

English Is It!

(ELT Training Series)

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

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"Wisdom consists of being a server: receptive, dedicated and gentle. The group vibration is in command and leads; the leader is behind, but soon the group's conscience is the one which is transformed, and its vibrations lead the way."

(Tao Te Ching)

Introduction

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

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

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

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

The group wants to analyse and sponsor the work of those teachers who we all know, and who, day after day, do admirable teaching works of art, making a difference in their students' lives and in theirs, and whose schools and educational system very much benefit from. We have all met excellent teachers who are so submerged in their daily lessons, administrative chores and the constant updating of professional life, that they are not given the opportunity to consider research or publications.

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

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

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

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

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

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

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

As pointed out earlier, all articles in this volume have stemmed from the basics in lesson planning, whether, depending on their nature, they were fully or partially pointed out and/or described: topics, levels, organization, timing, objectives, contents - procedures and concepts (communicative structures, vocabulary, pronunciation, culture) and attitudes-. Materials are also pointed out, as well the general development of activities along with references, evaluation and comments. In Volume 2:

Laia Andrés presents an article which highlights games as basic educational and entertainment tools for our students. In the pursue of excellent multi-level results, she created *The Magic Box*, both a concept and a series of real boxes, which she wanted to help her students with, when exposing them to effective teaching dosages. Ready-to-use creative and attractive games of hers are kept within them as well as a myriad of awards together with emotions which come along with the element of surprise and suspense, eagerness, enthusiasm and motivation, collaboration and competition, the natural place of error, fun and rules and guidelines, and of course, her vocabulary games and grammar games, which lead it all. As if cooking recipes, two grammatical games are described in detail, including references to levels, timing, grouping, goals, specific materials, general background, rules, and, whenever necessary, notes and variations. A bibliographical reference is also provided.

Rosamaria Fàbrega invites us from the title itself, which is a play on words on a Shakespearian quote, to a promenade and detour at some of her meaningful teaching. We are taken on a leisurely walk, as we are escorted by her didactics and her defence of the relevance of the simplest ideas, the concept of a class pantry, the importance of practical and effective timeless resources and activities, which can help us immensely: we can count on any item in ELT, since they can be used practically anywhere, be applied to multi-levels, and take shape in many different forms. The tandem of being ingenious and keeping resources and activities simple have led her to effective teaching success, which along with inspiration, she claims to be fundamental in teaching. As a sample she presents and exploits the choice of a simple resource, like *mini books*, and an easy activity, like *noughts and crosses*, including objectives, contents, methodology, as well as images and a self-explanatory blueprint. Bibliographical references for further ideas are provided too.

Lourdes Montoro presents two articles on autonomous listening, which deal with reflection (Part 1, theory), action, assignment, guidelines and resources (Part 2, practice), which have stemmed from her study and conclusions as a teacher of English and a teacher trainer too, her classroom experiences with both audiences, and her teacher training sessions. The first article

presents a general reflection on learning a foreign language versus acquiring a language and specific reflections on the skill of listening comprehension; the second article, the practical one, accounts for specific actions which are automatically propelled, if we acknowledge part 1 and wish to put it into practice. It points to main problems when facing the listening skill, the relevance of being conscientious of how the listening process takes place, the need for guidance, practical tips, worksheets for autonomous work, the role of the *Moodle* platform, blogs, and virtual listening resources, adoptable and adaptable in self-access forms, and the role of tutoring sessions.

Laura Prat introduces us to the first part of a vast and detailed teaching work of art and English which she created for a government experimental foreign Language project, and which she successfully implemented during the last two academic years. She provides a global overview of the project, and well as detailed explanations on how it was all developed. This first part is about the figure of Salvador Dalí, and includes the essence of the project, its objectives, the competences involved, the sessions, the grouping, and the assessment. Through her nine class sessions, we are taken to both an imaginary and real hands-on trip to get to know Dalí, his performance on mirage-like famous paintings and works, the making of collages, the creation in volume, the effect of optical illusions, and to the artist himself in London and in Hollywood too. Teacher's and students' materials, activities and webpages are included too.

Núria Viñas shows us how encouraging reading for pleasure is a basic pillar in the pupils' learning experiences, either at school or outside, as well as a solid basis in their personal growth. To do that she presents first how we can benefit and exploit the loan of *Readers Travelling Suitcases* that the Centers of Pedagogical Resources offer in Catalonia, towards the same goal, and, secondly, how she turns that government primary product into an excellent self-access tool which can be adjustable to all levels, and immediately provides positive feedback for all involved. Through her article, we read about her experience, analysis and didactic exploitation of this resource: the numerous advantages which it has, the objectives, the contents, and her teaching methodology. Friendly-user control tables and worksheets, for both the teacher and the student are also included.

Volume 2 presents two exceptional situations: first, the group has not been able to count on Andreu Cardo's article, and, secondly, the group has decided to introduce a new section in *English Is It!* (ELT Training Series): **ADDENDA**.

The section **ADDENDA** pretends to open doors to other teaching professionals, national and international, as well, as allow the permanent staff members of the Research group, to present other academic works. It will also be opened to alumni among the members of the group, so that further pedagogical interventions from them can be welcomed in the future. The first Addenda section is inspired in two of the members of the group: Andreu Cardo, just mentioned, and Núria Viñas, who we bid farewell to after this 2nd volume, while we very much thank her for her contributions and professionalism within the group and for the group.

Andreu Cardo is an outstanding teacher and teacher trainer, author and guest speaker, who, as mentioned above, has been unable to present us with his authorship and expertise this time. Núria Viñas excels in discretion and dedication as a teaching professional, who leads to academic results of the finest quality, and who epitomizes a large number of extraordinary teachers in daily ELT classes, who should not go unattended.

In the article: "Andreu Cardo: Teacher and Teacher Trainer at Heart, Prolific Author and Generous Guest Speaker", Lourdes Montoro has tried to expose Andreu Cardo's vast

professional profile, and generosity, reflecting in the works of both his elementary school pupils and his professional trainees; his school, which has a unique pedagogical project, which he genuinely spurs and enhances; his coauthoring works, through books and articles; his own articles; his commitment to teachers' research groups; his intervention in conferences; and last, but not least, his faithful support to the writer of the article since they first met, when she happened to be the trainer, who he did not need much from, but still opted for going on as her trainee, for a few more years to come, and, finally, his gift for the group, regarding this publication, whose format for volume 1, he initially proposed and technically proofread, before Lourdes Montoro, as the coordinator, could send it for final proofreading and editing to the University.

In the article "Núria Viñas: "The Personified Discretion, Dedication, and Production of a Full-time Teaching Professional", Lourdes Montoro has tried to unfold Núria Viñas' outstanding human and technical, qualitative and quantitative qualities, as well as her performance in the ELT Class and beyond: She believes that Núria Viñas represents a large number of discreet teachers who we have all met, who do works of art in class, and make no fuss about it; she is also the professional that keeps attending training sessions to be always updated, as well as the generous educator who, besides supervising teacher training students from the Universitat de Vic (Universitat Central de Catalunya), at her school, also lent a big pedagogical practical hand to Lourdes Montoro's teacher students in training at the University of Barcelona. They very much benefitted from the role model that Núria Viñas is, through a lecture which Lourdes Montoro had the pleasure to organize for them all.

None of these articles would have been possible without the outstanding group supervisors at ICE: **Mercè Martínez**, continuing primary and secondary teacher training coordinator, and **Mercè Gracenea**, secretary of the institution, who welcomed the group proposal from the start, supported it and turned it into what it is another volume: the second volume of *English is it!* (ELT Training Series). We will always be indebted.

Professional bios



Laia Andrés has a degree in Translation and Interpretation from the Universitat Pompeu Fabra, and a Master's degree in Teacher Training. She also holds Advanced language certificates in English, French

and Italian, and a Basic Chinese from Escola Oficial d'Idiomes, and is also a sworn translator. She has been teaching English, Catalan, Spanish and French, both in at the high school and vocational levels at Escola Joan Pelegrí.



Andreu Cardo has been a Primary English teacher at a public school since 1997. He has had the chance to work in the United States as a primary school teacher for two school years. He is co-author of two

English text books for primary students and has written some articles in specialised magazines. He is currently working as an English Teacher in a Primary school and he is actively contributing in the process of training teachers



Rosamaria Fàbrega has been a Secondary English teacher since 1985. She comes from a family devoted to teaching, and has exchanged teaching experiences in England, Ireland and the US. She is

currently teaching "Aprentatge de les Llengües Estrangeres" at UIC in the Faculty of Education and English in a Secondary Public School. She loves New Technologies and has a blog to help her students to work in an autonomous way.



Lourdes Montoro is a professor of English at Escola Oficial d'Idiomes in Barcelona. She initially taught all levels, from elementary school to high school and vocational school. She has also taught at university,

both in Barcelona (UOC and UB), and the United States (UW-L). She is also a teacher trainer, a translator and a critic reader. She has specialized in American culture, English-speaking countries, paremiology and project work.



Laura Prat has been a Primary English teacher at a public school since 1993. Before that, she worked in England for one year. She also lived and worked in Holland for ten years, where

she was a teacher and a consultant, assessing new materials for MEC (Ministerio de Educación y Ciencia). She is currently working in a *Learning Community* and developing a PELE in Art. She has attended many English courses organized by ICE.



Núria Viñas Codina has been a Primary school teacher since 1984. She works as an English teacher at a state school since 1987 but she got her formal degree at Escola Oficial d'Idiomes Barcelona

Vall d'Hebron in 1994. She has been involved in many innovation programmes (to improve pronunciation and oral skills, to implement English lessons at lower levels, to develop CLIL projects ...).

The Magic Box: Building Grammar through Games

Laia Andrés

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

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

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

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

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

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

After the personal approach to grammar that you will read in the next section, you will find two examples of *real* games that I have designed for my 1st ESO students (7th graders). You will have the chance of building your own materials by following the steps that I suggest on these

pages. As it happens with all the recipes, this is just a starting point. It means that each cook could make the changes that he/she considers to be necessary in order to get different and unique food. There is not a single valid recipe, but a wide range of delicious food cooked by wonderful chefs.

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

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

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

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

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

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

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

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

The Magic Box with its Games and Lollipops



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

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

The first thing that it is important to know about this special box is that it contains not only games and huge amounts of knowledge, but also prizes: mainly lollipops. Introducing a physical reward linked to the accomplishment of the task is a way to make the English lesson and its contents relevant for our pupils.

Moreover, students know that the contents of *The Magic Box* change from time to time. It may offer them a different game or activity in each lesson, unit or module. This is translated into **eagerness** and some sort of mystery in their eyes. **Surprise** is a powerful emotion according to research on emotional education (Bisquerra, 2003). We can use it to generate increasingly motivational and attractive experiences to our students.

These induced expectations also represent a challenge to us teachers. It is indeed our responsibility to take advantage of their **enthusiasm** and their willingness to play. The more challenging, relevant, significant and engaging our offer is, the more they will develop an inherent **motivation** towards the task at hand.

In Andrés (2014), I referred to students' motivation as a key concept to take into account when learning English as a foreign language. Good results will rarely arise from a teenager lacking motivation. Nevertheless, teenagers are seemingly impervious to motivation.

Motivation is not a product which we can build up. It is rather the consequence of combining awareness and eagerness to learn. Motivation is mainly a trigger and a motor. That said, games are a good way of increasing their levels of motivation. That is, games provide teachers with a consistent variety of motivational approaches (Woodward, 2001).

As I said before, games are a framework in which realistic and significant learning can take place. A game is supposed to be much more interesting than a fill-in-the-gaps exercise just because they provide our students with the possibility to **play with error**. In a game errors are treated as part of it and so they are not followed by criticism or self-inflicted remorse for not having performed better.

When they play games in class, students are aware of the possibility to lose a game or some of its parts. Actually, they are even ready to accept their mistake and be forgiving of themselves. This, in fact, allows them to be self-indulgent in front of learning difficulties. During the game, students will accept errors and, consequently, their level of fear will dramatically decrease.

At this point, using games in class becomes a fully equipped pedagogical approach. As stated by Montessori or Piaget, education cannot be but in the form of a response to individual's needs and interests (Thomas, 2013). In this sense, games may be understood as the motivational trigger which generates an interest in our students in the shape of a reward and an opportunity to experience seemingly fearless challenges. It seems that so far we have achieved our main objective as teachers. We have got our students involved and interested in the developing of the class since they will be learning while they are playing.

Nonetheless, our job is not finished yet. It is time now for us to make them aware of the importance of necessary **collaboration** (even in the context of a competition). And last but not least, we have to make sure that our students know and respect the **rules and guidelines** which are required for a particular game. This will definitely ensure that a framework for consistent significant learning is maintained during the whole game experience (Cameron, 2001). In other words, discipline and respect for the rules along with a full respect for each other and the development of the class are paramount when it comes to ensure that learning

really takes place when playing.

Finally, it is important to notice that the games that can be found in *The Magic Box* are divided mainly into two categories: **grammar-based games** and **vocabulary-based games**. In the following section, I will thoroughly describe two games based on grammar. Vocabulary-based games will be presented in a following article.

Building *The Magic Box*

Now “it’s your turn”! In order to build your own *Magic Box*, you will need:



Materials(www.ClipartOf.com/1066540)

- 1 Computer
- 1 Word processor
- 1 Internet connection
- 1 Color printer
- Colored or white thick papers
- Laminating pouches
- Scissors
- 1 Laminator
- 1 *Magic Box*

Directions

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

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

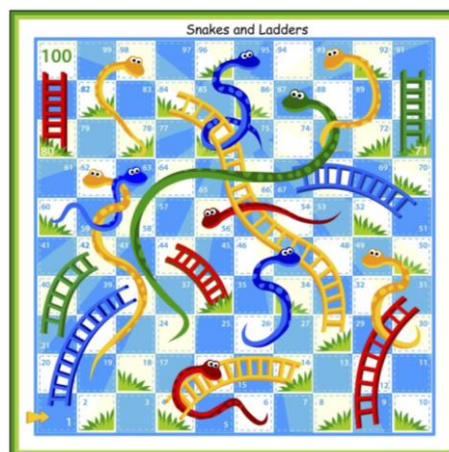
8. Put your new activity into your wonderful *Magic Box*!

GAME 1: DAILY ACTIVITIES. Present Simple Questions and Answers

- Level: 1st ESO / reinforcement 2nd ESO (adjustable to 5th and 6th grade too)
- Grouping: 3-4 students
- Time: 30-40 minutes (it may vary depending on the group's dynamics and on the number of times which they may have played it before)
- Goal: to practice the Present Simple structure in all kind of sentences (affirmative, negative and interrogative) while revising the meaning of some specific verbs. Notice that when students have to provide a full sentence, they become aware of the changes that the verbs undergo when being built as a question, an affirmative or a negative statement.
- Specific material for each team:
 - A set of playing cards
 - A *Snake and Ladders* board
 - A dice
 - A counter for each student (you can also ask them to use a coin, a rubber, a piece of paper, etc. as their counter)
 - A blank sheet of paper
 - A pen or a pencil
- General background: the teacher explains how the *Snakes and Ladders* board works. If a player reaches the bottom of a ladder, he/she must move forward until the top of it. Otherwise, if a player reaches a snake's head, he/she must move back as far as its tail.
- Rules:
 1. Each group is given a set of cards, which contains three types of cards: the yellow ones are question words, the green ones are infinitive verbs and the pink ones are noun phrases used as subjects. A sample of each category is shown in the following table:

Question words			Verbs		
WHERE	WHAT	WHEN	TRAVEL	GO	WATCH
WHY	HOW	HOW OFTEN	EAT	REVISE	CHECK
Subjects			READ	LEARN	WRITE
YOU	YOUR PARENTS	OUR TEACHER	START	ASK	PRACTISE
YOUR PET	STUDENTS	YOUR FRIEND			

- The cards are placed face down in three piles according to their colors and, therefore, their categories. Next to them, students set the *Snakes and Ladders* board.



3. Each group must have a representative. This person will take notes of all the sentences that his/her teammates say during the game. Students can choose the person who will be the representative (and who will also be a regular player) on their own or they may prefer to guess a number which you have thought about, play *Rock-Paper-Scissors*, throw the dice and get the highest number, or follow any other criterion that you or your students may want to follow.
4. Then students must decide who their first player will be. They can do it by following the ideas given in step 3 when choosing the representative and/or the first player.
5. After moving the counter, the player has to uncover a card from each pile. Therefore, he/she will get a question word, a subject and a verb.
6. The player has to ask a question by using the Present Simple and the words that he/she got after uncovering a card of each color. The player may need to add other words in order to get a meaningful sentence. Imagine that you have got the three cards that are shown in step 2: *how often + your parents + practise*. If you ask a question without adding anything else, you will get the following: *How often do your parents practise?* Since the verb "to practise" needs an object, students are allowed to add some more information. Therefore, they may ask: *How often do your parents practise English at home?*

The representative of the group takes notes of the question. Then, the player who has uncovered the cards must decide whether the question that he/she has suggested makes sense or not, both grammatically and semantically. Each player may be helped by his/her teammates, since collaboration is a key concept when playing games at school.

7. If the player finds the question grammatically and semantically correct, he/she has to answer it (by using a full sentence in the Present Simple).
8. However, if the question is grammatically correct but it makes no sense from the semantic point of view, the player has to change any word (the question word, the subject or the verb) to build a new question. Once it has sense, he/she proceeds as explained in 7: he/she answers the question.
9. If the player is able to perform step 6 successfully, he/she remains in the square. Otherwise, if he/she fails in the attempt of asking either a question or providing an answer, he/she must move back according to the number that he/she got in the dice.

10. The student that first arrives at square number 100 wins the game.

11. Once the game is over, it is advisable to carry out some idea-sharing minutes in order to make sure that our pupils have said appropriate sentences. In this sense, you may ask each representative to read two sentences aloud from his/her sheet of paper: a grammatically and semantically correct sentence with its answer (that is, a question that has not been changed from the beginning), and a question which was firstly grammatically correct but which had no sense. At this point, other classmates may suggest changes to get a fully correct question and, then, give a suitable answer.
 - Variations: You can use the same game pattern as a basis to work on other verb tenses. *I.e.*: Past Simple practice with regular and irregular verbs, future tenses or even mixed verb tenses.

GAME 2: DAILY ROUTINE. Present Simple: Affirmative, Negative and Questions. Hours

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














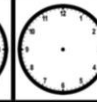
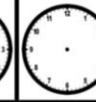
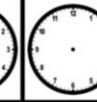
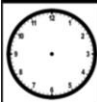

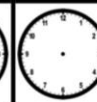
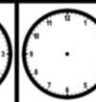
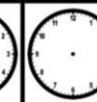
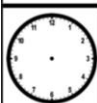

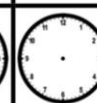
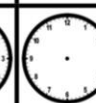
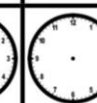










- Grouping: 3-4 students

- Time: 20-30 minutes (it may vary depending on the group's dynamics and on the number of times which they may have played it before)

- Goal: to practice the Present Simple structure in all kind of sentences (affirmative, negative and interrogative) while revising the meaning of some specific verbs, mainly those referring to daily routines, as well as hours. Notice that when students have to provide a full sentence, they become aware of the changes that the verbs undergo when being built as a question, an affirmative or a negative statement.

- Specific material for each team:
 - A set of playing cards
 - A set of reward cards (give at least 25 reward cards to each group)

- Rules:
 1. Each group is given a set of cards, which contains four types of cards: the blank ones are verbs linked to the daily routine, the green ones are clocks with different hours, the orange ones are subjects and the blue ones are rewards. A sample of each category is shown in the following table:

<i>Subjects</i>					<i>Verbs</i>				
Your brother	Susan	I	You	My sister and I					
Our parents	Mike	The children	Dylan's mother	We					
<i>Hours</i>					 <p style="text-align: center; font-size: small;">(http://www.google.com/imghp)</p>				
									
									
									
<i>Reward Cards</i>									
									

- The cards are placed face down in three piles according to their colors and, therefore, their categories. The reward card must be grouped in another pile but they do not need to be face down, since they are all the same.



3. Each group must decide who their first player will be. Students can choose this person on their own or they may prefer to guess a number which you have thought about, play *Rock-Paper-Scissors*, throw a dice and get the highest number, or follow any other criterion that you or your students may want to follow.
4. Once the turns are clear, the player has to take a card from each pile without uncovering them. Therefore, he/she will get a subject, a verb and an hour.
5. The teammate who is sitting at the right of the pupil who has taken the cards must decide if the player will build an affirmative, a negative or an interrogative question with his/her cards.
6. The player uncovers the three cards and makes a sentence according to the given instructions by his/her teammate. Note that some actions may not correspond to a logical hour, so students may get sentences like: "*My sister and I have breakfast at 4 o'clock.*" You can either tell students that it is not important for this game or ask them to invent another hour when they realize that their sentence does not make any sense semantically.
7. The whole group must decide if the sentence of the player is correct or not. If they consider the sentence to be grammatically correct, the player must take a reward card. On the contrary, if they decide that the sentence is incorrect, the player has to give back one of his/her reward cards.
8. When the game is over, each student counts how many reward cards he/she has.

Note: You might decide to stop the game when you see that your students have said enough sentences or you can also project a chronometer on the board before starting the game.

9. The player with more reward cards wins the game and, consequently, a lollipop. You may also want to vary the award process: six reward cards correspond to a lollipop. This way, even if a student sees during the game that he/she is not going to win because another teammate has more cards, he/she will feel motivated in order to get a lollipop.

- **Variations:** You can use the same game pattern as a basis to work on other verb tenses. *I.e.*: Present Continuous practice with daily routine actions (in this case, hour cards must be taken out from the set of playing cards) or Past Simple practice with revision of daily routine verbs. You may also include a set of cards with Question Words, so students can revise them when asking questions.

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Give me that Idea that Is Not Time-consuming, and I Will Wear It in My Heart's Core

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"Give me that man that is not passion's slave, and I will wear him in my heart's core, in my heart of heart, as I do thee."
(W. Shakespeare. *Hamlet*. Act 3, scene 2, 71–74)

What do you do in order to be a successful teacher? How to love your job more and more every day, and never give up trying? The answer is not about being a *super-educator* or having a high IQ, or being able to use sophisticated ICT resources. It is just a matter of making good use of simple things and what is most important... of having fun!

Fun is necessary in the teaching process, and I would say it is especially needed for the teacher. One of the aspects that have always called my attention is the power that "the surprise effect" has on fun, which pupils and students can have. All ages like, at one point, having their routine broken with something that makes them chuckle.

My teaching style and lifelong professional training have been nurtured with this idea of always finding something enjoyable in what we do. More than 30 years in the classroom have trained me to closely observe students, take notes, and react in different ways according to circumstances or to what a given the situation may need.

From my practice and experience I have realised that neither fun nor enjoyment are feasible without acknowledging that the value is in the **IDEA**, and that the **simplest ideas** are essential to fulfil any objectives, teaching and learning included.

Since ideas are fundamental along with their potential for enjoyment and fun, I would like to point out the importance of having a bank of dynamic resources. Generally speaking in this article I will present my pedagogical bank, as an idea, which I see, as a whole, as a **class pantry**. Needless to say that organization and storage on the teacher's part will help us find our valuable ideas, resources and activities ready to use.

This way, when boredom or switching off on the students' part may lure, magic may show up anytime, anywhere in the lesson, with anything and anyhow, and the English class can be always cheered up.

To be specific I am going to describe here **a resource and an activity**, as examples of what I have just introduced, and which I hope will be inspiring enough to see and create the kind of pantry that ELT classes may need in the different scenarios: primary, secondary, vocational...

These two examples show different uses and have templates that we can adjust to our needs and adapt to work with them in one direction or another. From these two models I will show how I altered them to have a final product that would match my classes.

We all know about activities that we have seen other teachers use. Since each person and teacher's imprint is unique, versatile activities and resources are a must because we always

need to turn them into our own. One should be receptive and constantly improving the teaching experience.

From my view both a dynamic resource and an activity must be found among the indefinite pronouns below, especially in the third row:

Everyone Everybody	Everything	Everywhere	Everyhow	Every time
Someone Somebody	Something	Somewhere	Somehow	Sometime
Anyone Anybody	Anything	Anywhere	Anyhow	Anytime
No-one Nobody	Nothing	Nowhere	Nohow	No time

Taking into account these five pronouns I will explain now how they each and their meaning can help us fulfil the requirements which resources and activities need to be successful. I apply them as follows:

- **(as) ANYTHING:** Any concept from the fields of grammar, vocabulary, pronunciation and culture can be adapted to either resources or activities.
- **ANYTIME - ANYWHERE** – The resources and activities can be used as ice breakers at any point of the class session: at the beginning, at the end of the unit, or as a link from one activity to the other. It is important that they are **ready to use** and conveniently timed to remain **short**. Whenever possible resources and activities could be used at home too.
- **(to) ANYONE** – Resources and activities should be suitable for any age or level.
- **ANYHOW** – Resources and activities should be technically easy to use. It is important that the preparation is not time-consuming and that we can implement them in an analogical or digital support.

Both the general class pantry and the specific resource and activity which I present here have been proven successful to fit the syllabus, to entertain and to lend a hand in emergencies, getting me out of trouble in more than one occasion. The usage of simple traditional paper and pencil at times has also done wonders to scare boredom away.

The resource and activity which I have chosen provide scope for creativity too. The resource is called **Minibook** and the activity is the widely known game **Noughts and crosses**.

I have picked them out among others because they have many points in common and they are both perfectly adaptable to the needs of each user. As a general point I would like to state that both the resource and the activity fulfil the requirements above mentioned and also share the common traits enclosed in them, which I have incorporated as follows:

1. MINIBOOK

	Minibook
Objectives	To brainstorm and reflect on English learning Or To outline basic concepts to be ready for consultation (regular class session, home assignment, exams sometimes...)
ANYTHING	Minibooks can gather useful information that students may need. I provide two examples: a) A minibook for student teachers: They had to reflect on strong and weak points which they noticed in their English teachers. In this case they designed their own minibooks. b) A minibook for students of English with grammar or vocabulary banks, which I designed. The minibook which I presented had the following grammar charts: <ul style="list-style-type: none"> • Comparative and superlative adjectives • Interrogative particles: who, where, which ... • Pronouns: Subject, object, possessive, and reflexive. • Verb: to be and to have got
ANYTIME ANYWHERE	a) At the beginning of the school year b) At the beginning of unit, term, course... The example below is given at the beginning of the school year to ensure that the elementary level has been consolidated. If they lose the minibook, students can always go to my blog and download it again. http://rosafabrega.wordpress.com/2012/11/23/mini-book-of-english-basic-grammar/
ANYONE	a) College students b) All ages
ANYHOW	The “ Minibook ” is a DIN-A-4 paper folded up as a book without being stapled. The result is an 8-page minibook The instructions to make it can be found in the following links: https://www.youtube.com/watch?v=mmPZIFBR6I8 You will find it condensed in my blog: http://www.eslblogcafe.com/skr/fame08906/2013/07/25/how-to-make-mini-book/

The images below show samples of the **minibooks** mentioned above:

a) Student teachers'



b/ Students of English

To Be		
Affirmative I am You are He, she, it is We are You are They are	Interrogative Am I? Are you? Is he, she, it? Are we? Are you? Are they?	Negative I am not You are not He is not We are not You are not They are not

To have got		
Affirmative I have got You have got He, she, it has got We have got You have got They have got	Interrogative Have I got? Have you got? Has he, she, it got? Have we got? Have you got? Have they got?	Negative I haven't got You haven't got He hasn't got We haven't got You haven't got They haven't got

To be in the past (to be, was/were, been)		
Affirmative I was You were He, she, it was We were You were They were	Interrogative Were you? Was he, she, it? Were we? Were you? Were they?	Negative You were not He was not We were not You were not They were not

To have got in the Past (have, had, had)		
Affirmative I had got You had got He, she, it had got We had got You had got They had got	Interrogative Had I got? Had you got? Had he, she, it got? Had we got? Had you got? Had they got?	Negative I hadn't got You hadn't got He hadn't got We hadn't got You hadn't got They hadn't got

Why (Q) Because (A)	
What	Why
When	How
Where	How much (uncountable)
Which	How many (countable)
Who	How long
Whose	How old

Pronouns	
I	me
You	you
He	him
She	her
It	it
They	them

Possessive	
My	mine
Your	yours
His	his
Her	hers
Its	its
Theirs	theirs

Reflexive	
Myself	yourself
Hisself	herself
Itself	themselves
Themself	yourself
Themself	yourself

Mini book of basic English stuff
© The gadget method 2012

INTERROGATIVE & NEGATIVE SENTENCES

How to make interrogative questions and negative sentences

WH-	Do/does	Subject	Vb infinitive
	Did		?

Subject	Do/does	not	Vb infinitive
	Did		

do: tobe, can, must, may, auxiliary verbs

Level B1: When the interrogative particle takes the place of the subject we don't follow this pattern but the following one:

WH-	Vb in the right tense	?	
Subject			

examples:

- Who bought the cake? Who bought the cake

IRREGULAR ADJECTIVES

Exception: fun, more fun, most fun / Some adjectives admit 2 forms

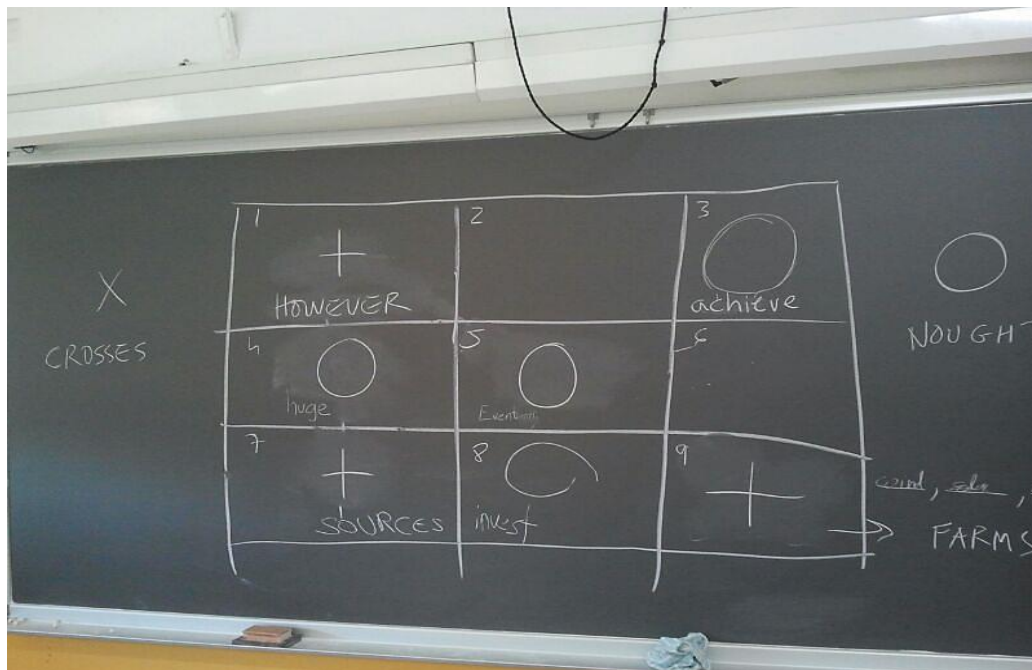
ADJECTIVE, Positive grade	COMPARATIVE of superiority	SUPERLATIVE grade
good / well	better than	the best
bad	worse than	the worst
far	further / farther	the furthest / the farthest
little / few	less / fewer	the least / fewest
old	older / elder	the oldest / the eldest
much / many	more	the most

Positive grade	Comparative grade	Superlative grade
Tall	→+ER than	The ... + EST in
Intelligent	BETTER than	The MOST ... in
	More ... than	
	Less ... than	
	As ... as	
	Not so ... as	

2. *Noughts and crosses*

	<p><i>Noughts and crosses</i></p> <p><i>Noughts and crosses</i> is the classic kid’s game where two teams take part. In class it can be used in the following way: The teacher, as a moderator, has 9 questions that can be the summary of any point listed above and practised in class on that day. Instructions:</p> <ul style="list-style-type: none"> • 2 lines are drawn vertically and 2 lines must be crossed horizontally, so that the board has 9 blocks. • The teacher or the students can decide which group (noughts or crosses) goes first. • The teacher asks the first question. • The first group responds. • A nought or a cross is drawn on a block if they answer the question correctly. • Each group takes a turn trying to make a row of three either across, down, or diagonally, and at the same time tries to prevent their opponent from doing the same. • The first group to line up three noughts or crosses in a row wins.
Objectives	To revise
ANYTHING	<p>Grammatical structures (Phrasal verbs, comparative adjectives...), pronunciation, vocabulary and culture.</p> <p>I provide two examples:</p> <ol style="list-style-type: none"> 1. Traditional format (blackboard) 2. Digital format (<i>Word</i> processor projected in classroom; you can download the document which I use at: http://goo.gl/kbZ1IF) <p style="text-align: center;">Procedure for digital doc is as follows:</p> <ul style="list-style-type: none"> - The class is divided into 2 groups. - Once a group chooses the number of a block and answers correctly, a nought or a cross is “copied and pasted” on the block chosen. This can be done either by the teacher or the students. - Each group takes a turn trying to make a row of three either across, down, or diagonally, and at the same time tries to prevent their opponent from doing the same. - The first group to line up three noughts or crosses in a row wins.
ANYTIME – ANYWHERE	At the end of an activity, class, unit...
ANYONE	All ages
ANYHOW	Blackboard or Word document (see template below)

The images below show samples of the two usages of **noughts and crosses** mentioned above:



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

X

O

The objective of any teacher is to ensure that the students' learning is meaningful. It is always important to search for different strategies and to put them into practice to ensure successful learning. This usually implies a need for time, first before the activity, to prepare it and to get organized, and after it too, to reflect on it, and improve it, whenever necessary. I hope that the resource and the activity presented above facilitate your work without having to spend much time implementing it. Being ingenious and keeping things simple usually leads to success and to the inspiration which every class needs. For further reference you may like to check the list below.

References

Activities for ESL Students

<http://a4esl.org/>

ELT games

<http://www.eltgames.com/>

ESL Fun Games Online

<http://www.eslgamesworld.com/Games.html>

English Club ESL Games

<http://www.englishclub.com/esl-games/>

Free online ESL games

<http://www.mes-games.com/>

Minibooks (general)

<https://www.youtube.com/watch?v=mmPZIFBR6I8>

Minibooks (condensed in my blog)

<http://www.eslblogcafe.com/skr/fame08906/2013/07/25/how-to-make-mini-book/>

Minibooks. Stamphenge

<http://stamphenge.wordpress.com/minibooks/>

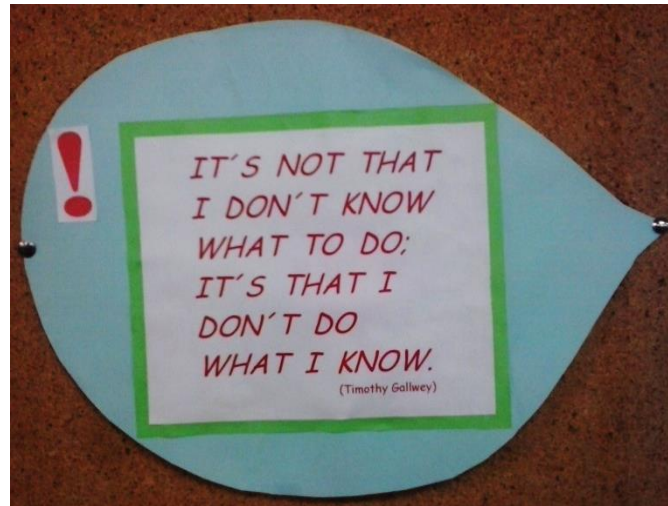
Printing and assembling books

<http://www.dltk-teach.com/minibooks/flanders/>

Autonomous Listening. Part 1: Reflection

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(Dedicated to my student-teachers at the Teacher Training School at the University of Barcelona. Already majored in ELT or Elementary school with a minor in ELT, they were my reason to have applied for my lecturing position. Having met my expectations: they were a joy to be with, and an inspirational and attentive audience to keep me in track, researching and training).



I have had this quote in this big colorful speech bubble on my class bulletin board for years. What it reads is a quote from Timothy Gallwey, considered the godfather of the present coaching movement. When I first chose it for class, I understood that it could apply to the work of both teachers and students, separately first; and that each part could be addressed to either of them, to get the most of leadership work and the joint team which both the teacher and the students can make.

In my opinion, the first sentence of the quote depends on the teacher's scholarship and leadership; as teachers we must be trained to know what we are doing; if we are prepared, we can easily work with multi-levels, enjoy the challenge of doing that, anticipate to students' learning conditions and abilities, and provide students with the tools and strategies that can help them do their best.

As far as the second sentence, I believe that it has to do, first with the teachers, who once prepared, just need to keep up their good work; and secondly, and mainly (that is the reason why I pinned the quote on the board) with students, since, when the teachers' part is impeccably provided, it is the students' choice to welcome it, appreciate it, and act responsibly as learners, as learners of English as a foreign language.

This article is the first one of a series of four on skills; the following three will be devoted to speaking, reading and writing, respectively. They will all aim at getting English acquisition closer to English learning and teaching. In general terms, the four articles will be based on my:

1. Reflections as a teacher of English and a teacher trainer too
2. Classroom experiences with both audiences
3. Teacher training sessions

In all these articles, the ideas and guidelines have been previously implemented and/or passed along to:

- a. Students of English (from elementary to advanced levels)
- b. Student-teachers at the Teacher Training School at the University of Barcelona
- c. Veteran teachers-in-training (Government, State Adult School, Resource Centers and I.C.E)

Barthes (1985) refers to hearing, as being physiological, while listening acts at a psychological level, since listeners intentionally, consciously and unconsciously interpret forms, which take us to being on the alert, to decoding messages to understanding that sound produce effects that affect us: what one says affects others, and that affects the whole act of speech as a perfect whole.

We, as teachers of English as a foreign language, not psychologists, cannot do much for the neurological cognitive processing of auditory stimuli which our students go through when being exposed to listening comprehension exercises.

Yet, we can make a difference in how we prepare them to face those processes and their own selves while doing that: we can help students:

- detect sound cues behind which words, sentences and paragraphs are
- decipher the phonological, lexical and structural items which they are to encounter
- help them focus on the relevance of meaning in the general picture

Generally speaking, my thoughts on the listening skill (and the other skills too), have stemmed from my initial view from when I first started teaching and the one which I have explored, and developed through the following years: **Students need to be helped to learn autonomously.** Specifically, this article on listening is the result of:

- a. Long-time observations of the whole learning process while teaching the language

- b. The actions which I decided to take before, during and after acknowledging them
- c. The implementation of such actions in all levels, through my own language teaching or my teacher training sessions: elementary school, junior high, high school, vocational school, adult language school, and college
- d. My notes on the academic sessions mentioned above, the results obtained and the needs expressed by students in tutoring sessions
- e. My being centered on the personal circumstances which surround each student: illness of self or close ones, a variety of family problems, roots, proximity, learning difficulties, likes, multiple intelligences...
- f. Oriented listening practices with emphasis on the need for students to act responsibly, balancing that out with our monitoring task to keep track of them and their needs and improvements
- g. Tutoring sessions to guide students, solve their doubts, intervene, if necessary, provide tailor-made learning dosages, while register data on their learning paths.
- h. Moodle platform, blogs, and virtual listening resources, adoptable and adaptable in self-access forms

Having in mind teaching and learning actions centered on the persons, this article will start empowering the role of taking responsibility for one's actions, both of the teachers and the students. We, as teaching professionals, are expected to be knowledgeable in our area of expertise, and, additionally, we have the means to ensure that that is always so. Therefore, after acknowledging these premises, we are, definitely capable to act accordingly, in order to:

A/ develop our teacher's instructing abilities to the most, and put them into practice the best

B/ widen and enrich our students' individual and group learning itineraries, in this case, applied to learning to listen to English as a foreign language.

To help in the teachers' training, and try to throw some more light on the practice of the listening skill, I will divide the study of the skill of listening into Part 1: the theoretical part (sections 1 and 2), which will be developed in this article; and Part 2: the practical one (the continuation through sections 3 to 7), which will be presented in the following article. Through both articles, I will cover:

1st PART - THEORY

1. General reflections on learning a foreign language versus acquiring a language
2. Specific reflections on the skill of Listening comprehension

2ND PART - PRACTICE

3. Actions which are automatically propelled if we acknowledge 1 and 2 in practice

4. Main problems when dealing with the listening skill
5. The relevance of being conscientious of how the listening process takes places
6. The need for guidance. Practical tips
7. Worksheets for autonomous work (self-guides) and the role of tutoring sessions

1st PART - THEORY

1. Reflections on learning a foreign language versus acquiring a language

Do we remember what a language is for, what the purpose of acquiring a language is, and what the objective of teaching a foreign language is? You are right: **Communicating**: In all cases, with one another, that is, ensuring that we can express our longings to reach out and to be reached, to know and be known, to exchange information while listening, speaking, reading and writing come into play, as we pick up our mother tongue.

Understanding the others and making ourselves understood will guide us and represent us, will unfold our lives, and the others' too. Experiences will be shared, dreams will be aimed at, learning will take place, while the rich human variety and depth will get closer, and living will happen in that language too. And why is it so difficult to accomplish that from both the teaching and the learning angle?. Why is it hard to teach a foreign language while turning the teaching sessions into joyful profitable practical learning experiences for all?

Do we remember how we learnt our mother tongue? Did we have to take exams and be corrected, as we began uttering our first words? No, we did not. Our family taught us, our life, growth and experiences were the great masters, and the teachers came along too in due time, at different stages, to help us fix it all in our brand-new developing mental universe. We lived the language!: It was natural. It was part of our lives.

Do you think that we are learning foreign languages in the same way as we learnt our first language? Is that possible? Can we get close to that? How? On the other hand, do we remember who our greatest teachers at school were? The ones who provided lots of precise grammatical rules or those whose class sessions followed the syllabus while also brilliantly triggered our will power, imagination and managed to remain in our minds?.

Have you ever reflected on what happened in those outstanding classes? Did we learn to score high in grammar tests? Were we good at them? Or did we learn to apply grammar, as well as to freely live and love and laugh with life in the foreign language too? And have we thought

about the kind of students that we were? Did we like learning? How did we like school and that?

How would we like our students to learn? What sort of teachers are we? How are we teaching our students? Are we approaching the foreign language to them through lively experiences and living new human and cultural nutshells in class? Do we look for chances for that to happen? Do we find ourselves following the textbook? Do we follow the students' life passage and ours in the classroom or just cross out dates on our common school calendar? Are teaching and learning intrinsic parts of our life? To what an extent?

What about teaching methods?: What method seems to be the easiest? What might look like the hardest, while still not feel like that at all in practice, and even turn out to be the most effective, daily, and definitely, later, in the long run?

Why do students battle with listening to comprehension practices in the foreign language? Why are they sometimes shy and do not feel like speaking? Or in other words, why don't they wish to communicate? What have their teaching and learning habits been? What have ours been? Are our students reading for pleasure or to fulfil some tasks? Is it possible to combine them both? Is it necessary to combine them both? Would one suffice? Which one? What is happening with writing?

And last but not least: Do students have a method and practise the structures which they learn by making them real in their daily class transactions, lessons, assignments and projects? Do we naturally guide them and encourage them to go from controlled to free writing? Do they live their learning, exchange ideas with one another, with us and also discover new learning paths? Do our lessons and our sessions become memorable?

2. Reflections on the skill of Listening Comprehension

I would like to apply my reflections in 1 to the listening skill now. As babies, our parents, our closest family, our babysitters... started to orally "present" our mother tongue. We, as babies, and later, as toddlers, children, teenagers, young adults... kept listening to the language that was being presented. As we grew up, we moved on, to complement that initial listening skill with the skills of speaking, reading and writing.

This is how our first language, that is, our mother tongue, was acquired. We learnt it by listening to the people around us, by accumulating experiences while our space, our life, our personality was non-stop challenged and stimulated. So it is clear that experiencing what we were going to learn, or rather, in the case of our mother tongue, acquire, was fundamental. Our students, and we also know this from our own experience, are ready to experiment and experience, as we did, for such is our natural starting point.

Therefore, how could we get the process of learning our second language close to what happened when we acquired our mother tongue? The circumstantial parameters which surrounded us earlier in our life cannot be identically reproduced, but it is relevant that we, the professional teachers, try to imitate the natural process which we followed as learners of our first language, and pass it along to our students.

The more we become experts on how we learnt our mother tongue, the more we will be acquainted with methods that can help our students learn their second language. When we start working on listening, our students are given the chance to slowly experience and live the language: they are exposed to it too. They are invited to the same world where they already live, but in a new language, a foreign one.

Our students, like us, as individuals, are part of both a human interactive living world, and a world of conventions. As teachers, we need to ensure that we both “naturally” speak the foreign language in class, as part of our common classroom daily living, and that we always follow a syllabus, while we rely on methods which can help us get started with lots of classic listening practices to provide students with, and which they need to do in one way or another.

We must also take advantage of the great bulk of listening exposure which our students have these days: the Internet, the media and the globalized world, unlike we had, when we were their age. So, why not focus, as teachers, on both having students listen to formal and technical excerpts and do corresponding tasks, as well as intermingle with them, as informally and naturally as possible, as it happened to us when we learnt our mother tongue?

While juggling with imitating first language acquisition, interaction in class (in a myriad of ways and group dynamics), reality in the teachers’ professional environment, the students’, their likes, dreams and talents, the passing of knowledge on foreign language pronunciation, vocabulary, sentence structure, and so on, we should ensure that motivation, ours and theirs, individual or applied to groups, is always there.

Motivation is the engine of life, the spirit which makes us all continue. It is the fuel which runs our life, both in the classroom and outside. We all, teachers and students, need to want to be there: teaching and learning, respectively. The process can be reversed when communication takes place, and life in the foreign language takes over, as it happens in daily life, when we are exposed to never-ending teaching instances, and we come across teachers of all sorts, and lots of life lessons.

Exposure to listening, as well as to the skills which are to follow, must count on:

- both teachers and students being involved
- teachers mastering the technicalities of introducing whichever new items are to be detected and understood in context
- tasks which can take students from following guidelines to free practice
- tasks, which can either be the same as above or different, but, which, at this point, need to be adapted to the students' real lives. In both cases, teachers will need to focus on helping students personalize what they are learning to make it all theirs, that is, part of their living world.

While we get to know our students, and expose them to rhymes, poems, chants, songs, dialogs, stories, or just formal exercises...., we must always help them with their most suitable learning strategies, as we remain centered around our main task: leading them beyond a mere collection of new linguistic data, and having them live in the foreign language class, that is, making them and us all able to turn class contents of all kinds, listening included too, into collections of memorable learning and teaching experiences.

Specific hints to help students when exposed to listening practices will be presented in the following article: "Autonomous Listening. Part 2: Action, Assignment, Guidelines and Resources", especially through Section 6: *The need for guidance. Practical tips*. Bibliographical references both further theoretical and practical reference will be listed at the end of the following article as well.

Autonomous Listening. Part 2: Action, Assignment, Guidelines and Resources

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(Dedicated to my student-teachers at the Teacher Training School at the University of Barcelona. Already majored in ELT or Elementary school with a minor in ELT, they were my reason to have applied for my lecturing position. Having met my expectations: they were a joy to be with, and an inspirational and attentive audience to keep me in track, researching and training)

This article is the continuation of “Autonomous Listening. Part 1: Reflection”, which dealt with the theoretical framework of my study and work around this skill. It covered:

1st PART - THEORY

1. General reflections on learning a foreign language versus acquiring a language
2. Specific reflections on the skill of Listening comprehension

This article will present five practical sections, which are numbered 3 to 9, because they follow the previous ones, since they are built on both previous premises::

2ND PART - PRACTICE

3. Actions which are automatically propelled if we acknowledge 1 and 2 in practice
4. Main problems when dealing with the listening skill
5. The relevance of being conscientious of how the listening process takes places
6. The need for guidance. Practical tips
7. Worksheets for autonomous work (self-guides) and the role of tutoring sessions

2ND PART – PRACTICE

3. Actions which are automatically propelled if we acknowledge sections 1 and 2 in practice

- ❖ We really wish to get foreign language learning and teaching as close as possible to language acquisition.
- ❖ We throw our teaching anchor overboard in listening, with the whole perspective of the learning and teaching processes involved, while being protected from drifting with any current.
- ❖ We are led by the skill of listening, and we know that the others will just follow.
- ❖ We make changes, as teachers.
- ❖ We ensure that we match our renewed didactic view with pedagogical minima.

- ❖ We make sure that we apply such changes to any necessary area: the topic, the level and/or the organization, the timing, the objectives, the contents (*Procedures, Concepts, Attitudes*), the material, the general development, the references which we want to rely on, and, of course, the evaluation which we wish to follow.
- ❖ We automatically become critic consultants of our own pedagogical presentations because we want to check if they fulfill the requirements which we have first internally agreed upon, and are trying to implement in practice.
- ❖ Because we have started reorganizing the skills, and giving listening its place, which is not an easy task, due to lack of tradition, we become more focused on being succinct, categorizing and organizing, both applied to the general scale and detail.
- ❖ We become aware of the need to ensure that we only pass along what we really want to transmit, and that we only transmit what we really want to pass along.
- ❖ We enjoy conceptualizing our lesson plans: from categorizing a whole unit of work, to its possible lists with items (from general to specific, from large to small, in order of appearance, and if any, with apparent no order, alphabetically); we enjoy detailing all these items and checking their individual and whole sense and cohesiveness with the rest, from the beginning of a class, to the end of a unit, a day, a week, a term or a school year.
- ❖ We focus on the total comprehension of the phonetic, lexical, structural and cultural items, as well as the usage, consolidation and recycling of the language on the students' part.
- ❖ We are centered around that because we want our students to literally apprehend what they are exposed to and can become theirs; that is to say, we want to ensure that students mentally grasp both the meaning of what they are taught, and the significance, as we help them realize the power of their senses, emotions and intellect, to help them become conscious of their whole process of learning.
- ❖ We enjoy anticipating to the needs of our students and being ready to cope with them, from all angles, to efficiently and effectively coach them and accompany them in their multi-level individual and group itineraries which must cater for all.

Hints to take the above-listed actions into practice when preparing listening practices for our students will be presented in section 6.

4. **Main problems when dealing with the listening skill**

As teachers, we know that textbooks, workbooks, i-tutors, specialized books on the skill on listening, the Internet... provide us with more than numerous practices for us to present in class. From my experience I have seen that most teachers complement the publishing house packs, which we usually work with, with other exercises from other teaching methods, resource books or webs, either adopting them or adapting them. Sometimes even new parts are added to them.

In most teaching situations too the teachers lead them in their classrooms, unless their school counts on a laboratory and/or a computer room, and students then practise the listening exercise for as long as they need to. Some teachers may have a blog and/or or use a platform, where they can upload their class practices, for their students to review materials again and/or check them if they have missed class.

I have not heard of teachers pointing to listening comprehension practices for home assignment, and basing that on a blog and/or a virtual platform, providing tutoring sessions for independent listening comprehension practices, facilitating self-access sheets for them to follow-up their work, and for the teacher's too, and catering for all levels (borderline students, average students and advanced ones), while doing that. This is the didactic framework where my ELT listening comprehension practices have been since early in the millennium: To make it all work, this whole idea along with its corresponding tips will be developed in section 6.

With regards to students, I have observed that their main listening problems arise because:

- We do not usually remind our students that we all process information differently, be it heard or read, and that mindfully trying to understand the meaning of grammatical and lexical utterances said by others in conversations or speeches is no exception.
- We hardly let them know that we are aware that checking and processing information in the context of a literal "foreign" language, which English is for them, is obviously new to their brains, and will demand new neurological paths for full comprehension, which will come with individual practice and work.
- We do not acknowledge, in their presence, the fact that our students' English comprehension is challenged with their attentiveness too, because, besides trying to comprehend what they are expected to, they are also asked to give feedback on that through some formal exercises. Those exercises have nothing to do with our spontaneous responses in our original languages, or with the ones that we need in real English-speaking countries, or in situations happening in English, like when they meet a foreign person, help a tourist downtown, or travel, for instance, where everything only happens for a communicative reason.
- Students look down on listening, and it is no wonder, because, not many teachers seem to provide pedagogically-led scaffolded chances to help them work with it, and start improving their individual and real English listening comprehension through individualized learning itineraries, which they can be in charge of, while always being guided by the teacher.

- Students are not told that an incorrect question sounding like: **“Where you from?”* is perfectly understood by them without the verb in a listening comprehension exercise, because they have been so exposed to that, that a sense of it has become natural. The same needs to happen with the rest of language items which they need to learn. It is time for classroom practices to prioritize listening from the start at all levels, and for individual pathways to fill in their students’ needs.

- Students are not usually told how much their wrong pronunciation affects their listening skill either, and how important correcting that is, because whatever their brains process as correct does not exist in English in sound, and they will never detect it in a listening comprehension exercise and in life in English. Helping students fix that, and insisting on pronunciation, making such an improvement available to them, and to themselves is a must.

- Students still think that they need to understand everything in a text to be good at listening. They are not aware that they need to make sure that the only requirement is that they understand what they are exactly asked and that there are also ways for specific individual remedial work, once they confirm that the objectives that they are to meet are not so.

- Students cannot understand what they do not know when they are exposed to words or expressions which are new to them with regards to their meaning, and we do not do anything about that. Making sure that the new vocabulary and/or structure from which they need to infer meaning in a listening practice is made available to them is part of our work, whether we choose to present the new language days ahead or minutes before, but, in all cases, students cannot miss their chance to decode and process what they are expected to, due to lack of prevention on our part.

- Students do not understand words or expressions which are new to them, only in pronunciation; they may be good at decoding them in reading, passively, but cannot do that when exposed to hearing them and listening to what they may convey in a full text. So, as pointed out earlier, focus on pronunciation as well as prevention of phonetic errors (usually due to the mother tongue) which may have possibly lingered in the students’ repositories for a long time, need to be done constantly, as we monitor their improvements and help them put their language in permanent use from all angles too.

Specific tips to prevent these problems and anticipate to difficulties when preparing listening comprehension practices for our students will be presented in section 6.

5. The relevance of being conscientious of how the listening process takes places

If we give full sense to the initial quote in “Autonomous listening. Part 1: Reflection”, that read: *“It is not that I do not know what to do; it is that I do not do what I know”* and, consciously acknowledge sections 1 to 4 (1 and 2 in previous article), we are ready to make changes: we can prepare a whole new listening product which, to start with, will only depend on us, as professionals, but which will need our students, their learning paths, and results, to prove that what we are offering them is what they need, or very close to what that can possibly be when trying to learn English as a foreign language. Tips to support this will be presented in the next section.

6. The need for guidance. Practical tips

From my experience in listening practices, and the progression which I have seen, I believe that we can very much help our students through common sense:

- Tips on what learning a foreign language is when compared to their acquisition on their mother tongue was: the relevance of listening by itself, and with regards to speaking, reading and writing. Depending on the students’ age, we can just either put this into practice and/or talk about it, the latter being recommended with older students.
- Tips on what listening in general and listening to a foreign language is?. What we can do as teachers, what we should not do, and what students must do. As stated above, we will adjust to the students’ age, and act accordingly.
- Presentations, practices and consolidation of vocabulary which always take it all into account from a tri-dimension angle: students are taught from the simultaneous angles of pronunciation, semantics and spelling, and learn it all in full, becoming familiar with it at all levels, after practices which personalize what they are learning and make it all really meaningful and useful to them.
- Presentation of new vocabulary and expressions which may interfere with listening comprehensions always prior to practices, from days ahead to minutes before them, if necessary. Students are encouraged when detecting that what they learn serves an immediate purpose, and instantly become responsible for retaining the only meaning that new terms have: full, as a whole, as everything involved in the whole learning process.

- Pronunciation prevention work at all times and constant remedial work on those phonetic sounds which give students a hard time, and can be very enjoyable if taken as what they are: both an intrinsic part of the language which they are learning, and a natural and mandatory part in the classroom lessons. For example, students must be assisted with intonation, sentence stress, linking, silent consonants, vowel sounds which are not produced in their mother tongue (like in the vowel “i” in one-syllable words, like “it”, the vowel “u” in one-syllable words such as “cut”, or the vowel “a” in one-syllable words such as “cat”, to name some); emphasis must be also made on the article “The” like in “the exercise”; the initial “S” in “speak”; the vowel “o” in the prepositions “from, on, of”, for instance;. Students need to be modelled with endings in words, like “famous”, “literature”, “dictation”, or words such as “vegetable”, “father”, “caught” and “August”; or /ed/ endings in the past of verbs such as “decide” and “want”. And of course, this demands persistence on our part, not only to present what the problems may be, but to ensure that students keep practising what they learn, and make it theirs. The more accurate students become with pronunciation, the more they will enjoy learning vocabulary and using it; the more they enjoy vocabulary, the more their minds will go beyond their language lessons, and the better results, in all senses, listening practices absolutely included, they will obtain.

- In-class listening practices: we do not need to have students listen to each excerpt twice, and they do not need to strictly fulfil a classic task at all times: multiple choice, true-false or fill-in-the gaps. Sometimes they can be exposed to listening when all the responses have been provided, with the script in view, or we can pause it, and, what is more, they can just listen to an excerpt or watch a video for pleasure, as we do in regular life. As professionals we need to analyse the materials that we want to expose our students to before we attempt to give them pedagogical sense in the ears of our students. A given excerpt and/ or a task may be too difficult, too fast, but still indicated for them, because it may be very well recorded, very clear regarding functions of the language, very artistic, very updated, very visual, motivational, or simply fun to watch, and therefore, very much encouraging students in the pursue of their knowledge.

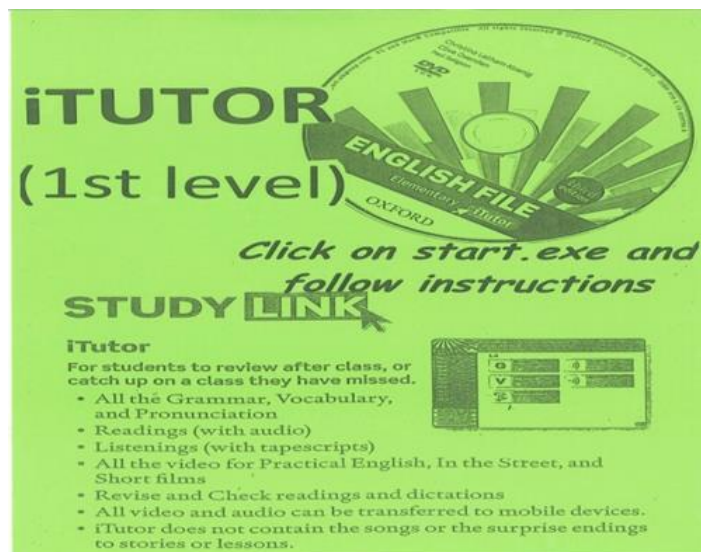
- Laboratory and home self-access listening practices which can support class practices and extend them. They can include work with textbook exercises, workbook exercises, *i-tutors*, platforms and/or worksheets with itineraries which students can even personalize and improve, according to their interests too. Sometimes, when students cannot attend class, they can also benefit from this system and carry out independent classwork listening practices outside the classroom too.

In the examples which I will provide, both parts, the teacher's and the students' match Timothy Gallwey' quote at the start of the previous article, and therefore, are on the safe side: the teacher has informed students to a tee, and it is the students' responsibility and job to learn to choose what they need to/want to review and when. As I see it, listening practices only expire at the end of the school year. So, they have plenty of time to learn to administer their listening riches, and to ask the teacher for help as they get ready to get started, and when their work is in progress. They are also informed that the teacher can ask them any time to see how they are doing and where they are at.

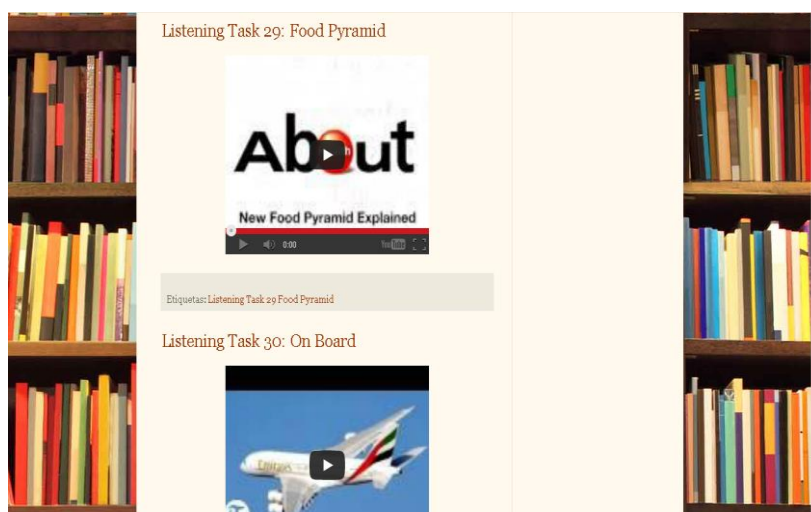
I will refer now to my usage of *itutors*, my blog and the *Moodle* platform. The three help me reach the goals aimed at but to maximize the efficiency of such tools in listening comprehension practices, I believe that they need the support which self-access sheets and tutoring sessions can provide. In section 7, I will point to the self-assessment worksheets which I use, and the role of tutoring sessions to support both the teachers' and the students' work from this view:

Itutors complement course books beautifully these days: In general, they are very thorough, and regarding listening practices they cover pronunciation, have reading excerpts with audios, listening practices with scripts, videos and short films, and they can often be transferred to cell phones, which students like. I have been encouraging students of mine to use *i-tutors* for over six months now, since I chose to use *English File* (3rd edition) in the elementary and the intermediate levels.

To ensure that students understood what the *itutor* is and how to get technically started, I prepared a collage which included images and text from the publishing house, and a big label with the name and level, along with a simple clear command, also in large print. Here is the advertisement which they were all exposed to in the language lab, when I presented it (this can also be done in the regular classroom with the help of a computer and the projector). Students who could not attend class on the presentation day could also find the same document in the *Moodle* platform, and since that day a printed copy of it was made available on the classroom bulletin board.

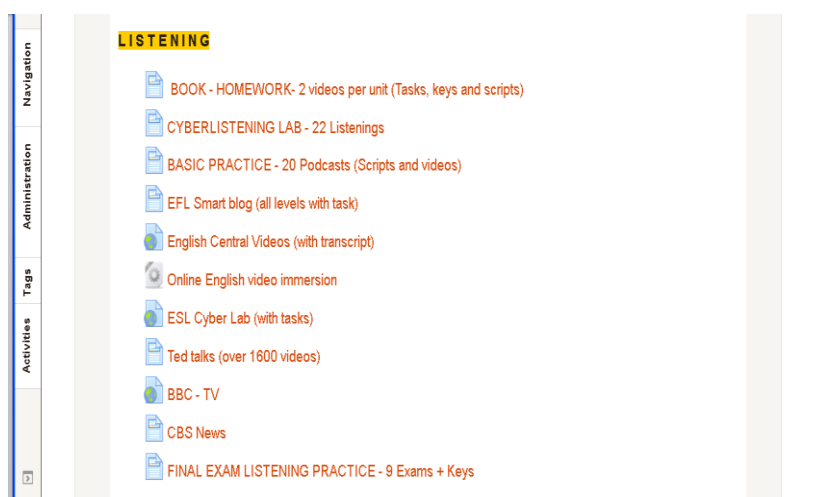


The first time I started posting videos, tasks and their keys I used a blog, which I still have students use for the pre-intermediate levels (image below). They are informed that they have 30 videos to watch and their corresponding 30 tasks to complete, as well as their keys for self-access. They are also told that they cannot move on unless the official answers match with what they really understand. So they often listen to excerpts again and again. If they are unable to decipher some element, they are expected to ask their classmates or me for help, which they do, which helps me also see the quality and the tempo of their individual and group work at all times. Once again they are free to do them any time in the school year.



For listening practices, I also use the *Moodle* platform, where I post independent work for my students. You will find below an example of what I usually offer to the intermediate level; work ranges from home assignment, to webpages to check, which start including the scripts, to other pages, which do not have them, to news websites, with no task to do, as it happens in real life, and last but not least, to final exam practices. All the tasks are prepared for self-access.

I must add that I have organized *Moodle* according to the following sections: Basic class docs, listening, speaking, reading, writing, grammar, Pronunciation, vocabulary, conversational English, games, festivals, movies and songs. The basic class docs at the start follow the course syllabus, unlike the following ones, which are meant to keep students aware at all times of which area they may need to and/or want to review or reinforce and where exactly they can find it. All documents in all sections are provided with the key.



7. Worksheets for autonomous work: self-guides and the role of tutoring sessions need for guidance

As stated above, neither the *itutor* nor the listening blog or the listening practice in *Moodle* would efficiently work without worksheets for students' autonomous work and tutoring sessions. Firstly, I enclose a sample worksheet, originally aimed at advanced students, which I devised at the teacher training school and which I have been adapting to other levels since then.

LISTENING COMPREHENSION' (Self-Assessment)

Prof. Lourdes Montoro

A/ Check the tasks (✓) if you have completed them.

Notes:

1. If you haven't done some, but plan to before the June exam, please make a brief comment and indicate your learning pathway.
2. Whenever you can, specify what you have done and how (level of difficulty + number of practices + procedure + improvement)

- CAE Result (workbook). Review Units 1 - 6**
- CAE Result (coursebook). Review Units 1 - 6**
- CAE Result (workbook). Units 7 - 12**
- CAE Result (coursebook). Units 7 – 12**
- <http://www.esl-lab.com>**
- [http://www.bbc.co.uk/worldservice/learningenglish//news/
index.shtml](http://www.bbc.co.uk/worldservice/learningenglish//news/index.shtml)**
- <http://www.focusenglish.com/index.html>**
- <http://www.realenglish.com> (original videos with or without lessons)**
- Other addresses? Which ones?**
- Documentaries. What about?**

Source:
- Movies. Which ones?**

Source:
- TV-3 / 33 (Dual system)**

What have you watched?

What is the easiest for you?

Do you know why?

What can you do to get better at what is harder?

Language school video sessions

How many sessions?

Language school lab / listening sessions

How many sessions?

Else?

B/ How do you assess your listening practice work in terms of discipline and learning?

Circle (O) a general answer and add according comments below to justify it.

Honors

Excellent

Good

Pass

Fail

I consider the elements in it a must to make the students' autonomous listening practices work:

- 1 quantitative block: Block A: tasks (= what they need to do)
- 1 qualitative block: B: Self-assessment (= how they think that they do what they need to do)
- The quantitative block (Block A) includes first 2 notes to encourage all students to be responsible for their planning and timing, and to welcome those ones who may have been unable to do their listening assignment, to still do it before the final exams. In both cases, comments from them all are expected. Guidelines to do so are provided. Flexibility on the teacher's part must be in unison with the students' awareness of where they are always at.
- The quantitative block (Block A) displays all the listening assignment which includes detailed references to: the textbook and workbook which we are using; 4 well-known recommended web sites; 3 open sections where students can suggest their favourite pages, documentaries and movies which may also work for them in their listening practices; a section to check their use of the dual system in the Catalan channels is also

- there, including room for what they may want to say, how difficult their practice may be, and how to improve that; language school video sessions and lab sessions, available at the language school at university are also indicated for practice.
- The qualitative block (Block B) presents a brief self-assessment on the students' listening practices, which, after having finished them, and according to their performance and learning, they must assess from honors to fail, and justify their choice in writing, in all cases.

Listening worksheets are to be reviewed by the teacher, and commented in person with each student, whenever necessary, which takes us back to the role and relevance of tutoring sessions, which are the key to make this students' independent study possible and successful.

This is what I do when I plan tutoring sessions: I inform students that:

- They can ask for an interview with me any time.
- I can ask for an interview with them too.
- Tutoring sessions can happen in the office.
- Tutoring sessions can take place in the classroom.
- Interviews can last for one minute, a few minutes, 20's, etc. In short, they are to last for as long as each person may need.
- They need to be ready for brief tutoring sessions in the classroom too, while the other students are busy with some task. Sometimes instant spontaneous help can solve essential doubts and smooth up students' pathways right away.
- Notes will be taken by then and me during the tutoring sessions.
- Interviews will be focused on 2 aspects: what the reason for the interview is, and the learning pathway which the teachers suggest in view of the case which has been presented. They both must agree on it.
- Students are expected to write their names down for class interviews as they go into the classroom if they would like to be helped that day, or later during the class too. This way, at a glance, and any time during the sessions, I can see what the needs may be, I can also add names on the list if I wish to sit with them to lend them a hand, and find the right time to cater for that all at some point during the session

You will find below a copy of a general tutoring sheet. Although originally aimed to improve oral and written expression, that is, communication on the students' part, referred to in Section 1 in previous article, its format allows for any other tutoring sessions to fit in. It helps me record the name of the student, their level, the area which is being dealt with, and the suggested pathway to be followed by the students.

REFORC EXPRESSIÓ ORAL I ESCRITA + TUTORIA			
(19ª i 20ª Hora)	Professora: Lourdes Montoro	Mes:	
Alumne/a	Nivell	Consulta	Itinerari

I hope that I have thoroughly covered what I meant from the start of the article: How to pursue and encourage students to submerge in autonomous listening practices. For further reference on reflection, action, assignment, guidelines and resources, you might like to also consider the following section.

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The Geniality of Two Artists in the Arts and Crafts and the ELT Class. Part 1: Dalí

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(Images from project)

I have been teaching in Catalonia and Holland for over thirty years. And from this long experience as an English teacher who also loves art, I came to the conclusion that children love drawing, colouring and handwork in general and that every object which they create tells us a story about them, because it has a special meaning to its owner: them.

This article is a summary resulting from a government experimental project in foreign languages, called *Projecte PELE* in Catalonia (*Projecte experimental de llengües estrangeres*) which took place during the last two school years. Due to the scope and thoroughness of the project, I have divided the presentation of this project in 2 articles:

- "The Geniality of Two Artists in the Arts and Crafts and the ELT Class. PART 1: Dalí"
- "The Geniality of Two Artists in the Arts and Crafts and the ELT Class. PART 2: Escher"

In Part 1, I will provide the overall framework of the project: how it all worked, its general conception, the objectives, the competences involved, the sessions, the grouping and the assessment. Part 1 will be then devoted to present my Arts and crafts and ELT work around the figure of Salvador Dalí, and the nine class sessions that were assigned to him, including Teacher's and students' materials, activities and webpages

In part 2, which will be presented in a following issue of *English Is It!* (ELT Training Series), I will revise the general pillars of the project above-mentioned, and after that, devote it to present

my Arts and crafts and ELT work around the figure of Maurits Cornelis Escher, and the nine class sessions that were assigned to him too, including Teacher's and students' materials, activities and webpages as well.

This is how the Arts and Crafts and the ELT project started: First the school applied for the project and got accepted; then, my supervisors asked me if I wanted to get involved in it, and I did not hesitate to take it because, as I said above, I love Art and hand working, and I thought that such a project would be both a good combination and a challenge to teach Art, but, this time in English.

I could choose the artists who I wanted to work on for the project. In this case it was easy for me because I was free to choose who I liked. Since I love Salvador Dalí and his optical illusions, he was the first one who I considered. The second artist chosen was Maurits Cornelis Escher because although he is not very well-known, he is considered a genius; through his mathematical background and his wonderful works he could easily take us to another dimension.

This project was designed to be developed with children in *Cicle Superior* (10-11-year-old children). In this article I present, firstly a sample of how to work with English in another subject in the curriculum, in this case "Visual and plastica", and, secondly, with the belief that I can help other teachers to do the same as I did, in their own way and circumstances.

Now I will present what the conception of my project was, and how it was put into practice:

- The main target was not only the language but also to develop the child's imagination, sensibility and knowledge.
- The process of creation was going to be more important than the results.
- I wanted a different artist per term and to pass along their techniques to my pupils.
- I wanted each workshop to be a chance for children to get familiar with different techniques around collage, light and shadows, optical illusions perspective, tessellations...; to work with new materials, like clay, charcoal, ink, paint, wax crayons or varnish; and to use new technologies, like the classroom Interactive Digital Board, for instance.
- I decided to assign nine weeks to each artist: Dalí (first term) and Escher (second term).
- When each term started I introduced the artist and his works to the children.
- After that, the children looked for information at home; that way, their families got also involved.
- After introducing each artist and his work, I also presented the new vocabulary that they would require to follow the workshops. After that, we were ready and able to start developing the activities through the different sessions, which I will describe later.
- Every term we worked around a different artist and we developed all the techniques which they used.
- Before each term began, the children looked for information at home; and that way, their families got also involved.
- At the end of the term, every pupil made an album with their own works; their productions were also digitalized and uploaded in the school web page, so that they

could be shared with their families; and we also organized an exhibit with the pupil's works at school.

- At the end of the school year, the pupils took home their albums corresponding to the three terms.

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

I was on the alert to always help pupils with their individual reflection on the works that had been done. As a teacher, I played the leading role and interacted constantly taking advantage of all opportunities for them to expand and use English in their oral productions. As I usually do, I also encouraged them to use English in class at all times.

I found working in English in the art classroom to be the most perfect place for children to explore the creative process in a natural way. I found children's art creations very inspiring too. It also proved to be one of the best ways to make cross-curricular connections and to work on differentiation.

I will detail now the objectives, the basic competences involved, the sessions, the grouping, and the activities developed for each artist.

Objectives:

- To encourage children to develop their love for art using the English language.
- To develop the pupils' creativity in general.
- To enrich their oral English productions at all times.
- To encourage them to express themselves in English while doing art.
- To specifically motivate students to create objects, images, after learning about the colours, shapes, volumes, geometrical forms, optical illusions, different styles (surrealism, cubism, abstract modern art...), lines, textures, size, light, movement, perspective...
- To help pupils develop their learners' skills such as the use of techniques and new resources from the different artistic work: oil painting, aquarelle, sculpture, tessellations, engraving, lithography...
- To have them explore the fascinating world of Salvador Dalí and Maurits Cornelis Escher under the belief that they could deepen in their life and works to later create their own works of art.
- To help them find out the possibilities which each artist' expression provides.
- To help them explain their own feelings through works of art.

- To help them appreciate the objects and images related to their own personal experiences.
- To show them that art is a summary of happenings, ideas and emotions, as the result of a sensorial perception of its authors.
- To encourage curiosity about the artists' productions.
- To help them learn about artistic interpretation.
- To help them have a critical position about their works.
- To encourage them to express in English their knowledge on the two authors' style, colours and the large variety of very different techniques.
- To recognize the different works of the artists when they see them outside the English and Arts and crafts class (museums, posters, buildings...).
- To use recycled objects and materials which are nature friendly.
- To use new technologies to get visual information: the Internet, the Interactive Digital Board, Power points...
- To give value to the ideas, creativity, opinions and experiences of both every individual and the whole group.
- To learn to respect their own work and the work of others.
- To show them that practice makes perfect.
- To promote cooperative work and show the results to the rest of the class.
- To organize exhibits with the pupils' works to enrich other pupils' life and world at school.

Basic Competences:

- Communicative linguistic and audiovisual
- Interactive with the physical world
- Artistic and cultural
- Mathematical

- Digital
- Autonomous in work and personal in development.

Sessions:

Initial planning: Eighteen weeks = Eighteen sessions (Nine per artist). 1ST Term: Dalí. 2nd term: Escher

Length of session: One and a half hour

Extra sessions: 2 (to make the albums and finish the whole project).

Grouping:

Individual, pair and group work. The various grouping very much helped develop their creativity, show their work to the rest of the class, welcome positive criticism, and assess their work and the work of their classmates.

Assessment:

The assessment took place during the whole school year: It was ongoing with observation through the whole process: before, during and after:

<u>BEFORE</u>
As the teacher I first checked what they already knew about the artists and their works.
<u>DURING</u>
During the 18 weeks I could constantly assess and take notes of my pupils' command of the new vocabulary through their performance in the oral productions which I will refer to in the description of the sessions.
<u>AFTER</u>
At the end of term pupils had to:
a/ sit for an oral arts and crafts and English test, which worked as follows:
<ul style="list-style-type: none">- I showed them pictures of the 2 artists which my pupils were familiar with.- They had to recognize the author and their works and describe their styles, and most important their techniques.- They had to also choose one of the pictures and presented in English at the end of term.
b/ arrange for a personal portfolio in A-4+A-3 with all the productions which they wanted to include for assessment.

As a teacher, I also filled in the following observation grid during or right after the sessions. That way, I could see what sessions were most motivating and what had to be improved by them or by me in the following year:

ASSESSMENT OBSERVATION GRID:	YES	NO	COMMENTS
Are the pupils listening and following instructions?			
Are the pupils using some of the art key words in English?			
Are they organised and polite?			
Are they creative?			
Do they use the techniques presented by the teacher?			
Do they finish on time?			
Are they respectful for their work and the work of others?			
Did they enjoy the session?			

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

A/ the nine class sessions which I devised.

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

- the teacher's materials
- the students' materials
- the contents and specific activities to help my students learn about Salvador Dalí, and their development
- the main webpages which facilitated my project.

Most of the activities below are about art and producing objects, drawings..., but it is important to introduce each artist first through an adapted short biography and watch a DVD

about the artist's work. This has to be done in a dynamic way, showing a large number of pictures and interacting with the children. I also found that doing it in a regular language session rather than in a handwork session was very productive.

SALVADOR DALÍ

Note:: the images below have been extracted from *Google images*

General references:

www.abc.gallery.com

Interesting site to view artists' works and biographies

www.pintura.aut.org

Useful site with information about different artists

www.ibiblio.org/wm/paint/auth

In this site you also find many artists' works and biographies

Specific Dalí Sessions:

Session 1: Getting to know Dalí

Session 2: Working on a famous picture: "The persistence of the memory"

Session 3: Collage

Sessions 4-5: Creating in volume

Session 6: Optical illusions and Video: "Destiny"

Session 7: Optical illusions with skulls

Session 9: Dalí in Hollywood

Development:

Session 1: Getting to know Dalí

Teacher's Materials:

- Beamer/ Interactive White Board
- Portable computers
- DVD: life and work of Salvador Dalí: (From: www.youtube.com/watch?v=jR1ekrX8r6s)

Activities:

1. Presentation of Salvador Dalí. Pupils watch the DVD.
2. Pupils read a short biography (adapted from Dalí's webpage).
3. They are told that they will need to answer a questionnaire

SALVADOR DALÍ: Biography



Salvador Dalí was born in 1909 in Figueres (Catalonia). He died at the age of 85 in 1989. He was a great artist. He had the ability to transform his dreams into art. He was also a sculptor, a filmmaker, a writer, a jewellery designer, a book illustrator and he worked in theatre plays too. Sometimes, he acted "strangely". For example, when he was with other people, he jumped up and down to get their attention and did many crazy things. Some people thought he was insane or lunatic, but maybe he JUST wanted them to believe that.

He lived in the United States from 1939 to 1948 and people also thought that he was a very eccentric sort of person. He was very afraid of grasshoppers. And he never wanted to show his feet because he thought that they were very ugly. He didn't know how to count money. He adored his wife "Gala" and painted her on many occasions. He had different stages in his career: Impressionism, Cubism, futurism, Surrealism and Classicism.

He has a museum in Figueres (Catalonia) and in St. Petersburg, also in Florida. Many of his works are in different museums all over the world.

SESSION 1: DALÍ'S BIOGRAPHY: Reading comprehension questions:

- Where and when was Dalí born?

- What style of painting was he famous for?

- Name some of his paintings:

- What was he afraid of?

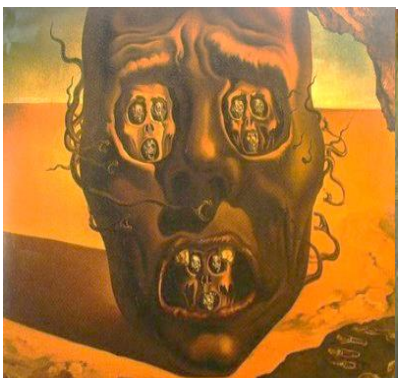
- Where in Catalonia is the Dalí museum?

- What's his wife name?

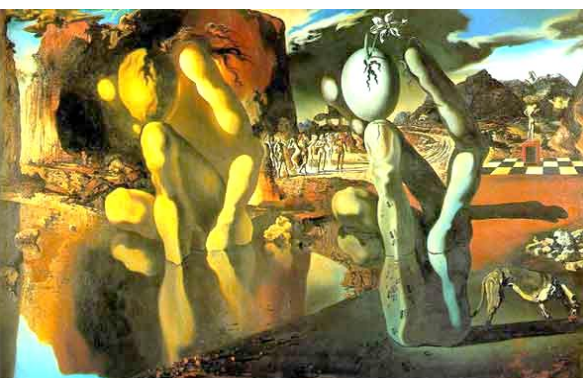
- Other relevant information:

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

The face of war



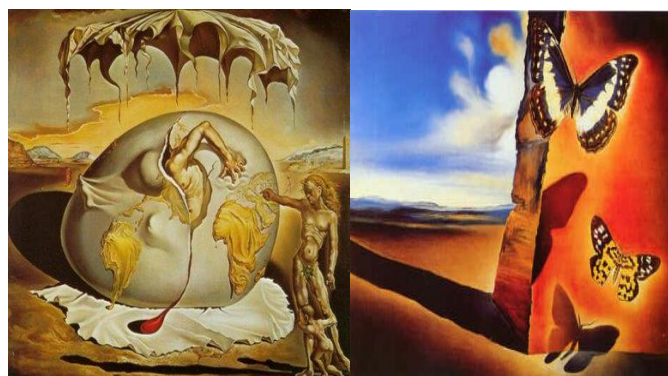
Metamorphosis of Narcissus



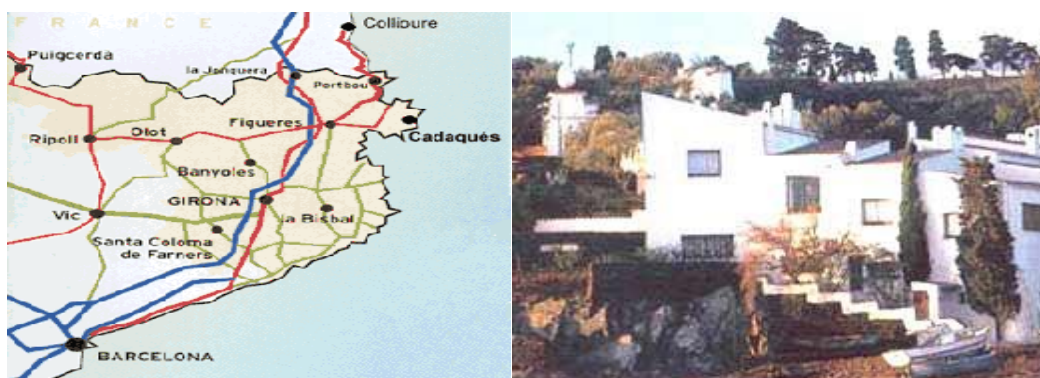
Dalí's self-portrait Gala at the window Optical illusion



The birth of a new man Landscape with butterflies



5. I interact with the pupils and ask them some questions about Dalí: which style they prefer and why, what they like the most about Dalí, what their favorite picture is, which colors he used the most...
6. Pupils learn that Cadaqués and Figueres are two relevant locations in Catalonia where Dalí lived and worked, and where one of the most important Dalí museums is.
7. Pupils have to locate the places on the following map, and observe former Dalí's house and now museum.



WEB resources:

<http://daliandhiswork.com>

<http://www.youtube.com/watch?v=jR1ekrX8r6s>

<http://www.daligallery.com/>

http://www.salvador-dali.org/en_index.html

<http://duke.edu/web/lit132/dalibio.html>

Session 2: Working on a famous picture: “The persistence of the memory”

Material:

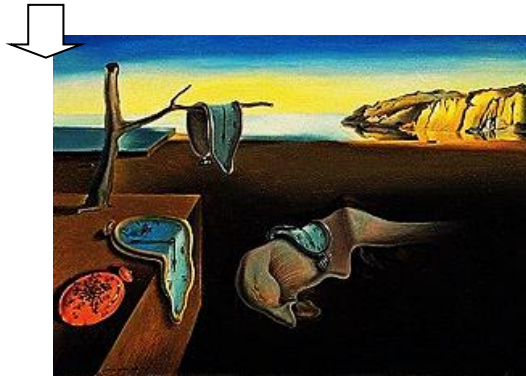
- Beamer/ Interactive White Board
 - Portable computers
 - Color photocopy: “The persistence of the memory” and comprehension questions
 - Drawing paper, size A3
 - Glue, scissors, pencils, crayons...
 - DVD: get surreal with Salvador Dalí
 - Pictures of Dalí’s different styles

Activities:

1. While reviewing pictures from session 1, pupils learn to visualize and comment on Dalí’s styles: Impressionism, cubism, surrealism, classicism...
2. They watch the Video on *youtube*: “Get surreal with Salvador Dalí”
3. After showing the pupils Dalí’s most famous picture: “The persistence of the memory”, they look at it and comment on it. They are told that they will need to also answer some comprehension questions that follow.
4. They answer the comprehension questions about the picture; we review it in class and they keep it for their final portfolios.

SESSION 2:

Dali's most famous painting is: **"The persistence of the Memory"** (Museum of modern Art)



Comment on it:

- What time of the day/year is it? _____
- What do the melting clocks mean? _____
- Can you find the face? Who do you think it is? _____
- What do the rectangles remind you of? _____
- Why do you think that the tree is all cut out? _____

5. Every pupil draws an element of the picture in an A-3 sheet. They are told that at the end of the session, all of them with the help of the teacher will try to make an artistic composition with the different elements, and that the composition will form a unit by itself. They do it.
6. Pupils take pictures of their individual and group productions and with the teacher's help they post them on the school's WEB page.

WEB resources:

<http://daliandhiswork.com>

Session 3: Collage

Material:

- Old magazines
- Drawing paper A 3
- Glue, scissors, pencils, crayons...

Activities:

1. Pupils watch other Dali's Works on a DVD, which show collages. The teacher explains the basic ideas behind a surrealistic collage.
2. After following the teacher's explanations, the pupils make a collage trying to imitate Dali's style.
3. Pupils compare their different works.
7. They vote for the best collages to be displayed in the school's WEB page.
8. Pupils take some pictures of their collages and together with the teacher they post them on the school's WEB page.

WEB Resources:

<http://www.SalvadorDaliMuseum.org>

<http://www.daligallery.com>

Sessions 4-5: Creating in volume

Material:

- Clay in different colours
- Tools to shape the clay
- Images of Dalinian objects made with clay like clocks, lips, animals...
- Paint, paint trays, paint brushes, bowls to mix colours, water
- PDI to observe the main colour in Dali's productions.

1. **Activities:** The teacher gives the pupils some pictures with Dalinian objects and uses them as models.
2. The teacher explains how they have to shape the objects.
3. The pupils choose one object and reproduce it with clay.
4. They will paint and varnish the objects; imitating Dali's most used colors.
5. When all the objects are finished and dry, the teacher and the pupils arrange an exposition in the school's main hall.
6. Take pictures and post them on the school's WEB page.

Note: It takes two sessions before the objects are made, they dry and get painted.

WEB resources:

<http://www.artknowledgenews.com/salvadoralimuseumfilm.html>

Session 6: Optical illusions and Video: "Destiny"

Material:

- Beamer/PDI
- Sample poster with optical illusions
- DVD: "Destiny"

Activities:

1. Pupils watch Dali's Disney DVD *Destiny* which is also available on *YouTube*:
<https://www.youtube.com/watch?v=1GFkN4deuZU>
2. The teacher explains the meaning of Dali's objects that appear in his pictures in the video.
3. The pupils write all the symbols and optical illusions which they find on the board. They take turns E.g.: Eggs = Birth
4. In groups of 4, the pupils are given some of Dali's pictures and, cooperatively, they have to circle the objects which are repeated with a specific color E.g.: Eggs: blue, skulls: red, the human figures: green... After that, an observation is made about which objects were more important to Dalí.

WEB Resources:

<http://www.youtube.com/watch?v=UzzZa5olq5k>

http://www.salvador-dali.org/en_index.html

<http://www.youtube.com/watch?v=UzzZa5olq5k>

Session 7: Optical illusions with skulls

Material:

- PDI
- Posters with Dalinian pictures
- Drawing paper, size A 3 with a skull.

Activities:

1. With the help of an Interactive white board, the teacher shows the pupils the most representative pictures with optical illusions, for example: "Ballerina in death's head", "The skull of Zurbaran", "In Voluptas Mors", "The face of war", "Sickly skull of venereal disease"...
2. The teacher gives the pupils some time for observation.
3. In groups, they take notes about what all the pictures have in common (people hiding in skulls, people coming out of eggs...)
4. The teacher explains Dalí's symbolism.
5. The teacher provides the pupils with specific examples, like what the skulls alluded before meant to Dalí = (Death and sickness).
6. The teacher provides the pupils with a drawing paper and places a plastic skull on a visible place. They have to draw the skull and hide some dalinian objects in their drawings.

WEB Resources:

<http://sites.google.com/site/englishandart/videos/salvador-dali>

Session 8: Optical illusions and Dalí in London

Material:

- PDI
- Dalí's works

Activities:

1. The pupils look at optical illusions given by the teacher. The teacher tells the pupils to observe them carefully.
2. The pupils, in turn, tell the teacher what they see in the images and together they comment them.
3. The teacher shows the pupils some of Dali's sculptures in London without telling them the name of the city.
Together they have to look for clues to find out which city it is by looking at the background (Big Ben, London eye, Houses of Parliament...)



After that, they have to answer the following questions:

Answer the following questions:

- What can you see in this pictures? _____
- Do you recognize the sculpture? _____
- Do you know what city it is? _____
- Why do you think there is a sculpture from Dalí in London? _____
- Do you recognize the buildings in the background? _____

4. In pairs, they role-play Dalí and a journalist. They have to write the questions and answers for the interview. The teacher has previously presented some model dialogues on the board
5. The pupils act the interview out in class.

WEB Resources:

<http://www.daligallery.com>

Session 9: Dalí in Hollywood

Material: PDI

Activities:

1. The teacher Explains that Dalí was not only a painter but that he also mastered other disciplines like drawing, sculpture, photography, advertisements, drama...
2. The teacher shows the children that Dalí explained his dreams in his pictures and works and that he also designed the background for *Spellbound*, a film by Alfred Hitchcock.
3. The teacher finally shows a trailer of the film.

WEB Resources:

<http://www.youtube.com/watch?v=dzxlbGPKxHE>

<http://duke.edu/web/lit123/dalibio.html>

The nine sessions above, which I presented to my pupils , and which were part of a first term, fascinated them from day one, encouraging me to even work harder on the goals which I had aimed at for them to accomplish, for us, as a team, to succeed in.

My pupils could not wait for the second term to start and were intrigued about the artist which the *Pele* project for the arts and crafts and the ELT class still had in store for them: Maurits Cornelis Escher.

I hope that the geniality of Salvador Dalí, and this first part of my interdisciplinary educational project has also reached you from the artistic, linguistic and educational view, and that, like them, you also look forward to reading the 2nd part, which I will be honored to write in the near future.

From Resource Centres to the ELT Class: Travelling Readers

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I am glad to present this article about reading at primary levels because I truly think that **books should be very important in every person's life, and that it is relevant to start early in school to nurture that.** I like emphasizing this statement because books are very wide open windows that allow children and everybody to learn and fill their minds with the knowledge and the fantasy which reading provides.

This article is about travelling readers, which would have never been so without CRPs. CRPs (*Centres de Recursos Pedagògics*) are centres where teachers and education professionals in general can go and get some advice on general issues, longlife learning, materials and resources to use in their lessons.

CRPs depend on the *Departament d'Ensenyament de la Generalitat de Catalunya*, the Catalan government, and there are 75 in different educational areas in Catalonia. They do an excellent job and I want to thank the staff, the teachers who are working there for assessing us and also for giving English teachers the opportunity to borrow their outstanding resources for our schools. Travelling readers are one example.

As we know, in the English classrooms, in many schools, there are some collections of readers that teachers use in lessons; most of us have worksheets ready to work on them. They are often provided by publishers but sometimes, they are also created by us. This is a common procedure and activity that we, as teachers, regularly do with our pupils.

But there is another possibility to have lots of books: through CRPs. I have used this service for over two school years, and I have observed that children very much enjoy them. It is also a pleasure to see how they like reading them either at school or at home. So, how can we manage to have access to lots of books from a CRP?

This article will present the general procedure to borrow books from resource centres in Catalonia, as well as the numerous and specific advantages of doing that, which I have experiences from many angles, and which I feel fundamental to encourage reading for pleasure in English.

I will also exemplify it with a specific reference to all the levels which travelling readers can reach, the groupings which they allow, the objectives which can be aimed at, the contents (procedures, concepts, pronunciation, culture and attitude), the materials which both teachers and students may need, the methodology which I have followed, and the role of evaluation, as I see it.

It is as easy as follows: At some time during the school year, usually in the first term, the CRP in the teachers working area offers the loan of books to all schools by e-mail and, if schools and teachers are interested in getting a collection of books from them, they only have to apply and indicate their pupils' age.

The teachers that work at CRPs plan loans according to a calendar. Therefore they decide how long the schools can have their collections that can be weeks, or even months, depending on the schools' demands.

Once the application is at the CRP, the school and teachers get in line, so as to speak, to receive the sample collections at school or to collect the books in person at the resource centre. We can usually have one collection or two at the same time but not all the suitcases which are available at the CRP.

When we get the books from the CRP, the loan of books to children becomes very important too. Many reasons support that:

- The books are different from those that we have at schools. This motivates pupils a lot. At school books are usually collections whose shape is the same, and whose characters are well known to them. Books from CRPs are usually bigger than ours, the characters are new for students, they may include some phonics or poems to practise rhythm and pronunciation, and sometimes they can even be touched and experienced. They can also present complementary tools to play with.
- These books let children read every book as many times as they wish to, because they can have them at home for a whole week. On the contrary, at school children can usually have a reader for an hour lesson and they must wait until the next class to continue the reader.
- Families are also involved in the reading process because since books are taken home, children can read them on their own or with their parents too.

- Books become a great companion to the children. They can read them anywhere at home, and feel at ease.
- There are many different types of books depending on the ages: books with images to look at that help to imagine stories and sounds, books made of different materials that have different textures to touch and feel, books with text to read, comics, ... they also offer several text types (poems, fairy tales, stories, instructions, scientific information, ...).
- Some books also include a CD to listen to while children are reading.
- Children get used to reading for fun.
- They are happy when they can understand some text with or without the teacher's help.

After having presented the benefits of the travelling readers project, from this point of the article to the end, I would like to share my practical experience through the following framework:

LEVEL

From Infant Education to Primary Education.

GROUPING

Whole class, pair work or individually.

WHOLE CLASS
The teacher gives the books to the children. He/she checks the returned ones. Meanwhile pupils are either: A/ doing a current activity, or B/ recommending the readers which they have already read to their classmates.
PAIR WORK
Children share a book per pair. They read it together in class, either: A/ just for fun, or B/ to tell the story or pass information along to the other classmates.
INDIVIDUAL WORK
Children read the book individually at home, sometimes on their own or with the help of their parents. It is very important that parents show their interest in this activity.

TIMING

Resource centres usually allow schools to borrow their collections for a month. Yet, as introduced earlier, always depending on demand, the loans can be extended for a few more weeks and, if we are lucky, for another month.

The travelling readers project is a special activity in the school year. Due to the great demand of teachers and schools, availability of readers from the CRP may reduced at times, and we must be ready for that. In my experience, the travelling readers project can effectively be done from time to time, usually once in the school year.

These are the options which I find that both the school and the pupils' homes provide for travelling readers, my pupils and me, as their teacher, in charge of it all:

SCHOOL	HOME
<p>- As part of the weekly lesson, 20' or 30'.</p> <p>It is the time which I give the children to interact with new books just to motivate them to read for fun and encourage them to read at home.</p> <p>It is also when children can look at the recommended readers by their classmates.</p> <p>And, sometimes children can look for specific information that they will share in class later.</p>	<p>- As a fun activity, children have a book for a whole week.</p> <p>Children interact with the book and read it. They can share it and comment it with their families. If they do not finish it during the week they must return it to school and the teacher can lend it for another -and last-week.</p>

OBJECTIVES

- Getting students motivated for reading.
- Getting students engaged to read for fun.
- Practising listening, speaking and reading skills.
- Consolidating old vocabulary and grammar structures.
- Processing specific information taken from the books.
- Learning new vocabulary.
- Interacting with the families through books.

CONTENTS

- PROCEDURES - SKILLS: Listening, reading and speaking skills

Children process the information in class. To do that they follow different patterns which they have acquired from common reading activities which they are used to doing with the teacher. They achieve autonomy while they practise reading at home. Since some books sometimes have a CD to listen to, this helps children to enjoy the sound of the language, improve pronunciation and also better their listening comprehension.

I strongly recommend my pupils to read aloud. When they choose that, they also practise speaking and pronunciation.

- CONCEPTS - Communicative structures and vocabulary

Children consolidate the vocabulary and structures which they already know and they also learn new vocabulary. To do that they may use picture dictionaries, sometimes included in the readers themselves, or bilingual dictionaries.

- PRONUNCIATION

Children practise pronunciation with the help of the book CD, if the publisher provides it, with their classmate when doing pair collaborative work, and with me, when I walk around the classroom and listen to them while they read aloud.

- CULTURE

Books are always related to culture in the general sense of the word. As we know they cover a large number topics and themes in many text types. Children can specifically learn about British and/or American culture.

- ATTITUDE

With readers being borrowed from external places, in this case, from the local resource center, the teacher must ask the pupils to:

- Respect the books.
- Be responsible to bring the books back to school on the scheduled date.
- Recommend books to their classmates.

MATERIALS

<p>Teachers:</p> <ul style="list-style-type: none"> - Whole selection of readers - Worksheet to control the loan of readers (see Methodology: section 3) - Worksheets prepared for pupils to record the main facts of their readers (see Methodology: section 10) - CRPs Website: http://www.xtec.cat/web/serveis/serveis/sez/crp 	<p>Students:</p> <ul style="list-style-type: none"> - Individual readers - CDs (subject to availability) - Dictionaries (picture and bilingual) - Worksheet where pupils list the books which they read (see Methodology: section 5) <p>OPTIONAL: FOR SUPERIOR CYCLE ONLY</p> <ul style="list-style-type: none"> - Worksheet for pupils to fill out - adjustable to every teacher's needs (see Methodology: section 10)
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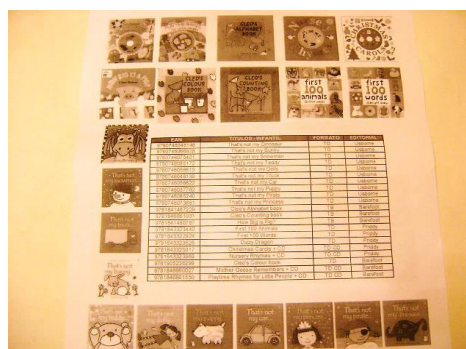
METHODOLOGY

This is the procedure which the school, my pupils and I, as the leading teacher, follow:

1. The school receives from the resource centre a suitcase full of different books or the teacher goes to the CRP to get the reading materials. These books usually cover a range of some ages: inicial cycle, medium cycle or superior cycle.



2. The teacher checks if every reader on the list corresponds to every reader in the suitcase.



3. The teacher creates a grid with two entries for each class that will read the books. It includes pupils' names and titles of books, both in alphabetical order.

LOAN OF READERS		MEDIUM CYCLE						LEVELL: 4 th						
	ANIMALS IN WINTER	BABY WHALES DRINK MILK	BEAR ABOUT TOWN	BEAR AT HOME	BEAR AT WORK	BEAR IN A SQUARE	BEAR ON A BIKE	BEAR'S BUSY FAMILY	FROM TADPOLE TO FROG	FROM CATERPILLAR TO BUTTERFLY	HOW A SEED GROWS	MY FIVE SENSES	SKIP TROUGH THE SEASONS	WHERE DO CHICKS COME FROM?
Pupil 1	1	3												2
Pupil 2	3	1											2	
Pupil 3			1	3							2			
Pupil 4				1	3					2				
Pupil 5					1	3				2				
Pupil 6						1	3		2					
Pupil 7							1	2	3					
Pupil 8							2	1		3				
Pupil 9						2			1		3			
Pupil 10					2					1		3		
			1.- 04/11/13			2.- 11/11/13			3.-18/11/13					

4. The teacher gives a reader to every pupil in a group and writes a number in the grid according to the loan order of readers given. As observed in the image above, below the grid the teacher has a space to write the date for every loan. This organization will very much help the teacher later locate the books, and continue their loan.

5. Every child records the *Date of loan, Title, Author and Comments* on a list provided by the teacher. This list will contain all the books which they read, in any language, throughout the whole school year (not only the readers from the travelling suitcase).

..... SCHOOL NAME: SURNAME: DATE:.....			
MY READINGS			
DATE	TITLE	AUTHOR	COMMENTS

6. Children are then ready to take the book home and can have it for a whole week. During this period they have different moments to open the book with their relatives, to reread it, to relook at it, ...

7. On the scheduled date, children usually bring their book back to class and the teacher checks if all pupils have read it. The teacher crosses out the book loan number according to the grid (indicated in section 3). It is easier to control all books if you do not let the children bring the book back to school earlier than on the scheduled date. The superior cycle pupils usually need more than one week to read their borrowed book because of the length and difficulty of the books level; in this case, the teacher lets them have the same book for another week.

8. Children can then recommend their readers to their classmates. Exchange of their reading experiences and information takes place. They will have the chance to read the recommended books in class.

9. After that, the teacher gives a different reader to the children that bring the book back to school. If a pupil forgets the book at home, he/she will not receive another reader until he/she brings it back to school the day after the original scheduled date.

Then, the teacher follows steps 4 to 9 again.

10. Pupils in the superior cycle primary are asked to choose only one of the books which they have read and fill in a worksheet in class.

..... SCHOOL	
SUBJECT: ENGLISH	CODE: READER.....
NAME: SURNAME:	
DATE:.....	
LET'S READ:	
TITLE OF THE BOOK:	
AUTHOR:	
ILLUSTRATOR:	
PUBLISHER:	
<u>CHARACTERS</u>	<u>SUMMARY</u>
MY OPINION:	
<input type="checkbox"/> Great <input type="checkbox"/> Good <input type="checkbox"/> OK <input type="checkbox"/> Not very good <input type="checkbox"/> Boring	
NEW WORDS (English/Catalan):	

11. The teacher checks back the list mentioned in section 2, and takes the suitcase back to the CRP.

EVALUATION

As you may have guessed, this is an extraordinary activity which is not to be evaluated as the other regular ones. The teacher can assess the attitudes as the reading is just for fun and to encourage pupils to be great readers.

Needless to say that teachers can also assess other particular objectives that they may want to consider according to the types of reading that students choose as a common reading classroom activity during the school year (I recommend that for superior cycle of primary education).

I hope I have encouraged you to use travelling readers at your schools if you have never used them and/or to use them more if you just got started. CRPs will also assist you in any way that you may need.

You will also find below a selection of websites which can help you complement your pupils' reading experiences with the travelling readers, be that with worksheets, creative bookmarks, or reading corners, to name some, or anything that you may be inspired to do and willing to put into practice.

So take advantage of travelling readers and your imagination! Make sure that reading remains essential in your pupils' world while they learn English, and that your pupils enjoy reading!. They can't miss it!.

References

Busy teacher printables
<http://www.busyteacherscafe.com/printables/reading.html>

Centres de Recursos Pedagògics

<http://www.xtec.cat/web/serveis/serveis/sez/crp>

Have fun teaching. Reading worksheets.

<http://www.havefunteaching.com/worksheets/reading-worksheets>

Images from printables.

<https://www.google.es/search?q=printables+for+reading&client=firefox-a&hs=N6U&rls=org.mozilla:es-ES:official&tbm=isch&tbo=u&source=univ&sa=X&ei=Z9FDU5HPGYO40QWcvIGAAQ&ved=0CDgQsAQ&biw=1280&bih=601>

Banc de recursos: La lectura, font de plaer i de coneixement

<http://www.xtec.cat/web/serveis/serveis/sez/crp/bancderecursos>

Pinterest – Elementary school reading

<https://www.pinterest.com/cschnabel/elementary-school-reading/>

Pinterest- Ideas for school library

<https://www.pinterest.com/mbadigian/ideas-for-my-elementary-school-library/>

Reading printables for all ages

<http://www.scholastic.com/parents/resources/collection/reading-printables/reading-printables-all-ages>

ADDENDA

Andreu Cardo: Teacher Trainer at Heart, Prolific Author and Generous Guest Speaker

Lourdes Montoro
mmontoro@xtec.cat

This is an article to enhance the figure of Andreu Cardo, a generous teacher and teacher trainer, who, technically and humanly, stands out. I will refer to the unique elementary school that he works at, and his teaching career, which has bloomed into a large number of teaching training courses, publications and conference presentations.

I met Andreu Cardo in Vic, at the turn of the millennium, along with an elite of vocational and professional elementary and high school teachers. Such a group also counted on Laura Prat, and Núria Viñas, also members of the research group *From English Acquisition to English Learning and Teaching*. Among the professionals who attended those courses of mine, I also had the pleasure of working with a dear colleague of mine (from my years in high school), as well as with her present colleagues, and a large number of exquisite primary and secondary schools located in that area, who joined us year after year.



I went there to train them all, although they did not need much from me, so professional they already were. The initial course ended, and they signed up for further training courses with me in the following four years to come: *Oral Expression in English: Activities and Resources*; *English as a Tool in Speaking*, *English as a Piece of Cake: Fun ingredients for ELT classes*; *Good Outstanding Objectives for Studying English*, and *Approaching Britain to the ELT Class*.

Among them, Andreu Cardo stood out not only because he was the only one who was also a teacher trainer, but for his generosity as well, to share with us his knowledge and his very enjoyable personality. Andreu Cardo would rush to my Friday training sessions after his work at school, and just when I would be about to start, he would eagerly and successfully manage to squeeze in, find a seat right next to me, as part of the circle which I usually like teaching in, and say hello to us all, becoming a weekly group tradition, which would put a smile on all of us too.

Having him in class was a bonus for the group in many senses, and me too, as a teacher trainer. To start with, Andreu Cardo did not work at an ordinary school. He has been a civil servant at Escola El Roure Gros since 1997, a center, whose pedagogical project was launched in the 60s, leading it to partipate in European projects, such as: The European Platform for Science Teachers, and to be granted with many awards, one being Premi Ensenyament 2011.

In our courses, Andreu Cardo did not only do what the other participants were also asked to do: writing papers on their expertise and real teaching experiences, which we always shared, but also offered to present them formally in the computer room, as a teacher trainer, turning that into a training session for us all, in his impeccable British English. You will find next a table, showing the front pages of his yearly presentations, as well as a CD, which he surprised all trainees with, since it contained all the papers on British culture which all participants had prepared in a given year; and last but not least, the front page of one of his training courses on ELT elementary school training, which he offered to my student teachers in college, and which I will, once more, refer to later.

<p style="text-align: center;">Internet in the English Classroom.</p> <p style="text-align: center;"><small>By: Andreu Cardo acardo@pie.xtec.es</small></p>	<p style="text-align: center;"><i>Using ICT in the Learning and Teaching of English</i></p> <p style="text-align: right;"><small>By: Andreu Cardo acardo@xtec.cat</small></p>
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<p>Real communication in English.</p> <p>English as a piece of cake; fun ingredients for the English classroom.</p> <p>Andreu Cardo acardo@ple.xtec.es</p>	<p>E-Mail Connections Great Outstanding Objectives for Studying English March 2003</p> <p>Andreu Cardo Martínez CEIP El Roure Gros Santa Eulàlia de Riuprimer e-mail: acardo@ple.xtec.es</p>
 <p>Approaching Britain to the ELT Class</p> <p>Trainer: Lourdes Montoro</p> <p>2003-2004 Osona</p> <p>Special Edition</p>	<p>Com introduir l'anglès al cicle inicial</p> <p>Andreu Cardo</p> <p>2004-2005 OSONA</p> 

Andreu Cardo, specialized in English, science, and ICT, has also trained in England (Bournemouth and Plymouth), as well as participated in the Spanish Ministry Lecturing Teachers' Program. Assigned to Shore Acres a Bay Point Elementary School in Bay Point, San Francisco for two years, he was in charge of 3rd graders within a bilingual program project (PLL: *Primary Language Literacy*): with 40% of classes being taught in Spanish, and 60% in English in the first year, versus 25% classes in Spanish and 75% in English, in the second year.

As a **teacher trainer**, he is currently teaching courses for ICE at the University of Barcelona, Rosa Sensat, and at the Government Teaching Department. His courses deal mainly with ELT teaching in early elementary school, especially first and second grades, with practice extended

to kindergarden; exchanging primary school resources and strategies; English teaching methods for novel elementary school teachers; and instrumental English methods.

Andreu Cardo has also trained ELT teachers and schools on ICT. He has prepared workshops for specialists, arranged basic working kits for kindergarden practice, Internet resources, and helped teachers create webpages through *Dreamweaver*. He has also been a member of different research groups: *Mediaguide*, *English Tandem and Areas*, and *Foreign Language Innovation Team*, the latter led by him, and which I have been a member of too. At present, he is a member of *From English Acquisition to English Learning and Teaching*.

Andreu Cardo has also published extensively. He is the **co-author** of two ELT elementary school textbooks, which include seven components: *Fancy 1*, *Fancy 2* (coursebooks), *Material de Fancy 1!*, *Material de Fancy 2!* (Didactic guide, audio and flashcards), *Xerrim xerram* (Vocabulary activities), and *Flashcards 1* and *Flashcards 2* (including 170 ready-to-use images).

He has also coauthored and written some articles in specialised magazines on different areas related to his expertise, like *Perspectiva Escolar*: "Com ser creatiu a l'ordinador"; and *Apac* (also published at Edicions l'Àlber). Regarding science and astronomy, he has published "El transit de Venus".

As a single **author**, he has published in *ZonaClic*, "English Adjectives", offering ELT elementary school activities to use frequent adjectives and their antonyms with 3rd, 4th, 5th and 6th graders and whose contents, structure and bibliography can be found at http://clic.xtec.cat/db/act_es.jsp?id=1259, and in *English Is It! (ELT Training)*: "Using Trailers in Our English lessons".

As a **guest speaker**, Andreu Cardo has participated in ELT pedagogical conferences in Barcelona and Girona and has also presented educational experiences and updated teaching and learning in natural and experimental sciences. As a professor in college, I had the chance to invite him to my teacher training sessions twice. He was unable to come to college the first time; yet, to anticipate to that, he presented me with the teaching portfolio of one of his training courses on ELT elementary school training (image 6 in previous table). Such work and attitude could not go unattended; so I prepared the following worksheet to help my student teachers welcome his work, which from page 1 to 99 guarded enormous riches, and which very much they benefitted from.

RESOURCE FILE

TEACHER TRAINING DOSSIER

Prof. Lourdes Montoro

How can we introduce English in “Cicle Inicial”?

Prof. Andreu Cardo

CEIP Santa Eulàlia de Riuprimer (Santa Eulàlia de Riuprimer)

This is an open worksheet, since the large amount of information which it provides on “Cicle Inicial”, in particular, should help you continue building your personal resource file of materials, beyond the course, as you go on preparing yourself to become a professional in ELT education.

Prof. Andreu Cardo was unable to join us this course; so he kindly passed me his dossier titled “*Com introduir l’anglès al cicle inicial*”, which he hopes will be within your areas of interest. If you would like to work on it, please contact me for a copy of the corresponding ELT teacher training dossier (it corresponds to a 30-hour course). Thank you.

Prof. Andreu Cardo has a diploma in Foreign Language Teaching, has been an elementary school English teacher at CEIP El Roure Gros since 1997, and is also a teacher trainer for ICE at Universitat de Barcelona. Along with another author, he has also published *Fancy that! 1* and *Fancy that! 2* (2006). Edicions l’Àlber.

If you click on: <https://www.e-alber.com/noticia.php?id=22>, you will be able to read about his last presentation at Jornades 07: “*Writing Recipes; recipes to cook good writing*”.

The teaching portfolio, which he presents to us, contains the following sections:

- p. 1 Learning Foreign Languages
- p. 2 Bilingual brains
- p. 3 Learning foreign languages in kindergarden, and first and second grade in elementary school
- pp. 4–7 New curricular proposals for teaching and learning a foreign language
- pp. 8-9 Early learning of English in preparation for secondary school
- pp. 10-14 Guidelines for teaching English to young children
- p. 15 Tips and teachers’ tales
- p. 16 The experiential learning cycle – How it works
- p. 17 General principles of motivation & Lesson plans
- p. 18 Useful language for presentations
- pp. 19-25 The spoken word

p. 26	Promoting communicative competence in our young learners
p. 27	Teaching pronunciation to young learners
p. 28	Activities to encourage young learners to speak
pp. 29–34	Using games, songs and rhymes
pp. 35–36	Using songs in the primary ELT classroom
pp. 37–43	Songs
pp. 44–48	Action rhymes, songs, and chants
p. 49	Step by step notes on teaching songs
pp. 50–52	Songs
p. 53	The magic and charm of a class puppet
p. 54	Drama games
p. 55–56	Puppets
p. 57	Puppetry in the language classroom
p. 58	Making instant puppets
pp. 59–64	Reading and retelling stories
pp. 65–69	Stories and lesson plans
pp. 70–74	Some stories (didactic exploitation)
pp. 75	Birthday line-up worksheet
pp. 76–89	Drawing people, faces, animals, objects, clothes, food, drinks, vegetables, fruit, weather, characters, places...
pp. 90–91	“Just playing”
pp. 92–95	Technologies in the English classroom
pp. 96–98	Glossary of terms
p. 99	Bibliography

I was fortunate to have a second chance to invite Andreu Cardo and he could confirm his attendance as a guest speaker. You will find below the second worksheet which I presented to my student teachers on that occasion; its contents ranged from an introduction to ICT, to practical resources for both elementary school students, and ELT teachers, as continuing learners, and conclusions, including the benefits of using ICT in class, and well as recommendations. Both worksheets were selected by the students for their ELT course school year portfolios.

T A S K

GUEST SPEAKER (Workshop)

Prof. L. Montoro

Using ICT in the Learning and Teaching of English

Prof. Andreu Cardo

CEIP EL ROURE GROS (Santa Eulàlia de Riuprimer)

Dia: 27 de març: 12.30-14:30

Aula: 2103 (Edifici Migdia I)

Biodata: Professor Andreu Cardo has been a primary English teacher since 1997. He is currently teaching courses for ICE, at Universitat de Barcelona, Rosa Sensat, and Departament d'Educació. He is a member of the Research group *Tàndem Anglès i Àrees*. He has also published textbooks (*FancyThat 1 & 2*), and a *vocabulary activity book* (Xerrim-Xerram; Activitats per l'Adquisició de Vocabulari). He has also written several articles.

Please take notes about the following blocks. They have been listed according to the indications of prof. A. Cardo:

1.- Introduction

Why should we use ICT ?

What can ICT / Internet offer?

2.- Resources for our students

Educational applications

General resources

Films and Art

Cross Curricular contents

Setting up projects

Information and information management

3.- Resources for us (Us as continuing learners)

General resources

Teaching Magazines and journals

Teacher resource sites

Keep our English alive and going

4.- Conclusion

Benefits of using ICT

Ideas to get English out of the schools walls

Ways of using ICT

Brief recommendations

Do you think you could apply some of his ideas?

Some of you are already teaching. Are you using ICT in class?

What is Prof. A. Cardo's lesson beyond his workshop?

At the start of this article I introduced why I was going to write about Andreu Cardo, and what it was going to be about: his work and generosity. To conclude, I would like to summarize that with a practical example that depicts the well-known saying "*A picture is worth a thousand words*": the format of this publication which this article is part of.

Andreu Cardo proposed it for the first volume of *English Is It!* (ELT training) to the research group *From English Acquisition to English Learning and Teaching*, which includes Laia Andrés, Andreu Cardo, Rosamaria Fàbrega, Lourdes Montoro, Laura Prat and Núria Viñas, and left it ready for me, as the coordinator, to follow his initial work in the following volumes, like this one, before it is handed in to Mercè Gracenea, the secretary at ICE, University of Barcelona, for final proofreading and editing before publication. The group and I will always be indebted to them both.

Núria Viñas: The Personified Discretion, Dedication and Production of a Full-time Teaching Professional

Lourdes Montoro
mmontoro@xtec.cat

As a teacher and a teacher trainer, I have always valued vocation and genuine interest in getting to know different people and professionals from different life and world areas. In my regular English classes, and over three decades, I must have counted with over fifty international guests from all continents.

They have been mostly friends, former professors, classmates, acquaintances, or international students, the latter just spending their academic year at the University of Barcelona, and willing to help me organize a Thanksgiving dinner at school, teach American culture to Spaniards, or pair them up with my own students in English through Spanish speaking exchanges... to give some examples.

At a national level, some professionals working in publishing houses, Like Montse Costafreda (O.U.P.) or Robert Bernad Ricart (Pearson), and elementary school teachers like Andreu Cardo (also a teacher trainer), Mercè Fontseré and Núria Viñas have delighted my audiences and me with superb lessons on the pedagogics and the technicalities of teaching English as a foreign language.

As a teacher trainer I had always wondered why Spanish elementary school teachers or high school teachers, are not usually invited to train student teachers at teacher training schools, when they are really the teaching professionals, who college students are sent to for teaching internships, as well as for reports on those students' teaching development and performance, that is, allowing them to learn the ropes in the profession with the best in elementary school action, as they get ready to become professionals

As a teacher trainer, I have been fortunate to encounter a large number of outstanding professionals in primary and secondary education, besides the ones mentioned above. I had always wanted to see their exceptional teaching works published, as well as do my best to see them present their lessons in public, to college students enrolled in teacher training, as expressed above.

Núria Viñas, my/our colleague in our research group *From English Acquisition to English Learning and Teaching* at the Institute of Professional Development Teaching (ICE), at the University of Barcelona), has done both beautifully. It is a pleasure for me that her teaching career and her example, helps me, as the group coordinator, to present this new section in *English is it! (ELT Training Series), Vol. 2: ADDENDA*.

The section ADDENDA opens up to summarize what I have tried to do in practice, reaching out from my classroom to other professionals, as pointed out above. Our group wants to open our publication, under the support of the University of Barcelona, to teaching professionals both in, and outside, the research group.

This article wants to honor the teaching figure of the discreet and veteran elementary school teacher that Núria Viñas is, whose trip with the group finishes after a one-academic year compromise, and two articles published with us:

- “Visiting London: A Sightseeing Tour on Web 2.0 Tools” (*English Is IT (ELT Training series)*). Vol. 1, pp. 71-86)
- “From Resource Centres to the ELT Class: Travelling Readers”(*English Is IT (ELT Training series)*). Vol. 2, pp. 67-77)

But Núria Viñas’ educational task did not start here. I will review now: her career, long time continuous educations, student teaching supervision, administrative positions, and, last but not least the practical workshop which she presented to my students teachers in ELT at the Teacher Training School at the University of Barcelona.

Núria Viñas has been an elementary school teacher for thirty years (since 1984), and a **teacher of English** since 1987. At Escola Segimon Comas she has been involved in a large number of innovation programs, dealing with pronunciation and oral skills, implementing English lessons at lower levels, developing CLIL projects ...

She has taken over thirty **training courses** in Barcelona, Girona, Granollers, Manresa, and Vic, as well as in Norwich, England (Bell School) and Limerick, Ireland (Mary Immaculate College – University of Limerick). The courses which she took abroad were awarded to her by the

Government of Catalonia. Through them, she aimed at specializing at methodology, English as a communication tool, pedagogics, pronunciation, and digital boards.

As a learner at heart, she highly values exchanging teaching experiences, and teachers and teacher trainers who make their best at providing teaching sessions which reach out for the students or trainees, who are technically prepared and lead them to live their lessons in the new language and culture, becoming memorable for all involved, traits, which needless to say, she has too.

I met Núria Viñas in 2000 in Vic, along with an elite of vocational and professional elementary and high school teachers, who, signed up for further training classes with me in the following four years to come. We all enjoyed the following courses: *Oral Expression in English: Activities and Resources*; *English as a Tool in Speaking*, *English as a Piece of Cake: Fun ingredients for ELT classes*; *Good Outstanding Objectives for Studying English*, and *Approaching Britain to the ELT Class*.

Such a group counted on Laura Prat, and Andreu Cardo (teacher trainer too) also members of the research group *From English Acquisition to English Learning and Teaching*. Among the professionals who attended those courses of mine, I also had the pleasure of working with a dear former colleague of mine (from my years in high school teaching), as well as with her present colleagues, and a large number of exquisite primary and secondary school teachers located in that area.

The group was extraordinary, to say the least, and they helped me turn my teaching sessions into our common playground of all sorts. Núria Viñas presented works to the class on the *Orator* projects that she was carrying out at her school. a virtual sightseeing tour, a project on animals, on improvement of oral skills through listening and recording activities, and main primary school web resources that she recommended

All the participants stood out for discretion too, and Núria Viñas excelled at that. Her gentleness and generosity, sprinkled on us through many gestures, also become very festive: she indulged us in her baking skills and treated us to a large number of cakes: Scones, sponge cakes, carrot cake outlining Britain.... You name it.... Her surprises, which we all looked

forward to, cheered up the 3-hour sessions that we all went through all those years, and which went on for as long as the courses lasted. A sweet memory indeed.



Núria Viñas' high performance in the ELT class along with her quantitative and qualitative preparation in the state school system has taken her to some **administrative positions** at her school too, representing, once more, a number of discreet teaching professionals who just do what is expected from them at their best any time, and make no noise around it. She has been the school secretary since 2005 (for nine years now), and has welcomed and provided pedagogical ideas from teachers, assessed them as a part of a whole school group, and organized according curricular activities for "Cicle Mitjà" (3rd and 4th grade cycle) and "Cicle Superior" (5th and 6th grade cycle) .

Núria Viñas has also supervised student teachers from Universitat de Vic (Universitat Central de Catalunya) at her school, lending a big pedagogical practical hand to them, because of her veteran triad-like preparation through her theoretical and practical knowledge of the profession, her non-stop training and her position in administration too. As an in-school internship coordinator, she has been in charge of hosting the students and escorting them along their practical learning itinerary.

As the role model that she is in everything that I have seen her involved with, I have no doubt that she diligently and thoroughly exposes her students to contrasted class observation (space, time, groupings, and curriculum organization), working methodology (models and options), curricula materials (syllabi, textbooks and else), human relationships (from the pupil

to the community), and invites them to choose topics among a selection, while helping them visualize their didactic unit of work-to-be, from all the necessary angles, before putting it into practice.

Teaching student teachers about diversity, creativity, enthusiasm, empathy, involvement, innovation, intervention, evaluation, planning, mastering, among other things, is a fundamental part of her mentoring role, as she ensures that, both in her practice with her own pupils as well as in her leadership with her student teachers (carefully learning to intervene in pedagogical sessions), they all become independent in the long run.

This article would not be complete without enhancing Núria Viñas' role as a **guest speaker**, who I had the pleasure to invite and see present a workshop for a large audience of student teachers of mine in their senior year at the teacher training school at the University of Barcelona.

Backed up by her long time career, continuous education, student teaching supervision, and administrative positions, and keeping up with the times, she presented the workshop: "New Technologies Make New Methodologies". As she shared a lot of experiences, resources and teaching methods through it, students needed to take notes about it, while they filled in a worksheet which I had prepared for them to keep up with her presentation, and which follows:

T A S K

GUEST SPEAKER (Workshop)

Prof. Lourdes Montoro

New Technologies Make New Methodologies

Prof. Núria Viñas

ESCOLA SEGIMON COMAS (Sant Quirze de Besora)

Please take notes about the following items:

1. Her school

Where is it?

What is it like?

What projects have they been/are involved in?

2. Herself = the teacher.

How did she get into teaching there?

What are her areas of expertise?

Has she trained any young teachers there? In which areas?

3. Internet mini – projects

What for?

What kind?

What skills are involved?

Can they be applied to different levels?

How does she carry them out ?

4. Oral Expression: from Language labs to Computers.

Why?

CD roms for the English class?

Which ones does she work with? What is the purpose?

5. Oral Expression. Innovation: Audacity program.

What for?

What are its advantages versus language labs?

Can we download the program?

6. Written expression. Mini books.

How can you make one?

Which steps are you to follow?.

Which topics can you cover?

7. Innovation through teacher training courses: new tools.

Can Mp3's be used in the English class? How?

What about cell phones?

Do you think you could apply some of prof. Núria Viñas' ideas?

What is the lesson beyond her thorough presentation?

Some of you are already teaching. What do you think about point 7? Could you use any in class? How?

Through her workshop, college students in ELT Teacher training learnt that she:

- worked at Escola Segimon Comas (located in Osona, between Vic and Ripoll) and that it was divided into two parts, an old one and a new one.
- was involved in two projects: one about animals for 5th graders, and another one about London, for 6th graders.
- had been a professional in education since the 80es.
- was specialized in maths and computers, besides English.
- had also supervised internships at school.
- had gone to England for ELT courses, and learnt to teach arts and crafts.
- was involved in Internet mini projects, which she found motivating and very useful to work on different skills.
- encouraged doing them because they revolved around autonomy, and could be applied to all levels.
- found that children could easily work in pairs before they started mini projects.
- managed to have students work around listening, speaking, writing, grammar and drawing, simultaneously, in projects.
- asked pupils to bring realia to class before they all got involved in projects.
- found that through English labs and computers pupils could very much improve oral expression, especially pronunciation and fluency.
- used CDs for vocabulary tasks.
- promoted interactive learning through cds and technical devices weekly.
- was fond of innovation.

- had worked with the *Audacity* program, which allowed pupils to record their voices, as well as hear native speakers and get used to all English sounds. She explained that that the program could be downloaded at <http://audacity.sourceforge.net/>, had a CD including training and a materials guide, and that its tools program allowed pupils to mix voice and music.
- recommended Mp3s to record voices and any documents, as well as cell phones to listen to one's own voice, music, and to practise pronunciation.
- used mini books to promote written expression and showed them how: they could be easily made by folding not paper from their notebooks. Common topics like family, friends, holidays, animals, among others could become themes, and they could also be used for theatre plays.



Last but not least, I must say that the senior students that attended the teaching methods course taught at university had been asked to prepare a portfolio to be handed in at the end of the term. They needed to assess the bulk of materials and knowledge that they had been exposed to wanted, and decide what to include, and in which order.

What follows is a copy of an index of contents from one of my students, which, in the same line, as many others did, gave Núria Viñas' workshop and her didactic presence the relevance and long-time deserved position that excellent elementary school teachers, like her, deserve, at their schools, the state system, and in teacher training schools at university. You may want to look at section 2:

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PACK 2

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7. RESOURCE FILE

PACK 4

8. GLOSSARY

(From V. Jiménez's portfolio)

My gratitude to Núria Viñas for how she has always committed to everything that she believes in: for her enthusiastic attendance of my courses, her memorable workshop for my teacher training methods course at the university, and her two articles for the publication that I once envisioned to lead: *English Is IT!* (ELT Training series) to support all English Language teachers . ADDENDA will always welcome alumni.