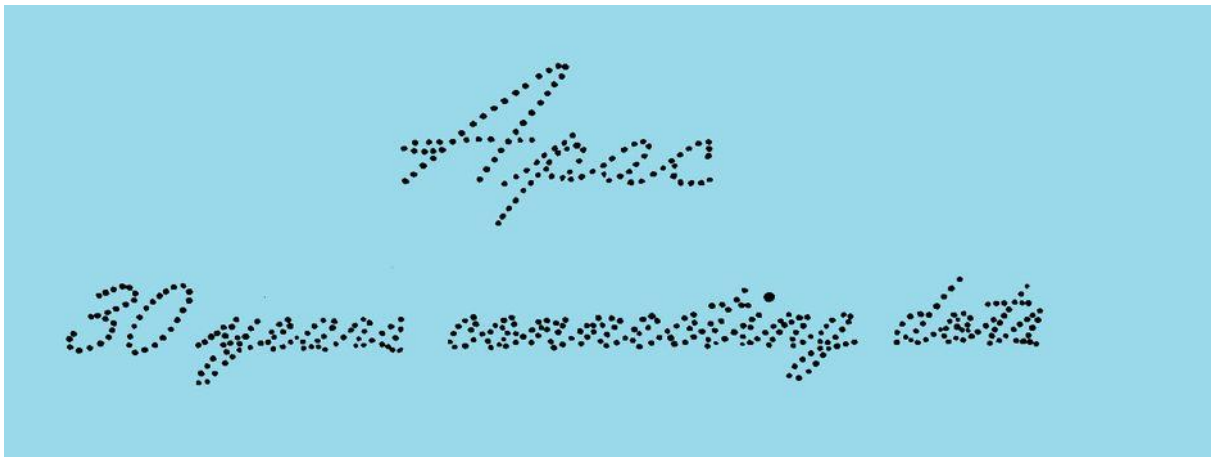
Proceedings. APAC-ELT Conference 2016

METHODOLOGY
NEW TAKES ON SHAKESPEARE, MODERNIZING DRILLS

ICT
APPS FOR CLASS, HOLE-IN-THE-WALL

HANDS-ON EXPERIENCES
PROJECTS, STUDENT-MADE VIDEOS

APAC ELT JOURNAL



It's Finally Out

The heat of the summer gives way to the heat of course preparation in September and then to the heat of implementation from mid-September through October. In the midst of all this, the preparation of issue 83 of the Journal ran hot and cold, with intense work being done on it at times followed by periods of relegating it to a back burner as other tasks called for their due attention and occasional fires had to be put out. We apologize for the delay, and measures will be taken so that future issues come out in a more timely fashion.

They say that good things come to those who wait, and hopefully you will consider this edition of the Journal to be a possible case in point. We are inaugurating a new section: reports on the projects that either won an APAC-British Council John McDowell Award or were given an honorable mention. Up until now, our members have only heard what the projects were about in the annual convention and could get further information by requesting it from the APAC. But, now we will try to get a brief, one-to-two-page description of the projects from the protagonists so that you can all see what was done in them and be inspired to try out bold, new "what if" ideas yourselves. This first report of this nature is the one on pronunciation by Carme Santamaría.

A line is a dot that went for a walk.

Paul Klee

Kicking off the section dedicated to articles, we have one on working with *Macbeth* in ESO and Baccalaureate by María José García and Mireia Xortó. Their project was sparked by an event in their city to commemorate the 400th anniversary of Shakespeare's death, and their convention workshop they gave participants a list of other authors and works celebrating an important anniversary in 2016 or 2017. This inspired us to fill the empty spaces between articles in this journal with things that could be commemorated this school year or next.

Carmen Escorcia and Sínead McLoughin's article on project-based learning in their school gives good theoretical information on project-based learning, backed up with details about how all of this was materialized in their school. It's good reading for teachers who want to engage in more hands-on learning with their students.

Luke Promodrou offers the first installment of a two-part article on the implications of information technology on learning, teaching and testing. It is a thought-provoking piece which can be followed up in an interesting way with a reading of Manel Trench's descriptions of what his flipped art history classes consist of.

Motivation is taken up in three articles covering a wide range of students, from primary school to official language schools. They all deal with how to make practice motivating. In order of appearance, David Wells' piece likens drills to the focused activities football players and dancers carry out in their daily training sessions, and he tries to make them more motivating and more in line with students' real lives and actual needs. Fernando Romeu offers us a superb tutorial on how to use Kahoot and Socrative to add a plethora of interactive, competitive or cooperative activities to our classroom routines. And Inès Rosado gives us a wide range of activities and software resources for loosening up the tongues of elementary school students and helping them get the gift of the gab.

Finally, we round off this issue with a farewell article from a long-time contributor to our Journal, José Luis Bartolomé. He describes one more of his methods for bringing literature and culture into the language class and hopefully spurring students on to continue to use all the languages they know in creative ways. He has gone into retirement and is approaching this new phase in his life with the same 100% commitment he brought to his teaching, telling us that he will write no more articles. We're hoping he will emulate the retirement of many VIPs all over the world and regale us with texts and talks so we can still benefit from his insight and experience.

We hope you enjoy this latest issue of the Journal, and we apologize for being so slow in getting it out. A publication that comes out around October 31st can be ambiguous: will it be a trick or a treat?

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Proceedings: APAC-ELT Convention 2016

Opening Speech by APAC President, Miquel Berga

Good afternoon everybody. It is a great pleasure to be here once again and welcome you all to this Leap Year Convention. Let me begin by giving a warm welcome to the Subdirectora General de Llengua i Plurilingüisme, Mònica Pereña, who is here on behalf of the recently appointed Consellera d'Ensenyament, Meritxell Ruiz, who, as it happens, is right now on duty next door, in the Catalan Parliament, to Richard Rooze, Director of the British Council in Barcelona, to the long list of speakers in this convention coming from a number of countries, to the publishing companies and organizations ready to display their latest materials in the Exhibition Hall (we value their faithful support to APAC and their complementary contribution to the aims of this convention), to Universitat Pompeu Fabra for their generous hospitality and last but, believe me, not at all least, to all of you APAC members and participants in what I hope will be three intensive days for all of us to learn, to share and to be inspired.

Our motto this year is "Connecting the Dots". Connecting the dots originated from a game of connecting numbered dots to reveal a picture or drawing. Today, connecting the dots has evolved into a colloquialism about finding a pattern and understanding between different ideas and experiences. These connections can exist in the choices you make in your professional life to solve problems, address day-to-day challenges, and create new solutions for you and those working with you.

When announcing this Convention we emphasized the fact that teaching is a complex activity which requires those practising it to do many things flexibly and simultaneously. We reminded everyone that teaching constantly requires new skills and new knowledge. In actual fact, good teachers are curious individuals who are committed to learning and to helping others learn and who love finding connections that will spark knowledge. There was a hint of this in the famous Steve Jobs **Commencement Address** at Stanford in 2005 when he used the expression to suggest how he felt that both his failures and his successes, his real interests and his easy-way-out choices had had a role in his professional career. Steve Jobs looked back and saw that his life story was the result of the connection of all the steps he had taken previously.

APAC is now about to celebrate 30 years of existence. Looking back, we also see that we are the result of the many instances shared in our meetings, at our conventions, in our seminars…. And we feel that as different teachers approach the profession differently, different dots need to be available to make different — tailor-made — connections possible. We understand by different dots sessions on applied linguistics, sessions on English language, sessions on skills, sessions on literature…, and also sessions to share our thoughts or to vent our frustrations. Any session is an opportunity to learn, either what to do, or what not to do.

Let me now take a few moments to refer to our work in publishing materials for APAC members. First of all, I want to express our gratitude to our colleague Neus Serra, now retired, for her many years editing our Journal, dozens of issues, never failing and always on time. Gràcies, Neus! Fortunately, we have another Neus, Neus Figueras, still editing our monograph series and James McCullough as our new editor of the APAC Journal. As you know, up until this past October, the APAC Journal has been a "normal," paper-based publication. But, now, as you have seen, we've switched over to a PDF format. One of the main reasons was to reduce production and shipping costs, because they have kept growing over the years, while APAC has been trying to keep

membership fees frozen or as low as possible. Therefore, we tried a digital version of the journal, and I must say it was very well received among all of you. The vast majority of the readers who responded to our poll wanted all future issues of the journal to be digital. So, now we've fully embraced the PDF format.

I asked our editor, James McCullough, to argue the case for going digital and this was his reply: "To tell you the truth, a number of solutions have been generated by the new format. The journal is much more ecological now, since we can get it to members without using any paper, chemicals, fossil fuels, or other kinds of raw materials. It's much more economical now, too, because production and distribution costs are a fraction of what they were when we took it to a printer and then had to mail it out. Plus, we've discovered the power of PDFs. We can make the journal very interactive, almost like a web page, through internal and external links. And if something comes up at the last minute, it can be incorporated into the document fairly easily".

Well, then, we're so thrilled with our experiments in digitalization that we've decided to make all the back issues of the APAC ELT Journal available to you as PDFs as well. And this is my big announcement today. What better way to mark our 30 years of existence than by making APAC's very special library available to our membership? In doing this we put together in one click the result of 30 years of research and classroom practices that are reflected in our collection of publications. It is a sort of mapping of three decades of ELT in Catalan schools. From the first issues of "APAC of News" to the last paper-based edition, 80 issues in all, you have our collection of APAC journals at your fingertips. **The first fifty** are coming out now, in celebration of APAC's 30th anniversary. We hope that you enjoy looking back on where your Association has been and that you contribute to pushing it forward for the next 30 years, one possibility being, of course, by sending in articles for publication. There's still, though, a better way to secure a long life for APAC, and that is by becoming a member of the Association. I know that many people who register for the Convention are not APAC members, but if I were your financial advisor I would quickly persuade you that, given the discount offered to members, you should enhance your sense of belonging by joining APAC for the same price. It is, believe me, a win-win deal. Don't miss it.

And that's all from me, today. I am delighted to welcome you to a new APAC convention that will hopefully be as open as ever, and, as ever, provide meaningful and challenging sessions for all of you. Thank you.

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Mònica Pereña, Miquel Berga and Richard Rooze.

A packed hall for the opening ceremony.

2015 APAC-British Council John McDowell Award

The judging panel's verdict:

For **Type C, projects presented by classes,** the panel of judges has awarded an **Honourable Mention** and a **First Prize**.

- **Honourable Mention:** This is accompanied by a 100-euro voucher for educational material.

The Honourable Mention was awarded for the project ***Lights, Camera, Action!*** In this endeavour, the students of **4th year of ESO in Col·legi Sant Ramon Nonat – Sagrat Cor** wrote and recorded videos on everyday situations. They then put them together in a 20-minute montage. They were guided and encouraged by their teacher, **Elisenda Abad**.

Recipients of the Honourable Mention in Type C.

- **First Prize:** This is accompanied by a 300-euro voucher for educational material.

The First Prize went to the project ***150th Anniversary of Alice in Wonderland by Lewis Carrol***. The teacher carries out a set of very engaging classroom activities based on the reading and analysis of *Alice in Wonderland*. This project was presented by the students in **1st year of Baccalaureate in Escola Manyanet Sant Andreu** in Barcelona along with their teacher, **Lurdes Pujadas**.

Recipients of First Prize in Type C.

For **Type B , research projects presented by Baccalaureate students,** the judges awarded an **Honourable Mention** and a **First Prize**.

- **Honourable Mention:** This is accompanied by a 100-euro voucher for specialised material.

It went to the research project ***Traduttore Traditore***, a study in which the author examines 'what is lost in translation' by comparing the original versions and translations of two very different novels: *Twilight* and *Pride and Prejudice*. The author is **Marta Martí Miret,** from **Escola Montagut** and was mentored by her teacher **Rosheen Quinlan**.

Marta Martí, Miquel Berga and Rosheen Quinlan.

- **First Prize:** This is accompanied by a Tablet.

It was awarded for the research project ***Motivation, Creativity and the Communicative Approach in the EFL Classroom*.** In this study, the author, a daring, future teacher of English, discusses his experiences teaching English classes under the watchful eye of his mentor. We encourage him to continue studying so that he may someday become a speaker in one of our conventions. He is **Oriol Delgado** from **Alexandre Satorras High School**, and he was mentored by **Laura Moré**.

Oriol Delgado with Miquel Berga and a colleague.

In regard to **<u>Type A, projects presented by teachers</u>**, the panel of judges awarded an Honourable Mention and a First Prize.

- **Honourable Mention:** This is accompanied by a 200-euro voucher for specialized material.

It was awarded to **Carme Santamaría** for her project, **A Reflection on ELT Based on the Cinderella Aspect of English Teaching and Learning: Pronunciation**, a reflection on the importance of learning pronunciation in the classroom, backed up by very solid (and very sound!) experience and active participation in APAC.

Carme Santamaría and Miquel Berga.

- **First Prize:** This is accompanied by a course in the United Kingdom sponsored by the British Council.

  It was awarded to **Iolanda Moya** for her project entitled **Tobby Wants to Make New Friends. Exploring Schools in Europe**, a project in which a mascot is used in the English class to motivate students and generate engaging dynamics in the classroom, and also to form bonds with other schools all over Europe.

Iolanda Moya and Miquel Berga.

The judges would like to congratulate all of the recipients of awards and honourable mentions, and they would also encourage everyone to participate in the 2016 APAC-John McDowell Award.

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John McDowell Award: Projects Winning an Award or an Honourable Mention

A Reflection on ELT Based on the Cinderella Aspect of English Teaching and Learning: PRONUNCIATION

Carme Santamaria

It is known worldwide that pronunciation is an extremely important language skill which is unfortunately often regarded as difficult and therefore sometimes overlooked. However, poor pronunciation can easily cause a breakdown in communication and lead to misunderstandings or even embarrassing situations in real life.

Truth be told, English teachers usually feel more comfortable teaching the four most notable skills (reading, writing, listening and speaking) together with grammar rules and vocabulary. In my humble opinion, within the 21st century we live in, persisting in teaching grammar and written skills rather than oral ones can make our English lessons brutally dull and fruitless. I agree that some English teachers might lack the basic knowledge of phonetics to offer their pupils. Nevertheless, I strongly believe that the teaching of selected phonetic symbols at early ages, for instance the superior stage in primary schools, can bring an end to the meaningless and unfathomable fear that pupils experience when learning phonetics and phonology.

Given the stark reality that the amount of English vowel sounds almost doubles the sounds in Spanish or Catalan, it is undeniable that something has to be done in order to discriminate and reproduce the English sounds that differ from our mother tongues. The earlier the better because human hearing diminishes considerably as years go by. That is why heavy emphasis should be first placed on listening, in order to encourage and improve the performance of pupils in speaking English accurately. In order to carry out this process of teaching pronunciation, it is indispensable to have prior knowledge of what English sounds are likely to cause problems to Spanish or Catalan students. That is why throughout the last 10 years I have been observing my pupils' pronunciation attentively. Once the outstanding errors were spotted, it was easier to begin with the introduction of them, but without hurrying. It is not positive to overload students with symbols that make no sense to them and which they are surely not going to remember or assimilate. A proper selection and a further introduction have to be designed. Taking into account the fact that English spelling and pronunciation differ considerably compared to phonetically more consistent

languages such as Catalan or Spanish, something has to be done before difficulties start to emerge. In relation to vowels, English displays its great 12 vowel sounds, among which we find short and long ones. If this is compared to Spanish, which only presents 5 vowel sounds, or Catalan, which presents 7 or 8 depending on the dialect, it is evident that phonetic work on vowels has to be deepened and intensified. Regarding consonants, the most interesting ones are the labio-dental fricative /v/, the aspirated glottal fricative /h/ which is not the /x/ sound in Spanish and last but not least /t/ and /d/ which are alveolar consonants in English and dental in Spanish. Consonant clusters also play a vital role. That is why, initial consonant clusters such as /sp, st, sk, sm, sl, sn, str, skr/ and final ones /kts, fθs, nts, mps/ cannot go unnoticed.

Teaching phonetics has always made me ponder and wonder; the fact that there are few pronunciation resources addressed to young learners had the positive effect of making me struggle to create my own. Nonetheless, it was surprising to find such a scarce quantity of activities devoted to such an essential aspect of the English language. Knowing how words are transcribed in English as well as the point and place of articulation helps tremendously in the learning process, and this is a fact which should be crystal clear at least to every non-native English teacher. Before introducing pronunciation to my young pupils, I remember dithering over what would be the best method of doing so. I did not want to do it in a boring way, as I know they are basically kids and a bit of fantasy and drama has to be there. That is why I created some characters that I presented as our new companions. I called the first one "Mr. Schwa" as I consider the schwa sound one of the most prominent and common sounds in English. It appears in most of the words and it doubtless had to be a referent that was interesting to have a first contact with. Mr. Schwa cracked a wide smile in my students' faces from the very first moment and since then he has constantly been appearing in words in class. After him, I also introduced "Mr.Schwa's cousin" which was similar but a bit longer. It is also a frequently ocurring sound and has to be emphasized as well. I continued designing other characters, and I decided to give them different names to add a sparkle of amusement. I have four at the moment and I believe it is pointless to overload kids with lots of symbols at the very beginning. It is better to focus on the essential ones that can make a decisive turn in their pronunciation by improving or polishing it. After teaching them these vowel and diphthong sounds, I moved into fun ways to enhance learning pronunciation. I started with tongue twisters, continued with rhyming riddles, nursery rhymes, homophone dominoes, sound mazes, word jigsaws, silent letters, etc., and more games that are about to come out, hopefully. The application of this varied compendium of pronunciation tools will definitely contribute to improving the awareness of the different English sounds, not to mention the students' autonomy in learning the language.

A teacher has the responsibility of guiding, supporting, motivating and helping students become autonomous learners. If they are given the basics of phonetics, autonomy is clearly fostered. It is precisely then that they will be able to use dictionaries successfully. It should be remembered that dictionaries advise on the pronunciation of words through the phonetic transcriptions. Not recognizing or being acquainted these sounds and the symbols that represent them is like not being able to read a fundamental part of the word: how does it have to be pronounced in order to be understood? Phonetic transcription is necessary and should be taken into account seriously in the learning of a language because we all know that especially in the beautiful English language, the spelling of a word does not always tell you how it is pronounced. The IPA (International Phonetic Alphabet) should be known and studied as well as the other spelling alphabet everybody knows and learns. If both are mastered, learning English can become a resounding success. The more we work on pronunciation with our pupils, the more they will get the hang of it, and in the end it will be to become natural for them to read phonetic transcriptions. They will be staggered to see how they can decipher the pronunciation of an English word without clicking on the icon that provides a native speaker's rendition of it.

As I think good practice in the classroom should be shared in order to help and motivate other teachers, I challenged myself to write this personal, profound reflection on ELT and present my enthralling experience. I would love to develop primary English teachers' awareness and sensitivity towards incorporating pronunciation work into their day-to-day English teaching. I am sure some people may doubt the effectiveness of this teaching technique, but the results will clearly show these doubts to be unfounded. Students need to know what exactly is wrong with the sounds they produce when they speak in English as well as how to improve them so that the error does not get fossilized forever. Now is the time to make them aware of problems they may have because they can correct them easily and more effectively. If pupils continue pronouncing words incorrectly, changes only become harder to implement in future.

In conclusion, I sincerely believe that creativity, eagerness, motivation, enthusiasm, positive attitude and passion for what you are doing help enormously when designing activities to be used in class. The more one learns about phonetics, the more aware of sounds one becomes and the more one's oral English improves. Teachers should never forget that their task is not only to teaching but also to constantly learn. A devoted teacher should always be active in the awe-inspiring and enlightening process of learning. As Steve Jobs used to say: “Trust in something. Keep looking. Don’t settle.”

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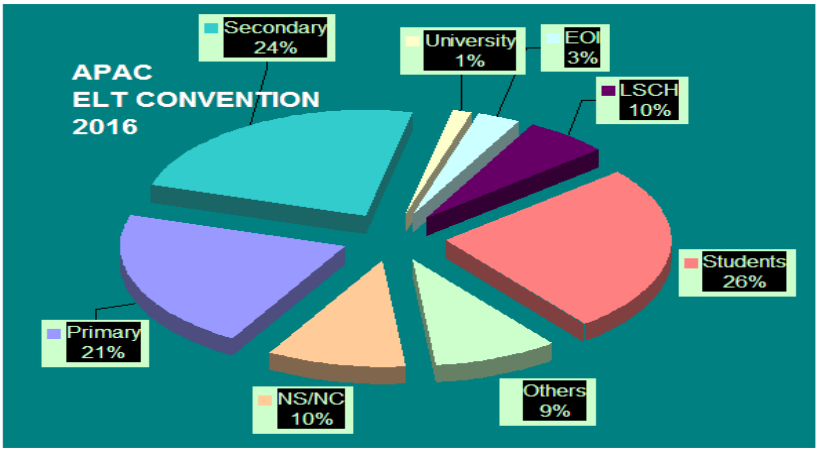
2016 Convention Assessment

Dear friends and colleagues,

It is a pleasure, once again, to render, via our mag, the results of the APAC-ELT Convention 2016, held at Universitat Pompeu Fabra – Campus Ciutadella under the motto “Connecting the Dots”. It was indeed a special year with a double reason to celebrate: APAC’s 30th anniversary and the 400th anniversary of The Bard’s final exit. We did our best to cover both events thoroughly and meaningfully.

We will, first of all, give an overall view of the February event with a few figures: 440 registrations, 61 speakers in 49 sessions, a help team of more than 15 volunteers, the regular technical and administrative support from the UPF, and up to 16 exhibitors and sponsors. The profiles of attendees change very slightly year after year and respond to the following ratios: 21% primary, 24% secondary, 29% other levels like EOI, private language schools and university. We have to point out the presence of master’s students (26%), something we are proud of, as they are our teachers-to-be, and this shows APAC’s synergies with Catalan universities.



If we look at content and levels, the programme featured 15 sessions addressed to Primary, among which three were both for Primary and Pre-school, three for Primary and Secondary; 18 addressed to Secondary (both specifically or also mixed with Baccalaureate, Vocation Training and Adults), one was specifically for Vocational Training in European contexts and 15 were considered of general interest. Forty-two of them had a workshop-lecture format and 7 had a plenary format: 2 of them were reports on university research, plus the usual Friday Keynote, APAC's Round Table and the opening ceremony.

Let us begin at the beginning. After the address by the authorities, Mr. Richard Rooze, the British Council - Barcelona director, Ms Mònica Pereña representing the Consellera d'Ensenyament and APAC's president Miquel Berga, and the delivery of the APAC-British Council John McDowell Awards, our guests Dr Luke Prodromou and David Gibson, coming all the way from Thessaloniki, presented their "All the World is a Stage: Celebrating William Shakespeare", to strike the audience with an unusual format, combining ELT and their own version of "The Most Lamentable Comedy of Pyramus and Thisbe".

While most people liked and enjoyed the presentation, some objected to not having been able to attend a speech with a more academic format. The three subsequent plenary speeches by NILE director Dave Allan, Dr Maria Juan Garau and the veteran teacher and teacher trainer Mª José Lobo got fairly good comments, especially from those attending the last one, with hands-on recommendations on how to make the most of Competències Bàsiques in the primary classroom.

To finish the day, people were able to choose from among three proposals: Anne Dwyer's "Mindfulness", Josep Ramon's "Robotics" and the almost-traditional session on Scottish dancing and songs in the Exhibition Hall by **David Vivanco**. Attendees really appreciated the energy of the three speakers so late in the afternoon.

On Friday morning Hugh Dellar, our keynote speaker courtesy of the exhibitor Cengage-National Geographic, visited us once again to deliver a speech about his own 20 years' experience in ELT. "Twenty Dots in Twenty Years" was a generous, humorous and open-hearted reflection on how he started off and the tools that have made him the teacher and teacher trainer he is today.

After the coffee break, people also appreciated David Gibson's reflection on building trust, confidence and belonging in the classroom through his many rich experiences as a Briton who followed his heart and principles, left the UK in the '80s for political reasons and ended up working for the British Council in Greece. APAC's roundtable was, again, a reflection on personal careers and personal turning points: Luke Prodromou, Ricard Garcia, Anne Dwyer and Carme Santamaria, teachers of all ages and backgrounds, old and new at APAC, gave us the keys to their vocation and success. In the meantime, the audience was asked to fill in their "dots" and post them in the Dot Corner… At the same time, Dr Joan Tomàs Pujolà, professor at the Faculty of Education – UB, showed his analysis on digital materials and presented a list of recommendations for their design.

On Friday afternoon we organised the regular four strands of hands-on workshops and lectures. Most sessions captured the interest and garnered the favour of their audience, but those that scored the highest were, in chronological order, Laia Aixalà's use of tablets in international projects, Carmen Escorcia and Sinéad McLoughlin's PBL, Hugh Dellar's overview of vocabulary issues, Tom Maguire's reflection on managing conflict, the new face at APAC courtesy of Express Publishing – EDEBÉ Patrick Painter on games, Fernando Romeu on Socrative and Kahoot, the couple of young teachers Adrià Besalú and Joan Fontanella from Girona with their listening activities through YouTube, Ian Gibbs, whom you know from IPA productions, and his première

on behavioural psychology and last but not least Lluís Rius on "gamification". To put an end to a long day, about 30 teachers had fun by doing **ceilidh dancing** again until 8:00pm.

Saturday morning deployed eighteen more proposals. Again, mostly were labelled as interesting, relevant, meaningful, and useful for teachers to put into practice or to reflect upon, but some stood out more than others, such as Inès Rosado`s resources for Primary, Carme Santamaria talking about pronunciation in upper Primary levels, Manel Trenchs on flipped classrooms, Kieran Donaghy's videos, Salvador Rodríguez's projects, Elena Vercher and Edward Lockhart's storytelling, Alena Widows and CPS (collaborative problem solving), Anabel Borràs on identity, M. José García and Mireia Xortó's Macbeth and Patrick Painter's personal approach to homework.

The busy morning ended around 2:30 p.m. with the delivery of certificates, and many good-byes and see-you-next-year's were heard all over. In the 83rd and 84th issues of APAC's journal you will be able to read a good number of contributions from the February speakers. We thank all those who have rounded off their presentation with an article once again and who have contributed to creating 80+ issues over the course of 30 years. Incidentally, as you probably have read earlier in this journal, during the opening ceremony, Miquel Berga presented the first 50 issues digitalised and posted on our website for those of you who are curious to see articles by so many scholars, authors, grassroots teachers, teacher trainers, speakers who have shared their knowledge with us over so many years. It is a good occasion to have a look at how the world of ELT has evolved since 1986…

We are now working on the next convention. Get ready for "Teaching English … What Else? The Ins and Outs of an Ever-Changing Profession" and send us, if you wish, your presentation/article proposal through our website.

See you next February 16th, 17th and 18th at the Universitat Pompeu Fabra!

The organising committee

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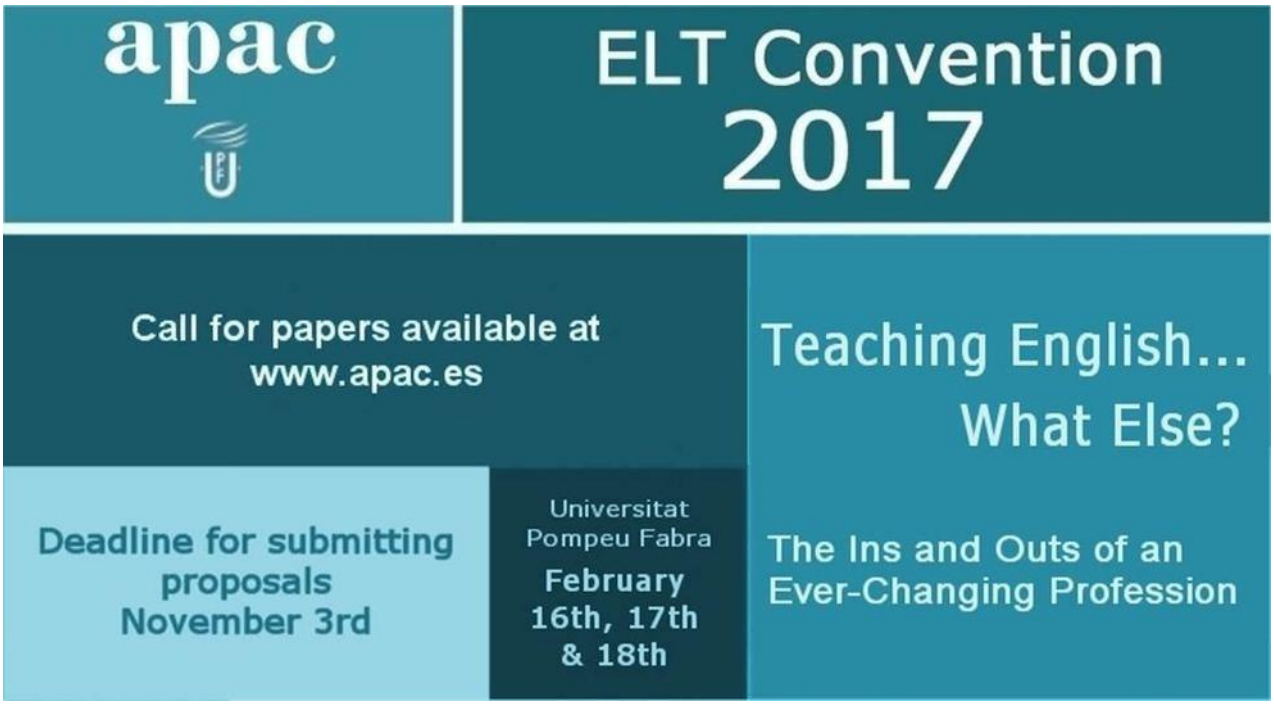
CICO: calories in, calories out!

2017 APAC-ELT Convention: *Teaching English… What Else? The Ins and Outs of an Ever-Changing Profession*



(Recognised by the Catalan Department of Education: Codi GTAF REC0120472)

It is undoubtedly the case that with time, teaching English, like teaching in general, has become an increasingly complex profession, given that an outstanding command of the foreign language and a solid EFL methodological background are now felt to be insufficient to successfully deal with the new generations of students.

Nowadays, English teachers at all educational levels are expected to be the ultimate acrobatic multi-taskers. We have to be able to manage time efficiently, show empathy, be emotionally intelligent, challenge, motivate and inspire students, and establish effective group dynamics. We also have to be flexible enough to participate in CLIL classes and in English for Specific Purposes courses in VET contexts, in businesses, institutions and trade schools. Last but not least, we have to keep up to date with technology and new educational trends – all simultaneously. And at this point in time, when technology is blurring the boundaries between our personal and professional lives, teaching is more than ever a 24/7 job.

These considerations should obviously have a major impact on the training provided in pre-service courses, as well as on competences developed in in-service teacher development programmes. That is why this year's Convention aims at reflecting on the ins-and-outs of this multi-faceted profession and on the training and skills required to be not only English teachers, but actually effective educators to equip our students for the real world.

Call-for-papers (Deadline: November 3, 2016)
Registration

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Macbeth: How to Get ESO and Batxillerat Students Interested in a Classic

María José García Ruíz

Mireia Xortó Prados

Abstract

Macbeth was first introduced to students by preparing a conference with both the writer and illustrator of a comic book adaptation of the classic. Students got to debate with both authors and then they reflected on this experience. Then they read passages of *Macbeth* in Catalan, Spanish and English as well as passages of the comic book version and they watched a clip of Orson Welles' film adaptation. ESO4 students chose an act and scene and created their own video adaptation, participating in a literary contest on Sant Jordi Day. ESO3 students reflected on what evil is. All activities lasted from October 2014 to April 2015 and they were conducted within the Reading Project classes. Objectives: reading the comic book adaptation and passages in Catalan, Spanish and English; learning about Shakespeare; reflecting on the plot of *Macbeth* and its persistence today; getting to know current comic book authors; learning to debate, cooperate and work in groups.

Introduction

We are foreign language teachers, a teacher of French and a teacher of English, and we worked together in Francesc Macià high school in Cornellà de Llobregat until last year. We were the librarians, and we were in charge of the school's Reading Project, which was a subject throughout the four years of ESO; it was the alternative subject to Religion. We were granted a Biblioteca Puntedu Project in 2010 and thanks to the Departament d'Ensenyament training that we received we designed the Reading Project in 2012.

The aim of this article is to share with you how we got our ESO and Batxillerat students interested in a classic: *Macbeth* by William Shakespeare. So, first, we will briefly show you what we did and what we think were the key factors which allowed us to succeed in getting our students to connect with a classic play.

Throughout all the educational reforms we have gone through, we have witnessed how our education system has turned its back on literature and classical authors in ESO. However, classical authors are still here and we all need them because, as Italo Calvino says, *'A classic is a book that has never finished saying what it has to say.'*[1] This is why we think it is important to give our students an initial introduction to classical literature. Obviously, this first approach does not need to be too ambitious, just a chance for them to get a taste of classic works. *'If the spark doesn't come, that's a pity; but we do not read the classics out of duty or respect, but only out of love.'*[2]

Why we chose William Shakespeare and *Macbeth*

[1] Calvino, Italo (1986), *The Uses of Literature: Essay*, Harcourt, Brace & Company.
[2] Calvino, Italo (1986), *The Uses of Literature: Essay*, Harcourt, Brace & Company.

At the beginning of the 2014-2015 school year we got information about the 30th Cornellà Comic Book Show (30a Mostra del Còmic a Cornellà) from the town hall and we decided to host the exhibition "*Macbeth*, de Josep Maria Polls i Jordi Sempere" in our school and to attend the conference with the authors of the comic book adaptation. So, it was by chance that we chose *Macbeth* and Shakespeare. Now, from our experience, we have realized how important it is to find something attractive that is not only a "school thing".

Attending a conference with the authors of a comic book adaptation of *Macbeth*

We decided to attend the conference with ESO4 students because the Reading Project in ESO4 was in English. So, we had to make our students knowledgeable about Shakespeare, *Macbeth*, Josep Maria Polls and Jordi Sempere before they went to the conference.

We learned about the plot by watching a funny CliffNotes video[3] and by doing some activities on the plot. In groups of four, students read about the authors, Sempere and Polls. Every group read a different document and then summarized it orally to the rest of the class. So, we all got a lot of information in a quick way. Documents came from sources we thought could be appealing to teenagers, such as trendy comic book blogs.

In November 2014 we attended the conference at the central library in Cornellà. There were not any speeches but rather an interview with the authors conducted by Marta Armengol, a scriptwriter and translator. Our students contributed with questions, both interesting and anecdotal, but, all in all, meaningful from a teenage point of view. We got our comic books signed by the authors, and it was really cool to have them autographed in the two ways they could do it, through a signature and an illustration.

[3] https://www.youtube.com/watch?v=UkBp-2fAbiU&feature=youtu.be

Then we asked students to express their opinions on the conference. We did not ask for a summary. The question was: 'What struck you the most?' They sent in their contributions via email and we turned them into visually attractive quotations with 'pinwords' or 'quozio'. We believe it is important to respect their opinions and this is a way to not edit them at all, even if the spelling is wrong. They were also motivated by the fact that their opinions would be shared on the library blog, which is a really popular blog in the school.

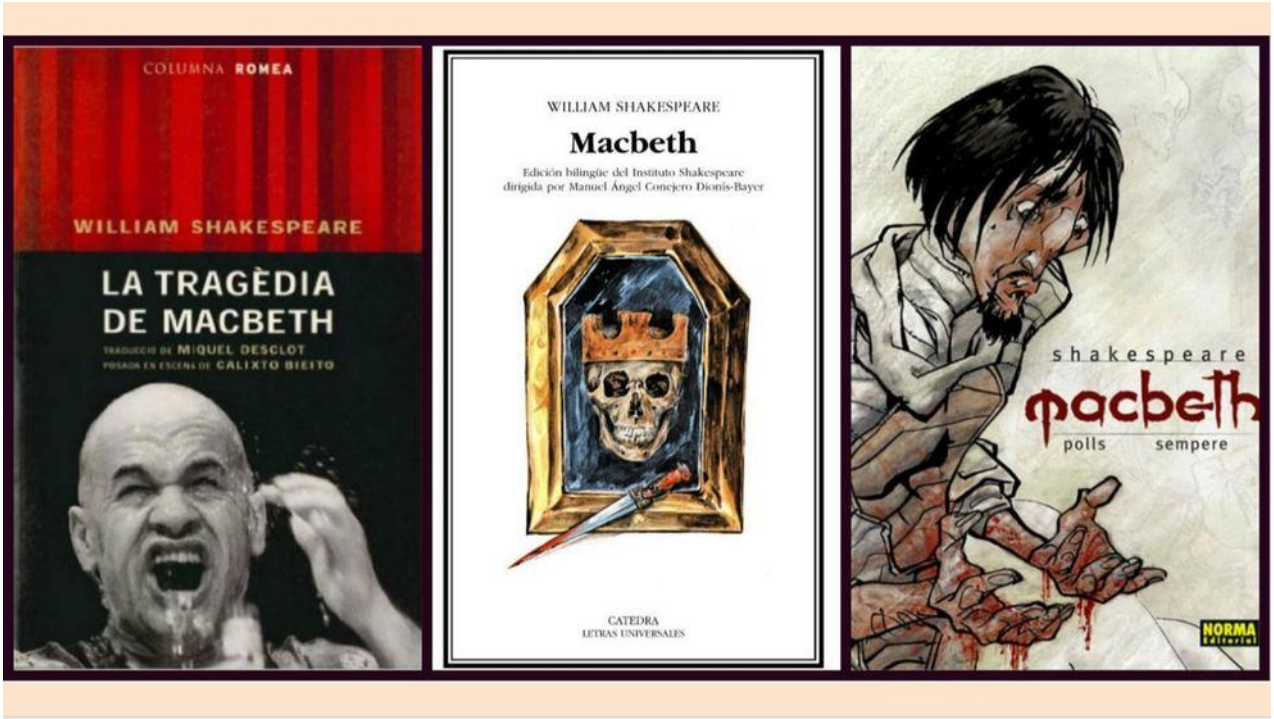
Exhibition of the comic book adaptation of *Macbeth*

It was in February 2015 that we held the exhibition in our school. Students in ESO3, ESO4 and Batxillerat visited it along with other activities stemming from it in our school hall.

Batxillerat students in the English class then watched the CliffNotes video on the plot and also worked on the characters and themes in *Macbeth* by watching two more clips from the BBC GCSE Bitesize webpage. Then they visited the exhibition and left their comments in English on the library blog.

We decided to involve ESO3 students in the Reading Project, which in ESO3 is mainly taught in Catalan, and in as many other subjects as possible because we believe that a cross-curricular approach is the best way to make a project more motivating. Of course, the first activity was to find out who William Shakespeare was. The name rang a bell, even if the students' spelling of it was sometimes wrong, but they did not know much about his life and works. So, we wrote a list on the board with their previous knowledge ("*Romeo & Juliet*", "He was English", "*Shakespeare in Love*", …) and what we wanted to learn about Shakespeare. Then, in small groups (3-4 students) they were asked to search for the answers by means of their popular weapons of mass instruction, that is to say their smartphones. After that, the teacher summarized the plot as if she were telling a horror story. ESO3 students went to see the exhibition of the comic book and they had to find the plot in it: did they imagine the characters like that? What about the scenery?

In order to create the ambience before reading the beginning of Act IV, Scene 1 of the play, ESO3 students were shown the opening of the Orson Welles movie: something bad and uncomfortable was coming… They read the English version, the moment when the witches were preparing the potion, reciting all the ingredients. They compared the English in the Shakespeare text with the English they were studying at school, and they insisted on the beauty and the rhythm of "Double, double, toil and trouble / fire burn and cauldron bubble". Afterwards, they read the Spanish version, which is in prose, a translation of the original version. They looked into the ugly and evil ingredients of the potion recipe. Next, they read the Catalan version in a dramatized way, which highlights the poetry, the beauty and the rhythm of the language. Then, they also took a look at the comic book version: how had the witches been drawn? How had the evil moment been prepared? They could see the differences amongst the languages. At this point, the students were assessed to check their understanding. Finally, they spoke about what witches symbolize for everyone, how we feel attracted to bad things, why we do bad things sometimes... And they were asked to write about these ideas.

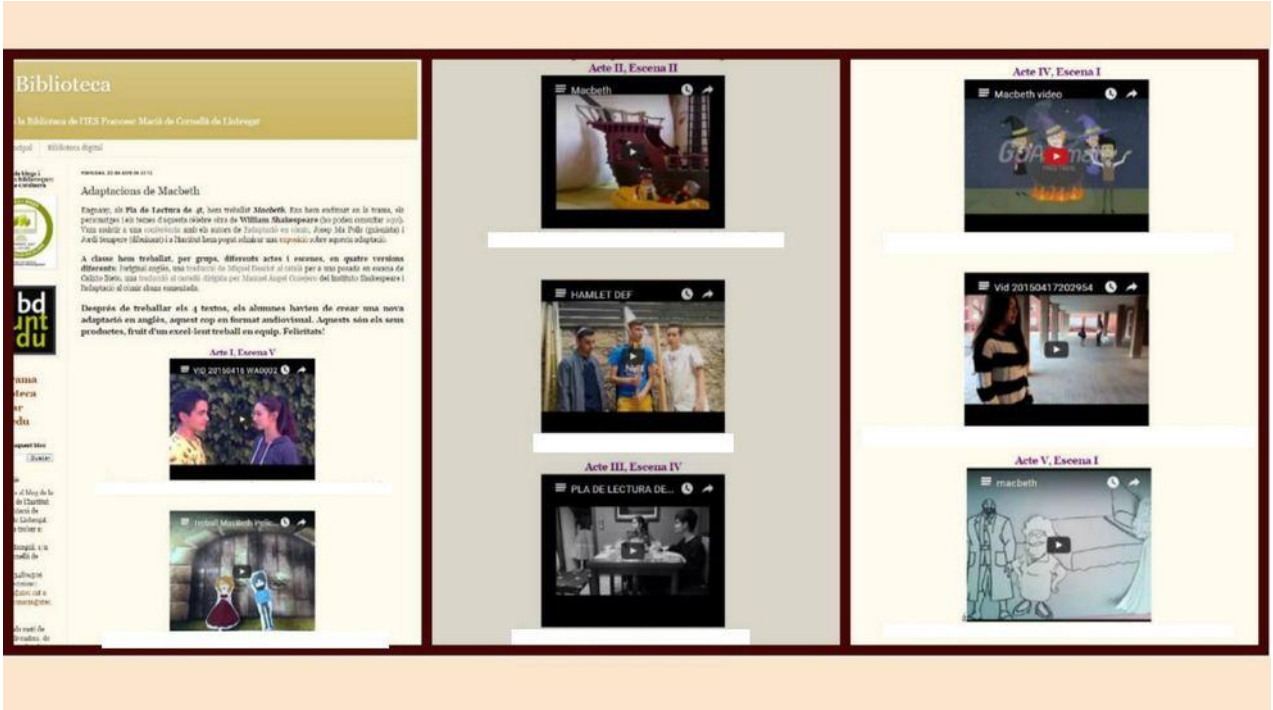


Creation of a video version/adaptation of *Macbeth*

Also in February 2015 and up until the Easter break, ESO4 students (the ones who had attended the conference) went on working with *Macbeth* in the Reading Project, doing a team task leading up to the creation of their own video version/adaptation of *Macbeth*.

Teachers selected the main scenes and handed out dossiers with the original version, the Catalan translation, the Spanish translation and the comic book part reproducing those particular scenes. At that point they already knew quite a bit about *Macbeth*, so some of them chose the scene they wanted to work on, such as Lady Macbeth's monologue or when Macbeth and Banquo encounter the witches for the first time…They read the same scene in the English, Catalan and Spanish versions and then they could compare the original version and the Catalan and Spanish translations, reflecting on how a translation is also an adaptation. Eventually, they also realized how difficult it might have been for Sempere and Polls to adapt the play.

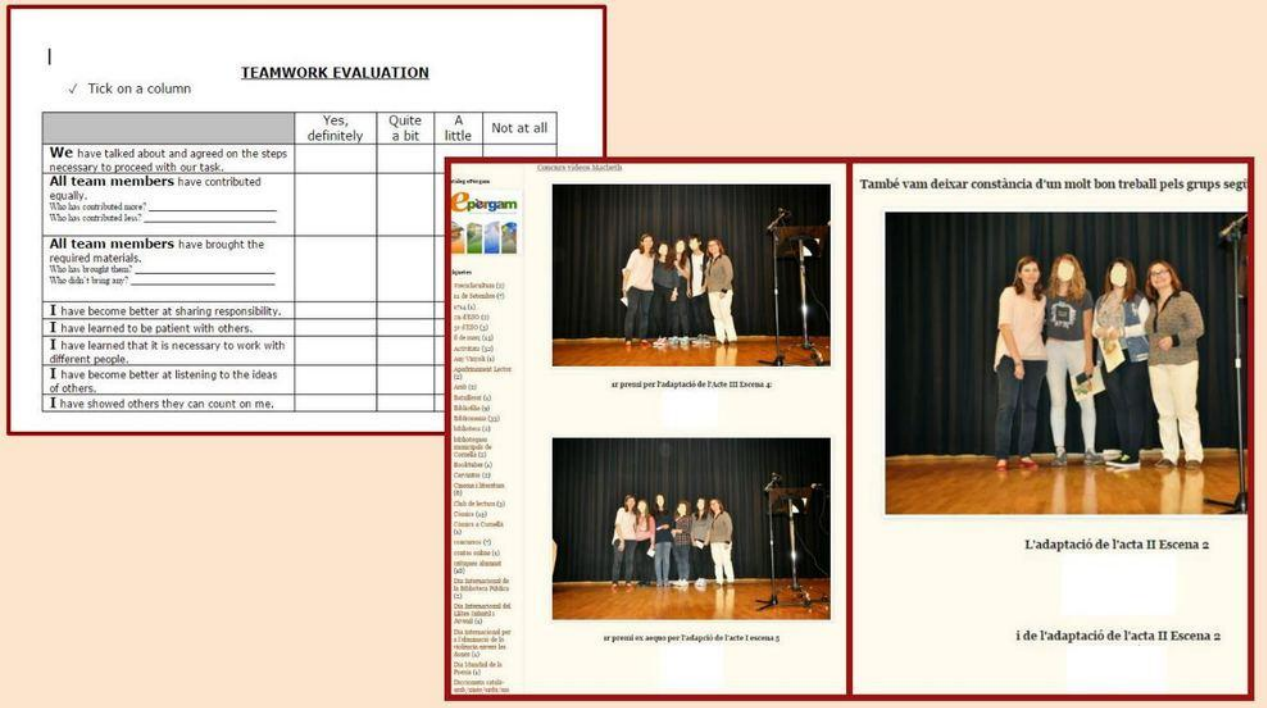
Since they were asked to create a video, they also watched the introduction to Orson Welles' film. To create the video, first of all they had to write their script based on their scene. Video resources and animation tools were provided. They had to create a video in which they could appear or not: they could be the actors in it or they could use animation tools, but everybody's voice had to be heard. There was a teamwork evaluation as part of the assessment, and all the videos participated in our Sant Jordi contest, vying for cinema tickets, which was a magnetic prize for them.



Conclusion

With this project, students could develop most key competences: the communicative competences, both linguistic and audio-visual and artistic and cultural; the methodological competences of information handling and digital competence and the learning-to-learn competence; the personal competence of autonomy and decision taking; and the social and civic competence. Also, the three main aspects of the Reading Project were reinforced thanks to this task: reading comprehension, reading to know, and enjoying reading.

As for assessment, apart from the obvious assessment criteria which could be expected and which you can see here, we would like to emphasize the importance of self- and peer assessment in this project. Moreover, the existence of a final product, such as the clip they created and the composition on evil, allowed for all types of assessment.



To conclude, first of all we want to highlight that the success of this project relied on **teamwork and networking**. Both of us were the school librarians, and therefore we had one hour to meet every week and plan the school library activities and the reading project. Also, because we were the librarians, the town hall, the public libraries in Cornellà, the CRP and the Department of Education sent us copious information related to reading. So, we could design this project. Once the project was designed, we shared it with other teachers, who also participated in it. By the way, we would like to thank our colleagues in the English department who collaborated in this project and to thank the other teachers and the "equip directiu". Secondly, we believe that another key to success is the fact that this was a **cross-curricular project**; Macbeth was worked on in different subjects and at different age levels at the same time, even in different spaces: the high school hall, classrooms, the library and the Cornellà library. We feel that there are not many cross-curricular projects in high schools. This school year the Francesc Macià library has designed two similar projects, now based on Cervantes and Ramon Llull. Third, we think that working on *Macbeth* and Shakespeare was **rewarding** for everybody because it was a meaningful and attractive project which was not just about improving reading skills. It allowed for **cultural acquisition and philosophical discussion** in a **multilingual** context. Two years ago we participated in a PILE project, and ever since we have been trying to keep multilingualism alive.

So, all in all, we wanted to share this project with you because we feel proud of it, and, as we said at the beginning, our students must know about classical authors.

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- Blog de la Biblioteca de l'Institut Francesc Macià
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    - Post còmics signats
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    - Post sobre l'exposició
    - Post sobre la conferència
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- Video Project Resources

BIODATA

María José García Ruiz is a French teacher in Institut Francesc Macià in Cornellà de Llobregat. She is working as a librarian in her school, too. She loves doing new projects and speaking English (PILE, PELE, collaborating in Comenius projects). These are the reasons which brought her, her friend Mireia Xortó and the school's team of teachers to design activities about *Macbeth* when they found out that it had been adapted as a comic book.

Mireia Xortó Prados is a teacher of English in Institut Rafael Casanova in Sant Boi de Llobregat. She has also been a school librarian, teacher of the Reading Project in English, orientation teacher and course coordinator in Institut Francesc Macià in Cornellà de Llobregat, where she also participated in two different Comenius projects and collaborated in the design of a PILE project. She likes blogging for and with her students and taking part in eTwinning projects.

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Commemorations of possible interest to English teachers this school year (2016 milestones)

In addition to the 400th anniversary of Shakespeare's death, the year 2016 also marks the…

40th anniversary of Agatha Christie's death (January 12, 1976).
75th anniversary of the death of James Joyce (January 13, 1941).
75th anniversary of Virginia Woolf's death (March 28, 1941).
200th anniversary of Charlotte Bronte's birth (April 21, 1816).
150th anniversary of Beatrix Potter's birth (July 20, 1866).
150th anniversary of H. G. Wells' birthday (September 21, 1866).
100th anniversary of Roald Dahl's birth (September 13, 1916).
100th anniversary of James Alfred Wright's (aka James Herriot) birth (October 3, 1916).
90th anniversary of the publication of the first Winnie-the-Pooh book (October 14, 1926).

Non-literary anniversaries include the…

100th anniversary of the Easter Rising in Dublin (April 24 – 29, 1916).
100th anniversary of the birth of Francis Crick, co-discoverer of the molecular structure of DNA (June 8, 1916).
100th anniversary of the United States National Park Service (August 25, 1916).
100th anniversary of the first Battle of the Somme (July 1 – November 18, 1916).
350th anniversary of the Great Fire of London (September 2 - 6, 1666).
50th anniversary of the beginning of the original "Star Trek" TV series (September 8, 1966 – June 3, 1969).
950th anniversary of the Battle of Hastings (October 14, 1066).

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Project-Based Learning: Preparing Students to Become Curious, Life-Long Learners

Carmen Escorcia
Saint Peter's School, Barcelona

Sinéad McLoughlin
Saint Peter's School, Barcelona

"We keep moving forward, opening new doors and doing new things, because we're curious and curiosity keeps leading us down new paths" Walt Disney

Abstract

The aim of the following paper is to analyse and reflect upon the potential of Project-Based Learning (PBL) as the learning methodology that will allow for the needed shift in education. It also aims to bring an insight into the difficulties and the constraints of introducing this methodology into the classroom as an alternative teaching method to the traditional one. Cross-connecting different subjects, materials and real life is the only way to foster life-long learners able to construct and share their own knowledge as little researchers. However, when trying to implement PBL, motivation, relevance, planning, diversity of assessment and finally satisfaction have to be considered in order to guarantee success.

Introduction

"Show-and-tell" teaching practices form part of an already bygone era. The image of a class full of students sitting at desks in rows, dutifully listening and recording what they hear makes no sense anymore. When we decided to implement PBL at St. Peter's School three years ago, we wanted to escape from this traditional idea of education. For us, it was a challenge that required a great deal of instructional planning, designing cross-curricular activities and introducing new ways of assessment.

We decided to implement it gradually, so we started applying it with ages 8 and 9, and it has been extended gradually year by year. Now it is the teaching/learning practice followed throughout the stage.

What exactly is Project-Based Learning? According to PBL online.org,

> Project-Based Learning is an instructional approach built upon authentic learning activities that engage student interest and motivation. These activities are designed to answer a question or solve a problem and generally reflect the types of learning and work people do in the everyday world outside the classroom.

Since many students in classrooms across the globe are being bored with one-dimensional content presented in mundane ways by teachers, they will benefit from PBL academically through enriched content and personally through positive relationships with their peers. Through PBL, students gain knowledge and skills by working for an extended period of time to investigate a question, problem, or challenge. They do this through a cross-curricular approach.

Some focal points of PBL are the involvement of students in design, problem-solving, decision making / investigative activities, and self-advocators for learning. According to John Thomas (2000), other defining components of PBL include "authentic content, authentic assessment, teacher facilitation but not direction, explicit educational goals, cooperative learning, reflection, and incorporation of adult skills." He also shares that various definitions consistently relate "the use of an authentic ('driving') question, a community of inquiry, and the use of cognitive (technology-based) tools."

Planning the topic

Key to successful implementation of Project-Based Learning is carefully planning the entire sequence. There are many ways of structuring the topics, but they need to be scheduled and planned by the team of teachers involved. What we usually do in our school is to select the range of topics that are going to be carried out throughout the year and then start designing activities, workflows and assessment with a mind map (sometimes it only requires completing existing planned topics of previous school years).

Figure 1. Using mind maps to design and plan a topic for PBL

When planning, we try to include ideas for lessons in all subjects: Science, Art, Geography, History, Technology, Physical Education, Music, International, Society Tasks and Languages when possible. Being cross-curricular requires not only connecting the topic to the different subjects taught in school but also connecting it to real life as well as to a personal area which includes personal knowledge. Connecting the dots between subjects and real life not only helps children to understand the topic better, but it also increases the relevance of their learning and, thus, their motivation for it.

Some of the topics that have been implemented at our school, for instance, have been *Rainforests, Volcanoes, It's Shocking (Electricity), Forces* and *Chocolate*. When designing a mind map for each one of them, we had the support of previously existing planning carried out by other teachers, but we adapted their designs to our own needs. Diverse hands-on activities are always motivating and inspiring for children, so we always planned some of them at any stage of the topic.

Topic: Forces. Entry point

Research on Forces

Topic: Rainforests. Research

Classroom display on Rainforests

Topic: Volcanos. Research and hands-on activities

Presentation to parents

A case in point

The following is an example of the activities planned for the topic "It's Shocking" (only for the first week, at the Entry Point):

Project implementation

Entry point:
LO: To understand what electricity is.
Brief: An exciting way to introduce this topic would be to treat the children to a light display from a plasma ball – it's scientific and fascinating to watch.
video of a lightning strike www.youtube.com/watch?v=aVso1rP52DQ&feature=related

Discuss the entry point and what the children will be learning:
Electricity is an energy that makes things work. It flows along wires inside our house and classroom. Our lights, TVs, computers, mobile phones, cars, and many other things use electricity. Did you know that thunder and lightning is a type of electricity? Did you know your hair can have electricity too? There are lots of other exciting facts about electricity that we are going to discover together over the next few weeks.

	PBL	**PBL**	**PBL (Science)**	**Links to English/ Maths/PE/Music**	**Notes/ homework**
Week 1	**Knowledge Harvest** To establish what they know about electricity. Have any of the children seen lightning and can describe it? Have they ever seen lightning and then heard thunder? Get the chn to draw what they think it looks like on Post-its, without showing the others. Then display on Knowledge board and put in some order, giving the different kinds a group name. Discuss the groups and talk about kinds of electricity.	**History task 1** To discover how people lived without electricity in the past. Using the internet and other sources, children research the differences between their own lives and how people lived in the past. Find photos of people using items without electricity in the past. Other chn make a chart to show the differences, named 'Now and Then', related to electricity.	**Science task 1** To investigate different materials for static electricity. Demonstrate static electricity with woollen clothing. Refer back to the plasma ball. Note how hair stands on end when taking a jumper off. Why? Can you make your hair electric? How would you do this? Chn investigate different materials for static electricity. Chn could organise their findings into 'Before' and 'After'. Take photos, video etc. for exit point.	**Maths link:** Make a chart/graph to illustrate the results of the materials investigation.	**Excursion:** Organise a trip to CosmoCaixa to look at electricity and especially their plasma ball.

We always start our Projects with a driving question at an Entry Point to a specific theme, previously planned by the team of teachers involved. At this point, the students ask themselves about their knowledge on this theme to begin questioning, sharing uncertainties, exploring their need to research and finding new answers to their inquiries. Throughout this process, they are always guided by the teachers, engaged and motivated to feed their curiosity. They choose what to explore in the project, are listened to and encouraged to show their peers their own findings.

To conclude the project there is an Exit Point at which they present what have they learnt in different ways: they can either do a presentation to parents or do it in class. At all stages they use different devices and technology to support their research, look for answers and present their work. With all this evidence and material created by the students, teachers assess their progress, attitude towards their learning process and developed skills.

Figure 2. Phases of a Project

Project-based learning topics are usually covered over a **6-week period**. This gives the children time to explore many different subject areas. If planning has been done well, they make the most of it. In summary, the projects are divided into an entry point, a research phase, a reflection phase and an exit point.

Some of the difficulties we found when starting to implement PBL were related to research and reflection skills. Children were not used to being asked to explore on their own, but when they discovered the potential of their own curiosity they found themselves willing to-do-and-make. Also, we could observe that all participants (not only students, but also teachers) gained increased awareness of the importance of opening up the learning process, which means that little by little they began to become life-long learners and researchers, passionate to learn and motivated to discover.

Use of technology

The use of technological resources is an important backbone of the projects. However, tech and devices such as tablets are always seen as a means for supporting the learning process and not as goals themselves. Children use a variety of apps to create their own books, posters, videos and presentations

Apps used to carry out projects

Skype in the classroom to share knowledge with other schools

Material prepared for the exit point presentation

The PBL approach is a great way to start incorporating engaging projects into any classroom for an innovative shift. Utilizing high-tech tools is a critical component of supporting students as they become more responsible for their own learning. Additionally, the use of tech tools can help the students learn at their own pace and provide various opportunities for all learning styles.

Some of the difficulties found in the use of tech in PBL are sometimes more related to the time needed for the teachers themselves to understand the tools. Once we, as a teaching community, understand the need to adapt to a new, continuously evolving tech environment, an important step is taken towards making the shift possible.

Assessment

PBL is focused on improving learning; it is designed to help children learn and enjoy what they are learning. When we consider assessment, we need to define what children might be expected to

know, what they might be able to do and the understanding they might develop in their academic, personal and international learning. If knowledge, skills and understanding are learned differently, then they must be taught differently and assessed or evaluated differently.

We found that knowledge is relatively straightforward to teach and assess (through quizzes, tests, multiple choice, etc.), even if it is not always that easy to recall.

This is not the case with skills. They refer to things children are able to do, they have to be learned practically, and they need time allocated to practising them. As teachers, we found it more difficult to assess them. Skills cannot be assessed by tests and they cannot reliably be assessed in one single assessment. They need time, practice, and a consistent and simple process to support both teachers and learners.

And finally, understanding refers to the development or 'grasping' of conceptual ideas. It is always developing, and it is always progressing at a different pace depending on the child.

Having said that, our experience in assessment after these years of PBL implementation is that the data children collect during their research, the diverse works and files they prepare during the project, the presentation they make at the end of it, and their attitude towards the learning process can be considered as a whole to arrive at the final assessment. As teachers we need to shift our assessment methodologies, collect evidence that may help the children understand their progress and us to guide them to continuously improve.

Conclusions

We live in a continuously changing society where knowledge is evolving faster than ever. Not only do we need to give children the skills to become life-long learners but also the ability to research and reflect upon their practice as learners. Project-Based Learning helps children to be comfortable in the non-comfort zone, which is, to us, the best way to face an uncertain future. By letting them inquire, explore, research, discuss, reflect and present, we are encouraging their curiosity and passion for knowledge, and their capacity to adapt and face any challenge they might encounter in their lives.

However, we would like to remind teachers that mundane projects that are strictly assessed but do not provide any real-world applications are stunting the growth and creativity of students. This is not what we look for when applying PBL. We need to plan projects that excite children. Only these kinds of projects will create a positive, proactive environment and be memorable for all involved.

We believe that PBL is one of the ways to achieve an innovative curriculum because it teaches students 21st-century skills. But to make the most of it, as teachers and facilitators, we need to be prepared, plan our projects, motivate and engage each student according to their individual rhythm.

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Website Recommendations

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https://www.greatlearning.com/ipc/the-ipc/assesment-for-learning
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https://www.tes.com/teaching-resources/search/cross-curricular-topics/

Biodata

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Commemorations of possible interest to English teachers this school year (2017 milestones)

Some things that could be celebrated or commemorated in 2017 are the…

125th anniversary of the birth of J. R. R. Tolkien (January 3, 1892) and 80th anniversary of the publication of ***The Hobbit*** (September 21, 1937).

150th anniversary of **Laura Ingalls Wilder's** birth (February 7, 1867).

20th anniversary of publication of the first **Harry Potter** novel (June 26, 1997).

200th anniversary of **Jane Austen's** death (July 18, 1817).

350th anniversary of **Jonathan Swift's** birth (November 20, 1667).

130th anniversary of the publication of the first **Sherlock Holmes** story, "A Study in Scarlet" (in *Beeton's Christmas Annual*, November 1887).

From Socrates to Sugata Mitra: A Dialogue with Digital Natives
Part 1 - The Arguments in Favour of Digital Technology in Education

Luke Prodromou

´The unexamined life is not worth living.´ Socrates

Abstract

Digital technology is changing our world, including our classrooms, in radical ways. This article takes a critical look at the impact of the Internet on our classrooms, our brains and our lives. It asks questions that all teachers might ask — so we can better understand what is gained and what is lost as we become more and more connected.

Introduction

Our aim as English language educators is to meet our students' needs: to do this we need to motivate them to become actively involved in the learning process. Socrates, we assume, motivated his learners by engaging them in dialogue, an early form of critical thinking. His equipment was minimal: language itself. His method, too, was simple: asking questions or 'elicitation', as we would call it in ELT. Today, we have at our disposal the most sophisticated and diverse range of digital devices, from interactive whiteboards to iPads® and the humble mobile phone. In spite of these radical changes in the way people learn, the fundamental aims of education over the centuries remain the same: to help the students fulfil their aims in learning and in life.

This article explores the far-reaching changes which have taken place in our lives and our classrooms — and in our brains, according to some research — as a result of the digital revolution; the article encourages teachers to take nothing for granted, but to question, in the best Socratic manner, to get at the truth behind the hype and to ask what good comes of whatever pedagogic proposals are put forward by experts, colleagues, salespeople, researchers and educational authorities. We examine the generational change captured in the dichotomy digital native / digital immigrant and ask: is it true that 'young people are natives of a digital world and so they think and learn differently from the past; teachers who are "digital immigrants" are unable to relate to their students' affinity with ICT'? Moreover, we examine research into the claim that 'multi-media deepens comprehension and strengthens learning'.

I conclude by suggesting we reassess what good and effective teaching means in a digital age and how to combine what is important from the past with the tools of the present and future.

The digital revolution

Digital technology is as big as the wheel, as big as the invention of writing, the printed book or the industrial revolution. It is futile to pretend it hasn't happened. It is virtually (pardon the pun) impossible to ignore it or cut oneself off from it. No man or woman is an island in our globalised world; ask not for whom the smartphone rings — or beeps, pings or sings — it rings for you. Digital technology is everywhere and is changing the everyday texture of our lives, but, like all true revolutions, the digital revolution is transforming our sense of the fundamental elements of

existence: time and space, and who we are in time and space, in relation to others in this tiny global village with infinite possibilities. For example, I can be in a room in Thessaloniki, attending a Spanish class, while at the same time I can be reading a fresh message from an acquaintance in Australia or South Africa. I can be talking to that same person thousands of miles away and switch to talking to someone else on the other side of the globe. A telephone call 40 years ago was bound in time and space; social interaction was singular rather than multiple — it was sequential rather than synchronous or simultaneous. And as I communicate across time and space, I can shape and reshape my identity at will, by including or excluding data or projecting those aspects of my 'self' or 'selves' that I wish others to see.

Digital technology has inevitably had a huge impact on virtually every field of human activity, including our own professional field of ELT and English language learning. The arrival of IT in the classroom has generated changes in the teaching paradigm and conflicting views amongst teachers. These views range from strong enthusiasm and commitment to scepticism and rejection. The practical implications of the controversy are, on one level, that teachers need to switch to completely connected classrooms or to integrate into our teaching various degrees of modern technology with more traditional approaches. At the end of the day, what matters is whether technology helps to make teaching and acquiring languages more efficient and effective. I don't think there's a right answer to this question: there doesn't seem to be enough hard, empirical research to decide the matter either way.

But in order to answer the question in a coherent way, we have to begin by answering another, more fundamental question: what is effective teaching? We need a theory or a set of principles which define or at least outline what we are doing when we teach well in a second language: we can see second language acquisition (SLA) as a cognitive process or an affective process or both; a cognitive-affective process, involving the whole-person, the thinking, feeling, doing human being. We may see learning, in general, as an interactive process or a socio-cultural process, a process of habit-formation or a whole-person humanistic process, and so on.

Given the variety of teachers and students and learning contexts in the global field of ELT, learning English as a foreign language is best seen as a complex, diverse process: a broad church (not a single dogma) that contains a multitude of often contradictory tendencies and approaches. It is good to keep this complexity in sight as we discuss possible panaceas to all our problems. Digital technology in language education will be judged to the extent that it furthers or facilitates our linguistic and educational objectives in a way which is more efficient than any other options at our disposal.

Is teaching a marketplace?

On the one hand, we have the classroom and the relationships that are established within its four walls to better achieve our learning objectives; while outside the classroom, we have the real world which, in the 21st century, is marked by the effects of globalisation and the predominant paradigm of the marketplace. Much of our daily life is defined or shaped by the demands of an all-powerful market: financial concerns, profits and investments have become an all-embracing, ubiquitous presence in everything we do. It is not surprising, therefore, to hear education discussed in terms of the 'marketplace', whether the term is used metaphorically or literally. But there are alternative metaphors we can use to describe what happens when we teach (a dance, a game, theatre, music, and so on). The marketplace metaphor may reflect an ideology that sees the classroom as simply an extension of the real world, where the motive force is money and profit, and therefore the learner is tantamount to a client, customer or consumer. In this neoliberal model,

learning, like everything else, is ultimately shaped by the cash-nexus. The computer and the whole panoply of digital gadgets and equipment on offer to the teacher and the learner are part of the business of buying and selling; at the end of the learning process, the student will have been made more competitive in the marketplace outside the classroom.

Education is, according to the marketplace metaphor, more accurately the business of education or education as a business. But within this globalised framework, one aspect of human beings that is often obscured is the sheer diversity of individual needs, in spite of the tendency to apply a universal uniformity on all and sundry (the person-as-consumer) wherever they may be in society — or indeed on the planet.

In this respect, it is worth pondering the prediction, made in 2012, that all young learners would be learning through digital devices by the year 2013:

> 'The New Media Consortium (NMC) reported last year that they expected mobile devices, tablet teaching and apps to be an integral part of mainstream teaching in 'Kindergarten through twelve' education worldwide by the end of 2013'. (quoted by Bish, 2013)

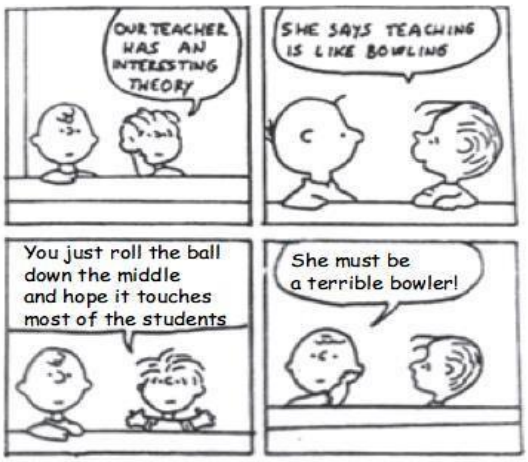
Bish quotes the 'School Box' project which planned for Zimbabwe to bring iPads® and projectors to the poorest rural schools in a solar-powered kit.

A cynical view of these developments might see the hand of big business at work. After all, there is a lot of money to be made from ICT: Apple's 'invention' of the iPad® did indeed spark a fresh educational spending spree, while the Bill and Melinda Gates Foundation is a major donor to the NMC. As part of the motivation agenda, independent and state schools are seen to be competing for students in today's 'marketplace' — or what Tony Blair has called the marketplace of educational 'choice'. In this Hobbesian struggle for success and power, the latest technologies play a part in enhancing one's competitive position.

Is teaching like bowling?

Another metaphor for teaching, which responds to the challenge of diversity, is Linus's in the 'Peanuts' cartoon (below). Linus, talking to his friend, Charlie Brown, expounds his teacher's theory that 'teaching is like bowling' – and he elaborates:

> 'You just roll the ball down the middle and hope it touches most of the students.'



'Touch' here is a key word and is ambiguous; it can mean to 'make contact physically' with one's students, which, in today's cultural climate, could be risky, taboo or even illegal. The word 'touch' can also mean to touch the students figuratively — in this sense, it carries a whole cluster of connotations: to motivate, to engage, to meet the students' needs as language learners and as human beings. This simple metaphor is actually rich and more complex than the 'education is a marketplace' metaphor. The question of whether computer technology promotes or hinders learning can begin to be answered if we consider the degree to which it 'touches' the students, that is: does IT motivate or engage the students as learners and as human beings in all their rich and unpredictable diversity?

Mark Prensky, one of the gurus of the digital revolution in education, coined the term 'digital natives' to highlight the world of a difference that exists between the computer generation and all previous generations: 'young people are natives of a digital world and so they think and learn differently from the past; teachers who are "digital immigrants" are unable to relate to their students' affinity with ICT….'

This statement, if we agree with it, has enormous implications for the way we should be teaching our students in the 21st century. That little word 'so' is made to carry multiple meanings: the digital developments of the last 30 years have revolutionised not only the way digital natives learn but their very cognitive processes. Those teachers who have had to acquire digital skills or have failed to do so ('immigrants') cannot understand and or respond to their students' sense of identity ('affinity') with all things digital.

If all this is indeed the case, we've already lost our students — those of us who are old enough and befuddled enough by technology to be digital immigrants. But can this possibly be true? Firstly, an immigrant can become a citizen of the new country and even become acclimatized to the new culture, learn the language and become thoroughly integrated with his or her new home. Many pre-digital teachers have indeed become adept at digital technology and feel thoroughly at home in the world of the internet and the whole gamut of electronic devices; so why shouldn't they be able to relate to their students' close connection with the digital world?

Another thought-provoking assumption behind Prensky's assertion is that effective teaching is dependent on the use of digital technology. If effective teaching is about motivating learners to achieve their objectives — in our case, the acquisition of a second language — Prensky is suggesting we cannot do that, if we do not use digital technology effectively (with learners who have an 'affinity' with the technology).

But this is to exclude so much more that goes into teaching and even more so into teaching as an educational practice: apart from the appropriate use of equipment/technology/materials, what else goes into effective teaching? The obvious components of sound educational practice will include, apart from hardware and software, methodology (knowing about and selecting appropriate methods and techniques), understanding and applying aspects of the psychology of learning (meeting needs and wants, building motivation, rapport and self-esteem, etc.); ability to apply classroom management techniques and facilitate effective group dynamics, and so on.

Exploring the digital paradigm shift

Let us now examine, with a sympathetic eye, the core claim of aficionados of digital technology in education that:

1) multi-media deepens comprehension and strengthens learning and, as a result…

2) the digital revolution has given teachers more ways to respond to students' individual needs.

If this is the case, then it would be fair to say that teachers should 'recognize the need for integrating technology in their teaching'. One example in support of the positive hypothesis of computers in language teaching is in the field of testing. Testing and assessment procedures generally have had an important but controversial role in English language teaching, especially since the rise of communicative methodology and learner-centred approaches to teaching. The problem has been in the mismatch between the principles of communicative/learner-centred approaches, with their prioritising of individual differences, on the one hand, and the (apparently) inevitable process of levelling and the crushing of individual needs and differences in the process of traditional testing.

This tension between testing and teaching procedures has been studied, researched and debated within the framework of the 'washback effect' of testing on teaching. In a nutshell, regardless of the learner-sensitive methodologies adopted by teachers since the mid-70s, teachers tend to 'teach to the test' — and this entails treating all students in the same way, in the name of test objectivity: the same practice of past papers or testing-like material, with its standardized range of discrete-item testing devices or unvarying whole-text comprehension questions, the same time constraints and deprivation of auxiliary materials, etc., etc.

CBELT

In short, when we teach well, we take individual differences into consideration and build motivation by responding to diversity; in the name of fairness and respect for personal learning styles. When we test, we ignore those differences: we are obliged to apply the same material, in the same way, in identical conditions, with the same constraints, to all 'candidates': in the name of fairness. We can describe this as the testing-teaching paradox. The rise in computer-based English language testing (CBELT) has gone some way to resolving this paradox. CBELT allows for individual learner differences in the choice and level of the test items, the particular type of test chosen, feedback without limits and without damage to the self-esteem of the test-taker, the opportunity to retake tests, find out why mistakes were made, and so on. The computer has, moreover, allowed for faster and more precise construction of learner corpora and research into L1 slips, errors and interference: all of this feeds into the testing process and makes it approximate more to a constructive learning process than merely a risk-driven game of Russian roulette. Information technology has, from a pedagogic perspective, enhanced the teacher's potential to respond to learners' needs.

Error not terror

A similarly positive argument could be made for the impact of the computer on the treatment of error. The brilliant, award-winning work of Russell Stannard has demonstrated ways of correcting students' errors using computer software that makes the traditionally tedious and stressful process of correcting students' work a motivating and educational process of learning from error, through sharing and collaboration. In both testing and error correction, the option of storing students' work and revisiting it (by teachers, the individual student and the class a whole) adds a unique level of increasing awareness to the process of second language acquisition, which was not possible in the pre-personal computer age.

The Hole-in-the-Wall

The strong version of the 'IT-is-good-for-education' hypothesis can be seen in the work of Sugata Mitra. A large-scale attempt to put technology into the service of education is Sugata Mitra's 'Hole-in-the-Wall' experiment.

The research began in the villages of India and has now moved to other contexts. Mitra launched his 'Hole-in-the-Wall' experiment in an effort to explore the belief that children in the rural slums of India are capable of teaching themselves everything all on their own. The process began in 1999, when Mitra put a computer in the wall of a Delhi slum and, just as the researcher expected, children gathered round and started pressing keys to see what this machine could do. What surprised Mitra was just how quickly the children could learn from the computer: on their own, they mastered the technology and started learning all kinds of things online — remarkably, and as a by-product, they learnt English in the process. At first, the children played games and when they got tired of playing games, one of the kids discovered that you can ask questions of the internet and the internet gives you answers. A miracle!

All this without the involvement of teachers or any other adults. The technology and the children's working together on problem-solving seemed to make teachers redundant; the implications of such an outcome are enormous — and controversial. The really interesting point was not only that adult-teachers were redundant but that the learners seem to benefit from the adults' absence.

The experiment was repeated in poor rural areas in India, where teachers would not go (the conditions and pay were so bad) and the Indian Ministry had more or less abandoned the children in these poor, far-flung provinces.

Mitra claims that children in the rural slums of India are capable of teaching themselves everything from character mapping to DNA replication all on their own. In the academic publications that followed the experiments, Mitra discusses a world of unstoppable learning through the creation of a worldwide cloud — where children pool their knowledge and resources in the absence of adult supervision to create a world of self-promoted learning.

Later, the 'Hole-in-the-Wall' migrated to the UK, and it has also been tried out — apparently with considerable success — in countries such as Mexico. In one school, twelve-year-old Paloma Noyola Bueno, who lives in a Mexico slum, topped the all-Mexico Maths exam after her school teacher implemented Mitra's revolutionary teaching method in the classroom. In another class, the children went from 0 to 63 percent in the 'excellent' category on the Maths exam, while failing scores went down from 45 percent to 7 percent.

Mitra went on to create 'schools in the cloud': Self-Organised Learning Environments (SOLES), which try to do inside the classroom what the 'Hole-in-the-Wall' did outside the classroom. Thus, the children crowd around computers and try and answer a question such as 'Why does hair grow?' Invariably, the children, working autonomously in groups, eventually come up with the correct scientific answer.

Mitra has created a 'granny cloud' — or an adult role in the whole process. The 'granny' is an adult available online for pupils to talk to if they need help or need to get better results from their independent research. The role of the 'granny' is not that of 'knower' (as in some humanistic methods) but that of motivator: to encourage the children to keep trying. Apparently, the sheer

encouragement of the learners to believe in their ability to find the right answer improved their results by a significant percentage.

For Mitra, the implication of his experiments includes the need to rethink and reinvent traditional models of education. The learning of facts has changed because of the availability of computers: there is little point in wasting time, claims Mitra, teaching something which the children can find out for themselves. Teaching the 'ten- times table', grammar or spelling, for example, are now redundant. Though children need to know these skills, we don't need to teach them. Spell-checkers will automatically improve our spelling; calculators will enable sums and so on.

So what should we be teaching children? If the facts and information are freely available, then we should be teaching kids to sift the information they need from the information they don't need. This sifting or discrimination skill will include knowing which online sites are reliable and which are not. What Mitra is saying, in a nutshell, is that adults and teachers should first allow students to look for answers before telling them the answers.

Examinations

Finally, Sugata Mitra suggests that we revisit traditional examination procedures in the light of his findings. Traditionally, as we saw earlier in this article, we isolate students when they take exams, from each other and from any supportive materials, such as dictionaries, reference books and, nowadays, iPads® and other digital devices. Mitra suggests that if we allow students to collaborate in taking exams and allow them to use digital devices, the exam will still 'discriminate' between the relative competence of students. This will be possible if we ask the right kinds of questions: not purely factual questions, but questions which involve judgement and critical thinking. The best students will then still come out on top. The setting and marking of questions will be more challenging than they are now, but the pay-off (back to the 'marketplace' metaphor) will be worth it. In a sense, Mitra here is converging with a Socratic view of knowledge which involves the in-depth critical examination of facts or assertions and not just the mechanical examination of right or wrong information: the unexamined life is not worth living.

In part 2 of this article I will examine more critically the claims made by Prensky and Mitra from a critical pedagogic perspective.

A full list of references will be provided on completion of this two-part series of articles.

Biodata

Luke Prodromou graduated from Bristol University and has an MA in Shakespeare Studies (Birmingham University), a Diploma in Teaching English (Leeds University, with distinction) and a PhD (Nottingham University). He has been a plenary speaker at many international conferences, including Mextesol, Braztesol, TESOL Spain, Italy and IATEFL, UK. Luke is a founder member of the Disabled Access Friendly Campaign for which he wrote — and performed, with D. Gibson — the 'Wheelchair Sketch'; he was a member of the theatre group Dave'n'Luke English Language Theatre and now performs as Luke-and-friends. He is the author (with Lindsay Clandfield) of the award-winning handbook for teachers, *Dealing with Difficulties*. His 20 or so course books include *Jackpot*, *Smash*, *Flash On* and *Longman First Grammar and Vocabulary*. He also gives talks and performances related to Shakespeare and Dickens, their lives, work and relevance to contemporary issues (power, gender equality, the global crisis, etc.).

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Fun Drills and Dot-Joining Skills

David C.B. Wells
HELP with English

Introduction/Abstract

Largely speaking, English is taught as a subject at school, and this fact results in some serious impediments to real language learning in our classrooms. The standard tasks used in many courses are academic rather than linguistic, and often do not promote enough cognitive interaction, repetition or challenge, and therefore do not motivate students to learn. In this article, we will be looking at alternative ways to do just that. The ideas are relevant to both or either primary and secondary syllabi.

Motivation and repetition

Have you ever seen boys doing football training, or girls doing dance? Total involvement. Commitment. Enjoyment, love. Motivation! And, as a spin-off, respect. Kids respect their trainer.

And yet the exercises are hard, repetitive, and not really playing football or dancing. Just drilling. Again and again and again until they can do it well.

So what's the difference between football, or dance... and English?

Well, football and dance are physical activities, so there are more endorphins involved. But if you want to learn to draw or paint, the process is pretty much the same. Do it again till you get it right.

So why don't students feel this way about English? Let's put it simply. Imagine if when the kids came to football training, they were given a book about football.

How does motivation come about?

You may be familiar with the Tom Sawyer scene where Tom's Aunt gives him some paint and a brush and tells him to go paint the fence. Tom does not want to spend his free time painting the fence. Then a boy comes along and asks him what he's doing. Tom explains how responsible and difficult the work is. The boy asks if he can try, and gives him an apple in exchange. Tom sells him the idea that painting the fence is an enjoyable task.

So, two main themes: motivation and repetition. Which of these is classroom English missing? Well, obviously the first one. Kids don't want to study. They hate their homework. Most of it is completing gap-fill exercises with a very limited choice of options, and much of which is highly de-contextualised. The emphasis is all on getting it right, not comprehension.

And how much repetition do students really get? Well, considering that they study the present simple and present continuous, then past simple from and since primary school and through secondary, quite a lot one would say. Then why can't a lot of them use the basic forms correctly after all this time?

Why? Because for starters, course books are often killjoys. Students will even prefer to do the same type of exercises using a computer, just because computers are cooler. Until they decide that computers can and should be used for cooler activities than language exercises.

So, imagine a classroom with no books or computers (It isn't hard to do...).

What can we do instead? I believe the answer is to play.

> *Playing is to learning, what dreaming is to thinking.*

So, all this is just to say something very simple and obvious. Games motivate. And they are often universal... from 6-60 years of age. I've used the same basic materials with 10-year-olds and business professionals. Because, whatever your level, you've got to repeat something in order to get better at it.

So, back to drilling. Of course, soldiers do it, sports players also do it, dancers do it, then why aren't language learners doing it?

In the classroom environment, there is a basic conflict of interests for language teachers. Other subjects like Chemistry or Maths are empirical and can be assessed quantitatively. The student can perform the tasks correctly or incorrectly. Language, however, is organic, and highly contextualised. There can be more than one correct answer.

Nevertheless, because of the framework in which we work, the language teacher is 'forced' to use methods to assess the student's knowledge. But academic knowledge and communicative performance do not necessarily correlate. I myself was never a good student, but I am a successful language learner.

Another aspect of language is that the natural way to learn does not involve studying at all. Students can learn one, especially English, from a plethora of sources which are beyond the teacher's knowledge or control.

So, as language teachers, we are stuck in the middle. In the classroom, basically. But with a responsibility to prepare the students to learn to use English as a communicative tool.

So how can we go about it? Watch this video:

> http://www.ted.com/talks/jay_walker_on_the_world_s_english_mania

Not quite like that I suppose you feel. That is precisely why drilling went out of fashion in the TEFL world years back. No, perhaps it is not, but that's the competition we are up against.

Recapping: to learn effectively, we need to REPEAT things. We repeat things we like again and again because we are motivated. Fear or brainwashing are also effective forms of motivation, as you have seen. But if we want to do this in a democratic, creative way, we need to play.

So, here's my dream. Let's reintroduce the drill in our classrooms and at the same time do it in a way that is both cognitive and uses repetitive yet motivating activities. There are some examples in the next section.

Fun Drills

ABBA

	A	B	B	A
Present simple	+	?	-	-?
3PS	+	?	-	-?
Past simple	+	?	-	-?
Present continuous	+	?	-	-?

Imagine the most minimalist conversation, which used all the forms of the auxiliary verbs. The ABBA dialogue:

A. I read.
B. Do you read?
B. I don't read.
A. Don't you read?

It can be chanted, sung, extended to include objects, time or place, and a long etcetera. It is much more difficult than it would seem, but because the students are really using their brains to full capacity, they find it challenging and rewarding.

Chains

Good with conditionals especially, but applicable to many structures, for example:

S1. If I won the lottery, I would buy a big house.
S2. If I bought a big house, I would have a fantastic party.
S3 If I had a party, I would invite all my friends.

For repetition value, get them to write the key words (lottery/house/party/friends) so as to remember the chain and then be able to repeat in front of the rest of the class.

Podium

How to make comparatives and superlatives into a competition. I use animal cards which I give out to the kids and then show them different adjectives once each group of three have chosen one card. Which of the three is the..... biggest/slowest...? The most beautiful? Dangerous?

"The lion is bigger than the dog, but the elephant is the biggest."

The winner gets to keep the cards; at the end of the game, who has got the most cards?

Chants: Love Song

Another dreaded enemy of student interest are tables. Tables are to words what cages are to animals. So chant, sing, do anything! Clapping really helps!! There is, after all, only one way to learn the multiplications in Maths. So, here's a cute way to practice the personal pronouns.

THE LOVE SONG

I	you		My	yours
You	me		Your	mine
He	her		His	hers
She	him		Her	his
We	them		Our	theirs
They	us		Their	ours

Snap

Numbers are about money, superiority, winning. Card games are one of the most motivating activities in the world. Furthermore, by creating your own cards, you can invent a whole number of games. Alphabet snap, for example.

Reformulation

The last element I wish to touch upon is the concept of reformulation. This ties in very much with the concept of connecting or joining the dots, this year's theme at APAC 2016. If we want a child to learn to draw an object, a classic game is JOIN THE NUMBERS. Applied to teaching, the objective is to provide the student with a framework or guide to produce from. 'Guided production' is an expression that has been used for years but generally encompasses the idea of sentence gap-filling. The basic limitation with this much over-used system is that the student should produce, not merely complete, sentences! The concept of ten completely de-contextualised sentences with no link between them into which one has to write an often semantically-null word proliferates in our teaching world and takes up a large amount of time to explain, correct, explain again, and even then many of the students are none the wiser. Those who already understood it in the first place are bored and become fidgety.

So, how can we rethink our class activities in order to stimulate our students and improve their performance?

Reformulation games

Gap-fill dice

Take a text, put it on the board or write with pencil, students rub out words (1-6, depending on dice), other students fill them in! By being involved and interacting with the text, this becomes a holistic language activity instead of a boring, adult-invented test.

2. Dialogues

How can we create grammar training activities which are more holistic, interactive and communicative than standard gap-fill exercises? Well, for a start, don't fill in the gaps! Keep them there! Thus the exercise can be repeated!! These dialogues can also be varied or improvised upon. They are a guide, not gospel!

The Classroom Dialogue	
Teacher. Helen, what are you doing?	**Teacher.** Helen, what ___ you _____?
Helen. I'm looking for my pencil case. I can't find it anywhere.	**Helen.** I'm _____ for my pencil case. I ___'t find it ___where.
T. Where do you normally keep it?	**T.** Where do you normally ____ it?
H. I usually put it in my schoolbag pocket, but it isn't there now.	**H.** I _____ put it in my schoolbag pocket, but it isn't _____ now.
T. Perhaps it's at home. What do you need it for?	**T.** Perhaps it's at home. What __ you need it ___?
H. I'm finishing this diagram and I need a protractor.	**H.** I'm _____this diagram and I ____ a protractor.
T. Has anybody got a protractor that they could lend to Helen?	**T.** Has ___body got a protractor that they could ____ to Helen?
Judie: Yes, I have, but I'm using it right now.	**Judie:** Yes, I __, but I'm using it right __ now.
T. But what are you doing with it?	**T.** But what are you _____ with __?
J. It's very hot, and I'm using it as a fan.	**J.** It's very ___, and I'm using it __ _ fan.
T. But you aren't measuring angles with it!!	**T.** But you _____ measuring angles with it!!
J. Oh, is that what you use it for?	**J.** Oh, __ that ____ you use it for?
T. Really, Judie! That is what mathematicians use it for!	**T.** Really, Judie! ____ is what mathematicians use it for!
J. Sure, but I don't usually do very well in Maths.	**J.** Sure, but I don't usually __ very ____ in Maths.
T. Hmm. I can believe that. Well, anyway, could you lend yours to Helen for a moment?	**T.** Hmm. I can _____ that. Well, _____, could you lend yours to Helen ___ a moment?
J. Why, is she hot, too?	**J.** Why, is she hot, ___?
T. No! She's drawing a graph!	**T.** No! She's _____ a graph!
J. Oh, I see. When I have to do a graph I just use the graphics app on my mobile.	**J.** Oh, I see. When I ____ to do a graph I ____ use the graphics app on my mobile.
T. Oh, really!? How does that work?	**T.** Oh, really!? How ____ that work?
J. Have you got a mobile phone?	**J.** Have you ___ a mobile phone?
T. Yes, of course! ….. Now, where is it?	**T.** Yes, of course! ….. Now, where is __?
Helen. What are you looking for, Miss?	**Helen.** What are you looking ___, Miss?
T. My mobile.	**T.** My mobile.
H. Where do you normally keep it?	**H.** Where do you _____ keep it?
T. In my schoolbag pocket….	**T.** In my schoolbag _____….
H. 'n' **J.** Perhaps you left it at home!!	**H.** 'n' **J.** _____ you left it at home!

Dictogloss

> *"Once upon a time a pretty, little girl who lived in a big, old house in the country with her mother decided to go and visit her poor, dear grandmother on the other side of the forest, but when she was walking through the woods, she met an evil, hungry wolf."*

A dictagloss is a holistic dictation. Read a complete text, like the one above, non-stop. Students cannot write while you are reading. Repeat it as many times as you feel necessary. This way they are hearing connected speech, stressed and unstressed syllables, and making sense of the text as a semantic whole. By all means, let them confer in groups to compare their versions. It should not be an individual test.

Sentence destruction and reconstruction

The text above is one I use for sentence destruction. In teams, the students can take out one, two or maximum three consecutive words, (one, two or three points: keep a tally). The sentence must remain syntactically coherent and cohesive, but the meaning can change completely! In theory, you can eliminate words until you destroy the text completely! Very satisfying!

If you have time, get them to reconstruct the sentence again, bit by bit. It is gratifyingly amazing how much they can remember.

Chinese whispers dictation

Simply, the students have to whisper sentences (related, please!) to tell a story or a conversation. Get them to circulate so that someone different starts and ends each time. The last person in the line must write down the sentence they hear.

Running dictation

Similar in concept to the whispers, but making the students read and internalise sentences written out at a good distance from the person to whom they will dictate, which they then have to recall in order for the other to write it out.

"First-letter-only" (FLO) sentences/questions (with or without translation)

Have you ever played Hangman with whole sentences? It's much easier than with single words!

> H_ _ _ y_ _ e_ _ _ p_ _ _ _ _ H_ _ _ _ _ _ w_ _ _ w_ _ _ _ s_ _ _ _ _ _ _ _ _?

This approach would be my main replacement for the gap-fill exercise. A colleague of mine and I have created a computer programme which creates FLO sentences. If we take the sentence about the pretty, little girl and the evil, hungry wolf and input it into the programme, it would appear like this on the screen:

> **O_ _ _ u_ _ _ a t_ _ _**
> **a p_ _ _ _ _, l_ _ _ _ _ g_ _ _**
> **w _ _ l_ _ _ _ i_ a b_ _ o_ _ h_ _ _ _**
> **i_ t_ _ c_ _ _ _ _ _**

w_ _ _ h_ _ m_ _ _ _ _ d_ _ _ _ _ _
t_ g_ a_ _ v_ _ _ _ h_ _ p_ _ _, d_ _ _ g_ _ _ _ _ _ _ _ _ _ o_ t_ _ o_ _ _ _
s_ _ _ o_ t_ _ f_ _ _ _ _,
b_ _ w_ _ _ s_ _ w_ _
w_ _ _ _ _ _ t_ _ _ _ _ _ t_ _ w_ _ _ _,
s_ _ m_ _ a_ e_ _ _, h_ _ _ _ _ w _ _ _.

The important factor is for the learner to be sufficiently familiarised with the text, by way of listening, reading, dictation, dictogloss, or translation. The number of FLO words and/or complete words can be decided on by the teacher beforehand.

FLO and translation

Another alternative to help students reformulate is to combine FLO sentences and translation, especially at lower levels.

Clue given by teacher: *Alguna vegada has jugat al Penjat amb paraules senseres?*

Puzzle to be solved by students: H--- y-- e--- p----- H------ w--- w---- s--------?

Everybody is wary of using translation, but if it is only a means by which the other language can be produced correctly, what is wrong with it?

And as a plan B, you can always resort to playing Hangman! With single words, it's just about vocabulary, the alphabet and spelling. With a whole sentence, it becomes so much more.

The FLO sentence technique can also be combined with several different activities: the dictogloss, questions and answers (perhaps in response to a text), and of course, dialogues. Our job is to make sure that the sentences are contextualised, not some arbitrary selection of sentences like in most of the standard exercises rife in course books. And of course, let the students invent their own FLO sentences to test their peers.

FAQs fan

I have been saying for years, QUESTIONS OPEN DOORS. If you can formulate a question correctly, you are in the conversation. If not, you're out**.**

Questions in English are more complex, rigid and formulaic than in Spanish or Catalan. Therefore they need a lot of practice. Here's one way to go about it.

FAQS: write the answers to the questions, then fold the paper so you can only see the answers. Try to remember the original questions. There are extra blanks, so try to invent your own.

And just as a final reflection, please, please, please rethink. ***Why are we doing all this?*** To encourage, not to stigmatise. What is important is not what they get wrong (X), it is what they get right! Think more about the task, more about pronunciation, about communicative ability, less about grammatical correctness.

Go out and buy a green pen if you don't use one already! It is so motivating for a student to see they have been acknowledged for doing something right (✓).

Conclusion

In my mind, I believe that a bit of back-to-basics is necessary. We need to play more. Study less. Students should be more involved in the production process, and find the motivation to want to try, and feel they can learn. We as teachers should be more critical of the methods we use, and encourage our learners to feel "if at first you don't get it right, try again!" It can be very rewarding for all concerned.

And just to reiterate the 'joining the dots' metaphor, I believe we have to seriously consider what formats we are using to facilitate guided production, and give our learners tools to produce language more effectively, more affectively, in a more holistic, grey-matter-stimulating fashion.

Biodata

David C. B. Wells has been working in the EFL field for over twenty-five years, the last twenty in Catalonia, in and around the Sabadell and Barcelona areas. During the last five years he has been the director of HELP (Holistic English Language Projects) in Sabadell centre. HELP's aim is to promote and encourage the use of the English language as a communicative tool, in order to enable people locally to connect with others around the world in all ambits, whether it be socially, culturally and/or commercially.

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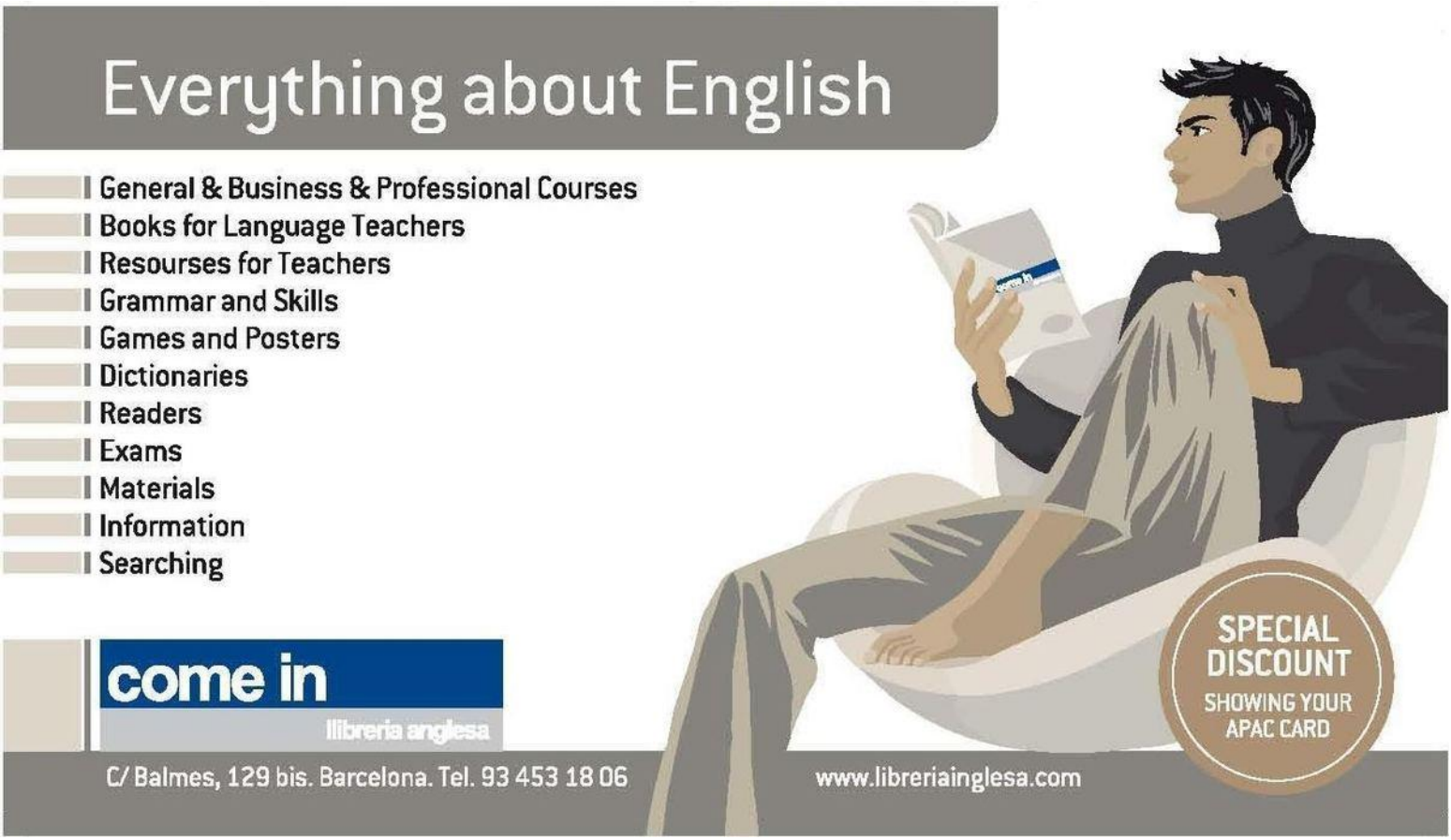


Playing and Learning with Socrative and Kahoot

Fernando Romeu Esquerré

Abstract

Kahoot and Socrative are interactive response systems that can work from mobile phones and tablets. While Kahoot is more oriented towards competition and teacher or peer-based feedback, Socrative tends to foster more individual work. Quizzes are easy and quick to create and share, and teachers can download the quiz results, which display data about each student's performance, general class results and also basic statistics on each item or question. Despite sharing several features, knowing each tool's options and strengths will help English language teachers add dynamism, motivation and quality feedback to their classes.

Introduction

Socrative and Kahoot are interactive response systems that work from any device with an internet connection, be it the students' mobile phone, a tablet, a desktop computer or a laptop. Ideally, though, activities should be carried out on a phone or tablet, as then there is no need to move to the computer room in order to do these exercises. Both tools allow students to work individually or in groups and to get instant feedback on their responses. They are also mainly quiz-based systems.

Right now Socrative and Kahoot bring innovation into the classroom and promote learning through motivation, quality feedback and different grouping options and playing modes. Despite sharing some basic features, the two programs are different and complement each other well. Opting for one or the other may not exactly be the issue. Rather, knowing each tool's strengths and weaknesses well can lead to a positive and meaningful integration of them into our everyday teaching routines.

Printable and video tutorials, tips and pedagogical ideas can be found on Kahoot's and Socrative's official websites and on http://www.elteaching.com.

Kahoot

Kahoot overview

Kahoot is a response system that requires all students in the class to look at the classroom screen in order to see the question asked and the choices available. Students then click on the right answer using their device. Points are awarded based on the correctness and speed of answers.

The competitive element of these activities and the fact that all students have to look at the classroom screen in order to participate creates a "campfire moment" that makes learning memorable, facilitates engagement and allows for peer and teacher feedback.

Students only see shapes and colors on their devices. These shapes and colors correspond to the choices displayed on the classroom screen. Thus, the time spent on one's own device is minimized, while peer discussion and interaction with the teacher are maximized.

Kahoot quizzes may include text, images and/or videos. The number of choices ranges from 2 to 4. Points can be turned off for specific questions, and the time limit can vary by question. Quizzes usually contain a maximum of 20 questions, as having more items would probably lead to fatigue and a decrease in attention.

A scoreboard with the top 5 players is displayed at the front of the class after each question has been answered. Students see which position they are in on their device, and they also receive information on who is trailing them or how many places they have climbed.

Kahoot requires no prior registration and can be played individually or in teams. It helps in building soft skills, because students can work together if they play in team mode, and hard skills, because grammar and vocabulary can be reinforced while students practice accuracy over speed. Among its many possible uses, there are some popular ideas:

Multiple-choice grammar and vocabulary tests:

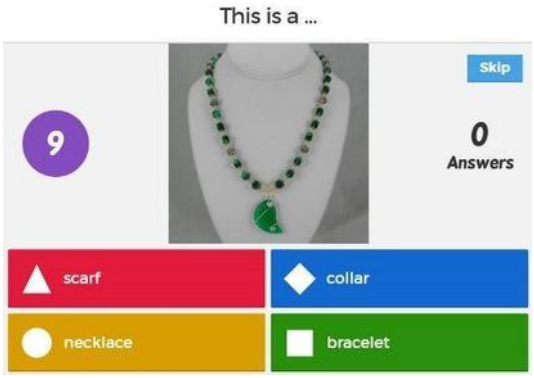
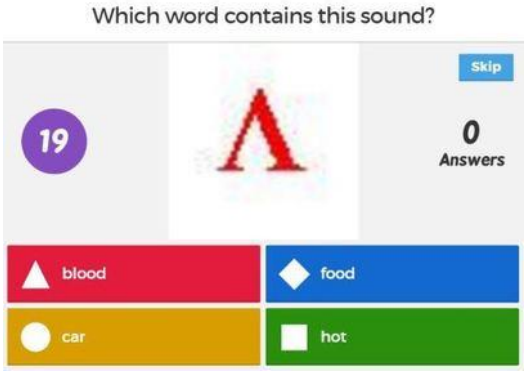


Image-based vocabulary tests:

General and specific video comprehension questions:

Pronunciation tests (recognition and odd-one-out):



The Kahoot community is huge, and most tests are public, searchable, editable and ready-to-use. This saves teachers time while leaving them room for necessary personalization.

Links to quizzes can be shared with students so that they can play from home as many times as they want, although it will probably mean losing the competitive element.

Playing Kahoots throughout the course allows teachers to test what students know while fostering competition and motivation among them.

Login spaces

Teachers can sign up for a Kahoot account and log in to manage and run their kahoots at www.getkahoot.com.

Students can either download an app for Android from the Google Play Store or go to kahoot.it. Whatever the choice, they will see the log-in screen, where they will have to type in the PIN code for the game, which is displayed on the classroom screen.

Kahoot types

The Quiz is the most commonly used format. It includes timed responses and a point system, which creates a competitive atmosphere.

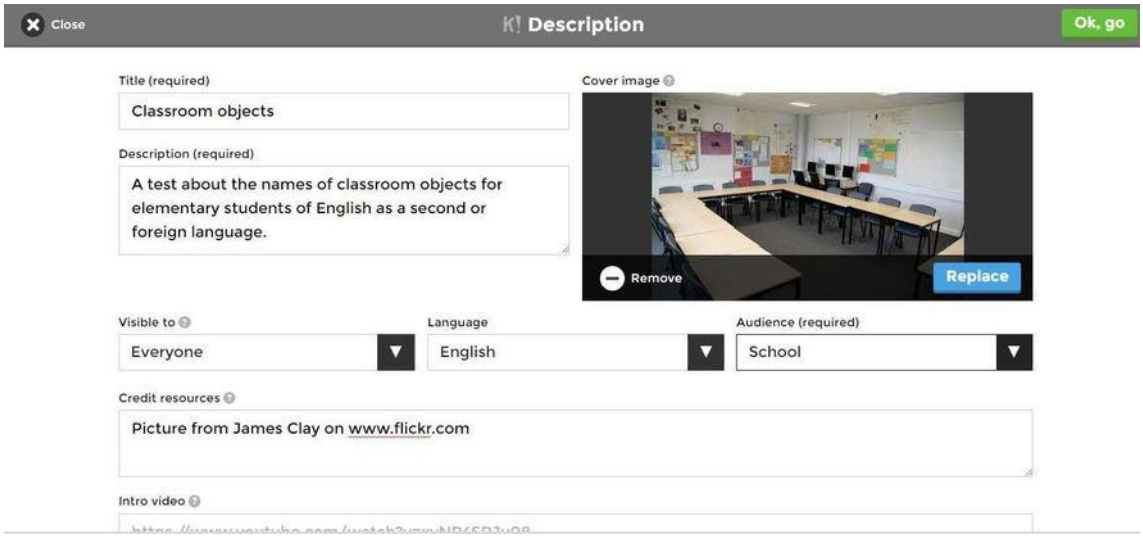
The Survey is similar but does not use points. This means it can be used for feedback or finding out what a class knows without competition.

A Discussion is a single question, without the competitive elements. This can be used to spark discussion at the beginning of a session. For example, you could project a statement such as "I believe that women are biologically more suited to looking after children than men." The responses will then appear at the front, which could ignite debate.

Creating a quiz

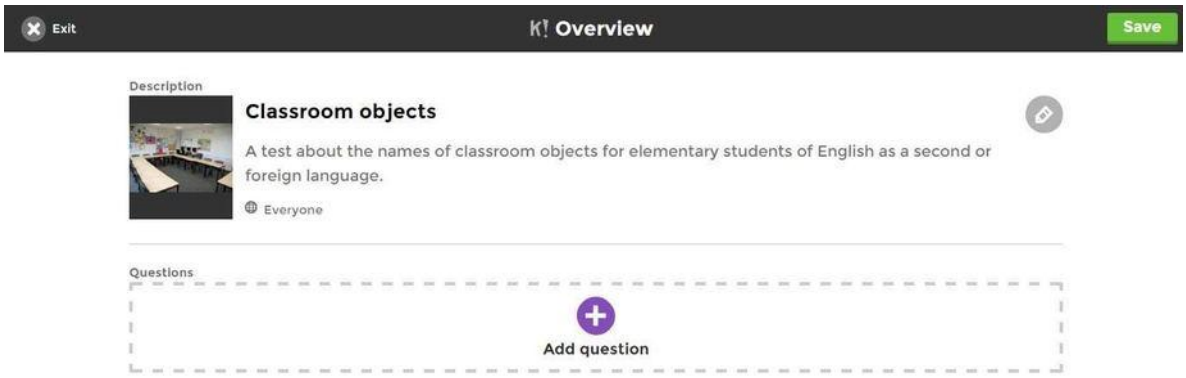
General options

The latest Kahoot creation tool requires teachers to write the title of the quiz and a short description. Optionally, a cover image for the quiz and a lobby video can be included. A lobby video is a movie that students can watch before the quiz starts. Credits for resources (authors of images, for instance) and intended audience should also be filled in here. On this screen teachers should also decide if their quiz is going to be public or private. All the options and information in the quiz can be edited and changed at any time.

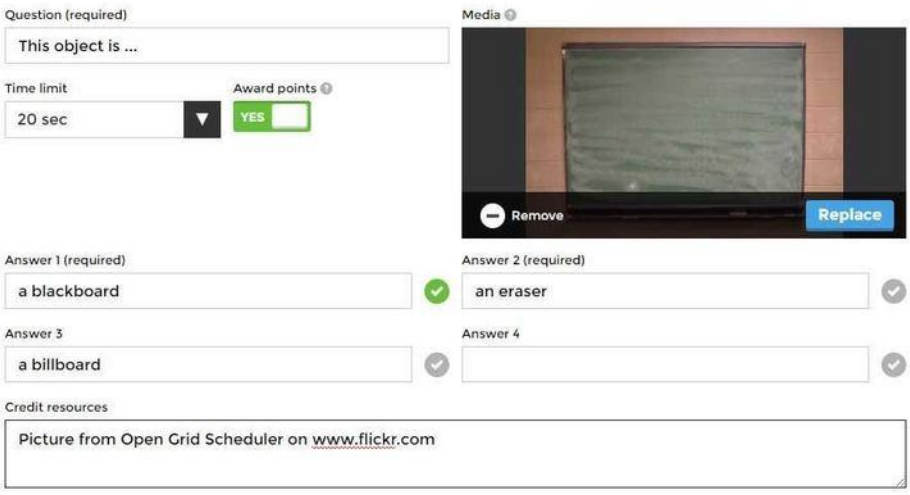


Adding questions

When the general information has been added and confirmed by clicking on "Ok, go", the question creation screen appears. To add the first question, click on "Add question".



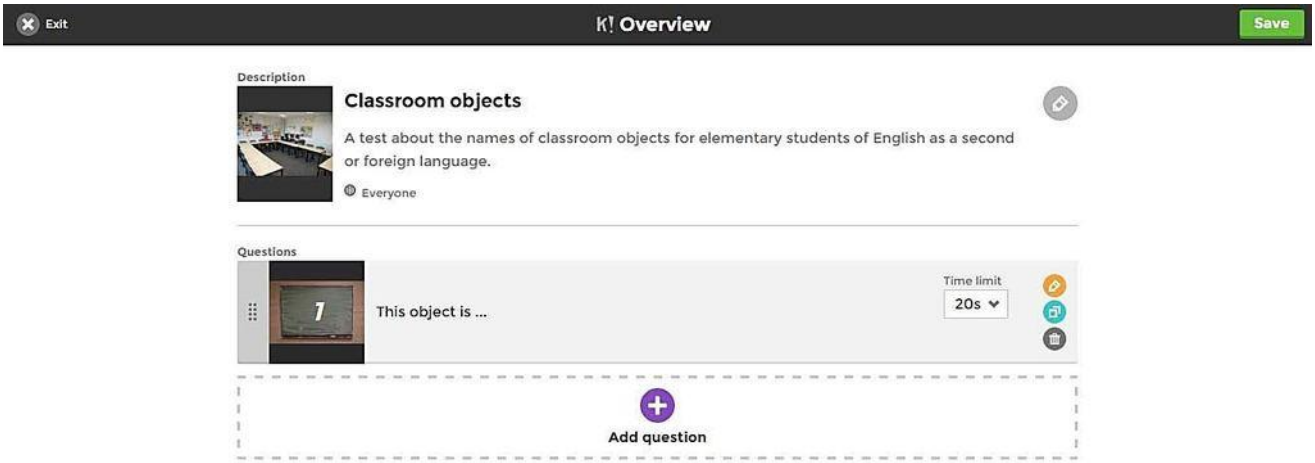
Then the screen for the question and options appears:



Questions can have:

- Between 2 and 4 options.
- More than one correct option.
- Different time limits.
- Point value or not.
- A picture, a video or nothing.

Once a question has been created and saved, it can be deleted, edited or duplicated. New questions can be written by clicking on the "Add question" plus symbol.



Word-count limit and timing

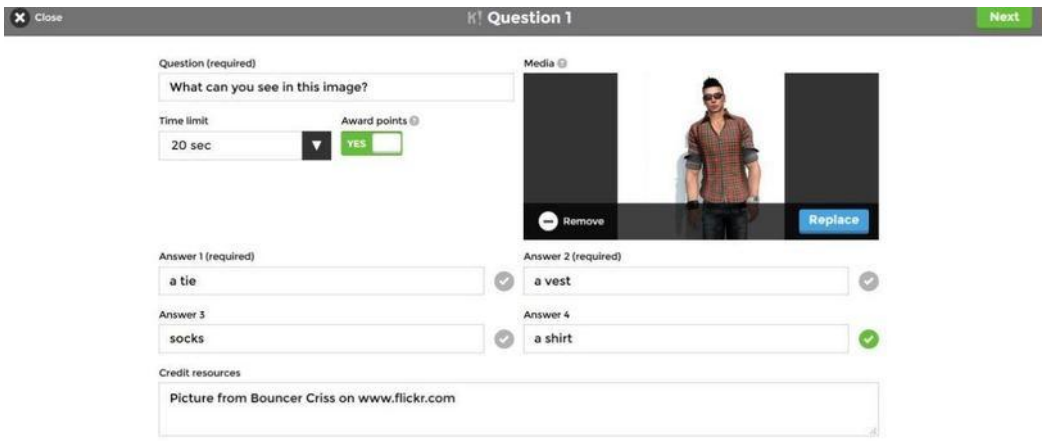
Each question can have up to 95 characters. Options can contain up to 60 characters. The time limit ranges from 5 to 120 seconds. Something between 20 and 30 seconds is the usual time limit for questions of moderate difficulty. Setting a very tight time limit can hinder discussion, if played in groups, or thinking time, if played individually.

Point and no-point questions

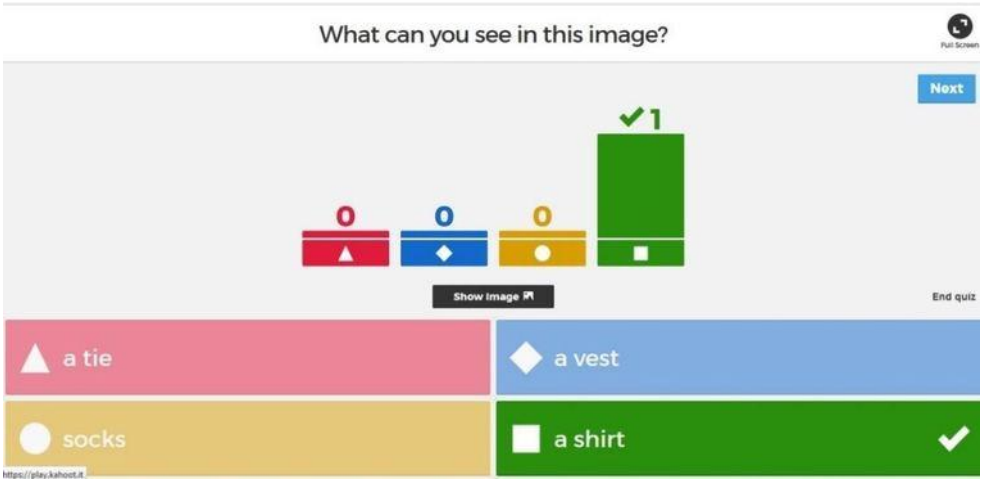
Points can be switched off for any question when we want to survey learners, spark discussion or gauge gaps in knowledge.

Image-based questions

Questions can contain images. Image-based questions let teachers test vocabulary, actions or cultural concepts, among many other possibilities. Credits for images should be included, as there is a specific box for this in the question creation screen.



The image can be projected again while giving feedback to students by clicking on the grey "Show image" button underneath the results.



Video-based questions

Questions can be based on a video or a part of one. The video should be on Youtube, and Kahoot only needs the last 11 characters in the address in order to access it. For example, if the address is https://www.youtube.com/watch?v=**BeHeU4w_icY**, Kahoot only needs BeHeU4w_icY.

Kahoot will play the video, and, once it ends, the countdown will begin.

Questions created by students

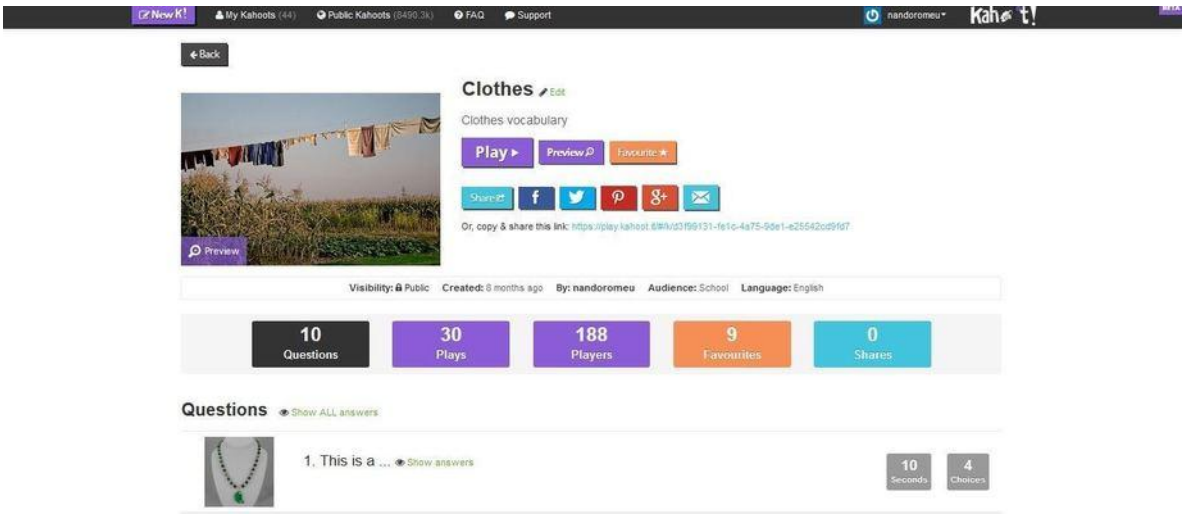
Students love Kahoot so much that they enjoy creating their own activities. Teachers can collect students' questions and create a Kahoot with them. Alternatively, students can register at getkahoot.com, create their quizzes and share them with their teachers so that they can be played in class.

Lobby video

The waiting screen or "lobby", where students' nicknames appear, can play a video that introduces or reviews any topic. Again, the video should be on Youtube.

Running a quiz

To run a quiz, teachers log in at getkahoot.com and choose the test they want to run. After clicking on the quiz's name, the following screen appears:



The quiz can be played or previewed. The preview allows teachers to show how to play without actually running the quiz. Nevertheless, the real questions appear, so the preview can be a spoiler.

After clicking on "Play", teachers get to the Options screen. Teachers decide which options they want to activate (for example, "Display game PIN throughout" or "Randomize order of answers") and then click on "Individual Mode" or "Team Mode" to launch the quiz.

Then, the game PIN is displayed, along with a box where students' nicknames appear when they log in.

When teachers see that all students are in, they can start the activity by clicking on the "Start" button in the upper right-hand corner. The first question will appear, and when all students have answered or time is up, a chart displaying the correct answer and the number of students who clicked on each choice will be displayed. Unless the option "Automatically move through questions" has been selected, the teacher will have time to give feedback to students. The next screen will show the scoreboard, with the top 5 players.

Playing a quiz

Game PIN code

To play a quiz, students need a PIN code that appears on the classroom screen. The first screen on the students' devices requires them to type in this number.

Nicknames

After typing in the PIN, students are asked to choose a nickname, which appears instantly on the classroom screen. Teachers can reject inappropriate nicknames by clicking on them.

Classic or team mode

Kahoot can be played in two modes: classic (individual) and team. Classic mode means one device per student. In the team mode, several students share a device and a team name. There's a team captain and all the team members' names can be written in, too.

Classroom screen vs. students' devices

The classroom screen displays the questions, the correct answer and the number of answers per option. It also displays the scoreboard after showing the answer to each question. Students' devices only show the symbols of the options, along with waiting and feedback screens.

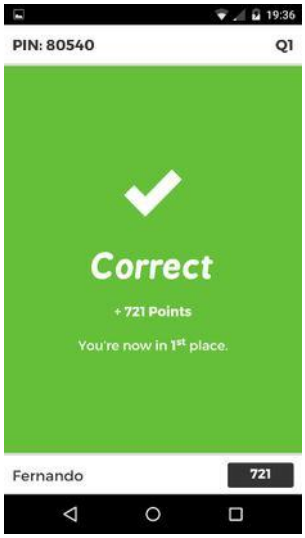
Results

On the classroom screen

A scoreboard is displayed between questions and at the end of the game. Only the top 5 players appear.

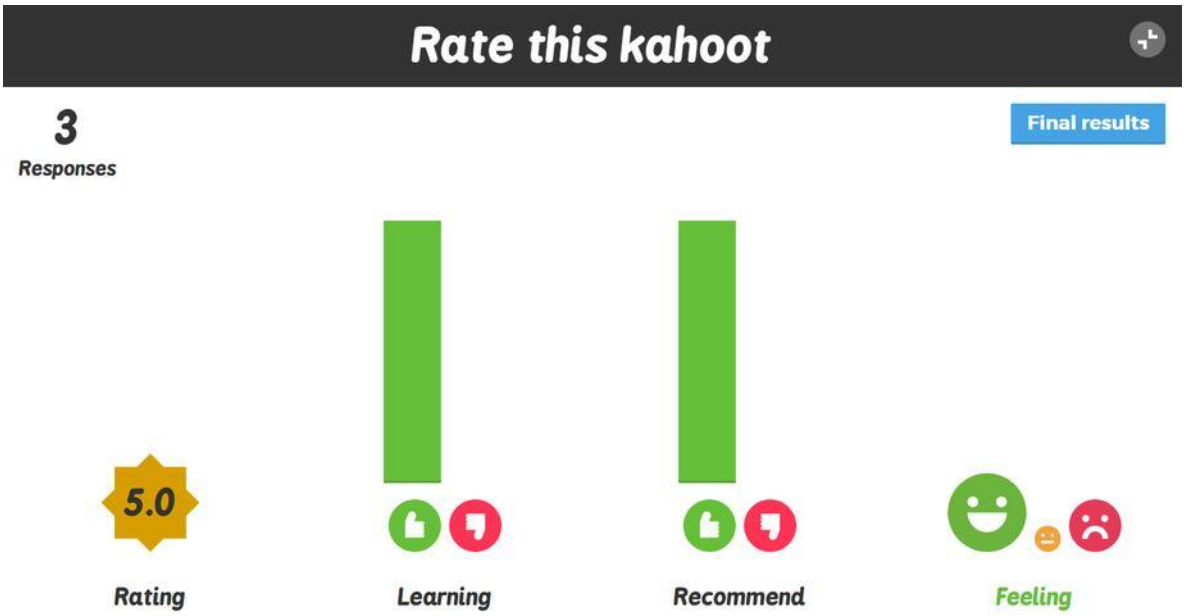
On the students' device

Students see if they answered correctly or not and if they ran out of time. They also receive information on who's ahead or how many positions they've scaled.



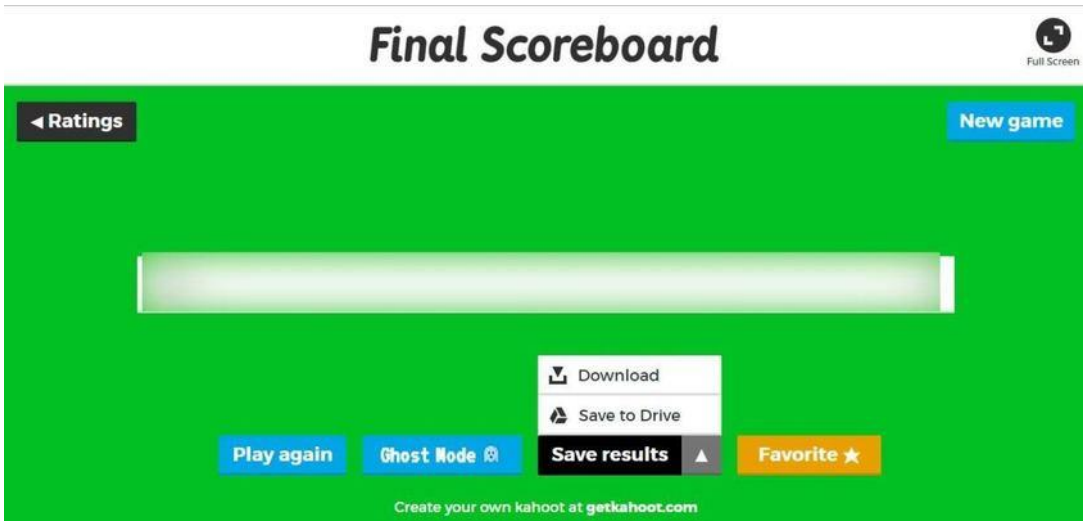
Rating a quiz

At the end of the quiz, students can rate it, showing how they feel in terms of satisfaction and learning and deciding how much they liked it



Final results (spreadsheet)

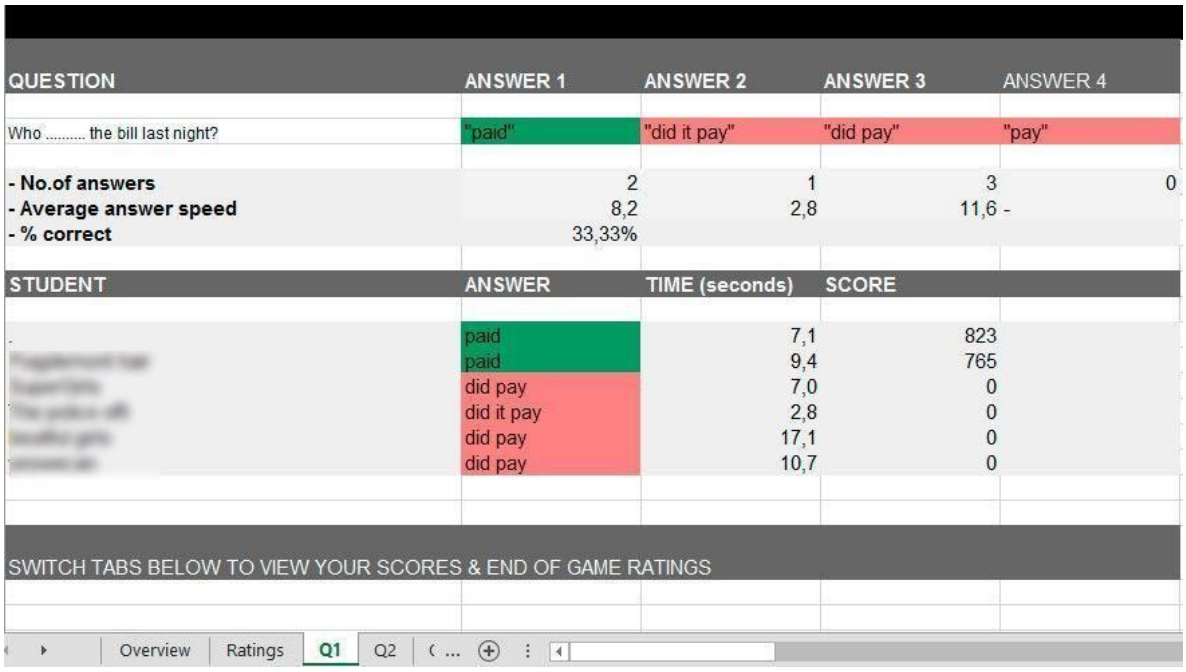
At the end of the Kahoot, after students have rated it, a screen in the teacher's account offers a spreadsheet with the quiz results. This spreadsheet can be downloaded or saved onto Google Drive.



Results can also be accessed from the profile menu:

Available data and possible uses

The spreadsheet contains a sheet with the number of correct and incorrect answers given by each student or team, their final score and their performance on each question. Another sheet is devoted to quiz ratings.



QUESTION	ANSWER 1	ANSWER 2	ANSWER 3	ANSWER 4
Who ..... the bill last night?	"paid"	"did it pay"	"did pay"	"pay"
- No.of answers	2	1	3	0
- Average answer speed	8,2	2,8	11,6	-
- % correct	33,33%			

STUDENT	ANSWER	TIME (seconds)	SCORE
.	paid	7,1	823
[redacted]	paid	9,4	765
[redacted]	did pay	7,0	0
[redacted]	did it pay	2,8	0
[redacted]	did pay	17,1	0
[redacted]	did pay	10,7	0

SWITCH TABS BELOW TO VIEW YOUR SCORES & END OF GAME RATINGS

Overview | Ratings | Q1 | Q2 | ...

And there are as many sheets as there are questions. On each of these sheets we can see the difficulty index of the question (% correct), the number of responses the correct answer and the distractors received, and the average time that was taken in deciding on each of the choices. We can also see what each student answered, their speed and the points they got.

QUESTION	ANSWER 1	ANSWER 2	ANSWER 3	ANSWER 4
This coffee is _____ to drink.	"too much hot"	"too hot"	"enough hot"	"hot too"
- No.of answers	1	6	0	1
- Average answer speed	6,2	6,0	-	8,1
- % correct	75,00%			

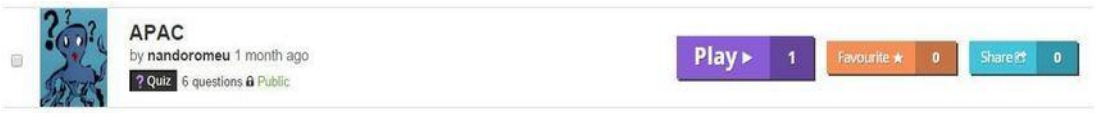
STUDENT	ANSWER	TIME	SCORE
[redacted]	too hot	4,9	878
[redacted]	too hot	5,5	862
[redacted]	too hot	2,2	946
[redacted]	too hot	11,0	726
[redacted]	too hot	5,8	855
[redacted]	hot too	8,1	0
[redacted]	too much hot	6,2	0
[redacted]	too hot	6,9	827

Therefore, it is relatively easy to assess if questions were easy or difficult, if speed was a factor in correctness and if the different distractors worked.

Sharing tests

Sharing your test with other users

When a test is created, it appears as public by default ("Visible to everyone"). This means that it can be found by other users via a keyword search. They can then play, duplicate or edit it so that it fits their needs even better.

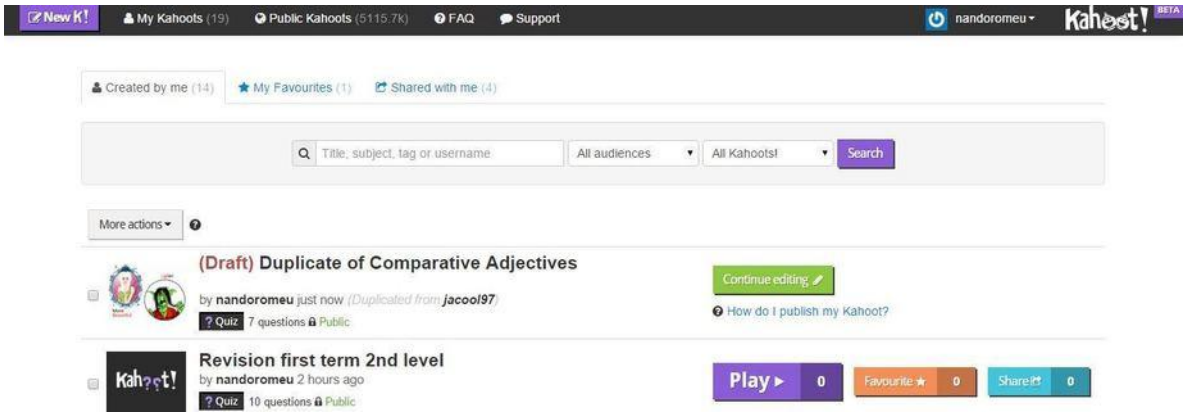


We can also share a test with specific users. Go to "My Kahoots" and click on the "Share" button to the right of the Kahoot you wish to share. Then, type the nickname(s) of the Kahoot user(s) you want to share it with, wait until the contact's name appears below the text box, click on it and then click on the "Share" button.

A user who receives a shared test can play it directly or duplicate and edit it. The tests that other users have shared with us appear in the "Shared with me" tab in "My Kahoots".

Duplicate

Users can search for public Kahoots that fit their interests. Once found, a quiz can be used as is or be duplicated in order to change some details. Kahoot will always state who the original author was.



Socrative

Overview

Socrative displays questions, choices or blanks and feedback on the students' devices. So, students can work individually or in groups at their own pace or teacher-paced. The teacher's screen shows a grid with the students' names, progress, overall score and performance on each individual question. Basic statistics on class performance are also available.

Socrative's motto is "Visualize student understanding", and certainly this is what this tool is about: having a clear picture of each student's overall performance, being able to compare it with whole-class results and identifying those areas that may be a problem either for the class or for a particular student.

Detailed statistics for each question are also available, which allows teachers to see the behavior of distractors in multiple-choice questions.

Feedback can be given to students in different ways:

- Written specific feedback for each question. The quiz creation tool offers a space for feedback each time a question is added. Students see this information on their device after submitting their answer.

- Whole-class feedback after each question, if the quiz is run in the teacher-paced mode.

- Whole-class feedback on quiz completion. Teachers analyze the results grid and give feedback on all questions or only on specific ones.

- Individual feedback on quiz completion. Teachers can give personalized feedback after analyzing results.

Teachers can download an individual PDF file for each student, which will show all the questions, choices, the student's answer and whether it was right or wrong. These files can be sent to the students so that they can revise.

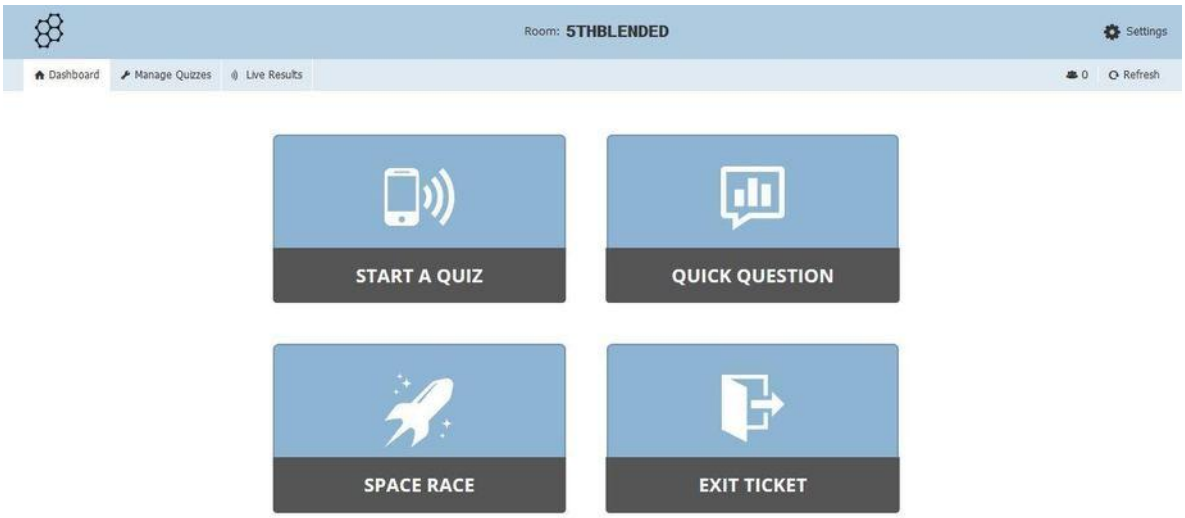
If teachers want to generate a PDF answer key, they can join the game, enter all the correct answers and then download their own individual student PDF, which will be the answer key.

The teacher's area in Socrative

For Socrative, teachers create an account which is linked to an e-mail address and has a unique, customizable class code, which students need to know in order to do the quizzes we create.

Once teachers have logged in, they can see the dashboard. From there, by going to "settings", they can customize their room code, which may be very practical and time-saving, as the automatically-generated code is not easy to remember and hinders a quick start-off to the activity.

Socrative's dashboard shows the four possible activity types: Quiz, Space Race, Quick Question or Exit Ticket. The quiz and the space race are more or less extensive activities that have been previously created by the teacher. The quick question is given by the teacher in class, and students cannot see it on their phones. They only have True/False, A/B/C buttons or a text box for answering the question the teacher has just asked. The exit ticket contains three pre-set questions about the students' perception of the session.



The header bar on the dashboard allows teachers to see the results while an activity is in progress, the number of online students and quiz management tools. When an option is greyed-out, it is not available (for example, "Live results" when no quizzes are being run).

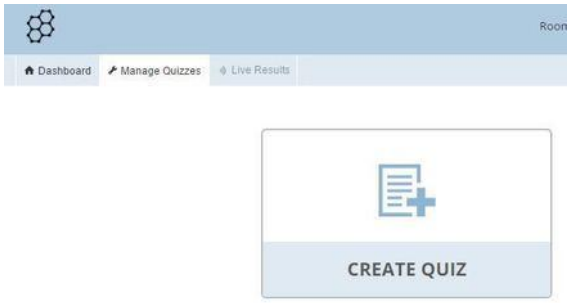
When managing quizzes, teachers can see the results of previous activities or create new ones. Quizzes can also be borrowed if other teachers have shared them with us.

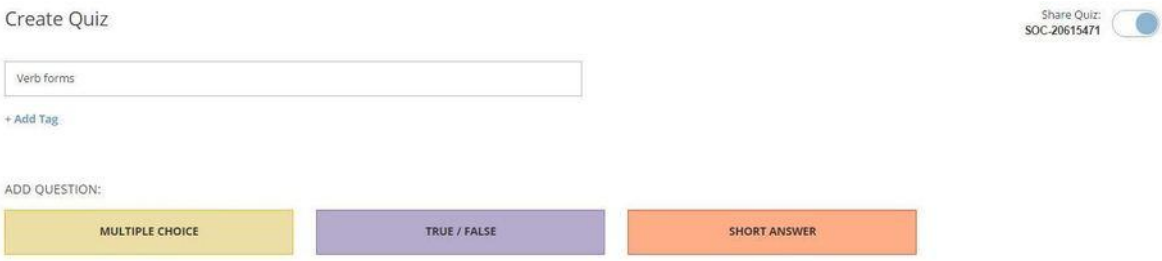
Creating a quiz using Socrative

To create a Quiz, we go to "Manage Quizzes" / "Create Quiz". We provide the name we want to give to our quiz. Then we use Code to share this quiz with colleagues and Tags to describe the quiz.

Questions

There are three types of questions: True/False, Multiple Choice or Short Answer.

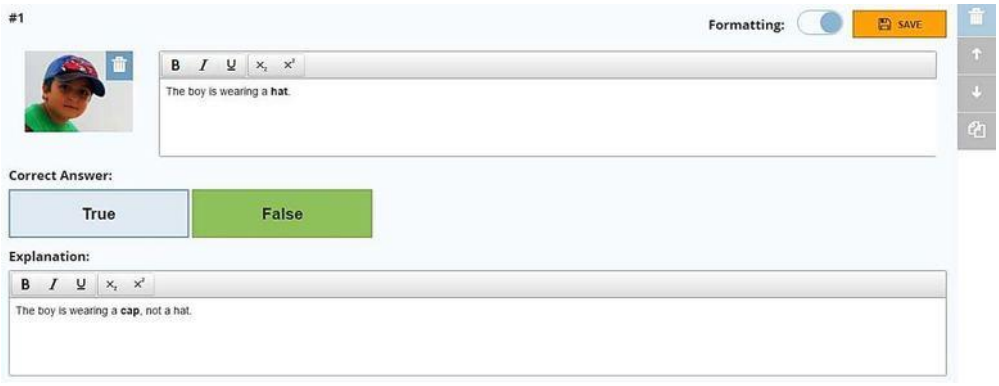




Question types

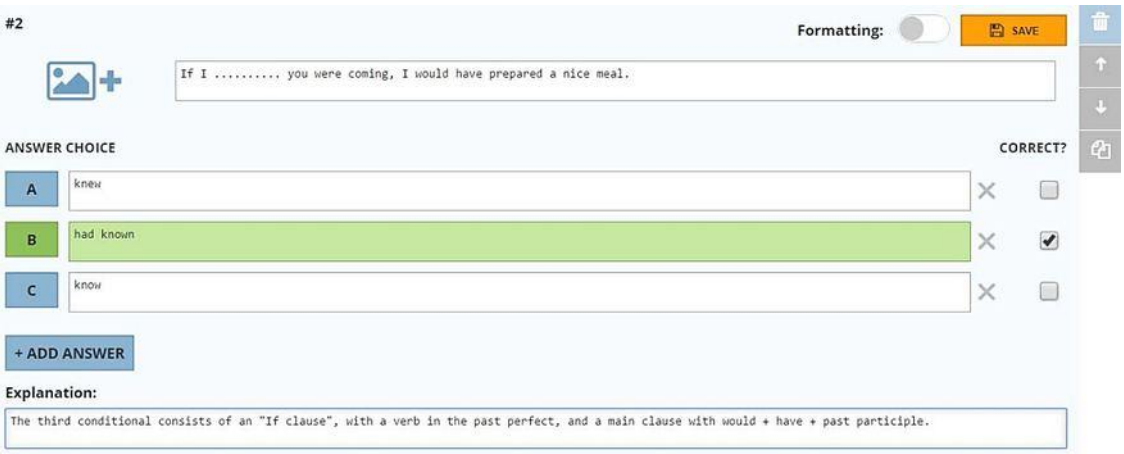
True or false

When editing a True/False question, teachers can choose the number of options, basic text format tools, like bold and italics, and there is also the option of including a picture. To create a True/False question, type the question text, click on the right choice and type the feedback if applicable.



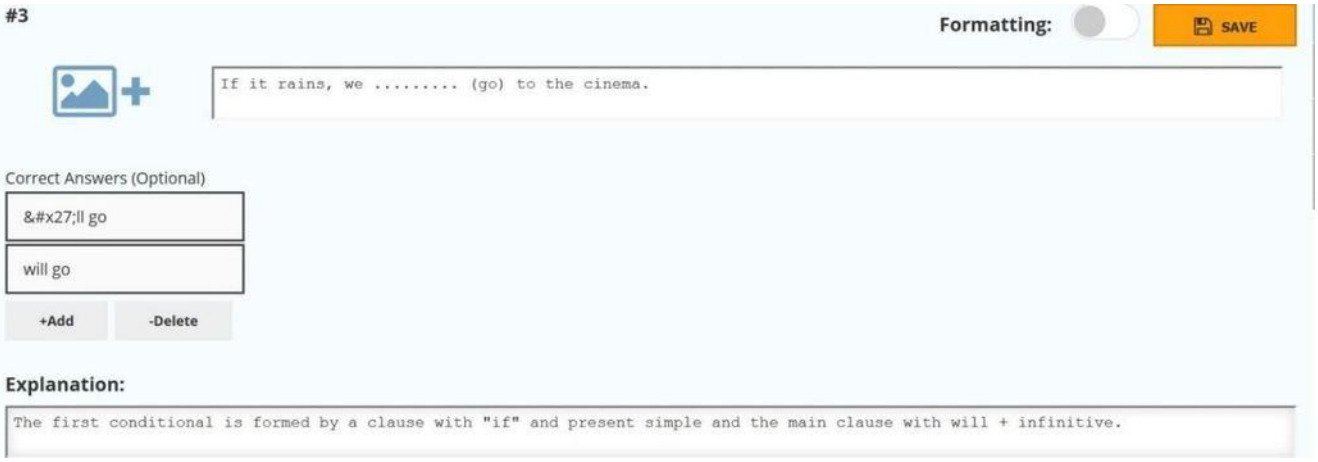
Multiple choice

Initially, there are 5 choices, but more options can be added, and it is not necessary to use the five choices initially available. Format, feedback and images can be used, as in the True/False questions.



Short answer

When writing short-answer questions, teachers need to consider all the possible answers and type them in the "Correct answers" box.

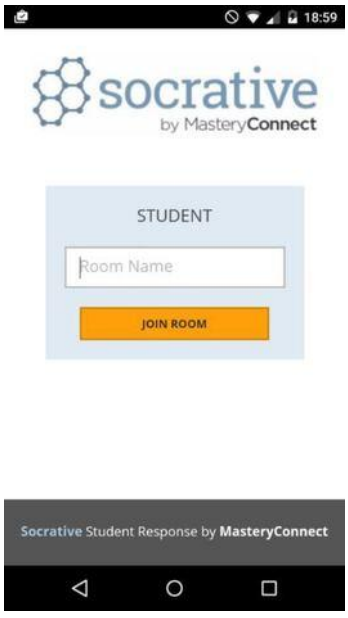


Socrative on the student's device

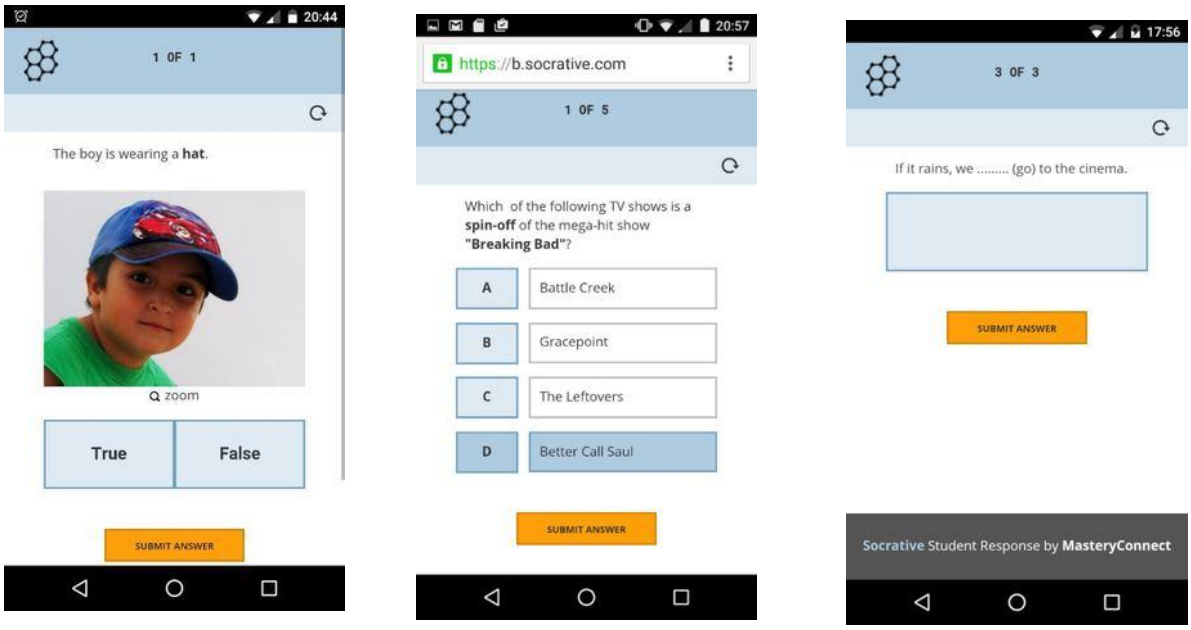
Students go to https://b.socrative.com/login/student or download Socrative Student from the Google Play Store or iTunes.

If they are using a web browser, when they access [www.socrative.com,](http://www.socrative.com) they may get the following screen. They should click on the menu icon and choose "Student Login".

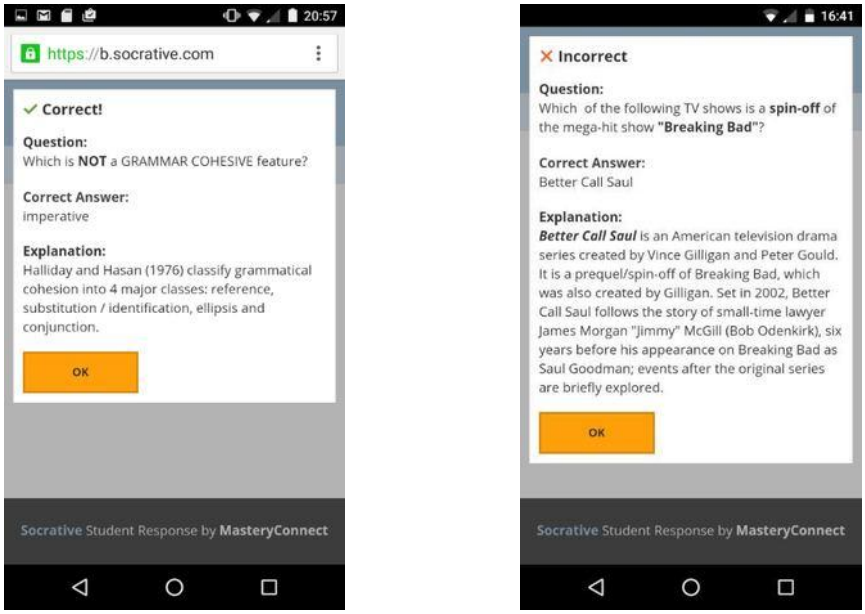
First, they should enter their room name, as given by the teacher (for example, 5THBLENDED). Then, the student's name should be typed.



Once they are in, they will see a question. If it is a multiple choice or True/False question, they can select the right answer. If they see a text box, they have to write in the correct answer. Finally, they have to click on "submit".



Then Socrative will tell students if their answer is correct or not. They will also see the correct answer and, probably, an explanation (the explanation only appears if the teacher has written it beforehand).



Unless the teacher has disabled the "results" option when starting the quiz, students see their results when all questions have been answered.

Visualizing student understanding: quiz results on Socrative

A grid on the teacher's device shows students' names and answers in real time. We can choose between students' score or completion percentage (progress), and students' names can be hidden or shown. The percentage of correct answers for each question appears in the last row.

Revision test first term - Mon Jan 11 2016

Name A-Z	Score	#1	#2	#3	#4	#5	#6	#7
[redacted]	75%	B	B	C	A	Have see	C	C
[redacted]	90%	B	B	C	A	saw	C	C
[redacted]	90%	B	C	C	A	have see	C	C
[redacted]	55%	C	C	A	A	see	C	C
[redacted]	65%	B	B	C	B	have saw	C	C
[redacted]	60%	B	A	C	B	saw	C	C
[redacted]	55%	C	A	C	B	saw	C	C
[redacted]	0%	C	B					
[redacted]	70%	B	C	C	B	have see	C	C
[redacted]	0%							
[redacted]	80%	B	C	A	A	Have see	C	C
[redacted]	65%	A	B	C	B	I have s	C	C
[redacted]	75%	B	A	C	B	have see	C	C
Class Total		67%	33%	82%	45%	45%	100%	100%

Apart from the feedback written for each question, teachers can explain difficult questions to the class during or just after the quiz, as problem areas can be easily spotted with the help of colors and percentages.

If a test is run more than once, statistics do not accumulate; each test generates its own spreadsheet and results table.

By clicking on each question number in the results table, the question and the options are shown. This way, teachers can project questions and choices for debate and feedback. To display the percentage of students who chose each option, click on the "How'd we do?" button.

Apart from the live results, Socrative offers teachers the following information:

- **A whole-class Excel:** it shows the total number of correct answers and the percentage of correct answers per student. Each student's answer to each question also appears on this spreadsheet, with a green background for correct answers and red one for wrong choices. The final row shows class scoring, which allows teachers to compare students' individual performances against class results and to see each question's difficulty index.

- **An individual student PDF:** It shows the student's overall mark and the answer to each question, with a tick or a cross. This can be useful for individual tutorials. It can also be shared with students so that they can revise at home.

- **A question-specific PDF:** it shows the question with the most correct answers, the question with the fewest correct answers and the number of students who chose each of the correct answers and /or distractors.

Sharing quizzes

With teachers

The teacher who has created the quiz has to give the code to the teacher(s) they want to share it with. Teachers who receive the quiz go to "Manage Quizzes", then to "Import Quiz", and finally they paste the code they received.

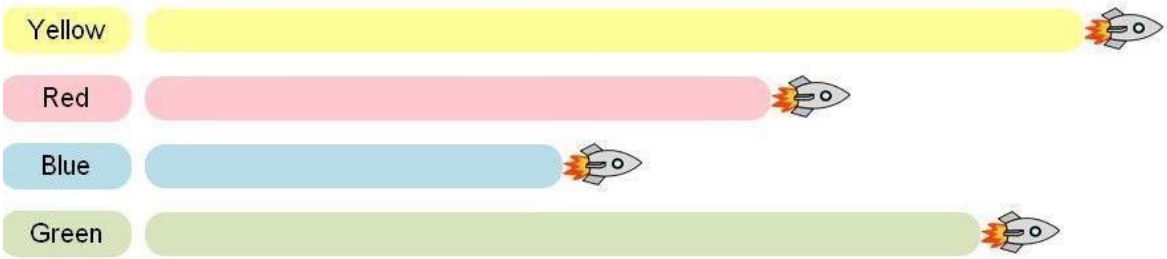
With students

Teachers need to go to "My quizzes", click on the quiz they want to share and choose "Download". If teachers want to share the key, too, they can do the quiz as a student and then download their individual student PDF, which will contain all their correct answers.

Playing in "Team mode"

Students can play Socrative quizzes in team mode. Teachers should start a "Space Race" from the dashboard. Students are grouped into teams, either randomly or by choosing the team they want join. There are different icons available, and each team is assigned a color.

The teacher's screen displays the teams' symbols and colors as they move on, depending on correctness of answers and on speed.



Socrative: classroom uses

Grammar and vocabulary revision

Students see questions on their own devices and can work at their own pace. They know instantly if they are right or wrong, and they can read specific feedback on each question, as long as teachers have written this feedback beforehand.

Teachers can see the progress of each student while spotting the strengths and weaknesses of the group as a whole. Live results on the teacher's device mean that teachers can give feedback and explanations instantly. Delayed qualitative feedback is also possible thanks to downloadable, detailed reports. Teachers can read these reports, analyze the problems of a specific student and give them the necessary advice.

Questions on theory

Questions on theory seen during the course can also be answered on Socrative.

"Hybrid" question system

Printed tests including reading, listening and use-of-English questions can be given to students, who enter their answers using Socrative. This allows for instant, personalized correction and feedback for students, saves time spent on marking for teachers and gives excellent insights into each student's performance and into the group's progress. Students can be given their own PDF file with their results.

Conclusions

It would be biased and unfair to state that one of these two tools is better than the other. However, it seems clear that Kahoot is more oriented towards competitiveness and whole-class teaching, as the points system is well-developed and prominent, and the whole game revolves around the classroom's screen.

Although Socrative allows for competitiveness with its "Space Race" feature, its main strength lies in the real-time information it provides to the teacher. The detailed statistics it gives at class, student and question level can help teachers adjust their feedback and teaching, be it with the whole class, with individual students or by adjusting some teaching materials.

A well-planned combination of both tools can lead to successful learning and assessment experiences. Kahoot can be used as a diagnostic testing tool, and, depending on the results, a Socrative quiz can be developed to check progress or understanding after some work has been carried out on the "problem areas" spotted while taking the Kahoot quiz. Conversely, a Kahoot quiz can spark interest and motivation after extensive individual work has been done using Socrative.

Only by knowing the technical and pedagogical uses described above can teachers take meaningful, useful decisions on how and when to use these excellent tools.

Biodata

Fernando Romeu Esquerré holds a degree in English Philology from Universitat Rovira i Virgili. He started teaching English to teenagers in 1998, and in 2004 he became an English teacher at EOI Tortosa, a government-run language school for adults. He has also been its ICT coordinator for more than 10 years.

As a teacher trainer, he has given talks and workshops on PowerPoint for language teaching, Hot Potatoes, Moodle quizzes and game-based learning. He has also been teaching the subject "Materials and Techniques for ELT" in the Masters on Foreign Language Teaching at Universitat Rovira i Virgili since 2007.

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How to Help Primary Children Speak English with Confidence

Inès Rosado Valdivia

Abstract

Speaking skills in Primary English lessons are sometimes dull and hard for those students who have problems with the language. Some pupils are introverts and they are not very fond of these skills. In this article the reader will find out about some useful and helpful resources for helping primary learners speak English and some tools that will help him or her to cope with oral activities. All of them involve some kind of action so that kids become the main characters in the activities. They are easy to introduce and to involve children in.

Introduction

Recently, I read an article which said that the content of lessons is less important than the methodology that teachers use in an age in which access to internet and information has a high value everywhere. It quickly made me think about my Primary English lessons, and I felt that I agreed with that idea.

In fact, if you ask me about my aspirations for my students' English language abilities, speaking English with confidence is at the top of my wishes. Yes, I want them to read well, have a wide vocabulary and an important understanding of English grammar, but mostly I want to hear them speak English. But we all know that it is sometimes difficult for those who are shy or introverted. So how can we help learners speak English with confidence?

1. The teacher's role

First of all, try to speak English as much as possible so that the children can listen to the foreign language and gain a good comprehension of the different messages.

Design speaking activities for everyone to succeed in. Give the students patterns if the activity requires that. Make them feel confident with the activity.

Use lots of repetition, because children need to do things many times. This makes them feel comfortable and helps them to learn.

Present short activities to maintain their attention and interest. Remember that attention is at its sharpest during the first 10 minutes. If the teacher speaks longer than that, students will start to tune out.

Link gestures, movements and/or actions with key words. This way of introducing new vocabulary or structures in oral activities will reinforce children's learning. Whenever they want to do the oral activity again, these actions will remind them of words and pieces of language they need, and the children will match their gestures with their productions.

The first few times you introduce new language, do not use any visual support. When children get used to the new vocabulary, gestures, actions, they will be ready for their first contact with images

and with text. Pay special attention to those students who need your reinforcement. Maybe they will have forgotten the previous work and the teacher will have to remind them of it.

2. The classroom

Most schools have a special room for the foreign language. That is perfect, but do the students have free space to move around in? As language teachers, many of us start the lesson with a warm-up activity. Why? Because we check on old learning and maybe we introduce new content. We work as a group, and the children feel that they are part of it. There may be more movement because learning English is a skill itself. So, be sure that your English Classroom has enough free space for these types of activities.

3. Tools for teachers

When I was a child, I had a book, a dictionary and a notebook for studying English. Nothing else. Things have changed a lot since then. Yes, we live in a digital age and our students have been born in it. So, how can we cope with this reality? By using digital tools and making them come alive in our English lessons. For Primary beginner teachers, I recommend having contact with some basic tools:

Audacity. It is free and it is useful for recording and editing sounds.

Tellagami. A useful app for teachers and CS (Superior Cycle) students. They all can have it installed on their mobile phones and use it whenever they consider it necessary. It is easy to download and use.

PictureTrail. It is a social network that allows members and visitors to share photos online in a different way. Visit it and see how many things and albums it offers.

Pinterest will help you with lots of ideas and images. Snap and add them to your personal account. There are huge numbers of teachers following interesting ones. Try it out and see how your imagination soars as you search for new ideas for your lessons.

Picasa. This Google tool allows you to share your pictures and create slide shows for your blogs or web pages.

Drive. This Google product is the easiest way to store, sync, and, share files online.

Blogs. Do you use a blog at your school for English lessons? If your answer is no, give yourself a chance to find out more about this kind of tool. Start by choosing an easy one for you to work with, as that will allow you to make things easier for children and families. Dissemination of learning comes alive when English arrives at home and allows children check and share some activities. Families will see how their kids are improving in the language. I am a blogger and I am at a different stage professionally and personally compared with 20 years ago. I'm not at all special, but I've managed to promote my school and myself because of my passion to share and help you, as an English teacher. If you decide to have a personal blog, you can share information and best practices there. Do not hesitate to try it out, it is a useful tool.

Internet Archive. You can record children and upload these files to the web. You can embed them in your blog or web page for your pupils to listen to.

Voki. Voki is a free service that allows you to create personalised, speaking avatars and use them in your blog, profile, and email messages.

Symbaloo is a visual bookmarking tool that makes it simple to organize your best online resources in the cloud. You have all your favourite websites categorized any way you decide on.

Many websites give new ideas and offer different resources. Our age is a digital one. There are lots of interesting websites and blog ideas. Rather than pinning those items on Pinterest, which is blocked in many schools, save an image and the website address to the proper folder or to your personal blog so when you are planning lessons for a particular topic, they will literally be there.

4. Practical examples

4.1. Chants. They are an excellent resource for all ages and levels. They have important advantages when used in oral activities. Let's list some of them:

- They allow repetition, and children copy sound patterns "safely". In some way, the students will develop confidence and try language out time and time again. You, as a teacher, can introduce new ways of repetition, such as whispering, using different voices, trying out new versions, going fast and then slow, seating children back to back and having them call words or sentences out to their partner, who repeats them back. As children need to do things many times, they will practice in an enjoyable, natural way.

- They use rhythms and rhymes which make children play with words and come into contact with the new language.

- They can provide patterns that will help children with fluency.

- They can improve the mood of the group. As everybody succeeds, they feel they belong to a community.

- They can be used as an example when students need them, for instance as writing prompts. Also, as teachers, we can offer children the chance to be creative.

- Example: The food train chant.

4.2. Poetry. Poems have some of the same positive reinforcement as chants, and they also allow kids to begin to hear the sounds of the language and experiment with the way the mouth works to produce those sounds. They notice relationships between words that sound similar through the rhymes at the end of the lines and how words in combination create rhythm.

Just like chants, poetry can serve as a writing model when the students have a writing exercise, giving them the opportunity to create new verses. Example: Frogs, frogs

4.3. Class book. In this activity, you create a book based on your class. It is an activity in which the children are the main characters. Illustrations (students' photos) are connected with the message of the book, and children learn the contents by heart. For example, if you give each child a sentence linked with an activity he or she does with your classroom's pet, and you employ different strategies to remind them of the actions and the pictures in the class book (before coming into the class after recess or singing a jump rope rhyme, among other ideas), they will remember all of them by the end of the term. When you help children connect themselves with characters and events, you make the book more real to them. This is an idea I took from my kindergarten colleagues. They have lots of excellent resources and strategies. I recommend that you visit your centre's preschool classrooms.

4.4. Card games. Playing cards is a fun way to teach kids basic skills such as counting, taking turns, strategy and reading, among others. In the example below, it fosters motivation for reading properly. The teacher chooses and introduces the vocabulary he/she considers important. During the game, if the student picks a card and he or she can read it properly, he or she can keep it. If not, he or she has to put it back at the bottom of the stack. If he or she gets a card saying "keep an eye on your cards" he or she has to put all of his or her cards back and start all over again. The winner will be the student with the most cards. So, students will be involved in a game in which the motivation is reading the words or the vocabulary proposed correctly. That's fantastic.

Example: *Keep an eye on your cards*

4.5. Illustrating daily routines. Routines are actions that children do every day. So, why don't we make them more real by carrying them out? In groups of four, the students choose morning, afternoon, evening or nightly routines. They will become the main characters in this activity and they will organize themselves and plan out their actions. Also, in ICT lessons, they will become movie makers, as they will make a video and present it. We will see how their learning becomes more effective.

Example: Daily routines

4.6. Jazz Chants® by Carolyn Graham. Related to point 4.1, these sets of chants are excellent for students because the children feel involved in each chant from the very beginning. There are many other advantages because the chants can be used in classes of any size and they do not require any special material other than a CD player or similar device. Also, they can be used with all age groups.

Example: "Stop that noise", by Carolyn Graham

4.7. Songs. Like chants and poetry, songs give children the chance to play with spoken English in a free way. Learners listen to them and sing along with them, or sing them without back-up support when they know them well. Children hear the sounds of the language and explore how the mouth works to produce those new sounds. As they follow written lyrics, they notice the relationship between spelling and sound.

Example: The morning

4.8. Illustrating a poem. After learning a poem by heart and when used in moderation, illustrating a poem can be an excellent activity for creating videos. It can be a pleasure for children and can

stimulate their acquisition of English because in order to do the activity they have to understand the poem properly.

Example: It's just fine

4.9. Apps. Apps for phones or tablets can be important tools for English lessons. They encourage interaction among children and also between teachers and children. Look at the following example and see how you can use an easy app in your English lessons.

Example: Tellagami

4.10. Loop cards. Maybe there is less speaking involved in using them, but everyone will have to pay attention and understand what is being said, and interact with the class. Begin with any child and have him or her read out his or her question. The student who has the card with the correct answer is required to read it out. Then, that learner reads out his or her question for another student to answer.

Example: What time is it?

4.11. Role play. This is a type of activity in which children pretend they are in a different context and act out a role; it can also be done in a real-life context (CS students). Role play is a social activity, too, because children can develop their knowledge of a topic. Also, when students are not confident with this activity, the teacher can provide information to them, such as who they are and what they think. Can you imagine seeing your children in the playground acting out what they have just learnt? This will show that you have engaged their curiosity.

Example: A restaurant where children can make up a menu and pretend to be chefs who cook, waiters who lay the table and serve the food and customers who order meals.

4.12. Plays. Dramatized stories provide children with a context in which to speak English. Students are involved in an environment where group cohesion has an important role. In this activity, children have to learn their parts by heart.

Example: Winkie, the Good Witch

4.13. **Other examples**: There is so much more for us to explore in the areas of games, jump rope activities, riddles, loop cards, and framers, among others. Here you have more resources:

Jump rope rhymes
Rhymes, songs and chants
Chants, raps and poetry
Clapping songs
Warm up and games

Conclusion

Nowadays, the goal of teaching speaking should be to improve students' communication skills, because only in that way can students express themselves. In addition, lots of research underscores the importance of play, especially in the early years. In this article, some easy tools have been

described and some practical examples have been given. They can be an excellent part of any lesson, unit or project. I have used all of them, and they are really good and fun. I encourage you to use them and see how they build up energy for learning in your Primary English lessons.

BIODATA

Inès Rosado Valdivia is a Primary English teacher in Sabadell and the English Primary Teachers Team coordinator in the same city. She also has some experience in European projects. Nowadays, her school participates in two eTwinning projects. She is a blogger and she uses new technologies and different resources to link English lessons to families. She is the author of "Alice in Wonderland for Primary EFL" and "English for You and Me", where you can find not only resources for students but also for families and teachers.

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Commemorations of possible interest to English teachers next school year (2018 milestones)

Some things that could be celebrated or commemorated in 2018 are the…

550th anniversary of the death of **Johannes Gutenberg** (February 3, 1468).

100th anniversary of the death of **Gustav Klimt** (February 6, 1918) (a good chance to watch **"Woman in Gold"**).

200th anniversary of the publication of ***Frankenstein*** (March 11, 1818).

60th anniversary of the death of **Rosalind Franklin**, a key figure in the discovery of the structure of DNA (April 16, 1958).

450th anniversary of **Mary, Queen of Scots,** fleeing Scotland (May 16, 1568) and being imprisoned by Queen Elizabeth I (May 19, 1568 – February 8, 1587).

100th anniversary of the birth of **Ingmar Bergman** (July 14, 1918).

100th anniversary of the birth of **Nelson Mandela** (July 18, 1918).

250th anniversary of **James Cook** setting sail on the HMS Endeavour (August 26, 1768).

200th anniversary of the birth of **Emily Brontë** (July 30, 1818) and 170th anniversary of her death (December 19, 1848).

100th anniversary of **the end of World War I** (November 11, 1918).

300th of the death of **Edward Teach** (aka **Blackbeard**, the pirate) (November 22, 1718).

100th anniversary of the election of **Constance Markievicz**, the first female MP in the British House of Commons (December 28, 1918).

Flipped, Blended and the Use of ICTs in K-12 (Art History)

Manel Trenchs i Mola

Introduction

I have been an Art History teacher for over 20 years. I have always taught this subject, and I've always liked it immensely. One of my basic objectives has always been to motivate my students in this area and to make them see its presence outside the classroom.

I began by using slides, showing them many images in class and making them open up their minds to how artistic creations have been represented in different cultures and in different time periods, and to how, for example, the concept of beauty can vary greatly depending on a specific culture or historical period.

But, with the integration of technology into my teaching, my ability to motivate and help my students generate and acquire knowledge has "exploded" in a positive way.

In the past, seeing a mobile phone in my class was a problem to me, and it caused disruptions in the classroom. But today I see them as indispensable, basic tools for my teaching activity and for the students themselves. In my case, the use of ICT and electronic gadgets in general has become an essential part of my teaching practice, both inside and outside the classroom.

Here you can see the ICTs I use:

https://es.pinterest.com/maneltrenchs/the-icts-i-use/

A twist in methodology

Another aspect which made me rethink my way of teaching and educating was getting to know the "flipped classroom" method, which, as you can see from the links below, is a basic element in my way of working now. All of this has turned into "flipped learning".

It is very clear to me that we can't educate in the 21st century in the same ways we did in the 20th century, and, in all of this, there is a long road to travel and many things to share in order to improve today's education.

Here you can find a compilation I have put together on "flipped learning" theory and practice:

https://es.pinterest.com/maneltrenchs/flipped-learning/

Motivation

The more I use ICT, the more motivated I become as a teacher, and the more the students enjoy themselves. Here are some concrete examples of educational activities for motivating students, which I call "Manel hooks":

https://es.pinterest.com/maneltrenchs/manel-hooks-eduartpiracy/

And here are some other interesting links:

Manel Trenchs (via WordPress):
https://arthistoryflip.wordpress.com/

"Manel Mass Media" (via youtube)
https://goo.gl/L2nlmj

Where do we go from here?

In regard to the future, it is very clear to me that we have to take advantage of technology to improve education. And, of course, the new apps and tools that are appearing on the market can help us a great deal. We have to practice with them, see their pros and cons, and then manage them in the classroom.

If you had asked me 5 years ago what tools I used, the answer would have been basically Moodle and some web sites. Today, the response would be: Edpuzzle, Kahoot, Remind, Socrative, Google Apps (Sites, Forms, Drive...), Google Classroom, Quizlet, Twitter, Instagram…

Here are some examples of the activities I carry out in the format of #flippedlearning, #blendedlearning, #edtech…:

https://es.pinterest.com/maneltrenchs/mmm-manel-mass-media/

Conclusion

In sum, in the future I hope to continue using and improving with these tools and, certainly, with new ones which may appear and which may be able to help me in my educational practice, not only in the classroom but, as I said at the beginning, outside of it as well. We cannot doubt that in the 21st century the spaces for learning have become a combination of formal and informal "sites".

Biodata

Manel Trenchs i Mola is a teacher of Art History in Escola Pia Santa Anna in Mataró. He is a member of the Flipped Learning Network and the Remind Teacher Advisory Board. He was a speaker at the FlipCon2015 convention in Michigan, USA. And he is a member and editor of "The Flipped Classroom" webpage. He is interested in rethinking learning, the use of ICTs and all those educational aspects that serve to help improve student learning in the 21st century. You can follow his work here: #arthistoryflip; #eduARTpiracy; and http://www.maneltrenchs.com.

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"Just Like a Movie"*

J. L. Bartolomé

And now, the end is near
And so I face the final curtain
My friend, I'll say it clear
I'll state my case, of which I'm certain
I've lived a life that's full
I travelled each and every highway
…

This is a farewell article. After having soldiered on as a secondary/EOI teacher for 37 years, I got an early (well-deserved?) retirement in September 2015. I have been a regular contributor to the APAC journal almost right from the start (my earliest hit was "A teacher's lament or how to make the most of a dull story. The Verger", no. 4, 1988; the latest "Celebrating Dickens", no.76, 2013). The stock of 17 articles on a wide variety of topics is not a bad score, and yet not a whole score (twenty), so somehow I feel kind of blue that I will never have made that grade, for this is to be my eighteenth (twentieth but two) article. But who knows, life is always of an uncertain glory and nobody can foresee what the future may hold or bring.

A former APAC editor, Neus Figueras, (in the Introduction to "APAC 25 Years 1986-2011") highlighted most of my contributions as belonging to the Literature in the Classroom field. I could not agree more with her appreciation and rate, so no wonder this final paper is about some novel literary stuff: **patchwork poetry.** For those who are unfamiliar with the term [it is actually coined "Cento poetry", *cento* being Latin for "patchwork garment", also the art of needlework that happens to be so popular today, as shown by the rising number of "*tallers de patchwork*" in our villages and towns, as large as or even larger than "*Clubs de lectura*"], a patchwork poem is one composed of various pieces of lines/verses from other poems by different poets, whose authorship is to be acknowledged, otherwise one would be committing a crime, that is, literary theft. Patchwork literature is as old as the hills, as primitive as oral/written literature itself (Homer, Virgil, Shakespeare, Steinbeck…). Like many authors, John Steinbeck borrowed lines from other sources (Scottish folk poems by Robert Burns, the Bible…) to give some of his masterpieces a remarkable title (*Of Mice and Men, The Grapes of Wrath…*). Needless to say, William Shakespeare was the greatest literary thief or borrower of all times; still, "next to God he has created most" (Alexander Dumas *dixit*). I would like to share with old/new APAC readers my one and only patchwork poem so that this concept becomes clear before I go any further.

DIPPED MYSELF IN A FUTURE NIGHT

The ghost dance of winter was about to start.
The wedding-guest sat on a stone.
I do not see the hills around
I am like a dead diver after all's done
A stranger has come to share my room

At the still point of the turning world
That nothing of itself will come.
For many a choir is singing now
Until the day breaks and the shadows flee
The song of pity is the Devil's Waltz.

The lines for this cento (patchwork poem) are borrowed from

Title: Leonard Cohen, "A Future Night"
Derek Walcott, "Omeros" (XLII, iii)
Samuel Coleridge, "Rhyme of the Ancient Mariner" (part I)
Thomas Hardy, "The Rambler"
Robert Frost, "Despair"
Dylan Thomas, "Love in the Asylum"
T.S. Eliot, "Burnt Norton" (II)
William Wordsworth, "Expostulation and Reply" (line 27)
James Joyce, "Chamber Music" (XVI)
The Bible (Song of Songs 2: 17)
W.H. Auden, "The Third Temptation"

In previous APAC issues I showed my interest in developing a taste for patchwork poems built on song and movie titles (book titles as well) rather than on verses from well-known writers. To me (my true guess is that it was also appealing to my young/adult students) it was far more challenging and exciting to try out pop lit as a source of inspiration and a pedagogical tool. The different approaches to how to exploit this field can be reviewed in the following articles: "Pop Line Answers: Funny Interviews for Lazy/Unmotivated Students (no. 22, November 1994), "Teenage Poetry in a Material World" (no. 24, May 1995), "Writing Poems from Song Titles" (no. 41, February 2001), "Telly English" (no. 48, June 2003), "Pop Music and Literature" (no. 50, January 2004), "Making the Most of Movie Tracks and Trailers" (no. 68, January 2010). I wrote my first self-published book using the collage craft in 2004, which was kindly reviewed by my good friend and member of the editorial team at that time, Josep Sala (*Who Pays the Ferryman?*, no. 53, January 2005).

I have just self-published a second book of that sort, again building poems on movie titles, (*Distant Voices, Still Lives,* February 2016), and I would like to share some of the activities and tips I designed for the book presentations.

The first, and most likely to be coveted by still active teachers, is a collection of 600 movie titles intended for grammar and vocabulary practice. For this painstaking job, I used the literal / pretty literally verbatim translation of the original titles into either Spanish or Catalan. In the large file, which is posted in a Moodle / virtual classroom, the students can find 6 sets (100 items each) and challenge themselves with questions like the following:

El secret d'una dona
a) A Woman's Secret
b) The Secret of a Woman's
c) The Secret Woman

¿De qué planeta vienes?
a) What Planet Are you From?
b) Of What Planet Are You?

c) From What Planet Are You Come From?

(600.) ***Apaga y vámonos***
a) Let's Forget Him and Go
b) Turn It On
c) Switch Off

In a second file they can find 150 from the 600-item kit grouped into grammar sets (numbers, relative pronouns, passive voice, Saxon genitive, articles, modals, verb tenses, plurals, quantifiers, question words, imperatives, prepositions, exclamations, comparatives and superlatives, confusing words…). Both files, accompanied by the key files, can be freely available on request at jbartolo@xtec.cat

A second pull (tug of war) is that of composing / letting the learners themselves compose a game which I call "anti-quina" (a kind of bingo game very popular in some Catalan villages at Christmas time) by sharing out a worksheet with a number of poems built on song/movie/book titles plus a distractor (a mix of them). In turns, one student reads out the poem, and they and their classmates are to guess whether the sources are songs, movies, books or a medley of them. If they guess right, they keep on standing, if wrong they take a seat; the game goes on until only one student remains on his or her feet.

In the rather demanding chart below, no. 1 are songs (by Mark Knopfler), no. 2 films, no. 3 films, no. 4 films, no. 5 songs (by Charles Aznavour, Gilbert Becaud, Jacques Brel), no. 6 films, no. 7 books, no. 8 a medley. Poem number 8 (remember this is a lucky number in China) is made up of a book/movie title (*Great Expectations*), plus a film (*To Be or Not to Be* is a film by Ernst Lubitsch, not a play by Shakespeare; this is a booby trap), plus three books by Hemingway ("Islands in the Stream" was also a hit by The Bee Gees).

Examples of patchwork poems:

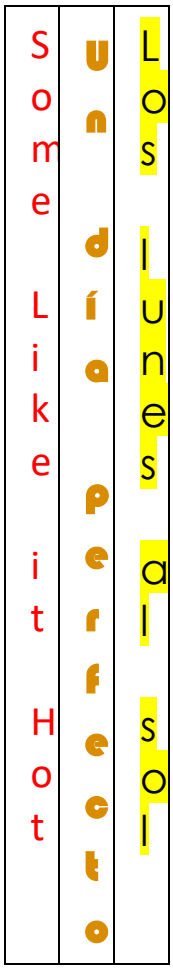
1) **Irish Love** Meeting under the trees In a secret place Fear and hatred Love and guilt The long road	5) **Les feuilles mortes** Voir un ami pleurer Sa jeunesse Seul sur son etoile Le jour où la pluie viendra Quand il est mort le poète
2) **Mémoires d'un Fleuve** Le Silence de la Mer Sans Espoir de Retour	6) **Eine Reise ins Licht** The Winter of our Dreams The Corn is green

3) **Un Día perfecto** Deux Jours, une Nuit Nadie quiere la Noche Un Día perfecto (remake) Los lunes al sol	7) Siempre Eva Llamada a un asesino Eros Cautivo del deseo Más poderoso que la vida Encuentro en la noche La noche eterna Encubridora El halcón y la presa Yo creo en ti Iris Venus era mujer ¿Ángel o diablo?
4) **Das Schweigen des Dichters** Leise fliehen meine Lieder	**8) Great Expectations** To be or not to be Islands in the Stream To have and have not Men without Women

A very creative way to encourage yourself and students to build up short and sweet patchwork poems is a *let's do it all together* activity we can call "Can you lend me a book?" or "May I borrow your book?".

The teacher can send a certain number of students to the school library (never as punishment for the mischievous/unruly ones), and each is commissioned to bring a book or a DVD of their choice back to the classroom. Then in pairs or in small groups they visualize a poem by putting the spines of the book/DVD titles together (standing/lying on a board); that is, they don't have to write down the poem, just show it. Again, titles of different sorts (books, films) and languages can be mixed up.

GREAT EXPECTATIONS
To Be or not to Be
Islands in the Stream
To Have and Have Not
Men without Women



Like in the games previously discussed, the third task can be shared and performed in a multilingual environment (it works best with EOI students and teachers). It is a quiz you can design on your own, or let students do it as an assignment that they will be graded on and/or rewarded for. Here are three items of a full quiz which is also freely available on request at jbartolo@xtec.cat

Movie Riddles

Slumdog Millionaire Quiz

You can get a pack of off-shore money from Panama or investment bonds from BANG-KIA for each correct answer. The original title must be given.

1. Film directed by Michael Curtiz in 1942

2. German movie with an English title (2003) starring Daniel Brühl

3. French film about countryside schools directed by Nicolas Philibert (2002)

Indicatif *Présent*		Indicatif *Présent*	
je	suis	j'	ai
tu	es	tu	as
il/elle	est	il/elle	a
nous	sommes	nous	avons
vous	êtes	vous	avez
ils/elles	sont	ils/elles	ont

I would like to draw the curtain here, as I want to rush off and try to create some new patchwork stuff. There are still over one thousand movies, songs and books I want to enjoy before I kick the bucket. As the Beatles sang, "Life is very short and there's no time for fussing", or to pen it more poetically in Charles Chaplin's wisest words:

Teaching, writing and trying hard to bring some fun and love of literature into the classroom has been a most rewarding experience to me, a sweet dream ("Golden Slumbers"), just like a happy-ending movie. I am so happy to have shared it with you…

…And more, much more than this, I did it my way

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* I borrow the title to this paper from one of my favourite Easy-Start class readers, a thriller (**Just Like a Movie**, Sue Leather, CUP).

Biodata

José Luis Bartolomé worked in high schools and Official Language Schools for many years. In addition to his teaching, he has contributed to many publications, such as *El Cartipàs*, *Auriga*, *El Punt*, and of course the *APAC ELT Journal*. He has also published a number of books, like *Who Pays the Ferryman? A Pick of Patchwork Poems from Talking Movies*, *Revetlla d'hivern*, and *Distant Voices, Still Lives: A Second Pick of Patchwork Poems from Talking Movies*.

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Milestones in movie-making and music that could be commemorated in 2017:

20th anniversary of **The Spice Girls** (actually it should have been celebrated in 2016, but they couldn't book enough venues for a good tour).
20th anniversary of "**Riverdance**".
40th anniversary of "**Star Wars**".
50th anniversary of **The Beatles'** album "Sgt. Pepper's Lonely Hearts Club Band".
50th anniversary of **Pink Floyd's** debut album, "The Piper at the Gates of Dawn".
75th anniversary of "**Casablanca**".

Associació de Professors i Professores d'Anglès de Catalunya