below includes objectives and basic competences. It also details the tasks of the pre-watching, while-watching and after-watching stages, includes keys, and the procedure which I have followed.

TV series: *The Simpsons*	
Episode: Bart gets an F **Topic:** School **Level:** 3rd ESO (9th grade) https://en.wikipedia.org/wiki/The_Simpsons)	**Length:** 1 hour (1 session) Note: Depending on the group's rhythm, 20 minutes of another session might be needed.

Objectives	**Basic Competences**
1. To foster listening skills 2. To boost oral communication 3. To learn new vocabulary and expressions about school 4. To learn idioms and familiar vocabulary 5. To push critical thinking	 1. Linguistic communication 2. Social and civic skills 3. Learning to learn 4. Autonomy and personal initiative 5. Processing information and use of ICT

Concepts	Tasks and activities		
	PRE-WATCHING		
Vocabulary Speaking Writing	**Approach** Pair work	**Time** 15 minutes	
	Description Firstly, the teacher hands out the worksheets, which will be part of the while-watching stage. Secondly, he/she reviews pre-watching activities with the students to make sure that they all understand the instructions given. If they have any vocabulary questions; for example, to help with the meaning of *'to be held back'* the teacher can say a synonym: *"to repeat a grade"*. Thirdly, the teacher presents a task which is warm-up for what they are going to watch afterwards: a questionnaire. They interview their partners and write down their answers. Finally, the teacher asks several pairs about what they have been discussing. The teacher also elicits them to say their opinion on their peers' prompts.		
	TASK 1		
	Read the questions and interview your partner. *a. Are there any school subjects that you have difficulties with? If so, which ones are they?* *b. Have you ever failed an exam? If so, what was your reaction?* *c. Have you ever had the fear of being held back?* **Answer key:** *Students' answers.*		
	WHILE-WATCHING		
Vocabulary Cultural aspects	**Approach** Individual and pair work	**Time** 30 minutes	**Resources** Episode downloaded from 'MejorenVO'. (http://www.mejorenvo.com) Note: If needed, due to the class level, subtitles in Spanish or English can be downloaded from 'Subdivx'. (http://www.subdivx.com)

Writing	
	Description Firstly, the teacher goes over the three tasks the learners are required to answer in order to check that they have fully comprehend them. In task 1, If there is the need to pre-teach words such as *"procrastinate"* or "cram", the teacher gives synonyms to the students which are *'to postpone something for later'* and *'to study a lot'.* It is a listening practise activity: students are to choose an answer. In task 2, students are asked to circle one or more possible answers. In this case, the option(s) which are not circled are explained by the teacher when checking. In task 3, students are asked to write the name of the character who said the sentence provided. And also they are required to translate the sentence in pairs. First of all, they must try to do it without checking any paper or online dictionary. After some minutes, they are allowed to check what they could not find out. Note: Translation is a good way for the students' learning process to see the language parallelisms between their L1 and L2.
	TASK 2

	Choose the most appropriate sentence:
	
	1. Bart has an exam on Colonial American the following day. He tries to study but he…
	    a) procrastinates
	    b) does housework until late at night, whereupon he falls over his textbooks.
	
	2. When he wakes up the next morning, he is worried he will fail the test. He goes to Sherri and Terri and asks them:
	
	    a)Who has crammed the most last night?
	    b) Who's up for a cram session?
	
	3. Homer and Marge have an interview with Mrs. Krabappel and the school's psychiatrist, Dr.J. Loren Pryor, who sees Bart as an underachiever and suggests that Bart will...
	
	    a) be held back
	    b) repeat a grade
	if…
	    a) he doesn't change his attitude/
	    b) doesn't shape up.

Answer key
1a, 2b, 3a, 3d

TASK 3

Circle the phrases (More than one answer is possible):

1. *What does Bart say to himself to start working?*
a)Hit the book
b)Down to business
c)Let's work hard

2. *Which of these expressions are said to refer to someone who is not very intelligent?*
a) A little dim
b) Let's find an egghead
c) I'm dumb as a post

3. Which sentence does Bart use to say the test was really easy to do?
a) You've made your point.
b) A piece of cake, huh?
c) You owe him big.

4. Which question does Bart use to express going around an idea?
a) Why are we dancing around it?
b) Why are we thinking about it?
c) Why are you staring at me all the time?

Answer key
1. a and b; 2. a and c; 3. c; 4. a

TASK 4

3. Who said what? In pairs, translate the sentences:

1. I would kill two birds with one stone.
2. A blindfolded chimp with a pencil in his teeth has more chances than you.
3. Thanks for the pep talk.
4. Take one and pass the rest back.
5. Crisis brings out the best in you.
6. I think you might be on the mend.
7. You owe him big.
8. That's the final straw!
9. Prayer, the last refuge of a scoundrel.
10. Remember to take a break if your arms go numb.
11. Youngsters, Springfield county school will be closed.
12. We are proud of you, boy!

Answer key
1. Homer. *"Matar dos pardals d'un mateix tret"*
2. Martin. *"Un ximpanzé amb els ulls tapats i un llapis a les dents té més*

opcions que tu "
3. Bart. *"Gràcies pel discurs motivador"*
4. Mrs. Krabappel. *"Agafeu un i passeu la resta cap enrere"*
5. Bart *"Els moments crítics sempre treuen el millor de tu"*
6. Marge *"Em sembla que ja t'estàs guarint"*
7. Lisa *"Li deus molt"*
8. Mrs. Krabappel. *"Això és la gota que fa vessar el got!"*
9. Lisa. *"L'oració, l'últim refugi d'un canalla."*
10. Marge *"Pensa en fer un descans si tens les mans adormides pel fred"*
11. Radio presenter. *"Joves, l'escola d'Springfield romandrà tancada"*
12. Homer. "*Estem orgullosos de tu, nano!"*

	POST-WATCHING		
Vocabulary Grammar Cultural aspects Writing	**Approach** Individual and pair work	**Time** 15 minutes	**Resource** YouTube: Bart Simpson&Chuck Berry- School Day (https://www.youtube.com/watch?v=fUsy3udf3l0)

Description

Firstly, the teacher reads the instructions and makes sure everybody understands them.

Secondly, students must listen to a rock and roll song versioned by *The Simpsons*. Individually, they must fill the gaps with words related to school which they hear. The song is played twice.

Thirdly, students compare their answers with their peers.

Note: The rest of the American slang which appears in the song is also explained in class when correcting the exercise.

TASK 5

You are going to listen to The Simpsons- School Days

(http://www.youtube.com/watch?v=fUsy3udf3l0) (This song is a version of

Chuck Berry's rock and roll song which was released in 1957).

Listen carefully and fill the gaps:

Hail, hail, Rock and Roll
Long live Rock and Roll
Rock, rock, Rock and Roll
Hail, hail, Rock and Roll

Up in the _____ and out to school
The teacher _____the Golden Rule

American history, practical math

You're studying hard, you're hoping to _____
_____ your fingers right down to the bone
The guy behind you won't leave you alone

Ring, ring goes the _____
The truck in the lunchroom is ready to sell
You're_____ if you can find a seat

You're fortunate if you have time to _____
Back in the _____, open your _____, oh man
The teacher don't know how mean she looks

Soon as three o'clock rolls around
I'm outta here, man, I'm going to _____
You finally lay your burden down
I'm nobody's fool, I'm nobody's clown

_____ your books, get out your _____
This is a plan that can't be beat
Down the hall and into the _____
My dancing _____are on my feet

Up to the _____, round the bend
You can't handle this, just tell me when
Right to the juke joint, you go in
I'm here, I said, "It's me, Bartman"

Drop the_____ right into the slot
You've gotta hear something that's really hot
Don't want your _____, your makin' romance

All _____ long you've been wanting to dance, oh yeah
I'm feeling the music from head to _____
Round and round and round you go

[Guitar solo]

Hail, hail, Rock and Roll
_____ me from the days of old
Long live Rock and Roll

The beat of the drum's loud and bold
Rock, rock, Rock and Roll
The feeling is there, _____ and _____

Hail, hail, Rock and Roll
(Hail, hail, Rock and Roll)
Hail, hail, Rock and Roll
(Hail, hail, Rock and Roll)

Long live Rock and Roll
Rock, rock, rock and roll
Rock, rock, rock and roll
Oh, mama

Answer key

Morning, is teaching, pass, working, bell, lucky, eat, classroom, books, town, close, seat, town, street, shoes, corner, coin, love, day, toe, deliver, body, soul.

Assessment Criteria

The teacher checks how students:

- follow all the instructions by reading them aloud and asking if all know what they have to do.

- perform all the tasks by eliciting the group to participate and find out the correct answer.

- learn the new vocabulary and expressions that appeared in the episode by making some questions to the students at the end of the post-watching task.

In conclusion, by taking into account all the issues that have been analysed through my experience as an English learner, the studies done by some scholars and my students' feedback and language progress, it can be said that we, as teachers, must listen to our students' claims in order to turn their needs and wants into engaging tasks that will promote their language skills.

I have noticed that when students are exposed to English in real daily situations, which TV series also allow for, they are given the chance to identify what they have been previously learnt, increasing their motivation as EFL learners and improving their proficiency. This identification allows the students to widen their listening skills and, consequently, have their oral and writing skills spurred too.

TV series are wide resources from where teachers can create their own lesson plans. 21st century learners are screen lovers who follow up many TV series. If we listen to their conversations with their peers, we can spot the ability which they have to report what their favourite characters have done and said. Thus, by taking TV series to class, English is pictured as more than a school subject; it is projected as a means of communication beyond the classroom walls.

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Balancing out What ELT Teachers Do and Can Do: Whats and Hows. Part 1: Our students

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Dedicated to those teachers who truly believe in progress through education; and to my ELT training participants, novice and veteran teachers, for making a difference in their teaching

This is an article on teachers, trainers, our professional lines, our actions, our awareness and willingness for choices, for changes and development. A. Underhill (1992: 71) addresses the role of groups in developing teachers´ self-awareness; he provides thorough insight which "*concerns the search by individual teachers for a way of teaching that continually draws out their potential to facilitate a quality of learning that is more significant, more worthwhile, more effective, more rewarding for both teacher and learners as well as for the community the work in*".

"*It concerns the overt or covert quest by teachers to be continually in the process of actualizing their own capacities, of becoming the unique and best teacher it is in them to be*". It is in this line that I created the 4 worksheets which will follow in part 1 and 2:

PART 1
1. Recipe for a Happy Child Reading Worksheet
PART 2
2. On Teachers and Pupils: "The Case of Teddy Stoddard and Mrs. Thompson" Reading Worksheet
3. Teacher´s Profile. *The Mirror has two faces* Video Session (Undergraduate ELT Methods Class)
4. Sessió de Vídeo. *The Mirror has two faces* Video Session (Translated version – *Practicum* team)

I devised Worksheets 1, 2 and 3 for the undergraduate specialized ELT Teaching Methods Class at the Teacher Training School at University of Barcelona. These worksheets were a first at the start of the course, before moving forward and dealing with the quantitative training matter, which was next.

I was honored to share Worksheet 4 with the *Practicum* team of which I felt honored to be part: with my colleagues Margarida Cambra and Juli Palou. This worksheet basically presents the same contents as Worksheet 3, yet it was translated into Catalan, since the *Practicum* training sessions took place in that language and covered all school areas, besides ELT classes. It also poses some questions to the trainee teachers which they can respond to while observing classes in the internship stage at schools. This article focusses on Worksheet 1, which will be presented further on.

Underhill (1992: 71) points to four proposals, which I also find fundamental in teachers´ human and professional growth:
"1. Teacher development is primarily a version of personal development.
 2. The tacit or overt questions we ask of our practice can help or hinder our development.
 3. Self-awareness is an essential prerequisite for such development.
 4. People in groups can, under the right conditions, provide a facilitative climate that is strongly conducive to the development of such self-awareness".

He emphasizes the need for awareness with regards to performance, potential and development. I have learnt that we certainly make changes when we want to start making them. And only after realizing that, either naturally, or after learning to acknowledge that, we, as teachers, become aware of the fact that when teaching, we are an expression of the individuals who we already are. As such, we are open to embrace situations which need to be handled with human care and professionalism to ensure success and our development. Additionally, when we are attentive to that, we start to appreciate that our groups can become exceptional teacher training tools as well.

Scrivener (1997:15) wonders what a teacher is: "*What you do in any school or with any learner will often represent your best compromise between what you believe and what seems right in the local context. You then have the interesting possibility of starting to persuade your colleagues and students to your ideas … or maybe learning from them about why their approaches work better. There are obviously many ways of teaching, and part of the enjoyment of being a student in a good classroom is in sharing the unique personal identity, style, skills and techniques that a teacher brings to a lesson*".

A. Underhill, referred in Scrivener (1997: 6), narrows it to three kinds of teachers, who correspond to three teaching styles: the explainer, the involver, and the enabler:

	Subject matter	Methodology	People
Explainer	✓		
Involver	✓	✓	
Enabler	✓	✓	✓

Fig. 1.6: Three kinds of teacher

(Scrivener, 1977)

The three of them know the matter and cover it. Yet, the explainer "*relies mainly on 'explaining' or 'lecturing' as a way of conveying information to the students*". Unlike it, the involver goes a step forward, knows methodology and is prepared to "*involve the students actively and puts a great deal of effort into finding appropriate and interesting activities that will do this*". Both the explainer and the involver have control over the classroom, and of what takes place in it.

Unlike them, the enabler *"is confident enough to share control with the learners, or perhaps to hand it over to them entirely",* and this is so, because*"This teacher knows about the subject matter and about methodology, but also has an awareness of how individuals and groups are thinking and feeling within her class. She actively responds to this in her planning and methods and in building effective working relationships and a good classroom atmosphere. Her own personality and attitude are an active encouragement to this learning"*.

I have always enjoyed getting to know the students that I am to work with in the different terms and academic years. It is also important for me that the enjoyment of learning, teaching and doing takes over for all involved. When training teachers-to-be, I have often used quotes, some representative ones being:
  - *"All learning has an emotional base*." (Plato)
  - *"The more we can learn, the more we can do. The more we do, the more we can learn. But in all this doing and learning, let´s not forget one of the most important lessons of all – enjoyment*" (J. Roger & P. McWilliams, 1991)
  - *"Learning is not attained by chance, it must be sought for with ardor and attended to with diligence*" (A. Adams, 1780)
  - *"Wear your learning, like your watch, in a private pocket: and do not pull it out or strike it to show that you have one*" (Earl of Chesterfield, 1774)

As a senior teacher and teacher trainer, when I first had the chance to teach English teaching methods to primary school teachers, who needed to learn about them as a requirement in their general degree (they were not going to become specialists in ELT), I first decided to just enjoy meeting them; they were about eighty students sitting in a vertical long and large hall, and my only way, to physically and emotionally reach out to them, and make myself available, was to dismantle the classic upfront expected lecture from the podium. My objective was to have the spotlight on them, while I led them to their new teacher training adventure.

This took me to reposition myself in the classroom: I instantly decided to leave my briefcase and documents on the professor´s desk, and to turn the class area into a horizontal vertical short and wide hall of learning and sharing. I walked towards a point that I understood as the middle section of the hall, and placed myself there. Standing there, I could perfectly see them all: the rows seemed to have become longer, the students in front of each other became fewer, while everything was still the same; their perspective and mine had changed: physical obstacles had "vanished", and I could intermingle with my students as much and as well as they could. We seemed to be even.

Observing their amazed looks at my reposition, and my determination to lecture from there, I took the lead and started the class: I introduced myself, welcomed them to the course, and began asking them a few questions which they did not expect, and which really interested me, and which I was in no rush to get over with. They were related to my next goal: to help them gently demolish any emotional barriers, who as learners of English, could have gotten built throughout the years, and might prevent them from their brand-new chance to enjoy English and their new ELT Methods class. I also wanted them not to miss the realization that they could do a superb job with regards to the technicalities and the contents, and that they all came as a whole, where no part could go without the other: who they were, how they felt, and how much they wanted to learn.

These are the questions which they had to face, and which we dealt with as if a personal conversation was it:

- Do you like English?
- Do you remember your first class as a student?
- Which teachers do you remember best? Do you know why?
- Who, among you, has access to schools, and ELT material? Who can share that with others?
- Which activities as students were the easiest for you? Why?
- What do you think that you need to watch out for in a course like this one?
- Would you like a teaching methods dossier?
- What talents are we sharing in this group? Are we good at singing, painting, sports…? Tell me.

Those students who did not like English at school had the chance to speak out, and all the information that they provided was taken naturally by me. No mystery to that. I let them see that, as part of life, we encounter all sorts of people, and we are influenced by them, but we still remain ourselves, despite external circumstances. Chances come and go, and different moments bring different challenges, like the one in which they were: an ELT Training methods class, of which I was trying to make them aware.

We all recalled those magnificent teachers that we had had, connected with their methods, that is, with the reason that had made them so excellent, and such memories led them to a new treasure, and provided them with their key to wish to enter the new world which their new subject was going to offer them. Teachers from all subjects were mentioned, and the whole questionnaire took place in their mother tongue: Catalan; sometimes, in Spanish too. They were not being examined on their proficiency in English but on their quality as sensitive and vocational teachers, the human dough that they were going to work with, their essence, and so was I.

Through that talk, they also referred to a few teachers that they disliked. Their mentioning them helped me lead an analysis of the possible reasons behind: Did those teachers have a subject problem? Were they lacking in methodology? Were there human reasons behind? They started to see them from another angle: they placed themselves in their position too. They all realized that there is a cause for everything and that their course had already started: They were already assessing human behavior and teaching methods.

After that, I just said that in the course of which we all were part, they were going to learn about methods that would be valid for different subjects, and the other way round, if they were open to what the different sessions were going to offer. I explained that I had prepared a dossier for them, which included the technicalities of the course, invited them to get it after the session, and have it ready in class on the next day.

From that day on, I could teach from any angle in that classroom and teaching/sharing time of ours. As if I were an orchestra conductor, they observed me closely, remained faithful to their vocational teaching spirit, and contributed to a delightful, profound, technical and real course, which even led them to take notes in English, a first and a challenge that they could have not ever guessed that they could take and do. Their practical methodological presentations were enjoyed by all, reaffirmed vocations and raised our admiration. Their talents and team work from day one were expressed, their exams confirmed their learning, and we all put an end to a course, which had been ours, and only ours, from the first day.

As indicated at the start, Worksheet 1 (like the next ones to follow in Part 2) was created for an undergraduate ELT Teaching Methods Class, with specialty ELT teachers-to-be. The following worksheet necessarily shares the ideas above-mentioned with regards to the non-specialized

group referred to; therefore, once more, it puts the spotlight on our students, who, needless to say, they are the ones, for who our classes are.

W o r k s h e e t   1

Description and procedure:

As soon as I entered the classroom, I randomly left a few colored-paper zig-zag cut-out copies (Annex 1: Recipe for a Happy child) on some students´ desks. Those ones who had them started reading them, while the others were willing to do the same, which, at that point, they could only do when their partners shared. They were all intrigued by them and the situation which I had raised, and I was ready to start the class.

I handed out the worksheet which follows next, and after reaching question 10, they all each had a copy of the attractive recipe: They had either asked me for one, or I had offered it. During that session, I had also addressed the role of surprise and play time in class, and what is more, drawn their attention to their partners, as they observed them helping others, asking for help, or noticed that they were being observed as well.

T A S K

R E A D I N G   W O R K S H E E T   Prof. Lourdes Montoro

Recipe for a Happy Child

" The world talks to the mind. A teacher speaks more intimately; he talks to the heart" – HaimGinott

CLASS PROCEDURE

1. Some student has already got the recipe. Found out who he / she is.

2. Observe the student´s reaction.

3. The teacher is giving him / her some copies. What are the teacher´s instructions?

4. Would you like to have a copy?

5. Observe the students´ actions.

---

6. Were you lucky? Did you get one?.

8. Remember that "The *game of life is not so much in holding a good hand as playing a poor hand well"* (H.T. Leslie). What does this mean here?

9. How could you manage to get one, or what it is in it?

10. You should have one or its contents on your desk by now.

11. Had you ever seen such a recipe?

12. Do you agree with its ingredients? What about its proportions? What is important about it?

13. Share your ideas with your partners nearby.

14. Can this reading have an impact on you, in your approach to teaching?. Maybe it already has. Explain.

Annex to Worksheet 1

Recipe for a Happy Child

1 pound patience
1/2 cup discipline
1/4 cup guidance
2 tablespoons cooperation
A generous sprinkling of love and affection.

Blend all ingredients well. Let saturate. End product is a well developed Happy Child"! - they say -.

(quoted by K. Haskin)

"Balancing out What ELT Teachers Do and Can Do: Whats and Hows. Part 1: Our students" has presented the team work that both the teachers and students need to be in for the best pedagogical work that they can do together. Part 1 has presented the philosophy beyond that, referred to examples based on experience, has enhanced the figure of our students and included a worksheet: **"**Recipe for a Happy Child**"** (Reading Worksheet).

"Balancing out What ELT Teachers Do and Can Do: Whats and Hows. Part 2: Us, the Teachers" will briefly summarize the methodology behind, and expand on 3 sessions around the figure of the teacher, without who no teaching could be carried out. Both elementary school and college teaching will be referred to and exemplified through Worksheets 3, 4 and 5, which have been referred to at the start. For further reference, in both articles, a bibliographical section is included at the end.

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Balancing out What ELT Teachers Do and Can Do: Whats and Hows. Part 2: Us, the Teachers

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Teacher: One who carries on his education in public. {Theodore Roethke}
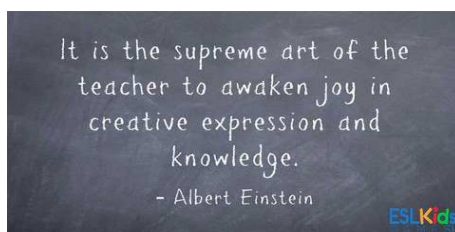
This article is the continuation of "Balancing out What ELT Teachers Do and Can Do: Whats and Hows. Part 1: Our students". It presented the team work that both the teachers and students are reminded of: joining in for the best teaching and learning performance that they can reach as a united group. Part 1 provided the philosophy beyond that, presented examples based on experience, emphasized the figure of our students, and included a worksheet: **"**Recipe for a Happy Child**"** (Reading Worksheet).

"Balancing out What ELT Teachers Do and Can Do: Whats and Hows. Part 2: Us, the Teachers" also revolves around the function of teachers, trainers, our professional lines, our actions, our awareness and willingness for choices, for changes and development. It also follows the same lines of thought, and is based on teaching and training experience.

Like Underhill (1992: 71), and, as indicated in Part 1, Part 2 also wants to emphasize the need for teachers´ awareness with regards to performance, potential and development. From experience, we certainly make changes when we wish to make them, and when that is so, we project the human beings that we are in everything that we do, teaching included, and we can acknowledge the value of our groups as teacher training tools.

Also, in Scrivener´s. line (1997:15), and specifically in (1997: 6), when quoting Hill´s categorization of teachers, Part 2 also wants to pay homage to a teaching style: the enabler´s, who is in command of *"the subject matter, the methodology and the people"*, creating an inspiring working atmosphere, driven by *"personality and attitude"*, that makes it easy for all involved, since both teachers and students are or become supporters of the course of which they are all part.

Part 1 presented worksheet 1:

> **1. Recipe for a Happy Child**
>
> **Reading Worksheet**

Worksheet 1, as well as Worksheet 2, and Worksheet 3, were devised and implemented for an undergraduate ELT Teaching Methods Class, with specialty ELT teachers-to-be (University of Barcelona). All these worksheets were a must at the beginning of the course.

Part 2 will present, besides Worksheet 2 and Worksheet 3, an additional worksheet: Worksheet 4. The latter is a translated adaptation for *Practicum*, the internship preparation in Elementary school teacher training. They will all be described next:

2. On Teachers and Pupils: "The Case of Teddy Stoddard and Mrs. Thompson" Reading Worksheet
3. Teacher´s Profile. *The Mirror has two faces* Video Session (Undergraduate ELT Methods Class)
4. Sessió de Vídeo. *The Mirror has two faces* Video Session (Translated version – *Practicum* team)

W o r k s h e e t 2

Description and procedure:

The following worksheet presents a reading task on teachers and students. It is based on "The case of Teddy Stoddard and Mrs. Thompson". According to *Living Life Fully* (http://www.livinglifefully.com/flo/flothreeletters.htm), the story was written by Elizabeth Silance Ballard and first published under the title "The Teacher" in *Home Life* magazine in 1976. The article was published again in 1997.

Several versions are usually claimed, and some with different titles; one of them is "Three Letters from Teddy". The different versions have led to dfferent names for the characters: Teddy Stoddard or Teddy Stallard, Mrs. Thompson or Ms. Ballard or Teddy Stallard; yet, the values which the story stands for have remained the same.   *Roddy*(2001) acknowledged its popularity: *"Across America, Teddy's story has pulled heartstrings straight out of their sockets. In Colorado three years ago, copies were sent to every teacher. On radio three years ago, Paul Harvey read it as a piece of news. Marian Wright Edelman of the Children's Defense Fund includes it in speeches. Newspaper columnists have spent the last 10 years stealing it from one another".*

The worksheet below contains the transcribed form of "The teacher" (http://www.rogerknapp.com/inspire/teacher.htm). When I prepared it for the worksheet, I did not include its moral, since I wanted my teacher trainee students to unfold it by themselves through the questionnaire which I devised to precede it.

The story reminds us of the passing of students through grades, the teachers who they encounter and their influence on them (on us too, when we were at that stage), and their growth (ours, at that time too). It also distinguishes between teaching subjects and teaching people subjects, and places the readers within possible similar experiences and growth which we may have experienced directly or indirectly. In the worksheet there is also a reference to a site which presents the story in a video format (http://www.makeadifferencemovie.com/).

This is reading for thought. Students were asked to simply fill in the worksheet in class. As a teacher, I walked by them, and observed their reactions. They could talk to a partner, to me.

Once I observed that they were finishing, we reviewed the questions the worksheet posed and shared the lessons contained in it, going from the external story to their personal cases, as the worksheet indicated.

T A S K

R E A D I N G   W O R K S H E E T   Prof. Lourdes Montoro

O n   T e a c h e r s   a n d   P u p i l s:
"The case of Teddy Stoddard and Mrs. Thomoson"
http://www.makeadifferencemovie.com/

" Teaching provides a way to stay young at heart, to maintain a life of active learning... It is in every respect a profession of hope" – Vito Perrone

Read the story and answer the following questions:

a. Who are the main characters?

b. Why are the first grade, second grade, third grade and fourth grade teachers secondary?

c. What is the difference between
   1. ***"teaching reading, and writing, and speaking"***
                          and
   2. ***"teaching children?".***

d. What was the effect of stopping teaching those subjects and starting to teach children?

e. What had provoked it?

f. Were there any changes on Teddy´s learning process? Was that carried out to adulthood?

g.   What is the impact of teachers on children? Which role does responsibility play?

h. Does the story remind you of any positive personal growth at school? Who was that
teacher?

i. What does this reading teach you?

ON TEACHERS AND PUPILS:

The case of Teddy Stoddard and Mrs. Thompson

Jean Thompson stood in front of her fifth-grade class on the very firstday of school in the fall and told the children a lie. Like most teachers, she looked at her pupils and said that she loved them all the same, that she would treat them all alike.   But that was impossible becauset here in front of her, slumped in his seat on the third row, was a little boy named **Teddy Stoddard**.

Mrs. Thompson had watched Teddy the year before and noticed he didn't play well with the other children, that his clothes were unkempt and that he constantly needed a bath. And Teddy was unpleasant. It got to the point during the first few months that she would actually take delight in marking his papers with a broad red pen, making bold X's and then marking the F at the top of the paper biggest of all.

Because Teddy was a sullen little boy, no one else seemed to enjoy him either. At the school where Mrs. Thompson taught, she was required to review each child's records but she put Teddy's off until last. When she opened his file, she was in for a surprise. His **first-grade teacher** wrote, "Teddy is a bright, inquisitive child with a ready laugh. He does his work neatly and has good manners and he is a joy to be around."

His **second-grade teacher** wrote, "Teddy is an excellent student well-liked by his classmates, but he is troubled because his mother has a terminal illness and life at home must be a struggle."

His **third-grade teacher** wrote, "Teddy continues to work hard but his mother's death has been hard on him. He tries to do his best but his father doesn't show much interest and his home life will soon affect him if some steps aren't taken."

Teddy's **fourth-grade teacher** wrote, "Teddy is withdrawn and doesn't show much interest in school. He doesn't have many friends and sometimes sleeps in class. He is tardy and could become a problem."

By now Mrs. Thompson realized the problem, but Christmas was coming up fast. It was all she could do, with the school play and all, until the day before the holidays began and she was suddenly forced to focus on Teddy Stoddard. Her children brought her presents, all in beautiful ribbon and bright paper, except for Teddy's, which was clumsily wrapped in the heavy brown paper of a scissored grocery bag. Mrs. Thompson took pains to open it in the middle of the other presents.

Some of the children started to laugh when she found a rhinestone bracelet with some of the stones missing, and a bottle that was one-quarter full of cologne. She stifled the children's laughter when she ex-claimed how pretty the bracelet was, putting it on, and dabbing some of the perfume behind her other wrist. Teddy Stoddard stayed behind just long enough to say, "Mrs. Thompson, today you smelled just like my mom used to." After the children left, she cried for at least an hour.

On that very day, she stopped teaching reading, and writing, and speaking. Instead, she began to teach children. Jean Thompson paid particular attention to one they all called "Teddy." As she worked with him, his mind seemed to come alive. The more she encouraged him, the faster he responded.

On days when there would be an important test, Mrs. Thompson would remember that cologne. **By the end of the year Teddy had become one of the smartest children in the class** and... well, he had also become the "pet" of the teacher who had once vowed to love all of her children exactly the same.

A year later she found a note under her door, from Teddy, telling her that of all the teachers he'd had in elementary school, she was his favorite. Six years went by before she got another note from Teddy. He then wrote that he had finished high school, third in his class, and she was still his favorite teacher of all time.

Four years after that, she got another letter, saying that while things had been tough at times he'd stayed in school, had stuck with it, and would graduate from college with the highest of honors. He assured Mrs.Thompson she was still his favorite teacher.

Then, four more years passed and yet another letter came. This time he explained that after he got his bachelor's degree, he decided to go a little further. The letter explained that she was still his favorite teacher but that now his name was a little longer. The letter was signed: Theodore F. Stoddard, MD.

The story doesn't end there:
You see there was yet another letter that Spring. Teddy said he'd met this girl and was to be married. He explained that his father had died a couple of years ago and he was wondering... well, if Mrs. Thompson might agree to sit in the pew usually reserved for the mother of the groom.

And guess what, she wore that bracelet, the one with several rhinestones missing. And I bet on that special day, Jean Thompson smelled just like... well, just like the way Teddy remembered his mother smelling on their last Christmas together.

W o r k s h e e t   3

Description and procedure:

The mirror has two faces was based on *the story Le Miroir à deux faces* by André Cayatte and Gérard Oury. it was released in 1996. Barbra Streisand plays the role of a literature professor at Columbia University, who ends up meeting and dating Gregory Larkin, starred by Jeff Bridges, a mathematics professor at the same university.

Besides the entertaining romantic comedy which the movie is, it describes their two very opposed teaching styles to a tee. This worksheet focusses on the scenes which depict them as teachers. It includes four tasks:

Task 1: The mathematics professor in class
Teacher trainee students are asked to watch the scenes and pay attention to what they are told to: teacher´s actions, students´ actions, class ending, and visualization of a possible start.

Task 2: The literature professor in session
A large number of questions is addressed to trainee students, because this teacher is a role model, portraying the ideal teacher. Students are asked to analyze all her resources and main features.

First of all, trainee students are asked the same questions as they were asked with regards to the mathematics professor; after that, there are other questions related to essential elements in teaching, which she is a master on: a sense of humor, personalizing teaching, being opinionated, knowing her students´ names, smiling and living the moment, the encouragement of reflection, her body language, her command of space…

Finally students are asked to imagine how she might have started her class that day, having in mind that love and literature were the main topic.

Task 3: Professors´ quotes
They both use quotations in class, and their lines are a reflection of who they are, both as teachers and individuals. Students are asked to notice them and assess that.

Task 4: Volunteer work for class observation
At times, some trainee students already tutor, substitute and/or teach in private schools. Those who did and were willing to being observed in their teaching, and also wanted to observe other classmates were offered the opportunity to do so. As their trainer, I simply arranged for a system to pair them up and work it all out.

T A S K

V I D E O   S E S S I O N   Prof. Lourdes Montoro

Teachers´ Profile:
The Mirror Has Two Faces (OV)

TASK 1: SCENE 1: Mathematics professor (01:46-03:01)

- What is happening?

- What are the students doing?

- What is the professor doing?

- How does the class finish?

- How do you think that the class began?

TASK 2 : SCENE 2: Literature professor (18:25-22:22)

- What is happening?

- What are the students doing?

- What is the professor doing?

- What is the math professor doing?

- What is the class reaction?

- How does the class finish?

- How do you think that the class began? Do you feel that she may have:

. used humor?

. made comments about her family life?

. given her opinion?

. looked directly at her students?

. referred to her students by their names?

. smiled much?

. indicated that reflection is important?

. openly expressed her body language?

. walked around the lecture hall?

. else?

- How could she have started referring to the theme about love in Literature?

TASK 3

- What is the difference between:

  1. "Measure and symmetry are beauty and… virtue the world over" quoted by the mathematics professor,

   and

  2. "A little bit of that love lives in us too", stated by the literature professor?

- Does their teaching practice prove that? How?

TASK 4

This task is volunteer and addressed to those students who are already teaching and wish to carry out additional class observation, based on your own work and your partners´.

(If you are interested in further practice, please see me at the end of the session Today to start another activity for your personal itinerary).

W o r k s h e e t   4

Description and procedure:

Worksheet 4 includes the basic contents as Worksheet 3 with regards to task 1, task 2 and task 3; yet, they are rendered in Catalan, as the worksheet was adapted to become part of the *Practicum* training sessions core material, which was handed out in that language and covered all school areas, besides ELT classes.

Since that worksheet was shared with Professors Margarida Cambra and Juli Palou, task focused on the real teaching class observations, which students through their internships via *Practicum* could do daily. Trainee teachers were asked to observe how their teaching models at school started classes, introduced and finished topics, how they combined the different types of knowledge, how physical, social and intellectual diversity was taken into account, and how it all made sense within their units of work.

SESSIÓ DE VIDEO: *The Mirror Has Two Faces* (O.V.)
Profs. M. Cambra - L. Montoro - J. Palou

TASCA 1
ESCENA 1: PROFESSOR DE MATEMÀTIQUES (01:46-03:01)
- Què està passant?
- Què fan els alumnes?
- Què fa el professor?
- Com acaba la classe?
- Com creieu que l´haurà començat?

TASCA 2
ESCENA 2: PROFESSORA DE LITERATURA (18:25-22:22)
- Què està passant?
- Què fan els alumnes?
- Què fa la professora
- Què fa el professor de matemàtiques?
- Com acaba la classe?
- Com creieu que l´haurà començat? Haurà fet servir l´humor, els comentaris sobre un afer familiar, la seva opinió, les mirades als alumnes, el fet de saber-se els noms, els somriures, el fer veure que la reflexió és important, l´ús del llenguatge corporal, el passejar-se per la classe…? Com haurà començat el tema sobre el tractament de l´amor a la literatura?

TASCA 3
Diferència entre: "*Measure and symmetry are beauty and… virtue the world over*"
citat pel professor i "*A little bit of that love lives in us too*", afirmat per la professora.
La pràctica a les seves classes també ho demostra? Com?

TASCA 4 (es revisarà a la propera tutoria)
Fixeu-vos els propers dies de pràctiques en:

- què fan i què diuen els mestres al començament de la classe
- com introdueixen els temes (si repassen els continguts anteriors, utilitzen els continguts apresos abans com a punt de referència, expliquen els objectius, el que es farà a la classe, utilitzen algunes rutines, parteixen de situacions reals, d´altres assignatures per pasar d´una matèria a una altra, fan saber que els temes formen part d´una unitat més global…)
- què fan I què diuen els mestres abans d´acabar els temes
- com els acaben (si marquen en final dels temes - com -, es fan esquemes, mapes conceptuals, resums…, apliquen el que s´ après a la vida real, posen deures, valoren el treball de la sessió, relacionen la sessió amb el conjunt global de la unitat…)
- com es combinen els continguts de saber (fets i conceptes), de saber fer (procediments), i de saber estar (actituds) al començament i al final de les sessions
- com atenen la diversitat física, social i intel.lectual al començament i final de les sessions

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The *Ready for a story*! Method: The Visibility That Makes Students Talk from the Start

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When I was asked to share about my teaching experience in pre-school, I was completely convinced of what I wanted to say, and still am. But it is not easy to explain it or make the readers feel what I do when I am in class.

I was trained as a primary school teacher. Two decades ago, I started teaching English as a foreign language. I first taught 1 to 6-year-old children. I did not receive feedback from 1 year-old ones, neither physical nor oral, and the 2 year-olds only gave me physical response; but then I realized that at those ages, as what happens with our mother tongue, they assimilate the language and take an input that they will use later.

Teaching 3 to 6-year-old pupils was different. They evidenced their learning by repeating the words which I showed them, singing the songs which they listened to and, some advantageous students even used some of the structures in context.

Some years later, I reflected upon my students' results. They had good input comprehension and understood me but their output did not come out as I expected. In the teaching market I did not find any effective method. There was not much kindergarten material because few schools taught English in the early years and what I found was books for native speakers (or simulating native learning), or some that encouraged a lot of input but little effective output.

Then I was recommended to have a look and use the *Ready for a story!* material, by Josep Maria Artigal. He had started teaching Catalan to Spanish students and had developed a method through which children spoke Catalan from the very first day.

This was a real change in English teaching, and the best thing was that, once I implemented, I noticed a great evolution in my students. They started speaking English, sensibly and spontaneously in contexts and outside the classroom too. At present I am teaching with this method in *Montcau – La Mola i Els Pinetons* School in Matadepera: I also teach other subjects like mathematics, discovering science, arts and Crafts and I also apply the same ELT methodology.

At the beginning of each school year, in parents´ meetings, I summarize what their children are going to learn and the most important: **HOW**. I usually feel comfortable introducing myself to them and exposing my teaching method, providing them with everyday examples and anecdotes which make me proud of my job. Although these meetings are informative, there is physical response and visual communication: Parents do not usually ask much but they interact with me non-verbally.

Here in this article I write as a teacher trainer, but I do not know the real purpose of my readers: curiosity, expectations, self-improvement... The **WHO** in teaching that provides me with an aim is not different from the parents' WHO in professional meetings. Talking, expressing oneself in a written language is more difficult than interacting orally because we do not know the person behind, do not see any facial expression and perceive no response.

When using the *Ready for a story*! material and method, I can attend meetings with Josep M. Artigal (who is the editor too), and other teachers twice a year. There teachers share and reflect about the method, what works and what may be changed. After that, he gives a talk exposing his theories on language acquisition and how they rebound in everyday teaching. I have been teaching for almost seventeen years with *Ready for a story!* And I can assure the importance of **WHO** is behind it.

In this article, I will refer to "*The balloon*" by Pilar Vilarrubias (idea: 1978), and Josep Maria Artigal´s didactic script (1998), and to "*Peggy and Granny*" by Josep Maria Artigal and Griselda Tubal (idea), and Josep Maria Artigal´s didactic script (2003).

First collective performance of "The Balloon" with 4-year-olds

The ideas of this article are part of Josep Maria Artigal's theories, part of my own reflection and part of a "savoir faire", which I have unconsciously acquired after almost twenty years using it.

To present it, I have divided this article into 5 sections, which will be developed next:

A/ THE PRE-PRIMARY STAGE

B/ EMOTION AS A PURPOSE

C/ THE ARTIGAL METHOD

D/THE COLLECTIVE PERFORMANCE

E/ THE LEARNING PROCESS

A. THE PRE-PRIMARY STAGE

As a pre-primary teacher, Josep Maria Artigal bases all his methodology on some learning processes which are essential in the pre-school stage: the tale as a basic narrative structure, routines, space and time.

1. The basic narrative structure: The Tale

A tale is the basic narrative structure that everybody knows, even babies. When we are born, we start a chain of short "tales": being feed, bath time, going for a walk,… all of them have a beginning and an ending, two or more characters, a conflict, a climax…; so we are used to them and internalize them. As we grow, these "tales" get more complex. Bruner (2006) stated that human beings play actions, their behaviors in a narrative way ("intuitive psychology"). So all children understand how a tale works. They recognize who the protagonist and the antagonist are, when the story gets its climax and when it is finished.

2. Routines

We can name these tales routines, they are another learning basis. The more habits we have, the better learners we become. We can predict what is coming next, so we feel more comfortable to face to it. Routines are ways of acting, and through them children feel confident when going through the different situations. Setting right routines during the pre-school stage allows for the creation of learning contexts through space and time sequences. Therefore the main functions that teachers should develop while working with routines are: giving a reference point, creating confidence, acting as a time indicator, potentiating cognitive processes and developing cognitive and affective methodological routines. Routines are considered as learning facts that help to improve cognitive competence.

3. Space and time

Every little "tale" or routine has got its own space or moment: after the bath time, the baby is fed; before s/he goes to the nursery s/he takes breakfast; … The connection space and time is the axis of the facts, situations and knowledge along life. According to Piaget (1946): "the progressive construction of space and time notions starts on sensorimotor and perceptual plane, and it continues to the representative and intellectual". In the pre-school stage, children start this conception by routines, the little "tales" schedule ones lives, each fact has a sequence, time and space.

B/ EMOTION AS A PURPOSE

Emotion is it. It is the key word when we remember the most important thing element in teaching: WHO. According to Artigal (2013), the above-mentioned habits (Section A), when they take place in their perfect moment and place, have a person who makes you feel special, either as a child or as a student or as someone with a purpose. This purpose can be called EMOTION.

In the early years, the interaction with our parents and/or the people who look after us, provides us with the mental structure for understanding these "tales". Interaction makes a word meaningful. A caretaker can talk to a baby in a smooth voice, but his words may be rude; for example, when uttering "*You are very ugly, naughty boy*". Intonation, facial expression, and physical contact may also arouse good feelings, so that the baby has a good reception of the language. And the other way round: when a very angry mum shouts at the baby: "*I love you!*". How do you think that the baby feels? We can invent a language, because we give intention to it. As soon as we put words into a situation, intention gives the meaning to the language.
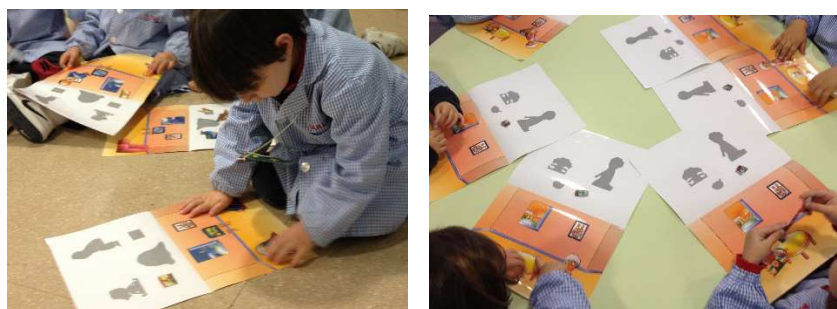
3-year-old telling the story "*Peggy and Granny*" with the help of the Puppet Theatre

C/ THE ARTIGAL METHOD

Josep Maria Artigal´s method is based on stories, which are either original or are adapted versions. All stories have the characters´ introduction, a problem, a climax and a solution. Yet, there are some aspects that make this method different from others: the components in the material, the lack of visual support at the start, the organization, the reason for the wishable output raised, and the focus on making students visible at all times.

1. The *Ready for a story!* Material

My students buy a material that we have previously received at school. The author does not recommend the teachers to show it to the students because if they see it, they can have a preconceived idea and they do not "think" in English, they have in mind the vocabulary in their mother tongue and they expect to learn how to "call" something in English.

As an editor, he has different "collections" of material which he has been developing them during the years to cover all the children´ s necessities, and they can be bought altogether or not. I will refer to them next:

- *Ready for a story!:* This material consists of little folders, one for each story. There are thirteen of them for about 4 to 6-year-old pupils. Each folder has the material for one single story. They are little tales with a simple structure. Most stories have an original script from the method and some of them are folk-taled versions. These stories do not have anything in common, only the way how to work on them.
- *Peggy*: These are five more stories for 3 to 4-year-olds. There is a little girl who is the protagonist in all of them and she goes through adventures or daily situations with her family. These are situations which children can relate to.
- *Diary*: It is a material and a methodology which is not linked to the stories but to the emotion that it gives. It is a notebook where students write their own experiences during their school days. It has its own specific method and order.
- *Munchy*: it is a puppet which children bring at home for the weekend and the family writes a report with pictures and basic language to be told in class.

Each folder in *Ready for a story!* and *Peggy* has three or four worksheets, a small book with a short version of the story, finger puppets to play with, vocabulary cards and the same folder is also a puppet theatre with static electricity stickers. It may all look very simple, but learning how to use it makes the difference.

The *Ready for a story*! Folder

2. Starting learning with no visual support

One of the main points of this teaching method is that stories are advised to be told twice or three times without any visual support; To understand this, I must say that the gestures which I make, the emotion which I adhere to the language depending on the character, and the space where the story takes place and I am, give pupils a general idea of what the story is about. it is what is called the "collective performance", which I will refer in detail in section D

My pupils do not understand each and one of the words; they get the meaning of statements, greetings, sentences through the expression of emotions and gestures**.** This kind of teaching also makes students not to translate language models into their mother tongue because they first know the language, then the meaning and finally their mother tongue rendering.

3. Speaking from the start

Telling the stories through the technique of the "collective performance" allows student to be part of it, instead of taking a passive part. This difference makes students speak from the start, just repeating at the beginning, then anticipating in the second "collective performance", while understanding the meaning and using it in context.

4. How to organize *Ready for a story!*

The *Ready for a story!* material has a planning that suits all stories. This planning can be flexible and teachers can change the order of some activities. Some logical order can always be followed. This is what I do:

- Students get familiar with the story without any visual support; during this stage children understand the general idea of the story and can repeat the structures in

context. We go through the collective performance, make a mural and perform a role-play.

- I introduce visual support activities which students learn from the story known. At this point, I make gestures which are linked to words in the right context, and they anticipate the meaning of words, because they know the story and the gestures; Then, I use flashcards or drawings. Performance with flashcards and vocabulary games are it.

- We work on different parts of the story giving language to them, that is, on worksheets. We focus on the activity more than on the language itself. This is similar to *Content and Language Integrated Learning (CLIL);* in the early years learning we may not call it so, but the main objective in Artigal´s method is the same: Children learn the language by talking, playing and in a natural way.

- I train students to give an output to someone, to a WHO. We use a book, a song, finger puppets and the puppet theatre.

5. The reason for the wishable output raised

The *Ready for a story!* material provides a little Puppet Theatre with static electricity stickers which show all the characters and the prompts which they need for the story. Students can stick and take them as many times as they want to. They take them home and tell the story in English to their families. When pupils tell the story to their parents, they do not just tell a story, they are being listened to by their mother or/and father, they have something in common, a special connection that makes it important to the child and the parent. Telling the story with the puppet theatre makes students have visibility, which I will address in the next section, to be someone in a situation with a function.

"*The Balloon*" Puppet Theatre

6. Making students visible

WHO is going to listen to them or they are going to interact with give more emotion to words. The idea of telling something to someone is not as simple as it seems. Every communication act has its own schedule: the characters, the problem, the climax and the end. Consequently characters have a special vision or use. In everyday situations, when a mother talks to her baby, the former has the mother's function and the latter has the baby's function, and their interaction is unique. If this mother needs to go to the doctor's because she is not feeling well, she is no longer a mother but a patient, and the doctor has his own function.

In each situation, each "character", as Josep Maria Artigal states, has his/her/its "position", a place which plays the function of a mother, a doctor, a patient, a child… These functions encapsulate a way of living, an unconscious role which is internalized in a social world, and which is so in a given culture; probably in other cultures there are variations in these functions.

The importance on WHO is listening, the EMOTION that gives to the personal connection is what makes a person speak and of course to be listened to, and this listener has a role which has emotion for the children too: granny, mummy, a younger pupil, the school headmaster… Each situation has the language and the context required and allows actors to be able to interact and be listened to. The author emphasizes that our main objective is to make pupils talk WITH native English Speakers, not LIKE them.
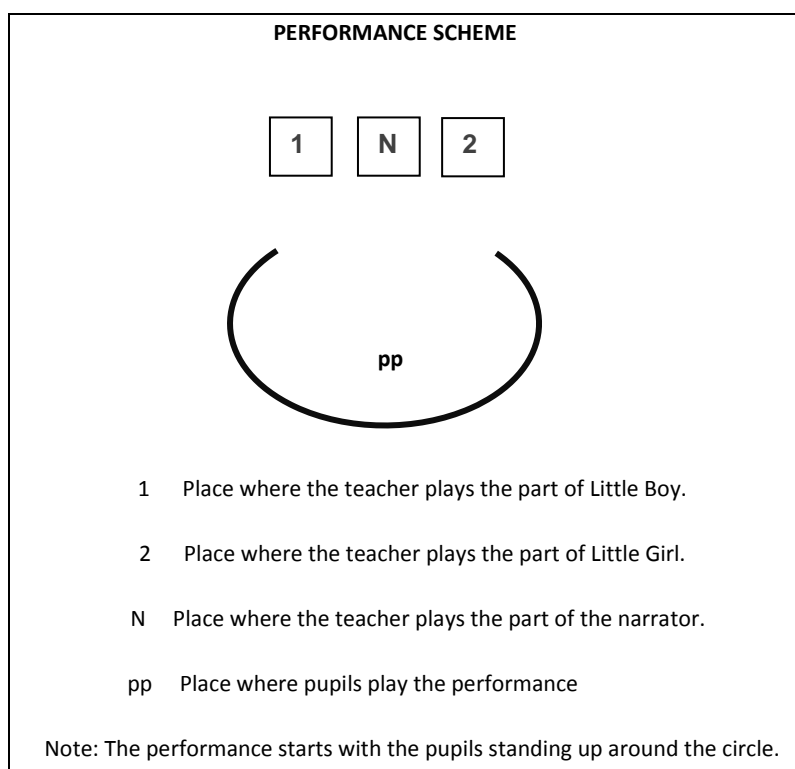
This natural way of learning allows students to get a language through communication, and once they internalize it, we can introduce grammar or give a name to the structures which they often use when communicating, just like native speakers of the language.

D. THE COLLECTIVE PERFORMANCE

According to Josep Maria Artigal, a story works when space are limited properly. After reflecting about the stories which he taught, he realized that some stories did not work as well as they could have. The children did not play actively (=speak) as they did with other stories. So, he analyzed who the protagonist and the antagonist of those stories were, and changed their position. Then, the stories worked much better, the pupils understood the story and were able to "be" the characters easily.

The author thinks that this way of understanding space is cultural. Our "natural" order as westerners is from left to right, which shows in how we write, we draw, or get mentally organized. If we take our childhood books and we check the ones that we liked the best, we will realize that probably the protagonist and the antagonist always have the same space: left for the protagonist or goodness, right for the antagonist, the character that causes trouble to the protagonist, or evil.

When I tell the story, my students do not sit in front of me, just to have a passive experience; they stand up in a semi-circle, so I can see them and they can see me. We do a collective performance.

PERFORMANCE SCHEME

| 1 | N | 2 |

pp

1   Place where the teacher plays the part of Little Boy.

2   Place where the teacher plays the part of Little Girl.

N   Place where the teacher plays the part of the narrator.

pp   Place where pupils play the performance

Note: The performance starts with the pupils standing up around the circle.

The Balloon performance scheme

As indicated above, on the open side of the semi-circle, I use three spaces when I tell the story: the central part is for me, as the narrator, who, depending on the story, stands up or sits on a chair, because I also play the part of the characters on each side of the narrator. On the right side, I play the part of the protagonist (this is the left side from the students' point of view); on the left side, I play the antagonist (the right one from the students' viewpoint).

I say the title of the story in the narrator´s space and as soon as I take a part of one of the characters, I move to the right or left with the use of language and gestures. This language and gestures are the same in all activities because that helps students infer meaning from them.

Because they unconsciously understand the narrative structure, they know when I am a narrator or a character. The magic comes when they repeat (or say with me) the language in a character position; as the narrator, my part is just that of an organizer of the story. Pupils get the general idea because they act out the story with the teacher, they are part of it and the words bloom from them.

"*THE BALLOON*" SUMMARY

A little boy walks down the street, he sees a balloon and picks it up. The balloon is dirty so he washes it on a fountain. He blows the balloon up and looks at it proudly.

Along comes a little girl and she asks him to blow the balloon up bigger, but the little boy says that the balloon is his and he doesn't want to. She insists, so finally he blows it up bigger.

The little boy blows it up so much that the balloon pops and everybody falls down.

Since EMOTION gives meaning to the words, more than the words themselves, I will refer to details in my teaching procedure:

- As the narrator, the language is in indirect speech, my voice is monotonous and faster, and includes no repetitions. There can be a lot of information but it is not really important to the story because as the narrator, space and time organizer, I just prepare the students to realize who is going to talk next.
- As the narrator I always start and finish the story with the same words and gestures: "*Once upon a time…*", "*… And that's all*!". I introduce the protagonist and then the antagonist..
- As the characters, I speak slowly, with intonation, repetition and even with a kind of melody, always using gestures, in direct speech. The protagonist and the antagonist have emotion on their words, and so do I in their role. "The Balloon" contains the word

"balloon" different times, but each one can have a different emotion: the protagonist says "balloon" with surprise, then he says it with excitement, once more with a bit of fear; the girl says it with envy,…

Here is an example of the outline script which I use in the "Balloon". In the script below you can see the language of the story: the shadowed section is the narrator part (central space), the left column is the space and the language of the protagonist and the right column is for the antagonist. When the characters have their "space", they each give the "voice" to the characters and the language. Each sentence or action is anticipated by gestures, which, as indicated earlier, need to be, in all stories always the same.

| Once upon a time …	
A little boy	
Walk, walk, walk. Look! A balloon!	
Oh, yuck! It's dirty!	
Water! Wash, wash, wash!	
It's clean! Ffff, fff, fff	
Wow! It's a red balloon	
Then, along came a little girl	
	Walk, walk, walk. Look! A balloon!
The little boy said	
It's my balloon!	
	Blow it bigger, blow it bigger!
The, the little boy said	
Ok! Fff,fff,fff	
Wow! It's a super big balloon	
And the little girl said again	
	Blow it bigger, blow it bigger!
Ok! Fff, fff,fff …. BANG!	
Oh! My balloon!	

E/ THE LEARNING PROCESS

To finish, I would like to summarize and provide details on the steps in the learning process:

- As a learning habit, we perform the story, once, all together

- Students can predict the words in the story just by making gestures.

- They are ready to be introduced to other activities. The basis is the story which they already know and its language, so we only have to put the student in context just to talk.

- They understand the language and/or the words and they can use them in different activities, meaningfully.

- The different activities which we do when working on the story, always start telling the story or a part of it.

- When I reach the part which I want to focus on, I stop, and make the children anticipate the language. This makes the activity which they are doing have output. So, worksheets, the book, the mural…, each "talks" because pupils give a language, an output to these activities.

As an example, in Peggy and Granny (2003), there is a little girl who does not like soup; her grandma wants her to eat it; she tastes the soup and spits it out; the language that we use is: "*I don't like soup! Oh, yuck! Soup, soup, soup, … brmmm*!".

After the collective performance, we usually make a mural. It has a drawing of Peggy spitting out the soup, the children take a marker and pretend to do the same and they do some scrawls on Peggy, saying: "*I don't like soup! Brmmm*!". If a stranger sees the mural, he/she may think that it is a disaster and that it may even look a bit dirty, but for children it has meaning: it has language, because they do it and Peggy says something very important to Granny: "*I don't like soup*".
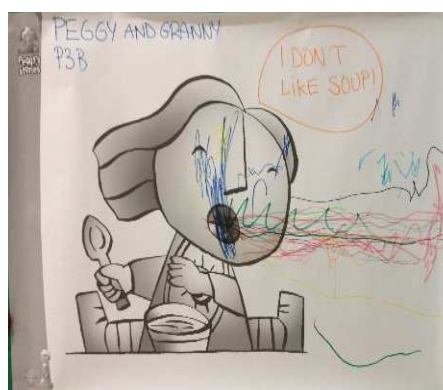
Peggy and Granny (2003). Mural. P3 class

For this reason, the activities or exercises which we do later also give an output language to the actions: cutting, making lines, colouring a balloon …. They make sense by themselves; for instance, at the beginning of "The Balloon", the little boy is walking; when we perform it, we can say "*tip-tap*", but instead of that, we say "*walk, walk,* walk"; both choices are right, but in the latter, both my pupils and I provide language and meaning at once.

To sum up, when teaching English as a foreign language to early year students, the most important thing is to teach them in a natural way. Telling stories makes them comfortable with the situation and turns them into their protagonists, which allows them to talk from the very beginning. The *Visibility* and the *Space* of the speaking situation also make them be willing to talk and to be listened to.

We, as teachers, must teach HOW TO SAY, HOW TO BE AND HOW TO DO, and prepare situations where these students can BE LISTENED TO, BE SOMEONE, AND DO SOMETHING. As Josep Maria Artigal states: WE LEARN A LANGUAGE WHEN WE TALK AND SOMEONE IS LISTENING TO.

At the beginning I wrote that I was going to write as a teacher trainer, but I did not know the real purpose of my readers, and referred to some aspects. As a teacher in my class I know what to do and what to say and who to be, I know the expectation which my students have on me, and I have a clear *Visibility*.

With this article my visibility should be the one of a pre-school teacher who tells her experience to other teachers or student teachers in training, but probably other people will also read it, and then my visibility may change. I hope I have made myself understood as I have put across how nice teaching English a foreign language to young learners is, if it is in a way that works and whose results are really patent.

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