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A journal for teachers of English

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A journal for teachers of English

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editorial

The ongoing increase of **Bilingual Education** contexts is nowadays a common reality all over Europe. Andalusia has not been an exception, above all since the implementation of the *Plurilingualism Promotion Plan* of the Junta de Andalucia started in 2006. This volume of *GRETA Journal* is monographically devoted to bilingual education and intends to provide some guidance to the readership about some of its most intricate aspects. The coordination issue, the application of L2 study to earlier years of education, lesson planning or improving the communicative competence of those teachers required to teach their non-linguistic subjects in the L2 are some of the issues addressed by the authors of this volume. They fully deserve our words of gratitude and a special mention in this introductory letter.

The 15th volume of our magazine is introduced by the **Interview** with Elaine K. Horwitz, Professor of the University of Texas at Austin, conducted by ***Ana M. Ortega***. This interview provides us with an insight and the advice of this well-known specialist in connection with two of the most common concerns in language teaching: language anxiety and learner's beliefs.

In the **Theory behind the Practice** section, ***Concha Julián*** discusses the importance of the coordinator figure for an effective implementation of CLIL (Content and Language Integrated Learning) in the schools committed to the *Plurilingualism Promotion Plan*. In her article, she also stresses the need to address the coordination task in a collaborative manner and offers good advice to help coordinators carry out this difficult task.

There are three articles in this volume that are devoted to English teaching **In the Primary Classroom**. In the first article of this section, ***Teresa Fleta*** offers a great number of useful pathways to teach EFL to young learners. In the other two articles, ***Rosa Martínez Feito*** and ***Ana María Pérez Cabello*** focus on the importance of developing literacy skills in the L2 in the first stages of learning and provide many practical tips to help teachers succeed regarding this aspect.

In the Secondary Classroom section, ***Miguel Ángel Benítez Castro and Miguel Adán Nieto*** revisit the issue of lesson planning with a special reference to CLIL contexts. In their article, they offer an example of a lesson plan for teaching science, devoted to the topic of human digestion, after discussing the different sections and theoretical principles reflected in the design of this lesson plan.

In the **Internet site and CALL** section, ***María Elvira Barrios Espinosa and Jorge García Mata*** describe SAUFIAB, a computer application devised for autonomous language leaning. The authors emphasize its special usefulness for learning the communicative fuctions required by the use of English as the language of instruction and the means of communication in CLIL classroom contexts.

An Essential Glossary for the teacher has been compiled this time by ***Sacramento Jáimez Muñoz*** having in mind those teachers involved in the Plurilingualism *Promotion Plan in Andalusia*. It provides a comprehensive list of terms of paramount importance for the understanding of what the practice of CLIL implies in our centers.

Finally, in the **Reviews** section the readership can find some useful resources specially designed for bilingual education: *Burlington Cross-curricular Material for ESO* (reviewed by Mª Teresa Román Expósito), the *Macmillan School Dictionary* (reviewed by Antonio R. Roldán Tapia), and the *Glosario de Términos para el Plurilingüismo* (reviewed by Eduardo Marín Ureña). This section also presents other English teaching materials produced by Macmillan which are designed according to the Common European Framework levels: *Straightforward Elementary* (reviewed by Helen Rouse) and *Inspiration 4* (reviewed by Concha Julián).

We would not like to end this editorial without thanking the contributors of the **Culture and Literature** section. In this section, ***Gerardo Rodríguez Salas and María Elena Rodríguez Martín*** present their usual report of obituaries and awards corresponding to the current year. Furthermore, ***Rafael Juan Pascual Hernández*** highlights the significance of the Anglo-saxon poem *Beowulf*, coinciding with the release of its cinema version, produced by Robert Zemeckis, this year.

We have put, as always, all our enthusiasm into the production of this monographic volume. We hope that our readers will find the contents and contributions here included interesting and useful for their teaching and learning practice.

Ana María Ortega Cebreros
María Luisa Pérez Cañado

INTERVIEW WITH ELAINE K. HORWITZ

Ana María Ortega Cebreros

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Dr. Elaine K. Horwitz is a Professor of the Department of Curriculum and Instruction at the University of Texas at Austin, where she has been teaching along the years a wide variety of graduate and undergraduate courses on different aspects of Second Language Acquisition and Foreign Language Education. Among her previous academic appointments, she received at the end of the seventies a Title VII Fellowship funded by the US Government Office of Bilingual Education that qualified her to prepare, advise and supervise Bilingual Education teachers and allowed her to collaborate on a project to evaluate and develop bilingual assessment measures.

Elaine K. Horwitz has always been considered as a pioneer in the study of second language anxiety and in the study of learners' beliefs. Among her many contributions to the field we could highlight her book Language Anxiety: From Theory to Classroom Implications (Prentice Hall, 1991) co-edited with D. J. Young and two of her articles, "Foreign Language Classroom Anxiety" and "The beliefs about Language Learning of Beginning University Foreign Language Students", both published in Modern Language Journal in the eighties. These seminal works have been followed by a big proliferation of research studies on language anxiety and learners' beliefs. She has seen some of her works published in highly prestigious international journals such as Foreign Language Annals, Review of Applied Linguistics, Language Learning, System, International Journal of Educational Research, TESOL Quarterly, The Canadian Modern Language Review and Studies in Second Language Acquisition.

Part of her academic writing is also related to her work as a teacher trainer, or even trainer of teacher trainers, a facet that she has consolidated after many years of teaching experience in Secondary school and University and that is about to become accessible to the general public through her book Becoming a Language Teacher: A Practical Guide to Second Language Acquisition and Teaching (Pearson-Allyn and Bacon, 2008).

A.O: First of all, I would like to thank Elaine K. Horwitz, Professor of Foreign Language Education at the University of Texas, for giving us today the opportunity to share some of her views on language learning and teaching with the GRETA readership.

E.H: It's a pleasure.

A.O: The first question of this interview is oriented more to the personal side of your academic record, Elaine, since I think that in this interview we could have an opportunity to discover the connection between your academic ideas and, maybe, your life experience. So, how do you think your life experience made you develop an interest in language anxiety and learners' beliefs? Are there any particular life experiences that you can spot connected to your research interests?

E.H: My first experience links to my more general interest in individual differences in language achievement. That's been my life long interest and, as a graduate student, I looked more at cognitive styles. Anxiety and beliefs about language learning came later, as a faculty member, after having had some more teaching experience. But my first experience was in what we called in the United States at that time Junior High -now it's Middle school. I was a seventh grader and that was a time in the United States

that people start learning a language and I was assigned to French. In fact, that was the only foreign language that you could study in the school at that time and now the predominant foreign language in United States is Spanish. I did end up taking later two years of Spanish in high school, but at the time in my middle school the only language that was available was French. And I tell the story to my students often to convince them that even if you are shy at one point in your life you don't have to be shy forever. As a seventh grader I was very, very shy. I was assigned to this French class, and the teacher at the time said that she was teaching Audiolingual Method, but I now as a professional know that what she was doing was Direct Method. She always spoke in French, but she was a glorious teacher, she was so expressive, she was so personable she used props and gestures and inflection in her voice, and I always understood what she had to say. And I just assumed that everybody in the class was understanding what she had to say because she was so expressive, and whatever she had to say was always perfectly clear to me. But as a very shy student, my eyes never left the teacher for the first semester of the class. Towards the second half of the class I finally got enough courage to look around a little bit in the class, and when I started to look around in the class I was shocked at what I learned. I learned that my experience of always understanding what the teacher had to say was not being shared by my comrades; they were all sitting there with blank faces and not knowing what the teacher was talking about. I was astonished because I always thought that what she had to say was perfectly clear. She worked so hard and was so expressive that I could not imagine anybody not understanding what she was saying in French. So I think it was from that moment that I actually began to ask the question which is the question that I have been passionate about throughout my career: why is it that some people learn languages fairly rapidly and some folks don't? I became doomed to being a language teacher because I started with a role that I had in many language classes, since then I became an intermediary between the teacher and the rest of the class because I was the one who understood what the teacher was saying, so the teacher would say something and the students would go "what has she said?", what has she said?", and I'd say "she said that".

A.O.: So, you were a translator!

E.H.: I was a translator. And I had that role in many of my language classes since then until I got into advanced language classes in French; and, later, in Spanish, I turned out to be one of the few people who understood what was going on and it was my job to tell the other students what was going on. So, I say in some seriousness that at that time I actually began working as a language teacher. I was getting a lot of experience for my future career, but I think, unlike many language teachers who have themselves been good language learners and assume that everybody else can learn rather easily, I have been aware since very early on in my life as a language learner that some people are having trouble. So that has informed and guided many other things I've done as a language teacher. And if you ask to connect that to anxiety and beliefs I think that there's a connection, maybe a little far-fetched, but, certainly, for those students to whom it did not come easy, or who sat there not knowing what the teacher was saying, that certainly must have been a source of anxiety. To see another student in the class who understood what was going on, while they did not understand what was going on, that certainly could've been a source of anxiety. And I think that in those school experiences, at least in the United States, people begin to establish their belief sets about language learning, beliefs that include "some people can learn a language and other people can't", and maybe the related belief "I can't".

A.O.: Very interesting. All right, I remember once you told me that you were one of Sandra Savignon's disciples. Just by the way you said it, I think I could notice that you felt really proud of that. How do you consider Sandra Savignon has influenced your academic work?

E.H.: Well, I was indeed Sandra Savignon's first doctoral student. That was a very special time in my life and I certainly credit Sandra for many things. I worked with her in the 1970s and that was the time when she was saying

"what we need to teach in language classes is communicative competence; we need to teach people to participate in conversation in the language". That was absolutely radical at the time, and even today I sometimes say to people that I am considered a radical in language teaching because I advocate that people actually speak in foreign language classes, not use the native language to discuss grammar in the language class. So, I would guess that I feel very strongly that language classes must be communicative. In order for classes to be communicative, people have to feel comfortable and I think that's where Sandra's research and my research kind of connect up. Sandra thought very carefully about the conditions and the activities that one must use in the class in order to get people to talk in class. She thought very sincerely and very thoughtfully about the classroom atmosphere and recognised, way before I did, that anxiety was a factor. I think what I did that was different was recognise that, even in a class with a good atmosphere, some people find talking in a foreign language stressful. I think the reason that some people find talking in a foreign language stressful, and this is something that I write about fairly consistently, is that they can't be themselves in their full humanity in the second language. They can't show how thoughtful they are, how humorous they are, how personable they are.

A.O.: Having a look at your CV, I have seen that you have performed different roles related to language teaching, for example, French and English teacher at secondary school, second language teacher at university, pre-service and in-service teacher trainer and, quite possibly, trainer of teacher trainers.

E.H.: That's what I do now. I'm a trainer of teacher trainers.

A.O.: Which of these roles do you find, or have you found, more difficult?

E.H.: They are difficult and not difficult in their own way. The most challenging of those roles, I think, is working in a supervisory way with in-service teachers or pre-service teachers. I ran for a long time at the University of Texas the undergraduate foreign language teacher training programme, and I would go out to the schools and I would watch the teachers teach and I would have conversations with them about what I saw in the classroom, establishing goals to improve their teaching. That's very emotionally demanding, you can't do that on automatic. You have to be there, talk to the person, share what they are saying, state what you want to say in a way that they would hear it rather than reject it or become defensive about it. That's the most challenging of what I do. But the challenge of my current job, as Director of the graduate programme in Foreign Language Education at the University of Texas and trainer of teacher trainers, is that I schedule myself often in ten minutes at the most and I have to be doing something very different at each moment: looking at a budget for a programme at one moment, talking with a master's student who is doing internship and wants some ideas about how to teach illiterate adults in Austin, looking at statistical analyses on a dissertation and maybe, even maybe, at one point, looking at my own data and trying to make sense of that.

A.O.: It's like too many things at the same time.

E.H.: Exactly, it's too many, it's too many things too quickly and too abruptly. I can do all those things but I admit that there're days that it's challenging to go from one to the other.

A.O.: I can understand that. What kind of method do you encourage teachers to adopt in your methods course at University, or when you are training teachers in general, or even training teacher trainers?

E.H.: For all of those things I might be advocating something very different. I'm a strong believer that people start where they are and you can't move them a hundred years in history in a fifteen-week teaching practicum course. So, depending on where the student is, I am going to move them along. If they're very stuck in something like grammar translation, I might try to move them to Audio-lingual. Audio-lingual is certainly not the kind of language teaching that I personally would do or that I would advocate, but I think it's kind of a natural next step from Grammar Translation and, at least, it makes the

class oral, at least, it emphasizes oral language over written language, and I think that's the step forward for the teacher. With beginners I spend a lot of time on classroom management because if your class isn't running, it doesn't matter what kind of methodology you want to use, you don't get to use it. In my graduate classes and even in my undergraduate classes, I tend to have the philosophy that language teaching is done by professionals rather than technicians. What I mean by that is I don't advocate specific teaching practices by saying "you should teach that way." Although I do say that "you should teach orally" and "you should pay attention to your students' needs". Teaching orally and paying attention to student needs are fundamental to me. I say to my students that there are a lot of things in language teaching that teachers can use, and that you are the professional on the spot, you are the one who would know your students and their needs, their backgrounds, their strengths and their weaknesses, and you are going to know your teaching situation, so I think it's really kind of arrogant for me to tell you exactly what to do. I'm going to tell you that there are all these kinds of things here, and I am going to help decide which things would be best under your circumstances. We have a number of students in our programme from Taiwan and Korea. I sometimes say to them, and I'm joking but I'm half not joking, I say "why on earth would you come here from Korea to learn how to teach Koreans English? What do I know about teaching Koreans English? You know about that. All I know about is English and language teaching in general, so I'm going to tell you about English and language teaching in general and you are the one who is the expert on teaching in Korea and knowing what would work for your particular group of students and what probably wouldn't work. That's a place, maybe, where Sandra Savignon and I might be a little bit different. I recognise that I want to make my classes as oral as possible, but sometimes grammar is comforting to students. If you go into a total grammar translation situation, you do not want to start the first day and say "okay, now we're totally communicative". I think that you want to change gradually and start at a 10 or 20% communicative and move the students over, rather than scaring them with something that they're not used to and not expecting. On the other hand, we only have a few years to teach some language and we want to use those years efficiently.

A.O.: Let's focus a bit more on your research. Your main research areas are *foreign language anxiety* and *learners' beliefs*. Are they completely different research spaces?

E.H.: I didn't expect them to be and I wouldn't say that they are completely different but they're substantially different. When you start a tenure track university job in the United States, the phrase that people always say -and it's somewhat true- is "publish or perish", that you need to publish or you're not going to get tenure. In order to publish, the advice that people give is to pick a research area and pursue that area. People do not tell you to pick two research areas and pursue those areas. So when I started with anxiety and beliefs I expected them to merge. What I expected to find out was that anxious people had particularly perfectionistic beliefs about language learning: "you should never make a mistake", "you should always practice", that kind of thing. And that I would be able to use the beliefs to explain anxiety. It didn't happen that way. The beliefs that I studied turned out to be too pervasive. Too many people, both anxious people and non-anxious people, believe things like "you have to have foreign language aptitude to learn a language". About 45% of undergraduate students at my own university believe -this one is always astonishing to me- that if you spend an hour a day studying a foreign language you can become fluent in two years or less. I think that they are confused by the fact that we have a two-year foreign language requirement where you study about an hour a day and they just figure, at the end of their two-year foreign language requirement," why would we have a requirement if you wouldn't be fluent at the end of it?". In any case, the beliefs turned out to be more widespread than I anticipated that they would be, and they did not turn out to be very explanatory in terms of anxiety. So, I followed what most people would think would be bad advice for getting tenure but it turned out to work for me pursuing two research

programmes. It's kind of funny in the United States there're different language teaching communities. In the foreign language teaching community, including languages like Spanish, French, Arabic, German, Chinese, Japanese, whatever, I tend to be known for my research on foreign language anxiety and not too many people know about my research on beliefs. In the second language community, English as a Second Language, I tend to be known for my research on beliefs and people don't know too much about my work on anxiety. So, it's kind of funny, but when I know the community of a person I'm talking to I know what they'll know of my work, and what they might not know of my work.

A.O.: That's interesting!

E.H.: Now, abroad the English people know my work on anxiety, but in the United States they think of beliefs.

A.O.: Particularly in Europe, with all the trend on humanistic teaching and NLP, I think that people associate you with language anxiety more than with learners' beliefs.

E.H.: Right.

A.O.: What is it that makes foreign language classroom anxiety different from the anxiety experienced when studying other subjects?

E.H.: That's a really good question because most classes in most countries in the world evoke some amount of anxiety. The difference, I think, in language classes, is the personal nature of the communication. In language class we ask people to talk about themselves, to express their personal opinions. You can't step back and hide behind the subject matter and say something like "the hydrogen acts that way" or, you know, "it's this kind of chemical reaction that doesn't really have much to do with me". But in language class we say, you know, "what's the last book you read?" and "what do you think about it?", "what did you do over the weekend?", "tell me about your family", and people exposed to that kind of question tend to want to answer it truthfully, as they would in their first language, and they answer it as best they can, and the teacher comes back with them and says: "no, you have got to switch that subject and the verb", or "say that word again". And that says, I think, two things to the student, and I'm not saying that we shouldn't do that, since students have to have feedback on the comprehensibility of what they said: One thing it says to the student is that the teacher who just asked them a personal question really wasn't so interested in the content that they worked so hard to communicate, but they were really interested in whether the subject and the verb were where they were supposed to be. The second thing it does is frustrate the learner. I think often when you're studying other subjects and you offer a comment in class, you're not sure if you're right, you know, and so if the teacher says you're wrong or adds changes or corrects you, it's not a such a big deal. But if you enter a class in a foreign language class and the teacher says "what did you do over the weekend?", you and only you are the person who knows the answer to that question, and then the teacher comes back and corrects you.

A.O.: Do you think that foreign language classroom anxiety is very different from language anxiety in real-life communication?

E.H.: I'm not sure about that. I see people who are anxious in the classroom but are not anxious in the target language community, and I think that's interesting. That would teach us that we do something in the class that's more anxiety-provoking than the environment. But I have encountered the opposite. I've encountered people who are very comfortable in the class, and are anxious in the real world. I don't know if I've encountered a lot of people like that but, myself, I am a lot more anxious when I speak French, which I do rather well, than when I speak Spanish, which I do poorly. And I think it has to do with sort of investment. I spent a lot of time working on my French and I admit that I have not spent so much time learning Spanish. I make many more mistakes in Spanish, I'm barely comprehensible in Spanish, but I don't have the anxiety speaking it that I do when I speak French.

A.O.: Is anxiety necessarily negative? Different studies on general anxiety say that states of anxiety are in a way natural and useful for

human beings to adapt to their environment, to their habitat... So, when do you think anxiety starts to become a problem?

E.H.: I think the perspective that you just explained is pretty dangerous in language teaching. I do a lot of presentations for language teachers and often some teachers say things like "well, isn't a little anxiety good?". There is research on facilitating and debilitating anxiety and some teachers at the workshop would say something to me like, "well, if my students aren't at least a little bit anxious, they're not going to work." Anxiety is one of the most widely studied variables in psychology and there's a well-known curvilinear relationship between anxiety and achievement. What that means is that, at low levels of anxiety, achievement does increase but when it (anxiety) continues to increase after that, a point comes when achievement decreases. Thus, at some point, people get too anxious and their performance decreases. So we're kind of interested in that point, the point at which performance decreases under anxiety. Well, the same studies find that the more complicated the task, the less anxiety people can tolerate before performance decreases. So that point comes relatively soon in a complicated task such as language learning. You've got to manipulate all these things simultaneously in learning and speaking a second language, so for that reason people can't tolerate much anxiety before their performance decreases. I would say that when we start talking about facilitating anxiety in a language classroom, in a way, what we're doing is giving teachers an excuse to make their students more anxious. I think that there's a lot of inherent anxiety in school, there is a lot of inherent anxiety in language learning, that students probably cannot tolerate much more anxiety before their performance is going to decrease. So, I sometimes answer that question about "shouldn't teachers want their students to be a little bit anxious so that they work harder?" in kind of a joking way. I say: "You know, when people like me talk to teachers, we're always creating more work for you. We're telling you that you have to have better communicative activities, we're telling you that you have to speak more in the language classroom, that you have to have task-based activities, or whatever the current thing is in language classes. Well, I'm here to tell you not to worry about increasing students' anxiety. There's enough anxiety in students already. Take that off of your list of things to do."

A.O.: What are the consequences of the problem of foreign language anxiety for the language learning process?

E.H.: Basically that people run away as quickly as they can. Most students in my country are exposed to, at least, two years of language teaching in their school experience, but very few people actually use the language. If they do learn some of the language, they would go out of their way not to use it. In the United States, we tend to have a belief that the only valuable knowledge of a foreign language is perfect fluency. So, if I tell anybody that I speak French and I get by in Spanish, the next question about the French is "are you fluent?". And if I say, "well, I don't know, there're some things I can say in English but I can't really say in French", people lose interest. So, people feel a little bit anxious about whatever language they've learnt in their classes, and they believe that what they can speak in the other language is worthless because is not truly fluent. So, I think that the ultimate result of anxiety is that people avoid language learning as much as possible.

A.O.: What can teachers do to diminish students' anxiety?

E.H.: Sometimes I think the best thing that teachers can do to diminish their students' anxiety is to diminish their own anxiety about using the language. I think many times teachers do things in the classroom that are designed to protect themselves, to hide the fact that they're not as comfortable with using their target language as they would like to be. So, what they do is focus on a few easily corrected errors that the teachers are aware of and they spend all their time correcting those errors rather than actually creating communication in the classroom. I think that it's important to be honest about communication in the classroom. I think that, as a language teacher, if you ask students to communicate in writing or orally

about something in the classroom, you have to be sincerely interested in what they have to say. I think the best antidote against anxiety in the classroom is to have the students actually want to talk to you in the target language. I know that we do group work, and I'm a fan of group work, but the teacher is the strongest speaker of the language in the classroom and the students need to have conversations with the teacher too and the students have to be convinced that you want to hear what they have to say. If students want to communicate something to you, because having you understand that is important to them, that would decrease anxiety to some extent because they will forget about themselves and start focusing on what they have to say. But we also have to recognise that there would be a small percentage of people who will be very anxious, no matter what we do.

A.O.: You have talked about the problem of language anxiety —maybe indirectly— among non-native language teachers. What would be your recommendation in that respect? Would you suggest that, maybe, teachers shouldn't be worried about making mistakes in the language class?

E.H.: Sure. I would recommend that, but that's easy to recommend and hard to accomplish. First of all, we have to recognise that a month, two months, three months, before somebody is a non-native teacher, they are a non-native learner. And they have been in a classroom and somebody's been pointing out their errors. So it's very hard to recognise that your language isn't perfect and at the same time, accept your language ability and use that ability in the classroom. Of course, as a professional, you should also do whatever you can do to improve your language ability. And that's why I said in the previous question that I think one of the things that would help teachers decrease the anxiety in the classroom would be to decrease their own anxiety. If, as a learner, you learned that it was terrible if you made mistakes, the natural tendency would be to pass that fear of mistakes on to your students. I suggest that you say to your students something like "I don't speak like a native speaker, and I'm probably never going to speak like a native speaker, but I speak really well and I can do many things in the language; so, I'm going to speak the language often in class". If you don't do that, you're subscribing to the myth I talked about earlier that, unless you're perfect in the language, unless you're absolutely fluent, it's not valuable to speak some of the language. Many people suggest that our goal as language teachers, whether we stated it or not, has been a monolingual native speaker. That's our goal. And that's a crazy goal. None of our students can possibly ever grow up to be monolingual native speakers. Students in the US won't be monolingual because they speak English already and they're not going to be native speakers of whatever languages they are studying. My colleague in the Department of French and Italian at the University of Texas, Carl Blyth, who is a socio-linguist, thinks a better goal for language learners would be those people who are functioning bilinguals within a given society. They're not taken for monolinguals. We know that they're not native speakers but they have important roles in the culture where they use the language of that country. We know that they're not native speakers, but it doesn't matter. I think that that is something that teachers should think about. Teachers probably have this in their mind, that they want to sound like native speakers. Well, there're so many different types of native speakers. You take native speakers and you take them out of the country for a long time and they don't sound like native speakers anymore. Teachers need to learn to value the language proficiency that they have rather than to punish themselves for the language proficiency that they don't have. I sometimes say in workshops with teachers "do you give your students permission to make mistakes in class?" And they say "of course we know that if we corrected every mistake, our students would go crazy; of course we give them permission to make mistakes." And then I say "do you give yourselves permission?". They go "well, ..." I think that we, as language teachers, need to give ourselves the same permission that we give to our students, permission to be less than perfect in the target language. Teachers might want to read two of my articles: one is the article on teacher anxiety and the other is the one with T. Gregersen; she's the first author on perfectionism and foreign language anxiety. I

think that many of us who are language teachers tend to be a bit perfectionistic and maybe we can overcome that a bit.

A.O.: Did you ever expect that your 1986 article in *Modern Language Journal* would ever have such a big and long effect on research? Do you still try to keep track of all the research that is being done using your research instruments, that is to say, the FLCAS[1] or the BALLI[2]?

E.H.: I want to note that my husband is the second author on it and Joanne Cope Powell is the third author. We knew we were doing something important when we were writing it. I'm supposed to be modest and say "no, we were surprised", but we thought we were doing something important and we certainly hoped that it would have a big effect. I try to keep in touch with people who are doing research. I have a big computer file of people who have been given permission to use the instruments and I ask people to contact me with results. I don't know how much, what percent I have or what percent I don't have, but I try to keep up with them. I don't know whether this will be appropriate, but there tends to be, I think, a common misinterpretation of that 1986 article.

A.O.: In what sense?

E.H.: In Horwitz, Horwitz and Cope (1986), we argue that foreign language anxiety is similar to three other kinds of anxiety: test anxiety, communication apprehension and fear of negative evaluation. That has been misinterpreted, I think, to say that we argue that foreign language anxiety is made up of test anxiety, communication apprehension and fear of negative evaluation. We think that we were giving other kinds of anxieties as examples and analogies of foreign language anxiety. We did not think that we were offering a model of foreign language anxiety, but other people have interpreted that article in that way. So, I often get requests from people who say "which items are communication apprehension?; which are test anxiety?". And I say that I'm not able to do that. Those were things that we thought about when we wrote the scale, but the scale was not based on the idea that there is an equation like "test anxiety plus communication apprehension plus fear of negative evaluation equals foreign language anxiety". In fact, we think that what we argued was that there was something so unique and special about foreign language learning that it had to have its own anxiety.

A.O.: I think this is a very useful clarification for the readers interested in your work. Are the FLCAS and the BALLI instruments only useful as research instruments, or can they also have a pedagogical use?

E.H.: When we did the FLCAS and then I did the BALLI, I understood that they could have pedagogical uses, that teachers could talk to their students about foreign language anxiety, and particularly about beliefs about language learning (the BALLI). In language classes we're always looking for things to talk about and we tend to talk about political issues, at least in my country, whereas we ignore something that all the people in the class are currently experiencing, which is language learning. So, you could use the Beliefs About Language Learning Inventory as a discussion starter. We could talk about whether it is true that children are better language learners than adults are, and, if you're an adult right now, whether you have the possibility of learning a second language. Teachers could use the FLCAS to bring up the subject of anxiety. Yes, I do think that they have pedagogical uses.

A.O.: So, when they are used pedagogically, what would you suggest: that they are used as anonymous questionnaires or as non-anonymous questionnaires?

E.H.: I don't know. I would probably say that the teacher should use her or his judgement with those particular issues. I can't imagine people asking their students "put your name on" and then grading them, but what if you handed out the anxiety questionnaire? You could say "those people who want me to know about their anxiety score can put their name on it and turn it in and then we can talk about that". When I started doing the anxiety research, one unexpected finding was that the participants in the study would write on the questionnaires things like "it's about time somebody was finally thinking about this!". So, if students put their

name on the FLCAS, it would be a way for them to communicate they were anxious and for teachers to find out about it and hopefully do something to help alleviate students' anxieties.

A.O.: Like a way of saying "look, I'm the one who is having this problem."

E.H.: I'm the one, I'm the one. Exactly. I have been criticised —I think inappropriately— for saying that everybody is anxious about language learning. If you read my papers, you will see that I consistently say only about a third of students are anxious and then, of those third, most of them are only moderately or somewhat anxious, not very, very anxious. But it is important for us to find out about those students who are very, very anxious and also about those students who are only somewhat anxious. We can help much more easily if we know who the anxious students are.

A.O.: Do you still use the BALLI with your students? Have you noticed any evolution over time in their beliefs about language learning?

E.H.: Yeah, yeah. That's true. I do. I don't use the BALLI systematically with my students but I have —for 25 years now— taught a basic graduate course in second language acquisition, and I can tell from the discussion that I have in there that there's been a great change in people's incoming thoughts about language teaching. When I started teaching the class in 1980, most, if not all, my students thought that the big issue in learning a second language was overcoming the influence of interference from their first language. I still have students who believe that, but when they believe that now, they know that there are other issues as well. So, I think the field is clearly evolving and that changes are evolving. Conceptions in the field are getting communicated to our new teachers. And I think that's a wonderful thing!

A.O.: That's a positive sign.

E.H.: Yes. When I started here in 1980 I had an undergraduate student who refused to do an assignment I gave in a methods class, which was to create an oral lesson. He said to me "there's no reason for anyone in Texas to actually speak German." Now I think it was pretty unusual in 1980 but people maybe agreed with him at some level. The teachers that we get today all want to and expect that their job is to help students learn how to speak the language.

A.O.: Why is it useful to know about learners' beliefs about language learning?

E.H.: Because we need to know how they approach language learning and how they think about it. We, as language teachers, believe things like "don't speak a language by translating from the first language", but sometimes we never bother to tell the students that and they think that what you do when you speak another language is translate, so you give them something to do and they're busy translating and you're busy thinking they're not translating and then you say, "ok, time" and they say "what do you mean time?; I have only translated, you know, half of it; I've got 50% more to translate." And you say "well, why are you translating?" I think that we need to know what we're all thinking and where we're starting. If you believe that speaking a language is not translating, you've got to tell your students that. Maybe in Spain students are much more sophisticated than students here, but you sure have to tell American students "your job here is not to translate, your job is to learn how to think in the language".

A.O.: One of your important works in the field of teacher training is *Becoming a language teacher*, a book that is about to be published". Could you give us a description of it?

E.H.: In this book, the chapters begin with asking the new teacher to think about his or her experience as a language learner and then I give some information about the particular topics. For instance, if it's listening comprehension, I talk about what we know —or think we know— about listening comprehension today and offer a number of listening comprehension activities. Then, at the end, there're questions and planning exercises to help the teacher decide how to teach listening in their own particular situation. So, instead of saying "this is what you should do to teach listening comprehension", I say "here are all these possible things; now, think about your potential students and their particular needs; here are some questions to ask yourself in order

to create listening instruction in your particular situation". Each chapter also includes a Teaching Checklist to remind the new teacher about things to think about when they are actually planning their lessons. I tried very hard to keep a good balance between the practical and the theoretical in language teaching and to address the issues that new teachers want to know about.

A.O.: Ok, thank you very much for everything, Elaine. Thank you for devoting so much of your work time to us, and for all those insightful ideas about language anxiety and learners' beliefs, which I'm sure will be very helpful and useful for language teachers.

E.H.: You are very welcome.

Notes

[1] Foreign Language Classroom Anxiety Scale (Horwitz, Horwitz and Cope, 1986).

[2] Beliefs About Language Learning Inventory (Horwitz, 1988).

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LA IMPORTANCIA DE LA COORDINACIÓN EN LA IMPLANTACIÓN DE MODELOS AICLE

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El objetivo de este artículo es presentar la importancia de la figura del coordinador o la coordinadora de los proyectos bilingües dentro del Plan de Fomento del Plurilingüismo en Andalucía, considerando este Plan como uno de los múltiples modelos AICLE que se están desarrollando en el espacio europeo y, de alguna manera, orientar el arduo ejercicio de la función de coordinador o coordinador. Su mayor o menor efectividad dependerá, en gran manera, de la forma de ejercer su competencia de liderazgo en el grupo de profesorado implicado en el proyecto lingüístico.

INTRODUCCIÓN

Desde finales del siglo XX existe una tendencia generalizada en toda Europa a extender modelos AICLE en escuelas y universidades y en diferentes niveles académicos (Wolff, 2005). La introducción de AICLE en los centros educativos europeos es variada. A veces, se ha optado por imponer el modelo desde la administración educativa y otras, ha sido iniciativa del propio centro. En cualquier caso, las investigaciones apuntan a que la figura de los *stakeholders,* tanto en la administración como en los propios centros o como ayuda externa, es básica para que la implantación tenga éxito (Wolff, 2005 y Marsh *et al.* 2001). Esto significa establecer algún sistema de organización y de gestión que simultanee la consulta, el asesoramiento, la investigación, la elaboración de materiales y las relaciones externas, bien con administraciones o con otras instituciones educativas nacionales e internacionales (Wolff, 2005).

Estos *stakeholders* pueden ser directores, coordinadores, responsables, asesores, consultores, etc. Su misión principal es influir de manera positiva en la implantación AICLE en el centro o en una administración. Su tarea es que un grupo de personas con responsabilidades educativas a nivel de centro o de administración cooperen para lograr el éxito del modelo. Esto requiere de ellos una serie de habilidades, destrezas y conocimientos difíciles a veces de encontrar *per se* sin una buena formación.

EL MODELO AICLE EN ANDALUCÍA: EL PLAN DE FOMENTO DEL PLURILINGÜISMO Y SU COORDINACIÓN

Para entender la figura de los coordinadores de secciones bilingües, dentro del modelo AICLE implantado en la comunidad andaluza, hay que explicar el contexto organizativo y de gestión que lo sustenta. Me basaré, sobre todo, en las características que se refieren a la práctica docente AICLE.

El Plan de Fomento de Plurilingüismo (PFP) contempla la figura del *coordinador de la sección bilingüe* como básica para llevar a cabo la tarea del proyecto. En el panorama europeo, el problema de la falta de medios organizativos para la coordinación junto a la escasez y la inestabilidad del profesorado con conocimientos de idioma es problema común a cualquier modelo europeo bilingüe.

El PFP ha tomado medidas para garantizar la coordinación bilingüe en los centros y el papel del coordinador lo considera fundamental a la hora de abordar el proyecto y llevarlo a la práctica. Como ejemplo, una de estas medidas es el requisito de que sea un profesor con destino definitivo en el centro. La estabilidad del profesorado garantiza la estabilidad del proyecto en el centro y la continuidad de su labor para poder alcanzar objetivos a largo plazo. La idiosincrasia de los Proyectos Bilingües requiere la perspectiva de proponer objetivos a largo plazo, ya que el aprendizaje de una lengua extrajera requiere tiempo. Otra medida es que el nombramiento del profesor coordinador (el *stakeholder* dentro del centro educativo) depende del director como responsable de la institución educativa y lo debe escoger preferentemente de la lengua extranjera de la sección bilingüe o, si no es posible, de otras lenguas. A nivel organizativo, se establece la reducción de su horario lectivo para que pueda acometer tareas de coordinación de grupo tanto con el profesorado del equipo bilingüe, como con el equipo directivo o la administración educativa. Este tipo de medidas no serían posibles sin una legislación que las respaldara. Así se establecen órdenes e instrucciones que garantizan las medidas. Sus funciones también vienen determinadas, así, en el Art.6 de la ORDEN de 24 de julio de 2006, por la que se regulan determinados aspectos sobre la organización y el funcionamiento de los Centros Bilingües (B.O.J.A. nº 156, de 11 de agosto, pág. 13) como son:

a) Velar por la correcta implantación del nuevo modelo metodológico, curricular y organizativo.
b) Convocar, por delegación de la Dirección de los Centros, las reuniones del equipo docente para coordinar la elaboración del currículo integrado de las lenguas en el marco del Proyecto de Centro.
c) Proponer y coordinar las actividades del profesorado y, en su caso, de los departamentos implicados.
d) Establecer el horario de los auxiliares de conversación, quienes deberán apoyar preferentemente la labor del profesorado que imparte su área o materia en la Lengua 2.
e) Participar, en su caso, en las reuniones del Equipo Técnico de Coordinación Pedagógica.
f) Establecer la interlocución con los demás Centros Bilingües y con los responsables del Plan de Fomento del Plurilingüismo en las Delegaciones Provinciales de la Consejería de Educación.
g) Coordinar, en definitiva, las distintas acciones que se desarrollen en el Centro y cuantas otras le sean encomendadas en relación con el Plan de Fomento del Plurilingüismo.

Lógicamente, éste es sólo el marco genérico y normativo, que, sin lugar a dudas, apenas abarca lo que conlleva un proyecto AICLE de este tipo. Cuando nos acercamos a la realidad de los centros, el trabajo del coordinador se complica y se diversifica, tratando de ayudar en las diversas situaciones que se plantean en el día a día de la sección bilingüe. Una de las grandes preocupaciones de los directores de los centros como responsables últimos del proyecto, es que la coordinación se lleve a cabo de una manera efectiva. Como dice Bonals (1996:7), *"la capacidad de trabajar en grupo de manera ágil y eficaz supone para los equipos docentes un difícil pero inmejorable reto, de la consecución de la que dependen, en buena parte, la calidad del trabajo educativo y de las relaciones interpersonales"*.

LA EFECTIVIDAD EN LA COORDINACIÓN BILINGÜE

Una de las claves a la hora de analizar los comportamientos efectivos de la figura del coordinador bilingüe es el concepto de liderazgo ejercido dentro de las organizaciones educativas.

Cuando se analiza el papel de los coordinadores de centros bilingües es inevitable tratar su dimensión como líderes de proyectos, en el sentido de *stakeholders* de referencia, asesoramiento y guía en la consecución de objetivos. La creencia de que el líder es la piedra angular para llevar a cabo el cambio y el éxito de la organización ha motivado una ingente literatura al respecto. La investigación educativa ha tomado modelos precedentes del sector empresarial como marcos de referencia.

Smyth (2001:250), en concreto, plantea la noción de "liderazgo educativo y pedagógico", basado en la colaboración y reflexión entre profesorado: "Si hay un significado que pueda vincularse a la noción de liderazgo educativo, ese significado se encuentra en que los profesores den sentido a lo que hacen a partir de problematizar su enseñanza en contextos sociales y políticos en los que ésta tiene lugar".

Basándome en esta idea, es el modelo del "liderazgo desde la perspectiva de género" o "liderazgo femenino" el que más se acomoda al contexto donde la coordinación bilingüe tiene lugar. Este modelo aboga por encontrar al "*post heroic leader*", desde las experiencias y contribuciones de las mujeres como líderes escolares. Coronel, Moreno y Padilla (2002) desde sus investigaciones comentan las siguientes características que han verificado en las líderes femeninas:

> *Un mayor énfasis en las personas y procesos; mayores destrezas de comunicación y resolución de conflictos; una tendencia a compartir el poder y entender el liderazgo como responsabilidad de todos; prioridad de las relaciones sociales y el sentido de comunidad sobre las estructuras burocráticas; una clara preferencia por los enfoques cooperativos y participativos, con un mayor énfasis y eficacia en la implicación de la comunidad y los padres; y el desarrollo de políticas de cuidado y apoyo mutuo.* (López *et al.*, 2003:310)

Los autores plantean estas características en términos de destrezas que pueden ser aprendidas mediante procesos de formación. Es decir, el líder no nace, se hace.

Siguiendo este modelo, Underhill (2005), añade que el problema que se nos plantea en los sistemas tradicionales jerarquizados es la desconfianza en las capacidades de sus miembros para auto-organizarse. Sinclair (2006) apunta características típicamente masculinas a este tipo de liderazgo jerarquizado donde impera la dureza física y emocional y la independencia con respecto al resto del grupo, evitando establecer conexiones e interrelaciones con sus miembros. Se tiende a delegar en lugar de confiar en capacidades y responsabilidades, se evita el diálogo o el debate, se tiende a trabajar largos periodos de tiempo y a sacrificar la vida personal y familiar. Sinclair (2006) mantiene que este modelo está tan asumido en nuestra sociedad que es difícil desconectar de él. El concepto básico, según Underhill (2005), es establecer las bases para desarrollar las capacidades de otros, es reemplazar la desconfianza por la confianza, la delegación por la auto-organización. Es basar a la institución en unos valores compartidos, en nuevas formas de control que incluyan la transparencia, el flujo de información continuo para crear una conectividad dinámica. El nuevo paradigma va del *leader-of-followers´ view* al *leader-of-leaders´ view*, un modelo donde se comparten responsabilidades y hay una preocupación por el bienestar y por el aprendizaje de todos los miembros de la institución, incluído el líder y donde hay oportunidades para que los miembros aporten su experiencia: "Getting things done *through the learning of people*" (Underhill, 2005: 6). Se puede decir que desarrolla la noción de *Life Long Learning* (LLL) dentro del concepto de liderazgo.

Con respecto a este tema, la visión que aporta Goleman *et al.* (2002) es muy interesante. Se basa en la teoría de las inteligencias múltiples de Gardner (1995) y en el desarrollo de su teoría sobre la inteligencia emocional aplicada

al liderazgo. Afirma que la clave del buen líder es alcanzar la "resonancia" con su grupo. Un líder "resonante" es aquel que consigue la armonía con el grupo que lidera a través de la comunicación y con el "ponerse en lugar del otro", lo cual lo lleva a la comprensión y aceptación de los sentimientos y relaciones de los miembros. El grupo se siente "a gusto", siente que las relaciones establecidas ayudan a avanzar en las tareas y en el aprendizaje conjunto. La figura de líder en el contexto de trabajo de colaboración en equipos docentes la ejerce "el coordinador" del grupo de trabajo o del proyecto que el centro ha decidido abordar. Un coordinador efectivo deberá tener en cuenta las relaciones que se establecen entre los miembros del grupo antes de abordar objetivos y tareas o durante el desarrollo del proceso para alcanzarlos.

Según estudios realizados, de entre los múltiples conocimientos en competencias que un coordinador de una sección bilingüe debe aprender y desarrollar, podríamos distinguir principalmente cuatro tipos de competencias que englobarían parte de los múltiples aspectos que conlleva la tarea de la coordinación y que se interrelacionarían entre si. Se distinguiría la competencia de liderazgo, la competencia técnica, la competencia metodológica y la competencia social.

En relación a la competencia de liderazgo, el líder dentro de la institución educativa, si quiere que el profesorado de su equipo se involucre, debe poner el énfasis en el amparo de los miembros del grupo como personas, *"en el desarrollo de políticas de cuidado y apoyo mutuo"* (López *et al.*, 2003: 310); debe desarrollar destrezas para la comunicación y para la resolución de conflictos, mostrar una clara preferencia por los procesos de colaboración que se producen de la interacción del trabajo en equipo y donde el liderazgo se comparte por medio de responsabilidades que cada miembro acepta. Nos encontramos, pues, ante el modelo del liderazgo de género (López, 1992; Sinclair, 2006).

Con respecto a su competencia técnica, se requiere que posea competencia lingüística en la lengua extranjera de la sección, conocimiento profundo de los mecanismos que se ponen en marcha en los procesos de enseñanza-aprendizaje de lenguas y conocimiento en el uso de nuevas tecnologías en el aula.

La competencia metodológica se refiere a la gestión y organización de la coordinación. Se basará principalmente en temas relacionados con la dinámica de grupos: en saber cómo organizar y llevar una reunión, el control de tiempos y espacios, la formación de pequeños grupos o la atención individualizada. Esto es lógico ya que son las reuniones conjuntas las que asientan la estructura sobre la que se basa el trabajo en equipo y el ejercicio del liderazgo de la coordinación.

Por último, la competencia social es básica y se entrelaza íntimamente con la competencia de liderazgo. Es donde el nivel de desarrollo personal del coordinador se transmitirá como grado de efectividad profesional (Hargreaves, 2003). Se destaca la habilidad en comunicación y el desarrollo de la inteligencia intrapersonal e interpersonal (cf. Gardner, 1995; Goleman, 1996).

En fin, la maduración personal y profesional del coordinador puede lograr un avance profesional de su equipo, creando un tipo de cultura organizativa que se fundamentaría en que cada persona puede cambiar, crecer, avanzar si tiene un proyecto que le ilusione. Los profesores se implican en proyectos comunes que les suponen ciertas renuncias y ciertos sacrificios sólo si se sienten valorados y reconocidos personalmente.

LA TAREA DEL COORDINADOR: DESARROLLO DE ESTRATEGIAS DE TRABAJO DE COLABORACIÓN ENTRE PROFESORES

Mintzberg (1988) mantiene que en la organización de un centro hay dos aspectos fundamentales: la división del trabajo y la coordinación. Para que la coordinación se pueda ejercer son necesarias reuniones frecuentes entre docentes para transmitir información, organizar el centro, repartir trabajos, coordinar actuaciones referentes a proyectos conjuntos, coordinar la planificación, las prácticas docentes y la evaluación de los alumnos y de los planes de actuación. Esta visión se puede aplicar perfectamente a la

organización del trabajo para el desarrollo de un proyecto AICLE. A menudo, las reuniones son una mezcla de espacios informativos y coordinación. Sin lugar a dudas los espacios o las reuniones de coordinación son complejas y requieren habilidades de trabajo en grupo para que se resuelvan adecuadamente. En ellas, se articulan las actuaciones de determinados miembros de la institución educativa con respecto a un proyecto. En todo momento, es el coordinador como líder del grupo el que dirigirá la reunión para alcanzar los objetivos programados y tanto estos como el proceso a seguir deben estar claros. El coordinador debe valorar el nivel de interés que generan las metas, las exigencias de cooperación que suponen y el mayor o menor peso de cada una en la producción, discusión o solución de problemas. Para ello, el coordinador adaptará los objetivos a las posibilidades reales de llevarlos a cabo, sopesará la capacidades de trabajo y limitaciones de cada miembro del grupo, tratará de aprovechar al máximo las posibilidades internas y los recursos disponibles de cada integrante, y, si es necesario, buscará la ayuda externa si el grupo plantea dificultades organizativas, técnicas o actitudinales que no puedan ser solucionadas desde dentro del equipo (Bonals, 1996:44).

Cuando los centros deben o han decidido abordar proyectos a largo plazo, como es el caso del Plan de Fomento del Plurilingüismo, es esencial que se elabore un plan de acción para alcanzar las metas programadas. Para realizar con eficacia un trabajo así es necesario seguir una secuencia ordenada de pasos, en cada uno de los cuales el grupo debe resolver una serie de dificultades. Siguiendo a Bonals (1996), de manera general se podrían resumir en:

- Detección de la necesidad;
- Valoración de la necesidad: situación de partida y posicionamiento del grupo frente a la labor (suficientemente precisada, consensuada, priorizada, gratificante, posible,...);
- Programación de la acción: miembros del grupo que van a intervenir, espacio físico, tiempo, objetivos a corto plazo, metodología y evaluación;
- Realización de la acción, observación, reflexión y revisión de planificación.

Por último, Bonals siempre aconseja la elaboración escrita de los resultados de cualquier proceso en grupo para que las conclusiones siempre sirvan de base y ayuden a la reflexión y a la planificación de la siguiente tarea.

Durante las reuniones de coordinación, algunas técnicas de grupo para abordar las dificultades que puedan plantear estos pasos son (Bonals, 1996):

- Las discusiones breves en grupos pequeños entre docentes.
- La rueda de intervenciones.
- Trabajo en pequeños grupos: el gran grupo se divide en subgrupos para trabajar un mismo tema.
- Lluvia de ideas.
- Trabajo por comisiones sobre diferentes temas para agilizar el desarrollo de la tarea.
- Dramatizaciones.
- Escucha activa.

Ante todo, las habilidades sociales que el coordinador ponga en marcha serán la clave para que cualquier grupo funcione. Underhill (2005: 5-6) apunta:

> *This involves a move away from the idea of the heroic leader who does it all, retaining the power while operating through other people by delegation, towards getting things done through and with people, not through their compliance but through their participation in bringing their own creativity and world view and knowledge to participate in the act of leadership.*

Para llevar a cabo con éxito esta forma de liderazgo, se hace imprescindible lo que Goleman (1996) denomina *inteligencia emocional*, y describe como el arte de saber adecuar la utilización de las emociones personales y de los demás para guiar nuestra conducta o para alcanzar objetivos marcados o deseados. Para ello, es necesario el autoconocimiento y la confianza en uno mismo. De la misma manera, Hargreaves (2003) también nos recuerda que en la profesión docente no sólo es necesario el desarrollo profesional sino también el personal.

CONCLUSIONES

Así pues, el coordinador bilingüe, como líder y profesional docente, debe ser consciente de lo que implica el trabajo de colaboración y formarse en las herramientas necesarias para llevarlo a cabo de manera efectiva tanto con sus colegas de lenguas como con los de áreas no lingüísticas en la ardua tarea del desarrollo del proyecto bilingüe de su centro. El coordinador además debe considerar a la diversidad de su equipo como una riqueza que sirve para complementarse y potenciar capacidades. Cada profesor debe trabajar en función de sus habilidades y tipos de inteligencia (cf. Gardner, 1995; Goleman, 1996).

Es tarea del coordinador ayudar a cada uno a crecer en función de su idiosincrasia. Pero, ante todo, debe estar claro que la organización en un centro siempre debe estar al servicio de las necesidades de los individuos, agentes o protagonistas y no al revés. "El mejor lugar de aprendizaje y crecimiento profesional es el equipo de trabajo capaz de enriquecerse con las aportaciones de todos" (Fernández *et al.*, 2002: 259).

Se podría decir, sin duda, que el mayor o menor grado de efectividad en la coordinación bilingüe depende más que de la ausencia de competencias

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LA INTEGRACIÓN DE LA LECTOESCRITURA EN INFANTIL Y PRIMARIA MEDIANTE EL CUENTO EN LENGUA INGLESA

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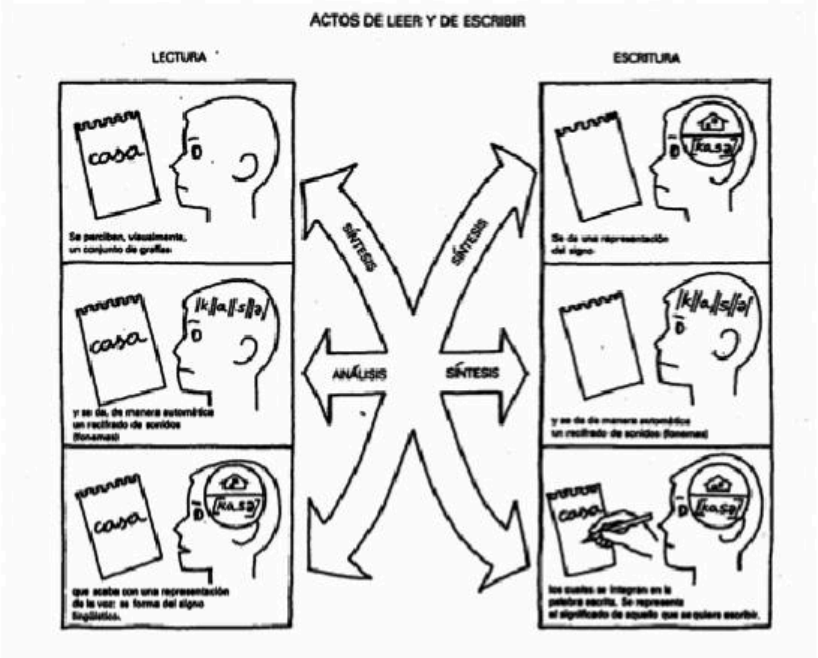
Este artículo de carácter teórico –práctico pretende concienciar al profesorado de la importancia de la lectoescritura en el desarrollo cognitivo de la segunda lengua. Se proponen ejercicios para Infantil y Primaria tomando como recurso didáctico el cuento en lengua inglesa. Se pretende que el niño asimile la lengua extranjera de forma natural dentro de su sistema de comunicación. Conseguiremos tal objetivo potenciando la conciencia fonémica, la conciencia morfosintáctica, la conciencia semántica y de contenido, y la conciencia pragmática. Las consecuencias de esta integración del cuento en la enseñanza de la lengua inglesa se descubre en varios niveles. De un lado, se redefine la lectura como un proceso de esquemas interactivos de conocimiento; y de otro, el valor cognitivo y social que alcanza el aprendizaje.

EL PROCESO DE LA LECTOESCRITURA

Hablar de la lectoescritura es hablar de procesos paralelos e inversos y fundamentales en el desarrollo de la enseñanza y aprendizaje de una segunda lengua en aras de un mayor beneficio del alumnado. Para ello analicemos cómo funcionan y las diferentes perspectivas que sobre ellos se tienen. Baqués (2000: 13) ofrece este gráfico que justifica la funcionalidad de la lectoescritura.

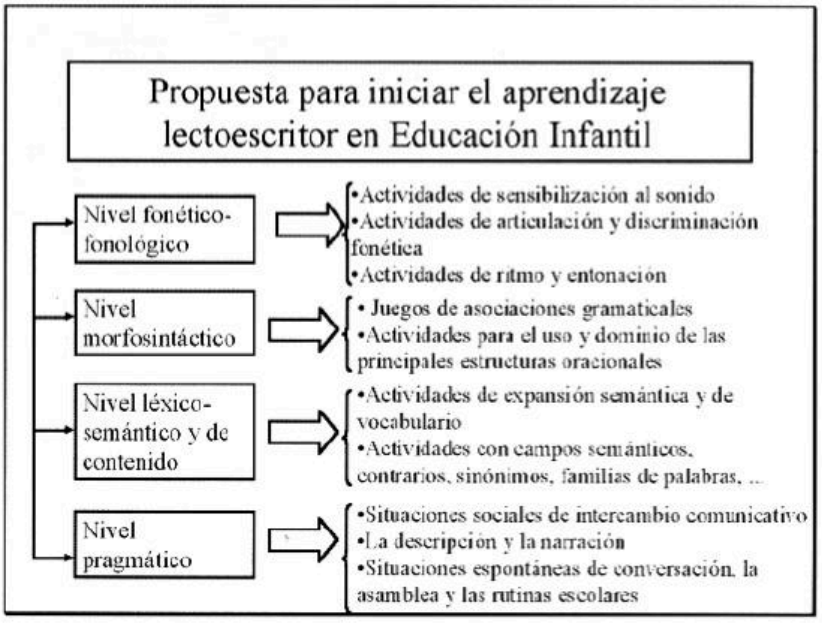


Mediante esta imagen Baqués (2000) indica tres características dadas por el buen manejo y desarrollo de la lectoescritura:

1. "*La lectoescritura - la lectura principalmente – se halla en estrecha relación con el desarrollo del proceso perceptivo*" (Baqués, 2000: 14).

2. "*La lectoescritura – la escritura principalmente - se halla en estrecha relación con el desarrollo del proceso sensoriomotor que garantiza al técnica*" (Baqués, 2000: 15).
3. "*La lectoescritura se halla en estrecha relación con el desarrollo del proceso cognoscitivo.*" (Baqués, 2000: 16).

Arnáiz y Ruiz (2001) defienden que la enseñanza de la lectoescritura en Infantil debe desarrollar cuatro aspectos cardinales. Todo plan de trabajo encaminado al aprendizaje de la lectoescritura obliga a trabajar el perfeccionamiento de las destrezas en:



(Amo, 2004: 169)

- evolución y mejora del lenguaje oral
- evolución de la conciencia lingüística
- aproximaciones al texto escrito en situaciones de comunicación oral
- evolución del proceso grafomotor

EL CUENTO COMO RECURSO DIDÁCTICO

Los textos literarios presentan cualidades excelentes para desarrollar los ejes básicos arriba mencionados. En este caso los textos literarios con los que se trabajan son cuentos tradicionales. En algunos casos son comunes a la cultura española y anglosajona; en otros son piezas de carácter anglosajón elegidas por su sonoridad —"The Jingle Jangle Jungle" es un buen ejemplo— y sencillez repetitiva —tal es el caso de "The Very Hungry Caterpillar"[1]. Pretendemos que el niño asimile la lengua extranjera de forma natural dentro de su sistema de comunicación. Galera y Ruiz (2004) proponen en este punto el favorecimiento de situaciones orales y espontáneas entre las que citan el cuento como base para la adquisición de las cuatro destrezas lingüísticas. Tomemos este cuadro como referencia para la ulterior elaboración de actividades que posean como fondo un texto literario como es el cuento.

La conciencia metalingüística de nuestros estudiantes amplía sus horizontes cuando usamos la literatura infantil y juvenil tanto por su naturaleza social, lúdica como estética y curricular. Concretamente en el tema de inglés, aportan elementos culturales y pragmáticos impensables en un libro de texto cualquiera, independientemente de su orientación metodológica, pues sólo un cuento ofrece un acercamiento global a la cultura estudiada. Así lo explicó recientemente Amo (2004: 153) en un congreso celebrado en El Escorial:

> *En el transcurso de la cooperación interactiva, el lector será el encargado de significar estéticamente y concretar la virtualidad lingüística literaria de la obra. Desde esta perspectiva fenomenológica y pragmática, la comunicación entre la producción poético —literaria y el lector novel intensifica la capacidad a todos los niveles del lenguaje, actuando como un todo armónico e integrador donde estructura narrativa, rima, entonación, silencio, actantes, símbolo y juego trascienden los límites del lenguaje cotidiano y potencian de una manera lúdica la (re)-creación imaginaria de un mundo posible. Por ello resulta de vital importancia que la lectura de un texto en Educación Infantil se convierta en una*

actividad lúdica rutinaria que cree marcos de cooperación donde negociar y (re-) construir el significado cultural de forma compartida.

Galera y Ruiz (2004: 172), al referirse al acercamiento al texto escrito de forma oral, señalan la importancia de leer y contar cuentos al igual que la lectura de imágenes y pictogramas:

PROPUESTA PARA INICIAR EL APRENDIZAJE LECTORESCRITOR EN EDUCACIÓN INFANTIL

SE DEBE EFECTUAR UN ACERCAMIENTO AL TEXTO ESCRITO EN SITUACIONES DE COMUNICACIÓN ORAL

El paso del lenguaje oral al escrito debe realizarse de forma progresiva. Los niños han tenido contacto con el texto escrito antes de llegar a casa por lo que el acercamiento resulta sencillo (Teberosky). El proceso se realizará mediante diferentes propuestas.

- Contar y leer cuentos en clase
- Lectura de imágenes y pictogramas
- Familiarización con el texto escrito en diferentes soportes
- Presentación de palabras significativas

Ni que decir tiene que este firme pronunciamiento sobre la validez de la literatura infantil en Educación Infantil es ampliable y más intenso en la Educación Primaria, pues el constructo cognitivo y la evolución metalingüística son superiores.

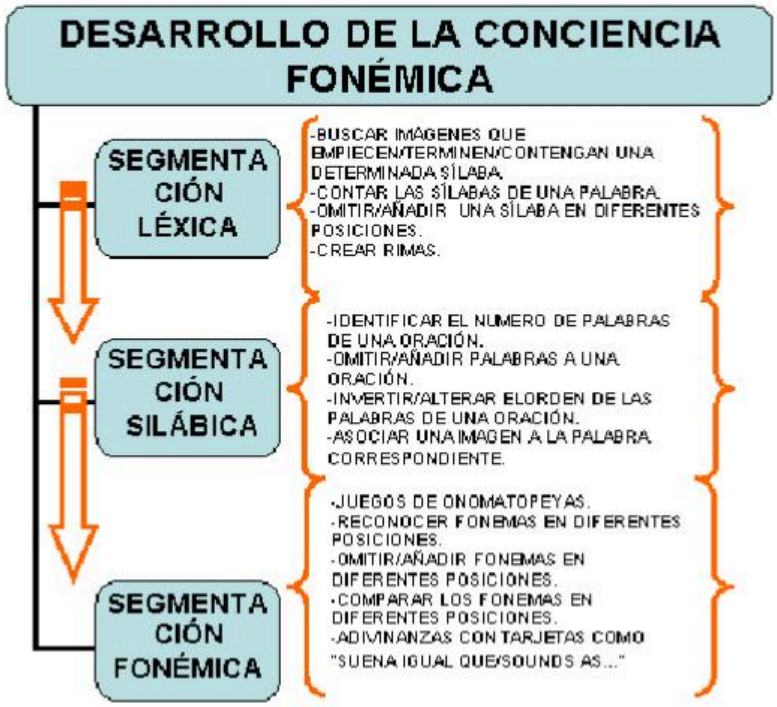
LA LECTOESCRITURA Y LOS CUENTOS: EL DESARROLLO DE LA CONCIENCIA METALINGÜÍSTICA

Los textos literarios potencian la concienciación metalingüística en todas sus vertientes:

Conciencia fonémica

Proporciona herramientas discursivas con las que trabajar la interacción en el aula: repetición, onomatopeyas, oralización, aliteraciones, cacofonías, homofonías, entre otras. El niño así integra el ritmo y los sonidos distintos a los nativos dentro del contexto que ofrece el cuento. Cuanto más variado sea el corpus oral, mayor será la actividad psicolingüística que ejecuten los niños, obteniendo un proceso de aprendizaje más rico al incorporar a su mundo otros símbolos

de comunicación: los significantes extranjeros. Para ello aconsejan Arnáiz y Ruiz (2001) tres fases: segmentación léxica, segmentación silábica y segmentación fonémica. A continuación se indican las pautas a seguir en cada fase.



(Gráfico basado en Galera y Ruiz, 2004: 171)

Es por antonomasia la conciencia lingüística la que más necesitamos desarrollar para alcanzar un grado satisfactorio en la escritura. En este sentido, Dombey (2004: 129) expresa lo siguiente: "*...llevar a sus vidas cuentos a partir del juego (e incluso crear nuevas historias), ofrece a los niños el conocimiento de que la palabra escrita puede ayudarles en su día a día a enriquecer y agrandar sus mundos*".

En el proceso hacia la palabra escrita los niños deben pasar por las etapas ya explicadas en el diagrama anterior. La descomposición de palabras en sílabas y posteriormente en fonemas les provee con las herramientas necesarias para componer, ahora, su expresión escrita y lectura ya que discriminan los sonidos del sistema fonológico. Como ejemplo de la asimilación del sistema fonológico, podemos crear un abecedario en tarjetas con la imagen de elementos de cuentos (personaje, objeto, etc.) del cuento del que partimos. Por ejemplo, "A as in apple" ("Snow White and the Seven Dwarfs"), "B as in boot" ("The Puss in Boots"), "C as in caterpillar"("The Very Hungry Caerpillar"), etc.

Dahl (1982) nos ofrece una fuente de recursos de incalculable valor en su libro *Revolting Rimes*. Se trata de una versión en rima de cuentos tradicionales con ilustraciones[2]. El profesor va mostrando ilustraciones del cuento escogido a la par que recita un par de versos. Se puede aumentar el número de versos dependiendo del nivel del alumnado. Los versos se escogen en función del argumento principal de la historia. Sirva un extracto de "Jack and the Magic Beans":

(El profesor muestra una imagen de *Jack* bajando la planta.)
Prof.: *Jack was so frightened, Jack was quick, And down he climbed in half a tick* (Dahl, 1982: 16)

Los estudiantes repiten los versos. Una vez terminado de narrar el cuento, el profesor va pasando de nuevo las ilustraciones. Éste comienza la frase que los alumnos deben terminar. Los gestos o apoyo visual pueden servir de ayudar al alumno en esta labor. Así en el ejemplo citado anteriormente, el profesor puede representar el adjetivo "quick" y hacer un guiño como ayuda. Los alumnos se sentirán realizados cognitivamente pues se sienten capaces de narrar un cuento y, además, en otro idioma. Los versos se pueden trasladar a juegos de coros y palmas convirtiéndose en cancioncillas. El hecho de que el material aprendido pueda practicarse en otro ámbito distinto al de la clase, como en el patio o en casa, hace esta actividad extremadamente recomendable. Otro ejercicio derivado de éste es enumerar rimas. De manera que el docente pronuncia una palabra como ejemplo a la vez que realiza un chasquido —este gesto indicará que se trata del ejercicio de rima. Los alumnos deben ir diciendo palabras que contengan la misma rima —aunque ya no pertenezcan al cuento.

(El profesor dice enérgicamente chascando los dedos)
Prof.: *quick sounds as ...*

Est.: *tick*

Esta rutina puede trasladarse a juegos de palmas. En coro van diciendo palabras que rimen hasta que agoten las posibilidades.

Conciencia morfosintáctica

La repetición de las estructuras formales bajo el viso de figuras de dicción (preguntas retóricas, hipérbaton, anáforas), juegos de palabras y supresión o adición de vocablos a una estructura permite que el estudiante adquiera estrategias de formación de estructuras así como dirimir la separación entre las palabras y unidades léxicas al alterar en algunos casos su orden. Así "Once upon a time", es un buen comienzo no sólo para un cuento sino para un ejercicio de pasado que podemos practicar con los alumnos graduando la dificultad según el nivel del alumno. En Infantil podemos jugar a "Once upon a time in a shop there was ...". En grupos de cinco cada estudiante repite e incluye en su discurso una nueva fruta de la que comió "The Very Hungry Caterpillar" ("apple", "plum", "strawberry", "pear", "orange"). Se muestra una de las posibles secuencias acumulativas:

Est. 1.-*Once upon a time there was an apple in a shop.*

Est. 2.-*Once upon a time there was an apple and a strawberry in a shop.*

En Primaria, por ejemplo, con los de Primer Ciclo podemos repetir la estructura anterior pero con el color antepuesto.

Est. 1.-*Once upon a time there was a green apple in a shop.*

Est. 2.-*Once upon a time there was a green apple and a red strawberry in a shop.*

El Tercer Ciclo ofrece la posibilidad de plantear la situación en una ciudad; pierde quien no seleccione la forma correcta del verbo "to be" en pasado.

Est. 1.-*Once upon a time there was a hospital in a city.*

Est. 2.-*Once upon a time there was a hospital, there were two churches in a city.*

Conciencia semántica y de contenido

La autenticidad literaria del texto, la contextualización del contenido en el cuento y el apoyo visual del mismo lo conforman como caldo de cultivo para buscar la implicación del alumno como agente de su propio aprendizaje. Para ello las actividades de opuestos, sinónimos y formación de palabras son herramientas primordiales. "Little Red Riding Hood" da juego para trabajar los opuestos y complementarios. Tras escenificar la escena donde Little Red Riding Hood llega a casa de la abuelita, se puede pasar a practicar la escena reemplazando el adjetivo "big[3]" por "small":

RH: *Oops, Granny, what small eyes you* have! (El alumno al que va dirigida la frase llevará una careta en la que los ojos destacan por su reducido tamaño.)

De igual modo, la escena puede ser reinterpretada cambiando a la abuelita por un abuelito.

"My Cat likes to Hide in Boxes" se presta a trabajar la formación de adjetivos gentilicios ya que cuenta la historia de gatos de diferentes países con sus diferentes intereses. Cada gato tiene el nombre de un país conocido. Veamos una aplicación práctica en Infantil. Cuando el monitor vaya narrando el texto debería introducir la estructura adjetiva correspondiente después de la presentación de cada uno de los gatos protagonistas.

Texto original	Adaptación
France liked to sing	France is French
Spain flew an aeroplano	Spain is Spanish

Esta actividad se puede ver reforzada con la colocación de fichas que representen los países por la clase. En cada una se podría colocar la inicial de cada país – se puede hacer con una nota de quita y pon para poder reutilizar las fichas. Los alumnos – de forma individual o por parejas – se dirigen al lugar donde esté la ficha mencionada. En cursos de Primaria, quinto año, se puede realizar la actividad propuesta por Ellis y Brewster (1991: 180) en la que el texto original que está en pasado simple se podría transformar en presente simple.

De otro lado, no hay que olvidar los contenidos culturales que el texto aporta. Como extensión de la actividad anterior realizada con Infantil los chicos pueden dibujar elementos típicos de cada país —bailes, alimentos, edificios— y adherirlos a las tarjetas. Siguiendo con este cuento se pueden practicar las diferencias en cada caso de los números ordinales para expresar la fecha. Así se podría, en cursos iniciales de Primaria, colocar la fecha de forma española o anglosajona en las respectivas tarjetas según se trate de España u otro de los países mencionados en el cuento. Habría dos opciones, escribir las fechas en inglés en ambos casos invirtiendo el orden de día y mes, o escribirlas usando castellano o inglés según se trate. Dependiendo del nivel se puede usar o no la forma abreviada.

Opción A	3rd April, 2008	April 3rd, 2008
Opción B	3 Abril, 2008	April 3rd, 2008

Otra actividad muy recomendable es escribir los días de la semana comenzando por el lunes para la tarjeta española y por el domingo para el otro país con el que se compare. En cursos de Tercer Ciclo y en relación a educación vial es posible mostrar las normas de circulación referidas al uso de los carriles.[4]

Conciencia pragmática

El uso de un cuento expone las intenciones del comunicante al modular la voz dependiendo de los personajes, así como la función de los mismos dentro de la historia. Incluso el reconocer el uso inadecuado de los mismos presupone un acatamiento de los valores pragmáticos. Para despertar el interés y la motivación se puede variar el tono de los diálogos de un personaje. Dar la palabra a una Caperucita displicente cuando encuentra al lobo en casa de la abuelita es un buen medio de comprobar la compresión de los estudiantes o unos descuidados modales del granjero de "The Turnip" cuando solicita ayuda. Otro buen ejercicio pragmático es trasladar personajes de un cuento a situaciones de otro cuento: ¿qué harían los tres cerditos en la casa de amigos osos de Ricitos de Oro?; o "¿qué no se comería "The Very Hungry Caterpillar" en "Having a Picnic"?

EL APRENDIZAJE COGNITIVO

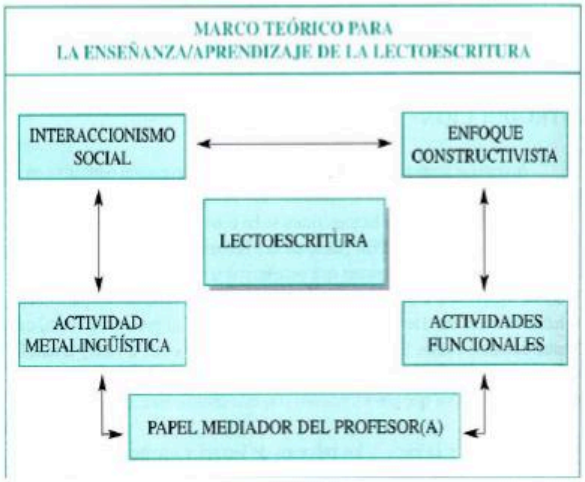
El Plan Nacional del Fomento de la Lectura se interesa significativamente por la necesidad de valorar el proceso de la lectoescritura en el Segundo Ciclo de Educación Infantil (3-5 años). Es un error desechar esta idea pues el gusto o aversión por los libros comienza en la primera toma de contacto. En el caso óptimo la relación con los libros ayudará al niño a valorar y tomar

mayor conciencia metalingüística favoreciendo las bases idóneas para la posterior consolidación del proceso de lectoescritura en los ciclos educativos siguientes. Es así que en nuestra situación el cuento en lengua inglesa combina el aspecto de un aprendizaje significativo y el de un elemento lúdico. El problema del uso de la literatura infantil tanto nativa como extranjera estriba en los principios teóricos sobre los que se asienta. Por ejemplo, el concepto de alfabetización debe ser renovado. Amo (2004: 145) ofrece una visión constructivista muy acertada basada en Teberosky y Colomer (2001):

> *... los conocimientos que va interiorizando el niño a lo largo de la etapa de Educación Infantil no han de considerarse como elementos de una prefase en el aprendizaje de la lectoescritura, sino como parte del proceso de alfabetización. Nos referimos a saber coger un libro, discriminar entre grafías e imágenes, tener interés y cuidado por los libros, diferenciar sus distintos soportes.*

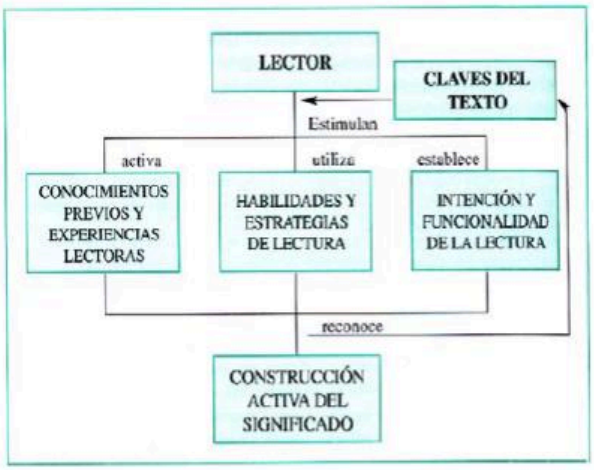
El concepto arriba expuesto de alfabetización debe ser uno de los presupuestos teóricos que determine nuestro proceso de enseñanza lectoescritora. Queda de esta manera evidenciada la necesidad de iniciar tal proceso a edades tempranas. Solsken (1993) apunta que los niños ya poseen nociones sobre la lectura y su influencia. Otros autores apuntan la misma idea: *"[l]os niños de 4 y 5 años tienen ya un conjunto de cocimientos adquiridos. En ellos se incluye la capacidad discursiva y sintáctica próxima a la adulta"* (http://almez.pntic.mec.es/~lcavero/constructivismo.htm). El entorno desempeña un papel decisivo en el concepto reflexivo de la alfabetización por parte de los propios estudiantes. El mismo ambiente puede provocar que los chicos equiparen la alfabetización al trabajo más que a una simple actividad lúdica. Gracias al juego y a la narración de historias pueden hasta preferir actividades que suponían trabajo a actividades puramente lúdicas. El motivo es precisamente la asimilación de la alfabetización como proceso reflexivo y productivo. De nuevo, la visión de un aprendizaje constructivo y significativo entra en juego.

Situemos gráficamente ahora el papel de la lectoescritura y los elementos que explicitan su funcionalidad:



(Amo, 2004:144)

Profesando las premisas expuestas en la ley educativa vigente, la visión dada de la lectoescritura se basa en un enfoque cognitivo constructivista donde el alumno es un sujeto activo en su aprendizaje. Ello a su vez implica la redefinición de la lectura en base a esquemas interactivos de conocimiento como se puede observar en el cuadro siguiente:



(Amo, 2004: 148)

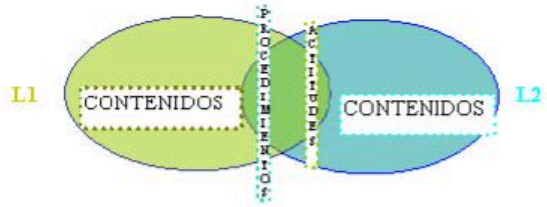
Interpretar este cuadro es decir que el proceso de lectura alcanza un papel globalizador donde el estudiante pone en práctica sus conocimientos previos y su experiencia lectora para construir el

significado textual mediante ciertas capacidades que le llevan a comprender la intencionalidad del texto. Este modelo, denominado interactivo por su autor, Amo, reconoce en el proceso de lectura un proceso mental de comprensión del lenguaje escrito donde se articulan paralelamente las habilidades de descodificación y comprensión.

Respecto a la interacción social, ya hemos comentado la importancia de la misma en función del desarrollo cognitivo y la importancia del cuento para su ejecución. Mediante él, el niño reconstruye su conocimiento a partir de las personas que le rodean y de la cultura en que está inserto. La interacción social se ejecuta en base al lenguaje oral, al compartir conocimientos con nuestro entorno social e implementarlo en una didáctica comunicativa. De ahí que la narración de cuentos y el trabajo que se despliega a partir del mismo produce una mejora de la expresión oral, y, consiguientemente, un incremento de las habilidades metalingüísticas que repercutirá en su posterior aprendizaje adquiriendo confianza y autonomía, valor éste último que cobra especial importancia entre los dos y tres años.

El aprendizaje adquirido se caracteriza por su funcionalidad y significatividad, por lo que las actividades planteadas deben garantizar estos principios, de manera que el profesor, del cual hemos hablado en último lugar en este recorrido por el marco teórico, adopta un ministerio mediador y potenciador. Mediador porque representa la cultura que desea transmitir, y potenciador porque debe fomentar y provocar situaciones comunicativas que propicien una alta competencia lingüística.

La enseñanza de un aprendizaje debe objetivarse en la adquisición de habilidades y estrategias que desarrollen una competencia lingüística optimizada en situaciones comunicativas que debemos ensayar en clase. La lectoescritura es un proceso que nos auxilia en esta labor; por ello su inicio tiene que ser lo más inmediato posible. Al mismo tiempo que se comience el aprendizaje de conocimientos se debe inaugurar la lectoescritura adecuadamente en relación con el nivel, de manera que las destrezas de la primera lengua se pueden aprovechar para el aprendizaje de la segunda. La consolidación de los contenidos será más sólida pues los alumnos están aplicando conocimientos procedimentales comunes en ambas lenguas. Tal situación beneficiará al alumno en el aspecto actitudinal tanto en su expresión interna como externa: el alumno se sentirá más seguro pues usará los mismos patrones didácticos en ambas lenguas sin tener que volver a los más simples en la lengua extranjera mientras que los usados en la primera lengua son más avanzados; y homogeneizará sus conocimientos adquiridos en la lengua nativa y en la lengua extranjera.



Parece una medida inaccesible para nuestros alumnos de Infantil. Es tan simple como destinar tareas propias de la edad usadas en el contexto del cuento. Dependiendo de éste, se pueden usar fichas que trabajen el contenido del mismo. Las fichas son útiles también como revisión siempre que se vea un cuento. Nos ayudan a repasar y comparar los elementos del cuento y, además, en el caso de Infantil los dibujos sirven como apoyo visual. Por ejemplo, tomemos una vez más la referencia de "Little Red Riding Hood". El profesor puede distribuir la clase en grupos, asumamos 5 grupos de cinco, contando con 25 estudiantes que es el número *standard* según ley actual. Se puede optar por denominar los grupos con nombres de cuentos conocidos: "Cinderella", "Snow White", "The Puss in Boots", "The Three Little Pigs" y "The Littlle Mermaid". Es de libre elección categorizar los nombres: cuentos cuyos títulos contengan nombres de animales ("Mrs. Chory's Chickens", "My Cat Likes to Hide in Boxes", "The Very Hungry Caterpillar"), u onomatopeyas en sus títulos ("A Squash and a Squeeze", "The Jingle Jangle Jungle", "Meg and Mog", "Pat the Cat", "Mrs. Chory's Chickens"); o cuentos que contengan en sus títulos nombres relacionados con la comida ("The Turnip", "Having a Picnic", "Magic Beans", "Don't Forget the Bacon"). Todos los estudiantes en el mismo

grupo tienen una tarjeta que representa una de las escenas del cuento. Mientras escuchan el cuento punzan o trazan el contorno, pueden repetir una frase asociada a la escena. Se les puede dar también fichas que tengan una Caperucita en una esquina que tenga que seguir el camino punteado en forma de líneas curvas, circulares o angulares hasta llegar a casa de su abuelita haciéndolas coincidir con la repetición de ciertos sonidos: "s" /z/, "m" /em/, "i" /i/ u otros con los que las formas guarden similitud gráfica. También las partes del cuerpo son buen material para usar. Pueden repetir la parte del cuerpo mientras colorean o punzan un dibujo del mismo, especialmente aquellas partes del cuerpo que contengan sonidos que los hispanohablantes necesiten trabajar más. Éste es el caso de las vocales largas ("feet") o terminaciones ("mouth").

Conviene plantear una "English corner" (no forzosamente tiene que ser una esquina). Incluso antes de iniciar la actividad de usar el contenido de los cuentos como recurso didáctico es bueno que los chicos conozcan el corpus de cuentos desde el principio. No es necesario limitarse a los cuentos que se tenga pensado usar durante el curso. Lo ideal es crear una colección de "flashcards" integradas por las portadas de los cuentos más prácticos por su rentabilidad lingüística. Para crearlas se puede hacer fotocopia en color en un tamaño manejable (dos en un folio, por ejemplo), y luego plastificarlas y cortarlas en las piezas. Es sólo una sugerencia que admite las variaciones pertinentes de acuerdo con las necesidades de nuestros alumnos. Así, si existen niños con deficiencias visuales, se puede procurar usarlas en un tamaño mayor y/o proporcionarles un objeto relacionado con el cuento. El hecho de mimificar ayuda si hay niños con deficiencias auditivas. La variedad de portadas permitirá realizar ejercicios para que los niños sepan de antemano títulos de cuentos en lengua inglesa dándoles la opción de elegirlos a posteriori de la gama que el profesor les ofrezca a su conveniencia didáctica. Gómez García *et al.* (2004: 242) reivindican esta alternativa mediante la siguiente hipótesis: "*Si los niños son capaces y autónomos a la hora de elegir un juguete, si muestran preferencia por uno u otro...los niños son capaces de elegir sus propios libros*".

Al menos se deberían ofrecer dos títulos para que sean ellos mismos, en parte, los agentes de su aprendizaje ayudándoles a estructurar su pensamiento en lengua inglesa desde el primer instante. Dispongámonos a hablar de la lectoescritura en términos del cuento inglés. Se escogen cinco títulos y se escribe, por la parte posterior de las *flashcards*, cinco letras o sílabas que se quieran practicar con rotulador deleble. Se puede empezar, por ejemplo, por las vocales en el primer curso de Infantil, para seguir por combinaciones vocálicas fáciles "ee" /i:/, o consonantes como "j" /d /, "v" /v/, u otras que supongan más dificultad para los hablantes de castellano u otra lengua o dialecto español, según el caso[5]. Es importante la aprehensión de los sonidos más diferentes de la lengua del estudiante para no llegar a deformaciones por interferencia. Una vez presentadas o elegidas las tarjetas con las que vamos a trabajar se practican juegos interactivos: los alumnos intentan averiguar qué letra se esconde detrás de cada cuento; se puede jugar al pañuelo asignando una letra o sonido a los alumnos.

Asociando cada vocal con una tarjeta, aprenderán los nombres de las vocales siguiendo ejercicios de acertar qué letra se esconde detrás de cada tarjeta. La elección de los cuentos por parte de los chicos puede hacerse teniendo en cuenta algún denominador en común: cuentos que contengan nombres de animales en sus títulos (The Fat Cat", "The Elephant and the Bad Baby"); cuentos que contengan los nombres de protagonistas humanos ("Mr Biff the Boxer", "Boy: Tales of Childhood", "The Elephant and the Bad Baby", "Mrs. Chory's Chickens",); o cuentos que contengan juegos fónicos como paronomasia ("Meg and Mog", "The Jingle Jangle Jungle").

CONCLUSIONES

Aunque en el transcurso de este artículo se han seguido muy de cerca las pautas de Pérez y Roig[6] (2004) en cuanto a la lectoescritura en Primaria, a diferencia de estos autores, se ha de expresar que el inicio de la lectoescritura en Infantil es más que aconsejable. Como ha quedado ya demostrado, es factible y, aún más, necesario. La conciencia lingüística en Infantil y Primaria en la lengua materna alcanza el nivel de conocimientos elaborados y nada simples, como agregar las

desinencias verbales a verbos regulares. ¿Qué ocurre en la segunda lengua? En la actualidad hay que tomar prestada esa conciencia lingüística de la primera lengua con la expectativa de superar la dificultad añadida de la no correspondencia grafema-fonema en la segunda lengua. Este último motivo, como ya ha sido expuesto anteriormente, hace más importante todavía el desarrollo oral y el tipo de metodología a seguir. Si bien en la aproximación escrita al texto, al igual que en la lengua materna, el proceso debe ser más guiado. Hay que mostrar ejemplos a seguir para superar el inconveniente de codificación en lengua inglesa y crear modelos para facilitar la escritura que repercutan también en la conciencia lingüística de la primera lengua. También comparten esta opinión Novak y Godwin (1984) que apuestan por modelos y mapas conceptuales que ayuden a los chicos en su producción escrita. De este modo, al trabajar el cuento de "Dear Zoo", la descripción de animales puede llevarse a cabo de manera escrita como consolidación de la práctica oral previa. Durante las actividades realizadas en base al cuento mencionado se han revisado los colores, cualidades de formas y tamaños y partes de animales. El profesor describe un animal que los alumnos tienen que adivinar mediante preguntas:

– *What colour is it?*
– *Has it got a____?*

It´s yellow and brown.
It has got a long neck but it hasn´t got a long trunk.

Tras practicar los alumnos de forma grupal se procede a escribir en la pizarra un esquema que los estudiantes rellenan con las características de los animales del cuento escogidos por ellos. Dependiendo del nivel en que nos encontremos, se puede extender la descripción, así como introducir nuevos animales, el hábitat donde viven o su régimen alimenticio (ocasión idónea para presentar la formación de palabras del tipo "meateater" o "grasseater"), considerándose este ejercicio una buena práctica del presente de verbos auxiliares y léxicos en la modalidad enunciativa e interrogativa. La combinación de prácticas de esta naturaleza creará en el alumno el sentido de la predicción y el de la intuición en la lengua extranjera.

Notas

[1] Los cuentos citados se pueden encontrar en soporte impreso en una buena librería de idiomas. Es fácil también adquirirlos por Internet. MacMillan y Puffin Books cuentan con una importante colección didáctica de aquellos cuentos citados que son genuinamente anglosajones. También se puede disponer de los más tradicionales en soporte virtual en http://www.britishcouncil.org/kids-stories-fairy-tales.htm y http://storynory.com.

[2] En caso de que los versos escogidos no tengan una correspondencia gráfica en el citado libro, es fácil encontrar cuentos ilustrados tradicionales. Incluso los estudiantes pueden proporcionarlos. Aunque sean en castellano a edades tempranas no se fijan en la escritura.

[3] En algunas versiones se puede encontrar "great".

[4] En Japón al igual que en Reino Unido se circula por la izquierda.

[5] Conviene recodar el entorno multilingüista que es cada vez más común en las aulas españolas.

[6] Pérez y Roig (2004: 173-175) sugieren prácticas discursivas muy adecuadas para Primaria secuenciadas por ciclos.

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LA IMPORTANCIA DE LA LECTO-ESCRITURA EN EL DESARROLLO DE UNA METODOLOGÍA CLIL CON ALUMNOS DE EDUCACIÓN INFANTIL

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CLIL es un término habitualmente utilizado para referirse a la enseñanza de contenidos y lengua meta. Cuando se desarrolla esta metodología en la etapa de Educación Infantil, se debe prestar atención al contenido, pero también a la lengua, y por lo tanto, a las habilidades de lecto-escritura, ya que éste será el primer contacto que el alumnado tendrá con la letra impresa. Consecuentemente, la lectura y la escritura han de enseñarse siguiendo un método estructurado que dote a los alumnos de la capacidad de manejar información escrita con éxito; algo que les será muy necesario a lo largo de su vida personal, académica y profesional. La enseñanza de la lecto-escritura es siempre un proceso difícil y complejo, incluso en la lengua materna de los alumnos. Cuando ésta tiene lugar en la lengua meta, el profesorado de lenguas extranjeras no siempre se siente seguro para llevar a cabo esta tarea.

INTRODUCCIÓN

En la última década hemos visto cómo la preocupación por dotar a todos los ciudadanos europeos de la posibilidad de comunicarse en, al menos dos idiomas, además del materno, ha sido tema de debate en toda Europa. Ya en 1995, el Libro Blanco *Enseñar y aprender: hacia la sociedad del conocimiento,* recomendaba el dominio de tres lenguas de la Unión Europea[1]. Estas pretensiones han hecho que los enfoques y metodologías para la enseñanza de lenguas extranjeras hayan ido variando, en busca de esa fórmula mágica, con la que nuestros alumnos consigan ser usuarios independientes de diferentes lenguas. Así, hemos sido testigos en nuestro país del incremento en número de colegios bilingües o que desarrollan un currículo integrado, especialmente en el ámbito de centros públicos. Dichas iniciativas surgen tras llegar a la conclusión de que es necesario dotar al alumno de más posibilidades de practicar la lengua meta, ya que tres o cuatro horas semanales no parecen ser suficientes. Sin embargo, aumentar el número de horas dedicadas a la enseñanza de idiomas resultaría imposible desde el punto de vista curricular (Marsh, 2001:10). En los años noventa aparece una iniciativa muy novedosa en la escuela pública y dirigida a todas las clases sociales, de cualquier edad y nivel educativo: *"integrating language with non-language content, in a dual-focused learning environment emerged as a solution"* (Marsh, 2001:12). Así, la última apuesta parece ser la enseñanza integrada de contenidos y lengua meta, también conocida como *CLIL*[2] *(Content and Language Integrated Learning),* definido en 1994 y lanzado en 1996 por UNICOM, la Universidad de Jyväskylä y la Plataforma Europea para la Educación Holandesa, en la que se describen los métodos educativos donde "*CLIL is a dual-focused educational approach in which an aditional*

language is used for the learning and teaching of both content and language"[3]. *CLIL* puede ser concebido como un término genérico que acoge diferentes metodologías y en el que se realiza una enseñanza de lengua y contenidos a la vez que el alumnado aprende ambos.

Ahora bien, conviene recordar que aunque *CLIL* surgió como una iniciativa para mejorar la competencia lingüística de la población, es un enfoque que nace en Europa y ha sido diseñado para las necesidades de la Europa actual, en la que es preciso articular fórmulas de comprensión entre las distintas culturas que componen el viejo continente, comenzando por el conocimiento lingüístico y cultural de todos aquellos que nos rodean. Es decir, *CLIL* tiene que ver con educación, con el mejor conocimiento de los demás, con la aceptación de lo diferente y con la tolerancia y el respeto hacia el otro. Consecuentemente, este enfoque abarca mucho más que el aprendizaje de un idioma desde un punto de vista lingüístico:

> *The propagation of CLIL responds to the growing need for efficient linguistic skills, bearing in mind that the major concern is about education, not about becoming bi-or multilingual, and that multiple language proficiency is the "added value" which can be obtained at no cost to other skills and knowledge, if properly designed* (Baetens Beardsmore, 2001: 24).

Así, entendemos que bien llevado a cabo, *CLIL* es una transmisión de contenidos en una lengua no materna, que tiene como valor añadido el aprendizaje de la lengua meta.

CLIL COMO ENFOQUE CON DOBLE FINALIDAD: LENGUA Y CONTENIDOS

Al igual que otros muchos enfoques anteriores, *CLIL* se basa en temas o *topics*, pero la diferencia más significativa con respecto a ellos es que, en el caso de éste último, los temas se basan en contenidos curriculares. Este detalle nos permite utilizar *CLIL* en todos los niveles educativos, ya que el idioma y los contenidos transmitidos se ajustan al nivel cognitivo del alumno y a sus intereses, por estar integrados en un proyecto curricular. El hecho de utilizar contenidos curriculares también nos obliga a no perder de vista los objetivos planteados en torno a las materias curriculares no lingüísticas, entendiendo así, que ambos: lengua y contenido, han de ser constantemente contemplados en este tipo de enseñanza.

En todo momento se define este enfoque como un aprendizaje integrado de lengua y contenidos:

> *En AICLE se integran el aprendizaje de otras lenguas —distintas de la propia— y contenidos curriculares, es decir, cada clase AICLE tiene dos objetivos: uno relacionado con el aprendizaje de la materia; el otro ligado al aprendizaje del idioma. Esta es la razón por la que a AICLE se la conoce como educación con doble finalidad* (Naves y Muñoz, 2000: 7).

Pero lo cierto es que *CLIL* está siendo desarrollado principalmente por profesorado de lenguas extranjeras, que se ve obligado a afrontar una rápida formación, en algunos casos lingüística, y en casi todos metodológica y de contenidos. Queda claro así, que este tipo de enseñanza supone un reto para estos profesionales, ya que en la actualidad no existe en España una formación específica que dote a los docentes de las técnicas necesarias para desarrollar este enfoque adecuadamente.

Como ya se ha indicado anteriormente, la enseñanza a través de contenidos tiene, entre otras muchas funciones, la de mejorar la competencia lingüística del alumnado al que va dirigido, pero este aprendizaje no surge espontáneamente. Es necesario enseñar la lengua, aunque se entiende que la metodología a utilizar dista mucho de la tradicionalmente manejada en la enseñanza de lenguas extranjeras. *CLIL* obliga a trabajar las cuatro destrezas: "*listening, speaking, reading* y *writing*". Pero en este caso, las cuatro han de estar compensadas desde el principio, dentro de los objetivos curriculares para la etapa, ciclo y nivel en las que esté siendo llevado a cabo. No es suficiente que el alumno comprenda y se exprese oralmente, en mayor o menor medida en la lengua meta. Al igual que ocurre en su propio idioma, deberá también ser capaz de entender y producir textos adaptados a su nivel y edad. Entendemos así, que en *CLIL* la lectura y la escritura tienen una importancia

capital, y de no ser adquiridas ocurriría lo mismo que ocurre cuando un alumno no progresa en la lecto-escritura de su propio idioma.

En la etapa de educación infantil y primer ciclo de educación Primaria se ha de comenzar por dotar al alumno de unas estrategias de lectura y escritura que serán instrumentos indispensables durante el resto de su vida. Hablamos de adquirir las competencias básicas en otro idioma, de asimilar contenidos curriculares no lingüísticos y del aprendizaje de otra lengua, para ello la lectura y la escritura son habilidades indispensables, que se conciben como instrumentos necesarios para obtener los mejores resultados en este y cualquier otro tipo de enseñanza.

LA LECTO-ESCRITURA: UNA HERRAMIENTA NECESARIA PARA EL ALUMNADO

Ahora bien, el problema surge cuando el profesor de lenguas extranjeras se encuentra en la tesitura de transmitir contenidos curriculares no lingüísticos, en un ámbito puramente académico, en el que una gran parte de la información que los alumnos manejarán será escrita. Por eso se ha de trabajar la lecto-escritura desde el principio. Afrontar la enseñanza de la lectura es un proceso complejo, incluso cuando se realiza en la lengua materna del alumno, por lo tanto es necesario dotar al profesorado de la formación necesaria para poder llevar a cabo esta tarea adecuadamente.

La cuestión es cómo un profesor de lenguas extranjeras aborda la enseñanza de la lectura y escritura en la lengua meta en edades tempranas. Para ello, el primer paso consiste en coordinarse con el profesorado de contenidos curriculares no lingüísticos. En el caso de la etapa de educación infantil, con los profesores tutores. Es importante observar el trabajo que estos docentes realizan, ya que son ellos los que mejor conocen las características específicas de estas edades. De ellos se puede aprender la importancia que tiene el establecimiento de rutinas y hábitos de trabajo desde el inicio de la escolarización. Además, en ocasiones, muchas de las destrezas han de ser desarrolladas para ambos idiomas y, por lo tanto, la coordinación será muy beneficiosa. Todo ello sin olvidar que es necesario familiarizarse con el currículo de esta etapa, donde se marcan los objetivos generales que se han de alcanzar con estos alumnos, y que nos dará una idea de la características psico-evolutivas de las edades con las que trabajamos.

Aunque en los primeros estadios el trabajo ha de ser en su mayoría oral, centrándose primero en la comprensión y luego en la producción, es necesario trabajar con el alumnado actividades de pre-lectura y pre-escritura desde el momento en el que se implanta una metodología *CLIL*, para que éste comience a ser consciente de que la letra impresa es una forma de expresión más, al alcance de todos. En el caso de la lecto-escritura, especialmente cuando se trabaja en estas edades, es recomendable prestar atención a los métodos propios de los países donde se habla la lengua meta correspondiente. En muchos casos la adaptación del método para alumnos no nativos es mínima y se basa tan solo en ralentizar el ritmo.

Desde el año 2007 se utilizan en la mayoría de los colegios del Reino Unido los llamados métodos sintéticos:

> *Synthetic Phonics is a method of teaching reading which first teaches the letter sounds and then builds up to blending these sounds together to achieve full pronunciation of whole words. The method relates to the English language only, and as of 2007 is the favoured method of the UK government*[4].

Los métodos sintéticos consisten en enseñar a los alumnos los sonidos de las letras, en muchas ocasiones, asociándolos con determinadas acciones físicas. De esta forma, cuando el alumno se enfrenta a una palabra, simplemente ha de producir los sonidos de las letras que ve, para finalmente realizar un ejercicio de sintetización, el llamado "*blending*", en el que se pronuncian todos los sonidos de la palabra hasta que se puede escuchar dicha palabra como una unidad. El alumno adquiere así, la capacidad de leer incluso vocablos desconocidos. Los métodos sintéticos surgieron como contrapartida a los denominados "*analytic methods*", en los que se hacía hincapié en la palabra como imagen, para

más tarde, detectar patrones fonéticos. La lectura se basaba en memorizar las palabras conocidas, fijándose sobre todo en la primera letra. Sin embargo, este método no parecía funcionar adecuadamente con todos los alumnos y se había detectado un gran fracaso en el aprendizaje de la lectura, por esa razón se buscaron nuevas fórmulas entre las que surgió como alternativa la utilización de los métodos sintéticos.

Uno de los métodos sintéticos más conocidos y que se está utilizando con gran éxito en muchos de los colegios de currículo integrado pertenecientes al Convenio MECD/BC es el *Jolly Phonics*[5], inventado en 1977 por Sue Lloyd, maestra inglesa que, tras muchos años enseñando a leer y escribir a niños ingleses siguiendo un método analítico, pudo comprobar que siempre había un grupo de alumnos que presentaban grandes dificultades para aprender a leer. En 1992 Lloyd publicó *The Phonics Handbook*, manual que fue muy bien aceptado entre los maestros ingleses. Este método ha sido diseñado para alumnos nativos de edades entre 3 y 6 años y su objetivo es trabajar con los alumnos las cinco habilidades básicas para leer y escribir. Dichas habilidades son, de acuerdo con el método, las siguientes (Lloyd, 1992: 1):

1) Conocer los sonidos de las letras.
2) Saber escribir las letras.
3) Sintetizar los sonidos.
4) Descomponer las palabras en sonidos.
5) Aprenderse la ortografía de las palabras "con truco".

Se comienza enseñando los 42 sonidos principales de la lengua inglesa representados por letras. El orden de presentación de dichos sonidos no es alfabético, sino que aparecen en siete grupos que han sido seleccionados en base a las posibilidades de combinación que presentan y con una dificultad gradual. Los grupos son los siguientes:

1) s, t, i, p, n.
2) c, k, e, h, r, m, d.
3) g, o, u, l, f, b.
4) ai, j, oa, ie, ee, or.
5) z, w, ng, v, oo.
6) y, x, ch, sh, th.
7) qu, ou, oi, ue, er, ar

En aquellos casos en los que un sonido puede ser representado por letras diferentes o combinaciones de letras se introduce al principio de una forma única para evitar confusiones. Lo mismo ocurre con los sonidos representados por dígrafos.

En *Jolly Phonics*, cada sonido se presenta asociado a su grafía y a una acción determinada. Cuando el alumno aprende a producir los sonidos de las letras, empieza a estar capacitado para poder llevar a cabo el ejercicio de sintetización o "*blending*", por ejemplo: c-a-t para "cat" o s-i-t para "sit". Los alumnos deberán pronunciar cada uno de los sonidos asociados a cada letra, para al final poder escuchar la palabra. La sintentización de las palabras se comienza a trabajar desde el principio, a través de la combinación de los sonidos del primer grupo. Aquellos sonidos representados por dos letras como es el caso de "*sh*" en palabras como "*show*" se enseñan como un sonido único, por lo tanto el alumno deberá producir el sonido asociado a "*sh*" y no los sonidos /s/ y /h/ por separado. En el caso de aquellas palabras con ortografía irregular el método deja bien claro que no queda más remedio que aprendérselas de memoria, entendiéndolas como "palabras especiales". Para ello se pueden utilizar diferentes técnicas como son las "cajas de sonidos", las "cajas de palabras" o los típicos listados expuestos en las mesas y/o las paredes.

En cuanto a la escritura, el proceso que aconseja este método es justamente el inverso al "*blending*" o sintetización. El profesor deberá enseñar al alumno a descomponer las palabras en sonidos. Cuando el alumno es capaz de descomponer una palabra en los sonidos aprendidos previamente, será capaz de escribirla. Por ejemplo, en el caso de la palabra "mat", el alumno deberá descomponerla en los sonidos /m/ /a/ /t/. Como ha aprendido el proceso inverso, es decir, reconocer las letras asociadas a esos sonidos, podrá entonces escribirlas también. Evidentemente, los niños necesitan trabajar la parte de psico-motricidad fina en la que se les enseña a coger el lápiz de forma adecuada para dar forma a las letras. Esta labor se ha de trabajar coordinadamente con el profesor tutor, ya que este es uno de los muchos

aspectos en los que los alumnos se benefician de la enseñanza en uno u otro idioma, pues las estrategias son comunes.

El tiempo dedicado a la enseñanza de la lecto-escritura puede variar dependiendo del profesor, las horas dedicadas a la enseñanza en inglés, y en general, los objetivos propuestos para cada centro, ciclo, nivel y grupo de alumnos. El método *Jolly Phonics*, prevé la presentación de un sonido cada día hasta completarlo en nueve semanas. Evidentemente, esto es difícil de conseguir con alumnos no nativos que, además, están en proceso de aprendizaje de la lecto-escritura en su propio idioma. La idea que se trata de transmitir en este artículo es la necesidad de utilizar un método estructurado que organice de una forma coherente la enseñanza de la lectura en la lengua meta, en este caso el inglés. Pero es obvio que este tipo de métodos deberán ser adaptados a las necesidades concretas de cada grupo de alumnos y sus circunstancias.

La utilización de un método multi-sensorial como puede ser el aquí presentado no exime al profesorado de la responsabilidad de buscar técnicas que estimulen al alumnado en el quehacer diario. La lectura y la escritura son parte de un mismo proceso. Es necesario proporcionar al alumno situaciones en las que todo tipo de aprendices (visuales, auditivos y kinésicos) tengan la oportunidad de desarrollar al máximo sus capacidades. Ofrecemos aquí una relación de actividades que pueden llevarse a cabo en inglés, con el objetivo de reforzar estos aprendizajes.

La psico-motricidad fina, tan importante para poder escribir o manejar un ratón adecuadamente, puede ser potenciada en alumnos de educación infantil con actividades como:

- Repasar y colorear, utilizando fichas en las que aparecen las letras de los sonidos que se estén trabajando en el momento. Se puede repasar con el dedo, con lápiz, con plastidecores (finos y gruesos), con ceras, con pincel. Existen numerosos recursos en Internet donde se ofrecen fichas con todas las letras del abecedario.
- Recortar y pegar letras o dibujos que estén asociados a las letras y sonidos que los alumnos ya conocen. Por ejemplo, para el sonido /a/ recortar la letra "a" o recortar hormigas "ants" y hacer un collage o crear sus propios libros.
- Escribir letras con el dedo en el aire, en arena, en agua, en pintura, o escribir en la espalda del compañero.
- Utilizar plastilina para hacer letras y formar su nombre, o formar una palabra concreta que pueden tener o no a la vista. Este ejercicio también puede hacerse en grupo, de forma que cada alumno de un equipo realice una letra para formar una palabra.
- Escribir en pequeñas pizarras blancas. Para ello cada alumno debería tener la suya. Este ejercicio puede realizarse como un dictado en el que el profesor o un alumno produce un sonido y el grupo tiene que escribirlo o como una copia que el alumno hace de una letra o palabra que está o no a la vista. La posibilidad de borrar fácilmente y experimentar la escritura libremente sin la necesidad de que quede constancia imborrable libera al alumno de la tensión de tener que escribir la letra o la palabra perfectamente y sin errores.
- Manipular letras blandas (de tela) o duras (como las magnéticas). Se pueden realizar juegos en los que el alumno aprenda a reconocer y clasificar las letras por su forma, a identificarlas por su sonido. Todo ello deberá estar dirigido por el profesorado que programará estas clases con el objetivo de que los alumnos se familiaricen con los sonidos de las letras y la lectura. Se pueden realizar juegos en los que el alumno con los ojos vendados manipula la letra para identificarla.
- Realizar puzles de letras.
- Formar letras con diferentes materiales como pueden ser: imanes, piezas de madera, de plástico, etc.

Por último, el manejo del ratón de un ordenador es fundamental. Los alumnos de educación infantil, especialmente los más pequeños, necesitan adquirir destreza en su mano y su dedo índice para poder utilizar esta herramienta.

Las actividades de pre-lectura y lectura pueden potenciarse de la siguiente manera:

Conviene disponer de *flashcards* con letras. De esta forma los alumnos disponen de material

para reconocer e identificar los sonidos que el profesor o un compañero puede producir y asociarlos con la letra correspondiente. Existen recursos en Internet donde se pueden conseguir.

Con las *flashcards* los alumnos aprenden a deletrear, ya que pueden copiar una palabra combinando las *flashcards* o incluso realizar una combinación libre en la que traten de formar por sí mismos una palabra ya trabajada.

También conviene disponer de *flashcards* en las que aparezcan las palabras más comunes que hayan sido trabajadas en clase, como pueden ser los días de la semana, los meses del año, las estaciones, los números, etc. Estas palabras pueden utilizarse en las rutinas diarias para que el encargado del día identifique las que correspondan a ese momento. De esta forma el profesor puede realizar un seguimiento individualizado de cada alumno y su nivel.

Es importante crear un rincón de lectura con libros en ambos idiomas, el materno y el de la lengua meta. Un buen ejercicio para los alumnos de 5 años es clasificar los libros en cada uno de los dos idiomas.

Los niños pueden crear sus propios libros utilizando dibujos realizados por ellos mismos y texto que puede ser manuscrito o escrito en el ordenador e impreso. De esta forma se potencia el gusto y respeto por los libros y la lectura en general. Es fácil, de esta manera explicar conceptos tan importantes como son: autor, ilustrador, portada, contraportada y lomo de un libro. Cuando creamos un libro contamos ya con autores e ilustradores. A partir de ahí necesitamos diseñar una portada y una contraportada. Por último es necesario grapar, pegar, coser o unir de alguna forma todos los componentes.

Por otro lado, no debemos olvidar el potencial que las nuevas tecnologías nos ofrecen en la enseñanza de idiomas. Existen en la actualidad páginas *web*[6] que perfeccionan los métodos sintéticos de lectura y escritura, especialmente cuando el profesorado encargado de aplicarlos no es nativo, ya que la pronunciación de los sonidos se puede hacer llegar al alumnado desde estos recursos (entendiendo en todo momento que es el profesor, como profesional, quien dirige esta enseñanza y los recursos utilizados). A través de estas páginas los alumnos pueden escuchar una y otra vez los sonidos de las letras a la vez que los asocian con su grafía. Para ellos es una forma más de trabajar, que complementa la enseñanza diaria.

Conviene no centrarse sólo en el uso de páginas *web*. Cuando hablamos de nuevas tecnologías también nos referimos al uso de los procesadores de textos, que pueden ser utilizados para copiar letras, palabras, pequeños textos, poesías y canciones, o para potenciar la escritura libre. También son importantes las cámaras digitales con las que se pueden realizar grabaciones de los alumnos realizando actividades de identificación de letras, lectura, etc. El objetivo es que los alumnos se vean a sí mismos y a los demás para ser conscientes de sus progresos y entender sus errores como un camino por recorrer.

Es importante trabajar la lecto-escritura desde muchos aspectos para evitar que se convierta en algo árido y aburrido para el alumno. No hemos de olvidar la importancia que en estas edades tiene la lectura de libros y cuentos, las canciones, los juegos. En general todas aquellas actividades con las que el niño disfruta, ya que nuestro primer objetivo es que el alumno disfrute de las clases en la lengua meta, preparándolo así para aprender.

Por último, el profesor ha de involucrar a las familias de los alumnos en este tipo de enseñanza. Las familias juegan un papel fundamental en el proceso de aprendizaje de sus hijos, independientemente de su conocimiento de la lengua meta, en ocasiones nulo. Esto no ha de ser visto como un problema. El profesorado ha de informar a las familias a través de reuniones, tutorías, entrevistas personales, pero también con cartas acerca de la posibilidad y necesidad de participar en la educación de sus hijos. Es necesario dar pautas. Por ejemplo, hoy en día, en la mayor parte de los hogares y bibliotecas públicas se dispone de ordenador y de Internet. Ha de explicarse a las familias cómo se trabaja en el aula y facilitarles las direcciones *web* que pueden visitar con sus hijos para que estos tengan la posibilidad de reforzar la lecto-

escritura más allá del aula. También conviene explicar a las familias la posibilidad de visionar vídeos, de Internet o DVD en versión original, cuando ésta es en la lengua meta. De esta manera el alumno se familiariza con diferentes voces y registros enmarcados en una situación natural. Estos son sólo algunos ejemplos de la gran labor que las familias, bien orientadas, pueden realizar. Entendemos así, que el aprendizaje en el siglo XXI no puede quedarse relegado al aula y en manos del profesorado, sino que éstos han de ser los puntos de partida.

Notas

1 *Libro Blanco sobre la Educación y la Formación: Enseñar y aprender: hacia la sociedad del conocimiento* (1995), documento de internet disponible en [http://ec.europa.eu/education/policies/lang/learn/why_es.html]

2 Aunque existen traducciones al español, como AICLE o EICLE, *CLIL* será de ahora en adelante el término utilizado para referirnos a este enfoque.

3 Información disponible en [http://www.cec.jyu.fi]

4 Información disponible en [http://www.wikipedia.org/wiki/**Synthetic-phonics/**]

5 Información disponible en [http://www.jollylearning.co.uk/2007Spanishpdf]

6 Algunos ejemplos de dichas páginas son: www.jollylearning.co.uk; www.starfall.com; www.literacycenter.com; www.kizclub.com; www.enchantedlearning.com; www.kizclub.com

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PATHWAYS TO TEACH EFL TO YOUNG LEARNERS

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Now that in many schools children start learning a foreign language early, particularly in schools with bilingual programmes, there is a necessity of effective methodologies that work with learners of that age. The goal of this article is to present teaching methodologies to help practitioners to teach English during the first years at school. Firstly, child second language acquisition is considered. Secondly, innovative pathways to teach English to young learners are presented. The last section looks at some pedagogical implications.

INTRODUCTION

Learning an L2 (the term L2 stands for non-native language, additional language and foreign language; L1 refers to the mother tongue) at an early age at school has become increasingly popular in many countries and in many schools, and studies on child L2 acquisition have contributed to this expansion. Linguistic studies suggest that when young learners are exposed to more that one language at an early age and within the adequate conditions of input and time, they develop the new grammatical systems in a natural manner, only by being exposed to the language.

The main aim of this paper is to give practical ideas to teachers and student teachers to facilitate the teaching task. In order to develop effective methodologies at school, one has to consider factors that influence learners in and outside the classroom, such as the learning context, the learners' age, the time of exposure to the L2 and the learner's needs during the early years. This paper is organized as follows: section 1 gives an overview of the manner in which young learners approach an L2 at school; section 2 looks at pathways to present English in the early years, and section 3 considers what may be useful for practitioners. The Appendix includes activities and materials that can be used in the classroom.

YOUNG LEARNERS AND EFL

Children learn the mother tongue by being immersed in it, by interacting with adults and with other children; by analyzing the sounds, intonation, grammatical structures and by making sense of the language around them (O'Grady, 2005). Humans are potentially equipped to learn more than one language and studies on non-native language acquisition try to explain how a second language system is acquired and how two grammatical systems relate in the learner's mind. Under normal circumstances, children usually reach ultimate attainment of a mother tongue at the age of 5, effortlessly, with no instruction of the grammar rules and no matter the degree of intelligence; conversely, second language learners' results may vary considerably according to multiple factors. For many authors, age is an important factor influencing successful learning of an L2 and, as Lightbown and Spada (2006: 74) suggest, all things being equal, learners who are exposed to an L2 continuously during early childhood may become successful learners.

Although the acquisition process of an L2 is different from the L1 acquisition process, they have in common that they are both language systems and children who get in regular contact with two languages from birth, become simultaneous bilinguals or, as some authors call them, monolingual in two languages. Research findings show that in these cases, children develop the grammatical systems for both languages following developmental stages as if they were two mother tongues (de Houwer, 1990; Barreña 1997; Pérez Vidal, 1995, among others). When the acquisition of the L2 begins after the L1 process has already began to develop (3,4,5 years of age), children can still reach a certain degree of bilingualism (Lakshmanan, 1995; Haznedar, 1997 y Lee, 2001, among others).

Another important factor concerning early L2 acquisition is exposure to the language, or what is the same, the amount of time young learners are in contact with the L2 which implicitly leads up to input and output opportunities and thus, to the quality and to the quantity of language input. In naturalistic contexts, children have more exposure to the L2 (Haznedar, 1997) than in a bilingual school (Fleta, 1999); and in a bilingual school children have more exposure to the L2 than in a school where English is taught as a subject lesson several times a week (Lázaro, 2002).

Summing up, there are evident differences between the L1 and the L2 acquisition processes, the developmental stages learners go through and the ultimate attainment. Nevertheless, research findings on early L2 acquisition suggest that childhood is a biological optimal moment for non-native language learning. Children at an early age are language receptive and when they are exposed to new linguistic data, they are able to extract and abstract the rules and restrictions of the grammatical systems around them using language learning strategies. As Halliwell (1992: 3) points out, it seems logical to think that at 3, 4, 5 or 6 years of age, children approach additional languages in an unconscious and natural manner and that they pay more attention to the message they want to convey than to the form: "*Young learners do not come to the language classroom learning empty-handed. They bring with them an already well-established set of instincts, skills and characteristics which will help them to learn another language. We need to identify those and make the most of them.*"

From the psycho-social point of view, children are optimal language learners because they use language learning strategies in a creative way and they relate well with others, even having little knowledge of the L2.

When studying L2 acquisition, there are individual and environmental factors to be considered during the learning process; there are factors directly related to the learners, such as aptitude, attitude, motivation or even the self-conscious feeling that prevents many adults from speaking foreign languages, and factors related to the learning context to which we will be referring to in the next section.

EFL AT SCHOOL

Nowadays, in many countries and in many schools, children start learning English early in a variety of ways. In early bilingual schools, content is taught through the means of the L1 and the L2, and children get instruction in both languages and develop the four skills (listening, understanding, speaking and reading) in the mother tongue and in the foreign language. Cross-curricular learning in two languages leads to a certain degree of bilingualism because pupils develop a specific language for the different learning areas.

In early bilingual schools, and also in schools were the L2 is taught as a subject during a few hours a week, the only linguistic model is the teacher and, as Moon (2000: 14) considers, the only source of language available:

> *The different contexts in which children can learn English affect the quality and quantity of language input which children get. In a foreign language situation, children will depend almost entirely on the school environment for input, so you as their teacher, may be the only source of language, which makes your role in children's language learning very important.*

In this section we consider effective methodologies that create a rich linguistic environment and that help teachers and young learners at school. The main objective is to know more about how to present English to young learners during the first years at school, taking into consideration the learners' age, the learners' cognitive and linguistic development, the learners' knowledge of the world and the language learning environment; and bearing in mind that at an early age, children learn about the world at the same time as they acquire the language to define the world.

From this perspective, teaching English in English becomes an invaluable tool for communication and a vehicle that helps learners develop holistically, and by extrapolating aspects of the L1 language learning and by applying them into the L2 classroom we will provide learners a rich linguistic environment. The pathways presented here are thought out for all learners and for their different learning styles. As Gardner (1995: 208) points out: *"We are not all the same, we do not all have the same kinds of minds, and education works most effectively for most individuals if... human differences are taken seriously."*

For Gardner, each individual possesses different intelligences (linguistic, kinaesthetic, musical, interpersonal, intrapersonal, logical, musical, visual and naturalistic) and the learning environment influences their development. In what follows, therefore, the methodologies considered as pathways to teach English are thought out to take advantage of the school as a language learning context and also, of the time of exposure in the classroom (input and output opportunities).

Daily routines

Daily routines are excellent moments during the school day in which English can be introduced to the young learners. Routines are actions carried out regularly, every day or every week that contribute to language development. Routines orientate children in space and time and provide them with clues of meaning. Children are used to them in real life: cleaning the teeth, putting the pyjamas on and reading a story in bed indicate the children that it is time to go to sleep. Cameron (2003: 10) considers that routines provide children multiple benefits: *"Routines can provide opportunities for meaningful language development; they allow the child to actively make sense of new language from familiar experience and provide a space for language growth. Routines will open many possibilities for developing language skills."*

Daily routines can help the teachers to organize the school day, in the same way as they help parents to organize the day at home. Daily routines provide predictability and help young learners to get acquainted with the learning context and to feel more secure in it. Children are inevitably immersed in daily routines at school when they get to or leave the school, at snack or at lunch time, tidying the classroom up, getting ready for a nap or going to wash their hands before meals, and the younger the learners, the more important routines are.

Sticking to routines daily helps children to know what comes next. Teachers can take advantage of the daily routines and the language that go with them and use them as pathways to teach English to young learners. Thus, a sequence of expressions such as "good morning", "come in", "take your coat off", "hang your coat on your peg", and "come and sit on the carpet", said every morning when children get to school, give them clues of meaning and helps learners to become familiarized with the situation.

Expressions used in the same context provide an opportunity for pupils to predict meaning and become the scaffolding on which children start building up the L2. The language embedded in the routines offers the possibility of variation and later on, it can become more complex and children can continue to make sense of it and start the process of internalization.

There are many moments along the school day which can be considered daily routines such as the session on the carpet to take the register first thing in the morning, to talk about the date, the weather or the birthdays; telling stories or putting the coats or getting ready to go home. During the birthday routine children listen to the same expressions and do the same actions every time there is a birthday: *it's birthday time;*

who's got a birthday today?; how old are you today?; sing the happy birthday song and clap hands according to the child's age.

In this manner, the daily routines, the repetition of the actions and the language that goes with the actions facilitate the comprehension and the language learning.

Summing up, daily routines facilitate language comprehension and interaction between teachers and learners at school (in the classroom, corridors, dining room, or playground) and language used at different moments during the school day in a systematic way becomes a pathway for interaction in the L2. Teachers can take advantage of daily routines and use them and the language that goes with them as pathways to teach English to young learners. Thus, repetition, daily routines and language patterns facilitate the exposure and the comprehension of the linguistic data first, and little by little, contribute to the growing of the L2 in children's minds.

Transitions

Transitional times are those moments in between activities, when an activity or routine is over and the next activity or routine is about to begin. Transitional times can be stressful, chaotic and frustrating moments in an L2, and also, in an L1 learning contexts. In this section we will show that transitions at school: going from the bus to the classroom and vice versa; from the carpet to the tables; from the classroom to the dinning room, from the classroom to the toilet and even while waiting in a line for the delayed bus are ideal pathways for EFL teaching and learning.

The activities for transitions and the linguistic structures that go with them help teachers and learners in the same way as daily routines, and they can be planned together. Moreover, teachers can plan transition activities and include them in the lesson plans. Teachers can plan a rhyme, a chant, a song, an action or a poem to move children smoothly from one activity to another: for greetings and goodbyes; for gatherings and dismissals; for calling children's attention; for tidying up; for moving; for waiting or for slowing down.

Teachers can use verbal and non-verbal strategies to get young learners' attention. As Cameron points out (2003: 210), non-verbal signs, such as pictures, posters or notices are particularly important in this learning context because they anticipate learners explicitly that the activity is about to begin: *"Instructions can be supported with pictures relevant to key stages, left on the board or the wall in the right order to act as a reminder."*

The following sensory cues are thought out to get the attention of a group of learners, to avoid confusion between activities or during those moments in which the teacher needs to avoid misbehaviour in class:

- *Body language*
  Non-verbal communication such as a hand gesture, eye contact or a facial expression can nonverbally give the children cues of meaning such as a beckon to come, finger to the lips for quiet, nodding your head for yes, and hand up for stop to move and to be quiet.
- *Musical resources*
  When the learners hear ringing a bell, playing the drums, the tambourine, the triangle or clapping hands, they wait for instructions from the teacher.
- *Chants, songs and rhymes for transitions*
  They can be traditional or made up: "From the carpet to the chair", "When I'm in class, I sit on the floor", "Get in line now", "Stay in line", "Picking up toys", "Washing hands".
- *Verbal reminders*
  Teachers can give children warnings before transition times: "Five minutes before lunch", "It's almost time to tidy up", "If you can hear my voice, clap three times/stop what you are doing and look at me", "After we clean up, we are going to go for lunch".
- *Non-verbal cues*
  Showing a picture of the next activity.
- *Attention getters*
  Hand gestures facilitate meaning of linguistic structures and can be incorporated to daily routines and to transitional times. Some examples are "Clap your hands and wiggle your fingers", "Roly Poly up up up", "Hands on hands, fold your arms", "Statue of..."

Appendix I and II include mimic activities and chants which illustrate further what teachers can use during transitional times and daily routines. When children hear the first verse of the chant "Roly Poly" (Appendix I), they immediately stop what they are doing to copy the teacher and do the actions; and then, they are ready to follow the teachers' instructions.

The material included in Appendix II shows that there is a chant, a rhyme or a song for every moment of the school day. Teachers can decide on a language structure useful for the children and on a familiar melody and then, make up their own chants. In Appendix II there are chants that involve actions and that linking singing, routines and actions provide young learners with opportunities for comprehension and for language production: for moving, ("From the carpet to the chair", "Stay in line", and "Get in a line"); for tidying up ("We are going to tidy up"); for getting ready to listen to the teacher ("When I'm in class I sit on the floor") and for washing hands before snack or lunch time ("We are ready for lunch" and "This is the way we wash our hands").

Summing up, transitions and daily routines are invaluable learning times for teachers to present L2 in class and great opportunities for children to practice language at school.

Formulaic language

As we saw in the first section, young L2 learners before the age of 5 are still in the process of learning vocabulary and building up the grammar of the mother tongue by going through a process of developmental stages. During this time, formulaic language units, ready-made chunks and sequences of words, play an important role in both L1 and L2 language acquisition before or after the grammar internalization. Pre-fabricated language or formulaic language units are a type of linguistic input that can be presented to the young learners in class partly, because it has an important role in language development as the units are stored as wholes in long-term memory, and partly, because they provide children with the basic tools to communicate in the L2 and satisfy real social needs.

If daily routines and transitions are ideal times for the presentation of language to young learners, formulaic language is the type of language that facilitates the basic building blocks for early communication that can later be broken down and analysed for creative speech. For instance, a formula like "I'm sorry" can be expanded into "I'm very/awfully/terribly sorry about/to...", and this functional feature of expansion offers learners the possibility of using more complex language. Sequences of words and expressions that are used always for the same situations in class, such as routines and transitions, provide the learners with basic tools for communication and allow them to interact in the L2.

Authors consider that to use formulaic language units plays an important role in language acquisition and production because it allows learners to use the language, and it is by using the language that children learn how to speak. Learners can unpack the sequences of words, use parts of them, and combine them with other parts of the speech and produce new utterances (Myles, Mitchell and Hooper, 1999). As Moon (2000: 6) puts it, formulaic language provides learners with rich linguistic data that they can exploit:

> *Teaching children chunks may be very helpful in the early stages of language learning to enable them to take part in conversations. They can take over and use for themselves ready-made bits of language so that they can join in. By joining in, they get more exposure to input for language learning and more practice.*

Teachers can help young learners from day one by providing them with linguistic tools of expressing their needs with imitation phrases seeking for a physical response ("more juice?"; "stop it"; "come here"; "don't shout"; "no pushing"; "whose is this?"; "where are you?") or magic words ("please" and "thank you"). Appendix III presents examples that illustrate communicative situations in which pre-fabricated language can be introduced in class (greetings, interruptions, making and responding to apologies, instructions).

PEDAGOGICAL IMPLICATIONS

According to what we have seen above, the teachers are the only source of English in class and young learners need to make sense of what the teachers say; thus, teachers need to provide children with opportunities to hear and to use the language and they need to allow time for the learners to respond during interaction with adults and with peers. Teachers need to promote interaction and focus on the quality and the quantity of the input, on the input and the output opportunities, and on the interaction patterns; they need to provide young learners with activities which involve L2 utterances to a greater extent and to encourage children to use the L2; and more over, to produce extended utterances.

Daily routines and transition times are excellent opportunities to create a rich linguistic environment for young L2 learners at school and the visual and the auditory materials (cards, songs, rhymes, chants, stories, body language) that go with them give learners *here and now* cues of meaning because the meaning is obvious and it is linked to the context. When the learners are young and during the early stages of L2 acquisition, they try to get meaning from the linguistic data around them, that's why routines and transition times; and formulaic and creative language provide them with the data they need for the construction of the L2 system.

At an early age, learners must have access to the grammars they are learning so that the grammars can grow in their brains. As the classroom becomes the type of setting in which L2 grows in children's minds and as young learners need plenty of opportunities to develop oral proficiency, teachers should plan activities that foster interaction from day one, from begin to finish and everywhere at school. On one hand, (nature) language learning strategies and on the other, (nurture) daily routines, transitions, and a repertoire of pre-fabricated language facilitate the acquisition of English at school.

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APPENDIX: TEACHER'S RESOURCES

I. Mimic for transitions

Roly Poly Traditional Rhyme/Adapted Roly poly, roly poly, up, up, up. Roly poly, roly poly, down, down, down Roly poly, roly poly, give a little clap Roly poly, roly poly, put your hands upon your lap.	**Activity:** Roll your hands, reach up with your hands, clap your hands (change the word "up" for "clap"), and lay your hands in your lap – all while you recite the Roly Poly rhyme. **Variations:** Next, use a pair of rhythm sticks and do the same thing, this time tapping the sticks on the third line. Finally, start the rhyme slowly. Then speak it and do the actions a little faster. And then very quickly! Can you do Roly Poly with just thumbs? How about with feet?

II. Chants for daily routines and transitions

From the carpet to the chair

(Melody: *She'll be coming round the mountain)*
Let's go from the carpet to the chair
Let's go from the carpet to the chair
Let's go from the carpet
go from the carpet
go from the carpet
to the chair.

We are going to tidy up

(Melody: *Mary had a Little Lamb*)
We are going to tidy up,
Tidy up, tidy up
We are going to tidy up
To keep our classroom clean

We all put our things away
Our things away, our things away
We all put our things away
And now our classroom is clean

When I'm in class I sit on the floor

(Melody: *Here we go round the Mulberry Bush*)
When I'm in class I sit on the floor, sit on the floor, sit on the floor,
When I'm in class I sit on the floor; I like to hear my teacher.

We're ready for lunch

We're ready for lunch (*clap, clap*)
We're ready for lunch (*clap, clap*)
Stand up (*clap*)
Stand up (*clap*)
Line up (*clap*)

Stay in line

(Melody: *London Bridge*)
Children, children stay in line
Stay in line, stay in line
Children, children, stay in line
Walk together.

Get in line now

(Melody: *La cucaracha*)
Get in a line now, get in a line now
We are going to go to class
Get in a line now, get in a line now
We are ready to have fun

This is the way we wash our hands

(Melody: *Here we go round the Mulberry Bush*)
This is the way we wash our hands, wash our hands, wash our hands
This is the way we wash our hands before we drink our milk.
- before we eat our snack.

III. Formulaic language

Function	What you might say	
Greeting	Good morning (girls and boys)!	Good afternoon!
Introducing yourself	My name is.... What's your name?	
Living commands	Stand up!	Sit down!
	Switch on the light!	
	Close your eyes!	Ears open, lips closed
	Listen carefully!	Look at me!
	Listen to	Can you repeat/say that?
	Raise your hands!	Put up your hands!
	Do it like me!	Let's be quiet
	Hurry up!	Be quick!
	Be quiet!	Quiet, please!
	Watch out!	Be careful!
	Wait at the door!	Wait your turn/a minute
	Don't run (rush)!	What did you say?
	Walk slowly!	Say it again
	Stand up	Copy this
	Fold your arms.	Start here
	Hands up.	Time to stop
	Put it in the bin.	Collect crayons
	Put your chair under the table	Put it in the bin
	Line up/tidy up/ be quiet	Time to go home/for lunch/toile
	Sit down on the carpet/your chair	Draw around
	Colour the pictures	Listen again
	Say it again	Stop working
	Take your coats off	Pencils away

Living commands	Let's put things away	Put your work in your bags
	Stop and look....	Come here. Sit down.
	Please, wait	Wash your hands
	Close the door.	Show me...
Starting	Let's begin!	Let's say/sing it together
Stopping it	Stop it (that), please.	Don't do that!
Handing over something	Bring me the...., please!	Give me the....., please!
Opening / closing something	Open the door! Shut the window(s)!	Shut the door!
	Open your book!	
	Open your book at page...!	
Asking for the English word	In English, please, What's.... in English?	
Asking for repetition	Repeat (after me)! Say it again! Let's repeat! Again!	I don't understand Pardon Once more (again)!
Asking for understanding	Did you understand? Do you understand me?	Who's done...?
Suggesting something	Let's play a game!	

TEACHING SCIENCE IN CLIL: A SAMPLE LESSON PLAN FOR THE NON-LINGUISTIC AREAS

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The present paper offers a two-session lesson proposal aimed at a CLIL teaching-learning methodology, nowadays at the forefront of the FL teaching and learning experience.. The theoretical background and the practical aspects underpinning this lesson plan stem from two models, namely Katherine Barnhouse's proposal for lesson planning and the so-called SIOP model. The lesson proposal presented in this article is intended for a group of 1st year CSE Science students. It deals with the two following themantic contents: the digestive system and the digestive process.

INTRODUCTION

This paper offers a lesson proposal aimed at a *Content and Language Integrated Learning* context (henceforth, *CLIL*). It consists of two sessions designed on the basis of the 1st year CSE standards of a non-linguistic subject, i.e. Science. Thus, the aim will be to combine the teaching of the foreign language with the presentation of non-linguistic contents. This is precisely what the CLIL methodology advocates.

This groundbreaking teaching practice originates in an endeavour to make the acquisition of the L2 as meaningful a process as possible. As Tejada Molina *et al.* (2005: 200) point out, the students no longer focus on language learning exclusively, but rather, the foreign language "(...) *is used as the medium of instruction; as the vehicle through which subject matter content is learned*". Therefore, language learning in this methodology presents itself as "(...) *a by-product of such a focus on meaning.*"

The overall structure of this lesson plan follows the ELT planning model proposed by K. Barnhouse (1991) and the so-called *Sheltered Instruction Observation Protocol* model (henceforth, SIOP), devised by Echevarría, Vogt and Short (2007). The former model is basically ELT-oriented, while the latter was specifically proposed for bilingual education contexts.

Due to the fact that they are both models of bilingual education, it is not surprising that many of the methodological aspects of the SIOP model are essentially the same as those inspiring the CLIL methodology. SIOP is based on the assumption that language acquisition is enhanced through the meaningful use and interaction required by the study of content in

the second language (Echevarría *et al.* 2007: 16). As Echevarría *et al.* (2007: 17) point out, "*through the study of content, students interact in English with meaningful material that is relevant to their schooling*". This is partly due to the fact that the four L2 macro-skills (listening, speaking, reading and writing) are at the core of the non-linguistic teaching-learning situation. The development of the students' L2 skills, however, should always take account of the students' L1 background. This means that the students' L1 is not completely forgotten, as the teacher should always feel free to resort to it if needed.

Having presented the main theoretical issues underlying the design of our two teaching-learning sessions, now a brief account of the overall structure of this lesson plan shall be offered. The components forming part of this lesson proposal are based to a large extent upon Barnhouse's (1991) ELT planning model and the SIOP Lesson Plan Templates (Echevarría *et al.*, 2007). Our planning is structured around the following components:

1. *The teaching context.* This section provides a brief account of the institutional, physical and time constraints affecting the reality of our teaching-learning situation.
2. *Recent work.* In this section, attention will be paid to the knowledge that students have acquired in previous lessons.
3. *Standards.* This has to do with the extent to which our lesson contemplates the learning requirements set out by the Spanish educational system.
4. *Objectives.* It offers and account of the content objectives and language objectives, as found in these two sessions.
5. *Procedures.* It contains a general account of the main SIOP features contemplated in this lesson, as well as the sequence of activities that integrate the two teaching sessions. Activities appear described in detail following K. Barnhouse's (1991) model.
6. *Reflections.* The aim in this section is to reflect to what extent the teaching-learning process has fulfilled the teacher's expectations when planning the lesson.

The lesson planning process followed in our lesson proposal is in turn inspired by the most relevant principles of lesson preparation put forward by the SIOP model of bilingual education (Echevarría *et al.*, 2007):

1. *Content and language objectives clearly defined, diplayed and reviewed with students.* At the beginning of our two lessons, students will be made aware of the contents and linguistic exponents they are supposed to have learnt by the end of the two sessions. For this purpose, the objectives will be presented in a student-friendly language.
2. *Content concepts appropriate for age and educational background.* SIOP aims to bridge the gap between the students' previous knowledge and the contents to be learnt during the lesson.
3. *Supplementary materials used to a high degree.* The use of supplementary materials helps to make learning more contextualized. The two sessions developed in this lesson plan make use of the following supplementary materials: adapted texts, pictures, visuals, multimedia, and hands-on manipulatives.
4. *Adaptation of content to all levels of student proficiency.* One of the hallmarks of SIOP is its concern with the adaptation of curricular materials to the students' learning needs and styles. This feature is reflected in our lesson plan by means of graphic organizers, adapted texts, outlines and jigsaw text reading.
5. *Meaningful activities that integrate concepts with language practice opportunities.* Learning is conceived of as a global process that takes into account not only the students' development of the four L2 macro-skills, but also the learning of non-linguistic contents.

LESSON PLAN

The teaching context

These two lessons will be taught at an Andalusian secondary school. It is an urban

school located in a lower-middle class neighbourhood, which is not far from the city centre. Most of the students attending this high school belong to a lower-middle or middle class background. Allowing for some variation, the academic environment found in this school is good in general.

One year ago, this school joined the regional government's initiative to foster the development of the students' communicative competence in at least one foreign language, namely *The Plurilingualism Promotion Plan*. The CLIL rationale underlying this initiative makes the learning of foreign languages a meaningful process whereby the foreign language is no longer an end in itself exclusively, but mainly a means to an end. That end is nothing more than the learning of the non-linguistic curriculum through the foreign language(s). In addition to its CLIL methodological orientation, this school is also an ICT high school. This implies that each classroom contains at least one computer for every two students.

As pointed out in the introduction, these two lessons have been designed on the basis of a non-linguistic subject (i.e. Science). Furthermore, our planning process has been aimed at a group of secondary students in the first year of C.S.E. The contents to be covered in the two sessions have to do with the physiology of the human body, particularly with the human digestive system.

As far as the learners are concerned, first of all it should be stated that this group consists of twenty secondary students in the first year of C.S.E. The students have been exposed to a CLIL methodology for two years, which means that their competence in the foreign language is not good enough yet to follow a lesson fully taught in English. Therefore, in order to make understanding easier, it is highly advisable to adapt any written text to the students' level of proficiency, to make lessons as visually attractive as possible, and to resort to the students' L1 when necessary.

Regarding physical conditions, the classroom is more than adequate for the implementation of a CLIL methodology, in the sense that it is spacious, tables and chairs are movable (favouring group-work), and the light conditions are perfect. The only shortcoming of the classroom (or rather, of the entire school) lies in its acoustic conditions. The school is located in a street with heavy traffic all day long, which means that the students' concentration and attention may easily waver while in class.

Concerning the number of teaching periods, 1st CSE students have three science lessons per week (Monday: 09.30-10-30, Tuesday: 10.30-11.30, Friday: 13.30-14.30). The time span between Tuesday and Friday lessons is considerable; thus, an element of revision should be included at the beginning of Friday's lesson. The students are generally enthusiastic, and tend to tune in very quickly; yet, they tend to feel tired in the class taking place on Fridays.

Recent work

As far as recent work is concerned, in previous lessons, students have dealt with the energetic components of food, and have reflected on the paramount importance of having a healthy diet.

Standards

This lesson plan is consonant with the following official goals (Spanish Decree 148/2002):

General Objectives of C.S.E.

- To understand and produce contextualized oral and written messages in, at least, one foreign language.
- To know and understand the key points of how the body works and the implications some acts and personal behaviours have on individual and collective health.

General Objectives of Foreign Language

- To listen to a foreign language and learn its structures as an intercultural vehicle.
- To acquire basic linguistic structures to allow proper communication.
- To transmit ideas, feelings or needs to different people in Spanish and other languages.
- To read and understand as a tool for

expressing ideas, feelings, needs and realities.
- To improve the communication ability through written texts: orthographic correctness, sense and style of the text.
- To use a foreign language as a tool for learning non-linguistic contents.

General Objectives of Science (1st cycle in C.S.E.)

- To encourage students to improve their identification and problem-solving skills, as well as their ability to reflect on any kind of process involving a series of steps.
- Students should be able to apply their (scientific) knowledge about the human body to their own lives, making their lifestyles as healthy as possible.
- To understand and express simple scientific messages of a descriptive and explanatory kind.
- Students should realize that Science requires a great deal of collaboration among those involved in it. Thus, it is a matter of the utmost importance that they learn to work cooperatively.
- Students should learn both the anatomy and physiology of the major taxonomic groups before moving on to the detailed and scientific study of the human being.
- To become more aware of the great importance of Science in a wide range of issues affecting our daily life, such as food, culture, transport, housing...

Objectives

Content objectives

-Students will be able to (henceforth, SWBAT):

- Identify the different parts (organs) that integrate the human digestive system.
- Learn how the human digestive system works, i.e. the step-by-step process.
- Establish associations between different digestive organs and their right position in the human body.

Language objectives

-SWBAT:

- Apply the present simple to the description of a step-by-step process.
- Become familiar with the semantic field of digestion.
- Read and understand a written text dealing with human digestion.
- Cooperate with other students to successfully complete a task about the parts of the human digestive system.
- Listen and understand a short and simple explanation in the foreign language, provided that it is accompanied by visual support.
- Arrange a jumbled descriptive text in the right order.
- Fill in the blanks of an incomplete textual diagram/outline providing an overview of the contents covered in the two lessons.

Supplementary Materials

- Hands-on activities

- Visuals.

- Multimedia (powerpoint)

- Adapted texts.

Key Vocabulary

The semantic field of digestion (words highlighted in bold type in the texts handed out to students):

Nouns: mouth, liver, stomach...
Verbs: digest, absorb, pass through...

Procedures

SIOP features observed in the two lessons

Preparation	**Scaffolding**	**Grouping options**
_X_ Adaptation of Content	____ Modeling	_X_Whole class
_X_ Links to Background	_X_Guided practice	_X_Small groups
_X_ Links to Past Learning	____ Independent practice	_X_Partners
_X_Strategies Incorporated	_X_Comprehensible Input	_X_Independent
Integration of processes	**Application**	**Assessment**
_X_ Reading	_X_Hands-on	_X_Individual
_X_ Writing	_X_Meaningful	____ Group
_X_ Speaking	_X_Linked to Objectives	_X_Written
_X_ Listening	_X_Promotes engagement	_____Oral

Lesson sequence

SESSION 1

1	**Activity**	**Warm-up** -The teacher will show students the content and language objectives of this lesson. -Students will get together in four groups of five students each, and will pool all their ideas together. Afterwards, the teacher will write some of the students' ideas on the board.
	Grouping[1]	Ss↔Ss
	Objective	-To link student's prior knowledge to the content aspect to be covered in today's lesson (SIOP: **link to background knowledge**). -To raise expectations.
	Materials	-Printed hand-out. (see appendix 1.1.) -Blackboard.
	Language	Speaking. Writing. Reading.
	Problems?	-The students' reluctance to speak in English when working in groups. -The topic may be unknown to some students.
	Time	10'

2	**Activity**	**Previous knowledge.** The teacher will show students a numbered diagram of the digestive system. Then, students will make guesses about the number each organ corresponds to.
	Grouping	T↔Ss
	Objective	-To check the student's prior knowledge about the topic. (SIOP: **link to past learning**) -To trigger the students' visual learning abilities.
	Materials	-Computer (Powerpoint presentation; see appendix 1.2.) -Blackboard (optional)
	Language	Speaking
	Problems?	-The topic may be unknown to students. -The diagram may not be enlightening enough.
	Time	5'

3	**Activity**	**Reading: the organs involved in digestion.** Firstly, students will listen to the teacher's reading of the text without looking at it. Then, the teacher will give each student a copy of the written text. Once students have read the text silently, the teacher will go through the text again, this time clarifying any comprehension difficulties (if necessary, in the students' L1)
	Grouping	T→Ss S T↔Ss
	Objective	-To provide students with the contents relevant to the topic of today's lesson. -To read and understand a written text. (SIOP: **to make input comprehensible**)
	Materials	-Handout (see appendix 1.3) -Blackboard (if necessary)
	Language	Listening. Reading. Vocabulary Grammar
	Problems?	-The students' unfamiliarity with the key vocabulary needed for this lesson.
	Time	15'

4	**Activity**	**Confirming expectations.** The teacher will display the diagram (1.2.) again, so that students can check if their previous guesses were right.
	Grouping	T↔Ss
	Objective	-To confirm expectations. (SIOP: **meaningful application**)
	Materials	-Computer (Powerpoint presentation; see appendix 1.2) -Blackboard (optional)
	Language	Speaking.
	Time	2'

5	**Activity**	**Comprehension questions.** In pairs, students answer several comprehension questions. Even though the activity may be carried out orally, the teacher should ask students to write their questions down in their notebooks. Then, the teacher will check the students' answers on the board.
	Grouping	S↔S T↔Ss
	Objective	-To check if the students have understood the text they have just read.
	Materials	-To check if the students have understood the text they have just read. -Handout (see appendix 1.4.) -Notebook. -Blackboard.
	Language	Speaking. Writing. Vocabulary
	Problems?	-The students' overuse of their L1 when discussing the questions. -There may well be some students who work better on their own.
	Time	10'

6	**Activity**	**Sorting the digestive system** -The teacher will pin on the wall five wallcharts featuring the silhouette of five human bodies. -The teacher will divide the class into five groups of four students each. Each group will be given two small boxes. The first one will contain cardboard cut-outs of the seven major organs playing a role in digestion: the mouth, the oesophagus, the liver, the stomach, the pancreas, the small intestine and the large intestine. The second box will contain labels with the name of each organ. -Each group will have to: first of all, arrange the pictures in the right order, and then, match each label with the right organ. -Finally, students will stick the organs and the labels onto the wallcharts. -The group getting most items right in the time allotted will win.
	Grouping	Ss↔Ss
	Objective	-To "anchor" the knowledge students have acquired in this lesson. -To adapt the lesson to those students who have a kinaesthetica lly-oriented intelligence. (SIOP: It's **meaningful** and **promotes the students'engagement**)
	Materials	-5 wallcharts (see appendix 1.5.) -Sellotape/blue tack. -2 small boxes. -Cardboard cut-outs of the organs. -Labels with the name of each organ.
	Language	Speaking Reading
	Problems?	-Disruptive behaviour may easily appear if the activity has not been carefully prepared. -High competitiveness on the part of the students.
	Time	14'

SESSION 2

1	**Activity**	**Warm-up (revision)** To start off this lesson, the teacher will ask students what they can remember from the previous lesson. He/She will also tell students what they are supposed to learn in this lesson.
	Grouping	T↔Ss
	Objective	-To revise previous knowledge. -To link previous knowledge to new knowledge. (SIOP: **Links to past learning**)
	Materials	-Computer (Powerpoint used to revise the previous lesson and to present the objectives of this lesson; see appendix 2.1.1.)
	Language	Speaking Reading
	Problems?	-Students who did not attend the last lesson may feel lost.
	Time	5'

2	**Activity**	**Presentation of new content** The teacher will explain the distinction between mechanical digestion and chemical digestion.
	Grouping	T→Ss
	Objective	-To present new contents.
	Materials	-Computer (Powerpoint) (see appendix 2.1.2.)
	Language	Reading. Listening.
	Problems?	-Students who did not attend the last lesson may feel lost.
	Time	7'

3	**Activity**	**Jigsaw reading** -In this task, the students will learn all the steps involved in the digestive process. -The teacher will arrange the class in five circular groups. -He/she will divide students into five groups of four students each. Then, he/she will assign each group a number, ranging from 1 to 5 (hence, group 1, group 2, group 3, group 4, group 5). -Next, the teacher will give each group a piece of paper containing one of the five steps involved in the digestive process. -The teacher will give students some time to get familiar with the information they have been provided with. -Afterwards, each team should explain to the other teams what their piece of paper was about. Allow students to walk around the classroom if they want. -Ask students to arrange the steps in the right order. Teams should eventually sit in terms of the position of the step they were originally assigned (for instance, the team representing "step 1" will sit first; then, "step 2"...). -It should be pointed out that the teacher will be monitoring the students' work throughout the activity.
	Grouping	Ss↔Ss
	Objective	-To encourage students to work cooperatively. -To be able to arrange a jumbled text (in this case, a series of steps) in the right order. (SIOP: **meaningful** application and **hands-on** task)
	Materials	-Five pieces of paper (see appendix 2.1.3, and 2.1.3.1.) -Blackboard (optional).
	Language	Reading. Speaking. Vocabulary Grammar (cohesive devices)
	Problems?	-Students may get out of control, if unused to this kind of activity.
	Time	13'

4	**Activity**	**Final reading** -The teacher will give each student a final and complete version of text 2.1. (comprising 2.1.1., 2.1.2., 2.1.3.) -The teacher will go through the text with the students, clarifying any comprehension difficulties (if necessary, in the students' L1) -The explanation will be accompanied by a visual representation of the digestive process (powerpoint)
	Grouping	T↔Ss
	Objective	-To check students' understanding of the digestive process (providing explanations in the L1, when necessary). -To link a verbal explanation to a visual representation (thus, making the text more accessible to those students whose intelligence is more visually-oriented) (SIOP: **comprehensible input, adaptation of content**).
	Materials	-Printed handout (see appendix 2.1.) -Computer (Powerpoint: see appendix 2.1.3.2.) -Blackboard (optional)
	Language	Reading. Listening.
	Problems?	-Comprehension problems posed by unknown vocabulary.
	Time	12'

5	**Activity**	**Incomplete diagram** -The teacher will give each student a copy of an incomplete textual diagram/outline about the contents covered in the two lessons. -In pairs, students will fill in the gaps with the appropriate concept. -Finally, the teacher will check the students' answers on the board.
	Grouping	S↔S T↔Ss
	Objective	-To clarify and "anchor" the contents covered in the two lessons in a visual and simple way.
	Materials	-Printed handout (see appendix 2.2.) -Blackboard.
	Language	Reading. Speaking.
	Problems?	-Students may not fully remember the contents covered in the two lessons
	Time	8'

6	**Activity**	**Fill in the blanks (assessment)** -To assess the extent to which students have acquired the concepts covered in these two lessons, the teacher will hand each student a "fill in the blanks" exercise. -The teacher should warn students that not all the gaps have to do with nouns; there may also be some verb gaps. -Once students have completed the exercise individually, the teacher will collect their exercises, and will mark them as part of the assessment process.
	Grouping	S
	Objective	-This will help the student to self-assess what he/she has learnt in the two lessons. (SIOP: **Individual assessment**)
	Materials	-Printed handout (see appendix 2.3.)
	Language	Reading. Writing.
	Problems?	-Some students may not have learnt what they were supposed to learn.
	Time	10'

Reflections

To be completed after teaching.

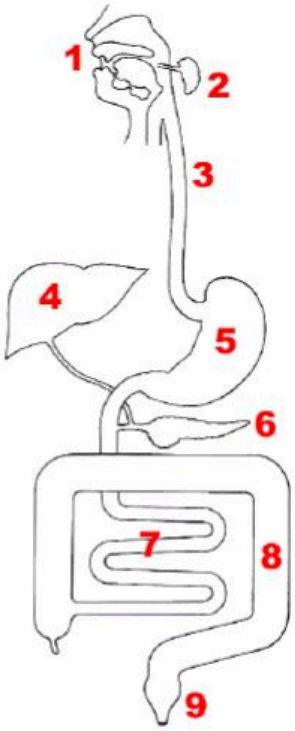
APPENDICES

APPENDIX 1 (SESSION 1)

1.1. **Warm-up**

Arrange yourselves in four groups of five students each and discuss the following questions in English. We will share our conclusions later. You can jot down your thoughts if you wish.

1.2. **Previous knowledge**



1.3. **Reading[2]: the organs involved in digestion**

As you all know, our body needs fuel to keep working. This energy is obtained thanks to the food we eat. However, for food to be transformed into fuel, our body needs to **digest** it. In this first lesson you will learn about the **organs** involved in digestion.

Digestion happens in the alimentary canal, in other words, the **digestive system**. This is the group of organs that we use to **digest** food, to **absorb** nutrients and to **expel** undigested waste.

The first organ that takes part in this process is the **mouth**, in which we can find the **tongue**, the **teeth** and three pairs of **salivary glands**. Once the food is ground, it goes down the **oesophagus**, that is, the tube that connects the mouth to the **stomach**. As a result of the joint action of the **stomach**, the **liver** and the **pancreas**, the food is further processed.

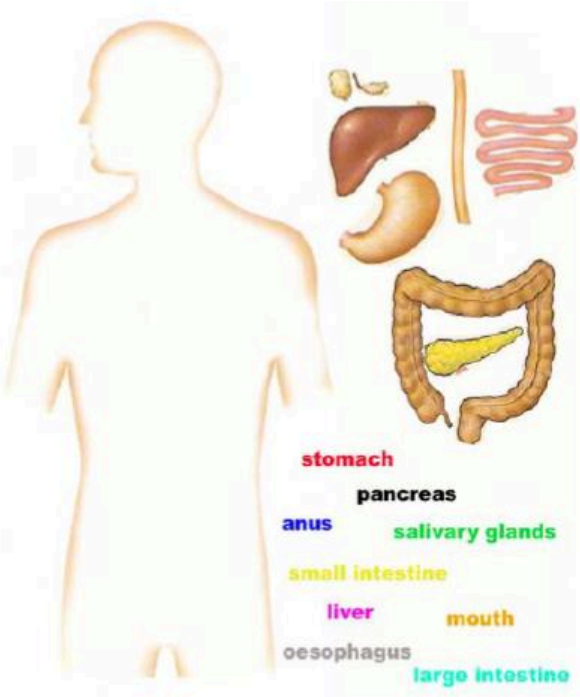
Afterwards, the food passes through the **small intestine** and then to the **large** one. Finally, the body gets rid of its waste through the **anus**.

1.4. **Comprehension questions**

In pairs, answer the following comprehension questions:

1. Why do we need to eat?
2. What is the process by means of which our body transforms the food we eat into nutrients?
3. Where does digestion take place?
4. What are the three functions of the digestive system?
5. What are the organs involved in digestion?
6. What can we find in the mouth?
7. Where is the oesophagus located?
8. Where does our body dispose of its waste?

1.5. **Sorting the digestive system**



(Adapted from Chappell & Clark de Garcés, 2008: 6)

APPENDIX 2 (SESSION 2)

2.1. **Reading**[3]

2.1.1. ***Warm-up (revision)***

As you may all remember from the previous lesson, for our body to keep working, it needs to **process** the food we eat. This physiological procedure is called **digestion.** In the last session, we found out that there are up to **seven organs** involved in digestion. Can you remember any of these organs? I'm sure you can: the **mouth**, the **oesophagus**, the **stomach**, the **liver**, the **pancreas**, the **small intestine** and the **large intestine**.

2.1.2. ***Presentation of new content***

In today's lesson, we will further expand on the topic of digestion, but this time, concentrating on the **process** as such. Therefore, today you will learn the **function** played by each organ in breaking down the food we eat.

Before moving on to a detailed description of the digestive process, it is important to state that digestion can be of two different kinds:

- **Mechanical digestion**: It physically **moves** our **food** through our body. First we chew and swallow our food, and then **muscles** inside our body move it through the oesophagus, stomach, and intestines.
- **Chemical digestion**: Inside our stomach, **digestive juices** break food down into **nutrients** that our **body** can absorb.

2.1.3. ***Jigsaw reading***

Digestion starts in the **mouth**, which is made up of the **teeth**, the **tongue**, and the **salivary glands**. The **teeth** are used to chew food and the **salivary glands** produce **saliva**, which is mixed together with the food thanks to the tongue.

From the mouth, food moves down the **oesophagus**, and enters the stomach.

The **stomach** is a bag-shaped organ where the food is mixed with the **gastric juices**. These juices help to disolve the food. There are two other organs which also produce **gastric juices**; i.e. the pancreas (**pancreatic juices**) and the liver (**bile**).

Right afterwards, the food passes to the **small intestine**, where the nutrients are absorbed by the blood.

The substances that are not useful for our body pass from the **small intestine** to the **large intestine**. Finally, bodily waste is expelled through the anus as excrement.

2.1.3.1. *Pieces of paper*

Digestion starts in the **mouth,** which is made up of the **teeth,** the **tongue,** and the **salivary glands.** The **teeth** are used to chew food and the **salivary glands** produce **saliva,** which is mixed together with the food thanks to the tongue.

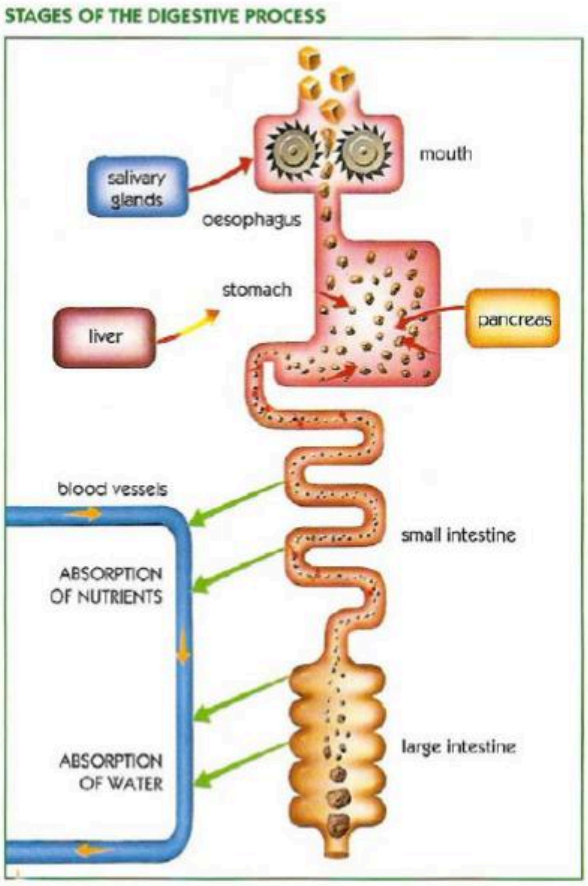
From the mouth, food moves down the **oesophagus,** and enters the stomach.

The **stomach** is a bag-shaped organ where the food is mixed with the **gastric juices.** These juices help to dissolve our food.
There are two other organs which also produce **gastric juices,** the pancreas (**pancreatic juices**) and the liver (**bile**).

Right afterwards, the food passes to the small intestine, where the nutrients **are absorbed by the blood**.

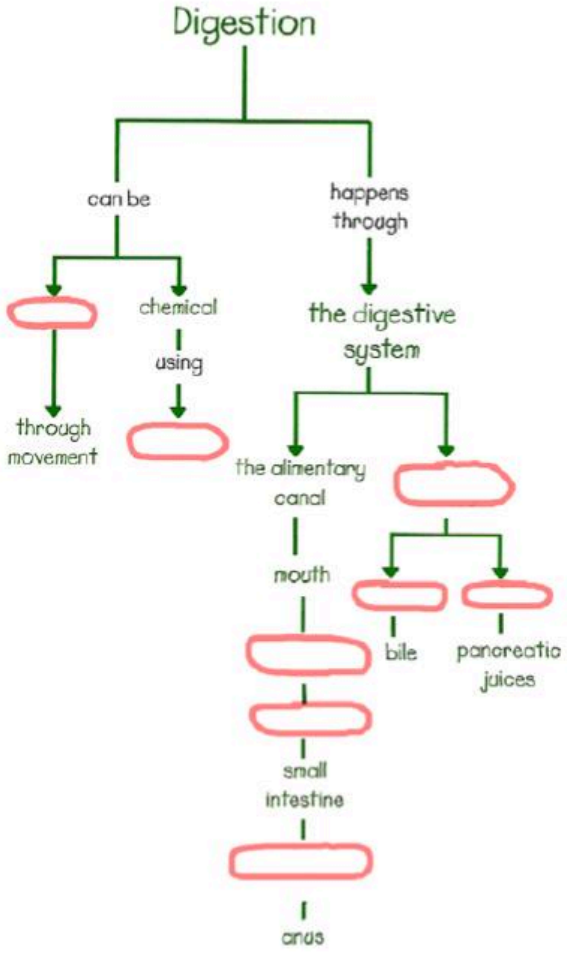
The substances that are not useful for our body pass from the small intestine to the **large intestine**. Finally, bodily waste is expelled through the anus as excrements.

2.1.3.2. *Stages of the digestive process*



(Taken from Chappell & Clark de Garcés, 2008: 9)

2.2. **Incomplete diagram**



(Adapted from Chappell & Clark de Garcés 2008: 10)

2.3. **Fill in the blanks**

1. The digestive system consists of the_____, the oesophagus, the _____,
the small intestine, the _____ intestine and the anus.

2. Nutrients are _____ into our bloodstream in the _____.

3. The digestive system is the group of organs that we use to _____ food, to _____ nutrients, and to _____ the undigested waste.

4. The pancreas produces _____ and the liver segregates _____.

5. Inside our stomach, digestive juices _____ our food into _____ that our body can _____.

ACKNOWLEDGEMENTS

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Notes

[1] Each abbreviation corresponds to a specific grouping pattern:

Ss↔Ss: Group-work (students work in groups)

S↔S: Pair-work (students work in twos)

T↔Ss: Active communication between teacher and students. The teacher elicits the students' participation, and the students participate.

T→Ss: Whole-class teaching (the teacher explains something to students and students simply listen to the teacher)

S: Individual work (students work on their own)

[2] The thematic contents underlying this text have been inspired by Fraser & Gilchrist (1998) and Chappel & Clark de Garcés (2008).

[3] The thematic contents underlying this second text have been inspired by Fraser & Gilchrist (1998) and Chappel & Clark de Garcés (2008).

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DESARROLLO AUTÓNOMO DE COMPETENCIA COMUNICATIVA PARA EL AULA BILINGÜE A TRAVÉS DE APLICACIÓN INTERACTIVA MULTIMEDIA

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María Elvira Barrios Espinosa es Doctora en Filología Inglesa por la Universidad de Granada y Jorge García Mata es Doctor en Pedagogía por la Universidad de Málaga. La colaboración entre ambos, autores de este artículo, es extensa, incluyendo libros, artículos, comunicaciones a congresos, actividades de formación de profesorado, elaboración de materiales docentes en formato digital, etc. Sus áreas de interés compartido se centran, entre otras, en el desarrollo de la reflexión en la formación de docentes, la observación en el aula, el desarrollo del aprendizaje autónomo y las estrategias de aprendizaje, y la aplicación de las TICs a la enseñanza-aprendizaje de lengua extranjera.

Las expectativas abiertas ante la implantación de los programas de enseñanza bilingüe y el desarrollo del curriculum integrado en Andalucía no deben ignorar una de las dificultades más serias a las que esta innovación se enfrenta: el desarrollo de la suficiente competencia comunicativa por parte del profesorado no especialista en lengua extranjera que tomará parte en dichos programas.

Los Cursos de Adaptación Lingüística (CAL), por sus características, y selección de participantes, difícilmente podrán elevar la competencia comunicativa de sus participantes si no van acompañados de recursos que permitan la adquisición, a través de trabajo autónomo, de aquellas subcompetencias de más difícil práctica en las sesiones presenciales.

Este artículo presenta y analiza uno de estos posibles recursos: una aplicación informática (SAUFIAB) basada en internet que permite a los profesores de centros bilingües ejercitarse en el uso de una amplia gama de funciones comunicativas propias de la actividad en el aula.

INTRODUCCIÓN

SAUFIAB[1] es una herramienta para el autoaprendizaje de una amplia gama de funciones comunicativas propias del uso del inglés en el aula bilingüe por parte del profesor o la profesora. El presente trabajo se propone proporcionar al lector una idea general de sus objetivos, contenidos, estructura y funcionamiento, con especial atención al análisis de la tipología de las tareas de aprendizaje autónomo en que se basa y los principios pedagógicos en que se apoya. La limitación de espacio que imponen las condiciones de este trabajo impide la ilustración gráfica de las explicaciones; se anima, por tanto, al lector a que acceda a la aplicación en la siguiente dirección[2]:
<http://www.juntadeandalucia.es/averroes/html/adjuntos/2008/02/05/0011/index.html>

OBJETIVOS

Los objetivos que se propone la aplicación *SAUFIAB* son los siguientes:

- Poner a disposición del profesorado interesado en mejorar su competencia lingüística en inglés un material de autoaprendizaje en formato

digital, el cual puede ser utilizado, asimismo, como recurso didáctico en el contexto de una acción formativa dirigida encaminada a aumentar en el profesorado su nivel de competencia en inglés (como es el caso de los Cursos de Actualización Lingüística).
- Proporcionar al profesorado formación lingüística en inglés (principalmente mediante grabaciones sonoras realizadas por hablantes nativos, incluidas en la aplicación), con el fin de contribuir a su capacitación lingüística en esta lengua extranjera a través de iniciativas coherentes con la priorización del código oral que se establece como uno de los objetivos del Programa "Centros Bilingües" del *Plan de Fomento del Plurilingüismo*.
- Seleccionar una muestra de funciones lingüísticas contextualizadas en el aula bilingüe de Educación Primaria y construir, a partir de dicho catálogo, un conjunto de experiencias de aprendizaje que contribuyan a mejorar el conocimiento del profesorado sobre los siguientes aspectos:

  - el repertorio de posibles exponentes lingüísticos disponibles para una situación comunicativa concreta;
  - la pronunciación adaptada a modelos de corrección aceptables de dichos exponentes lingüísticos; y
  - el desarrollo de estrategias para incrementar el uso del inglés como vehículo de comunicación en el aula bilingüe.

CONTENIDOS

A través de la información recibida desde las distintas fuentes (repertorios y catálogos de funciones ofrecidos por diversos autores (Willis, 1981; Hughes, 1981; Scott e Ytreberg, 1990: Philips, 1993; Salaberri, 1995; House, 1997; Moon, 2000; Slattery y Willis, 2002)), la información sobre el inglés usado en el aula por los tutores y tutoras de los alumnos y alumnas de Magisterio en prácticas, y la experiencia de los propios autores, y tras un proceso de categorización, reagrupamiento y reducción, el catálogo de funciones que se ha considerado de uso imprescindible para cualquier docente en Educación Primaria y Secundaria que emplee el inglés como vehículo de comunicación en el aula queda organizado en nueve *módulos* o ámbitos de uso del lenguaje de clase; cada uno de estos grandes *módulos* se subdivide a su vez en *submódulos*, y éstos, finalmente, en *bloques* —57 en total—, que constituyen las unidades de trabajo individuales de *SAUFIAB*.

Cada bloque consta de un número variable de exponentes, entre los 8 y 18. Esta variación está justificada puesto que los bloques representan funciones de distinta naturaleza, con distintas frecuencias de uso y, por consiguiente, con distinta variedad de exponentes.

PRINCIPIOS PEDAGÓGICOS

La formación del profesorado de áreas no lingüísticas adscrito a programas bilingües requiere que estos profesionales tengan un adecuado nivel de uso de la lengua extranjera para que ésta pueda convertirse en el vehículo de comunicación por defecto dentro del aula. No obstante, un número significativo de ellos puede experimentar dificultades a la hora de usar el idioma extranjero, bien por tener un nivel insuficiente, bien porque no estén lo bastante familiarizados con un amplio repertorio de expresiones propias de la actividad en el aula (Salaberri, 1995).

Tipología general de tareas de aprendizaje

SAUFIAB hace uso de tareas de presentación, práctica y producción (Harmer, 1983; 2007). En primer lugar se presentan las funciones lingüísticas para que el usuario conozca qué es lo que va a aprender; luego se le hace interaccionar con esas funciones y con el vocabulario específico; finalmente, se pone a prueba el conocimiento adquirido, proponiéndole al alumnado una actividad en la que actúe como usuario/a real de la lengua. Las tres fases del trabajo en cada bloque configuran, por tanto, un itinerario de progresiva complejidad y disminución de control en las tareas encomendadas (Brewster, Ellis y Girard 1992, 2002; Cameron, 2001), a la vez que constituyen un ciclo suficientemente reiterativo de los contenidos trabajados.

Actividades de presentación

Las tareas correspondientes a la primera etapa (Presentación) no presuponen ningún

conocimiento de los contenidos por parte de los usuarios/as; el sistema se limita a presentar información que luego será trabajada en fases posteriores. Se incluyen tres tareas distintas en esta etapa, con objeto de proporcionar estímulos diversos. En la primera de ellas se establece la relación entre forma oral y significado (esto último, mediante una imagen en forma de escena alusiva) de los exponentes presentados al usuario. En la segunda actividad se establece un paralelismo entre formas oral y escrita en español y forma escrita en inglés de los exponentes que se trabajan en el bloque; se pretende establecer de una manera eficiente una relación semántica entre formas. En la tercera y última actividad de presentación se busca establecer la relación entre formas escrita y hablada de los exponentes funcionales en inglés. El conjunto de las actividades de presentación pretende, en definitiva, aclarar al usuario los siguientes aspectos:

- qué exponentes lingüísticos corresponden a la función comunicativa;
- qué significan esos exponentes en español;
- cómo se pronuncian esos exponentes en inglés; y,
- cuál es la forma escrita de cada exponente en inglés.

Actividades de práctica

La fase práctica pretende acercar al usuario/a a estrategias de reconocimiento de la información que se le presenta; en este punto el papel del usuario es el de selector de alternativas, no obligándosele a proporcionar ninguna información que no esté contenida en los estímulos que se le presentan. También se han incluido tres actividades en esta fase: en la primera de ellas, a los usuarios/as se les solicita que escuchen la forma oral de un exponente en inglés y que lo asocien a la imagen alusiva correspondiente de entre varias que se le ofrecen; en la segunda de ellas, el usuario debe escuchar la forma oral de un exponente en inglés y seleccionar su correspondiente forma escrita de entre varias posibles; finalmente, en la tercera actividad se pretende que el usuario sea capaz de establecer asociaciones semánticas entre la forma oral de un exponente y la función comunicativa a la que dicho exponente pertenece, eligiendo entre dos posibles funciones que se ofrecen.

La fase de práctica, pues, pretende:

- profundizar en la familiarización por parte del usuario/a con la pronunciación y forma escrita de los exponentes funcionales; y,
- asegurar la correcta adscripción de cada exponente particular a la función comunicativa específica que lleva a cabo.

Actividad de producción

La fase de producción incluye una actividad en la que el usuario debe suministrar datos que no constan en los enunciados ni en los estímulos de la actividad, trabajándose, por tanto, el desarrollo de un conocimiento y uso activos de los exponentes por su parte. En concreto, se pide al usuario/a que escuche modelos de producción oral de distintos exponentes, los repita grabándolos y, posteriormente, compare su propia producción con el modelo inicial. Esta actividad está diseñada para emular un laboratorio de idiomas, al menos en sus funciones más básicas, procurando desarrollar la producción oral por medio de comparaciones de la propia con modelos correctos.

Caracterización de las tareas de revisión

Cada cierto número de bloques dentro de cada módulo existe la posibilidad de acceder a un bloque de revisión, que engloba dos actividades distintas. En la primera de ellas se solicita al usuario/a que pulse sobre las imágenes ilustrativas de la función referida en la pregunta que inicia la actividad, de entre varias posibles; al pulsar sobre cada una de dichas imágenes se oye el exponente lingüístico asociado a ella y, simultáneamente, se muestra su correspondiente forma escrita. En la segunda actividad de revisión se solicita al usuario/a que empareje imágenes ilustrativas con las formas oral y escrita en inglés de exponentes lingüísticos que realizan funciones que se someten a revisión en el bloque.

En resumen, las tareas de los bloques de revisión pretenden el refuerzo de las formas oral y escrita de exponentes que vehiculan funciones que se repasan en dichos bloques y la

consolidación de su asociación con el significado correspondiente.

ESTRUCTURA

SAUFIAB se desarrolla en nueve módulos, tal como se comentó anteriormente, cada uno de ellos referido a un ámbito concreto de uso en el que se ha procedido a clasificar el lenguaje de clase que se trabaja en la aplicación (ver Anexo). Dentro de cada módulo, *SAUFIAB* organiza sus actividades dentro de dos tipos de bloque. La estructura de cada uno viene dada por el objetivo que se persigue. Así tenemos bloques aprendizaje, por un lado, y bloques de revisión, por otro.

Bloques de aprendizaje

Cada uno de los bloques de aprendizaje comprende un total de siete actividades distintas, las cuales aparecen invariablemente secuenciadas en el mismo orden; además, cada bloque se inicia con una pantalla que adelanta el contenido que en él se trabaja formulado en términos de funciones, y se acaba con una pantalla de despedida en la que se recapitula ese contenido (Fig. 1).

Código	Actividad	Descripción
A	Introducción	Pantalla de bienvenida con anuncio de contenido
B1	Previa de Presentación	Pulsar sobre un sonido, escucharlo y ver su imagen correspondiente
B2	Presentación 1	Pulsar sobre frases en español y escucharlas y leerlas en inglés
B3	Presentación 2	Escuchar y leer los exponentes en inglés
C1	Previa de Práctica	Asociar sonidos de exponentes con una imagen que representa su categoría funcional
C2	Actividad Práctica 1	Emparejar sonidos de exponentes con su forma escrita
C3	Actividad Práctica 2	Clasificar sonidos de exponentes en su correspondiente categoría funcional
D	Producción	Minilaboratorio de idiomas (escuchar, grabar, comparar)
E	Final	Pantalla de despedida con recapitulación de contenido

Figura 1. Estructura de un bloque de aprendizaje de SAUFIAB

Bloques de revisión

Cada uno de los bloques de revisión incluye dos actividades que se trabajan en sucesión ordenada inalterable.

Código	Actividad	Descripción
A	Introducción	Pantalla de bienvenida con anuncio de contenido
B	Identificación	Elegir imágenes que se asocien con un exponente
C	Memoria	Juego de memoria emparejando imágenes y sonidos de exponentes
D	Final	Pantalla de despedida con recapitulación de contenido

Figura 2. Estructura de un bloque de revisión de SAUFIAB

CICLO DE TRABAJO CORRESPONDIENTE A BLOQUES DE APRENDIZAJE

Ciclo de actividades de presentación

Actividad previa de presentación

La zona de trabajo se encuentra dividida en dos áreas: a la izquierda aparecen botones con el icono de micrófono; a la derecha aparece una ventana grande que muestra imágenes. Como en todas las actividades de presentación, el usuario/a tiene la oportunidad de explorar la relación entre sonido e imagen tantas veces como desee, sin limitación de tiempo (y sin que se activen los contadores de intentos y de aciertos). La actividad, en consecuencia, simplemente consiste en pulsar sobre los botones de sonido, escuchar el mensaje y observar simultáneamente la imagen asociada a dicho mensaje.

Primera actividad de presentación

El área de trabajo muestra dos secciones bien definidas. En las celdas de la parte superior aparecen frases en español. En la parte inferior se muestra un recuadro donde aparecen las correspondientes formas en inglés de las frases en español. Sin limitación de tiempo, ni control de intentos ni aciertos, el usuario/a pulsa sobre las celdas de la parte superior y escucha y lee la correspondiente forma en inglés. Se pretende que el usuario se familiarice profundamente con los significados concretos de cada uno de los exponentes en inglés que se van a trabajar en el bloque.

Segunda actividad de presentación

El usuario/a debe pulsar sobre las celdas con altavoz de la parte superior del área de trabajo y leer el texto que aparece en la parte inferior mientras escucha el sonido.

Ciclo de actividades de práctica

Actividad previa de práctica

Las actividades de práctica exigen que el usuario tome decisiones y lleve a cabo manipulaciones de la información presentada que puedan ser evaluadas. El área de trabajo aparece dividida en dos zonas, la superior de las cuales muestra botones que se pulsan para escuchar mensajes auditivos que, una vez escuchados deben emparejarse con la imagen a que hacen alusión. Se controla tiempo, intentos y aciertos.

Primera actividad de práctica

Se presenta al usuario un área de trabajo dividida en dos secciones: en la superior aparecen botones para escuchar mensajes auditivos; en la inferior aparecen celdas con la representación en grafía de dichos mensajes. El usuario debe pulsar sobre un botón de sonido y, después de escucharlo, pulsar sobre la celda que contiene la forma escrita del mensaje escuchado. Se controlan el tiempo, los intentos y los aciertos.

Segunda actividad de práctica

Al iniciarse la actividad, la zona de trabajo se presenta dividida en dos secciones –la superior, en la que figura una tabla dividida en celdas, cada una de las cuales contiene un icono de altavoz y, la inferior, en la que aparecen dos rectángulos, en cada uno de los cuales se muestran sendas funciones. El usuario ha de pulsar sobre una celda de la sección superior –se oye al instante un exponente–, y, seguidamente, ha de decidir si se trata de un exponente que expresa una u otra función y pulsar sobre el rectángulo correspondiente. En caso de relación correcta, la celda de la sección superior se vuelve gris y queda inoperante, mientras que la aplicación no da respuesta alguna cuando la relación entre el exponente y la función es incorrecta.

Actividad de producción

En esta actividad, el usuario dispone de tres botones que le permiten respectivamente escuchar un modelo oral de un exponente, grabarlo con su voz y escuchar lo grabado.

Esta secuencia de exposición al estímulo sonoro, respuesta imitativa del mismo y escucha de esta producción propia puede ser repetida cuantas veces considere oportunas el usuario/a hasta tanto consiga una pronunciación del exponente que estime suficientemente parecida a la del modelo.

TRABAJO CON BLOQUES DE REVISIÓN

Actividad de identificación

Al iniciarse la actividad, un mensaje de sonido en español pide al usuario que identifique, entre las varias imágenes que se muestran, las que ilustran

la situación a la que se alude en la pregunta. Al pulsar sobre una imagen correcta, ésta desaparece, se oye el exponente lingüístico asociado, y, simultáneamente, aparece la forma escrita de dicho exponente. En caso de pulsar sobre una imagen incorrecta, no se obtiene respuesta alguna de la aplicación.

Actividad de memoria

Al iniciarse la actividad, se oye un mensaje de audio en español pidiendo al usuario que empareje las imágenes con su forma escrita y su sonido, y se muestra una pantalla cuya zona de trabajo se divide en celdas, la mitad de las cuales aparecen coloreadas en el color distintivo del módulo y, la otra mitad, en color gris oscuro. Al pulsar sobre una celda de color gris, aparece en dicha celda una imagen, mientras que al pulsar sobre una del color característico del módulo, se oye un exponente y se muestra simultáneamente su forma escrita correspondiente.

Cuando se pulsa en una celda que contiene una imagen (o un exponente) e, inmediatamente después, se pulsa en una celda que contiene el exponente (o la imagen) correspondiente, exponente e ilustración quedan visibles en el área de trabajo; de lo contrario, imagen o exponente desaparece una vez que se pulsa sobre otra celda. Para facilitar la tarea se han coloreado de manera diferenciada las celdas que contienen imágenes y las que contienen los exponentes lingüísticos.

CONCLUSIÓN

De la somera descripción realizada en las páginas que anteceden debe desprenderse que *SAUFIAB* es una herramienta capaz de complementar la formación de los profesores que llevarán a cabo su labor en programas bilingües (inglés). No se trata de un instrumento exclusivo en dicha formación, sobre todo en los casos de profesorado con niveles no avanzados de uso de inglés, ya que no se persigue que el profesorado aprenda memorísticamente este catálogo de funciones y exponentes como único instrumento de comunicación en el aula; más bien, se entiende que *SAUFIAB* puede desempeñar un papel valioso como parte de la formación que obtienen los futuros profesores de programas bilingües en los Cursos de Adaptación Lingüística (CAL) impartidos por las Escuelas Oficiales de Idiomas, contribuyendo, dentro de ese marco, al desarrollo autónomo de competencias en áreas tan críticas como la comunicación rutinaria en el aula a través de la lengua extranjera.

Notas

1 Acrónimo de "Sistema de Apoyo al Uso Funcional del Inglés en el Aula Bilingüe".

2 *SAUFIAB* se ha desarrollado en parte dentro de la Convocatoria 2006 de ayudas a proyectos para la elaboración de materiales y recursos educativos digitales en software libre, de la Dirección General de Innovación Educativa y formación del profesorado, Consejería de Educación, Junta de Andalucía.

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ANEXO: CATÁLOGO DE FUNCIONES TRATADAS EN SAUFIAB

MODULE 1. **Social purposes**

- Greetings & goodbye
  - Greetings
  - Goodbye
  - *Revision*
- Asking for permission and thanking
- Asking for help and offering help
- Asking students about their health and checking attendance
- Revision
- Wishing a happy Birthday and Happy festivities
- Talking about light and temperature in the classroom
- Tidying, putting things away and ending lesson
- Revision

MODULE 2. **Providing feedback**

- Providing positive and negative feedback
- Requesting to try again
- Revision

MODULE 3. **General movement**

- Arranging things
  - Arranging classroom furniture
- Arranging people
  - Seating students
  - Student position
  - Revision
- Moving around
  - Body movement
  - Coming in, leaving the classroom and stopping
  - Revision
- Doing & showing
  - Drawing, colouring, demonstrating and suggesting

MODULE 4. **Grouping students**

- Grouping students

MODULE 5. **Working with materials**

- Materials need
  - Materials needed
  - Materials not needed
  - Revision
- Materials use
  - Distributing materials
  - Sharing and using material with care
  - Revision

MODULE 6. **Working with resources**

- Using the blackboard
- Using audiovisuals
- Revision
- Using printed matter
- Using visuals
- Revision

MODULE 7. **Developing skills**

- Speaking
  - Adjusting volume
  - Repeating and insisting on use of English
  - Eliciting choral response
  - Eliciting individual response
  - Revision
- Helping with listening
- Helping with reading
- Writing
  - Helping with writing
  - Revision
  - Helping with spelling
- Helping with vocabulary

MODULE 8. **Questioning**

- Yes or no / asking to choose
- Open questions
  - Asking about people
  - Asking about objects
  - Asking about time and place
  - Revision

MODULE 9. **Control and discipline**

- Controlling
  - Behaviour
  - Work pace
  - Revision
- Securing atmosphere
  - Calming down & reinforcing
  - Directing attention
  - Revision

GLOSSARY RELATED TO "THE PLURILINGUALISM PROMOTION PLAN: A LANGUAGE POLICY FOR ANDALUSIA"

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This glossary is not intended to be exhaustive, neither is it a neutral piece of work by an external person to the Plurilingualism Promotion Plan in Andalusia (PPPA), since it has been collected by a stakeholder, a person who is in charge of the coordination of the Plan at a provincial level. However, it has tried to include all those words, expressions and acronyms that are commonly used in the literature, courses and workshops offered to the teachers who have voluntarily decided to take part in the implementation of the Plan. So, it could be a helpful resource for them, particularly for those who learn and/or teach English or through English, but also for any other professionals of education interested in understanding the philosophy and implications of the PPPA from within.

Acquisition: According to Krashen (1986), it is the product of a subconscious process by which people acquire a second language. It requires meaningful interaction in the target language - natural communication - in which speakers concentrate not on the form of their utterances, but on the meaning of the communicative act. (See "incidental learning")

Actions of the Plurilingual Promotion Plan: They are 74 measures related to the development of the five programmes that make up the Plan as well as its organization and assessment. These actions constitute a network that gives cohesion and coherence to the Plan by providing funds and activities that try to foster long-life language learning among teachers, students and all Andalusian citizens. Examples are the provision of language assistants to schools, the organization of specific linguistic and methodological training courses for teachers, or the expansion of distance language learning.

Assessment: In the PPPA, this must be understood as the process of documenting, in quantitative and qualitative terms, not only the knowledge, skills and attitudes of a learner, or the design, delivery and outcome of the syllabus and courses that s/he follows at bilingual schools, but also the outcome of the foreign language courses or teacher training programmes that language and content teachers take, as well as the implementation of the actions of the Plan as a whole.

BICS: It is an acronym created by J. Cummins (1979) to refer to the basic interpersonal communicative skills that a second language learner needs to communicate fluently in everyday life in the target language, that is, his/her conversational language proficiency,

which is a first step for school success. (Cummins, 2000)

Bilingual education: This term refers to a wide variety of educational programmes in a continuum from total immersion, where all content subjects of the curriculum are taught in a second or foreign language, to content-based instruction or CLIL programmes, in which only part of the curricula is taught through another language rather than the L1 of the majority group. In general terms, depending on the social goals of the programmes, they can be assimilationist or pluralistic; and depending on their outcomes, they are subtractive or additive. In subtractive bilingualism the learner loses his/her first tongue in the process of acquiring the second one; in additive bilingualism, however, the learner learns a second language while maintaining and reinforcing the mother tongue (Roberts, 1995: 370-1).

Roberts (1995) describes seven types of bilingual programme models in the North-American majority English-speaking context, which nowadays to a certain extent could be generalized to other contexts:

Submersion: Minority groups simply follow the mainstream L2 classes, so they learn the language of the majority group with an assimilationist goal and a subtractive outcome.

ESL pullout: Non-native English speakers are taken out of some classes to receive a given number of sessions on English as a second language (SL or L2), its goal is also assimilationist. This is similar to the *ATAL* (*Aula Temporal de Adaptación Lingüística*) Programme in Andalusia and similar programmes for immigrants in other regions in Spain. These are intended for minority groups learning Spanish so that they can follow mainstream classes as soon as possible.

Sheltered: Similar to the previous one but designed with a more language-sensitive focus; not only the language teachers but also the content teachers are more aware of the importance of language in learning and cognition, so as to coordinate and develop an adjunct model of instruction providing SL classes combined to some content subjects making them linguistically more accessible.

Transitional: This model tries to offer a bridge to move learners from their native language to English quicker. In this sense, they start learning some content subjects; usually the most demanding in their L1, and the ones that provide more opportunity for socialization in the SL along with specific ESL classes, gradually the L1 classes will disappear.

Maintenance: The essential goal of this bilingual model is to maintain learners' L1 while learning the L2, that is, to offer them opportunities for achieving bilingualism and biliteracy. They are given L1 and L2 classes and content subjects in both languages throughout their whole schooling.

Developmental (enrichment or two-way model): In contrast to all the models above, this not only involves minority group learners but also majority group learners. The non-native English learners follow a maintenance programme while their English-native mates do an immersion programme in the others' language. The goal is additive and pluralistic, gradually having both groups of learners together receiving content subjects in both languages.

Immersion: The majority group learns all content subjects in an L2, second or foreign, with additive and pluralistic goals, sometimes there are also members of minority groups in the classes. It could be said that originally this programme model was followed only by learners from privileged socio-economic and/or cultural backgrounds in private schools and that it is still considered or known as the only real bilingual programme by most people.

Bilingual education in Andalusia: Following Roberts' (1995) classification, it could be said it is close to a sheltered programme model, but there is a significant difference: here CLIL is the underlying methodological approach and it has pluralistic, cross-cultural and additive goals. The learners implicated are not immigrants learning English as a second language, but mainly Spanish-speakers learning 30 to 50% of some content subjects (usually 2 to 4) through a

foreign European language (1 or 2 hours per week) adjunct with classes of that language (L2) (3 to 4 hours) coordinated with L1 classes (3 to 5 hours) and L3 classes from year 11 (2 to 3 hours) so as to gradually develop a plurilingual intercultural communicative competence in a long-life learning process.

Bilingual person: It is said of a person who is able to communicate, to varying extents, in a second language. This term includes those who make irregular use of a second language, are able to use a second language but have not for some time (dormant bilingualism) or those who have a considerable skill in a second language (Crystal, 1997)

Bilingual project: It was the proposal schools had to present in Andalusia to be selected as bilingual so that they can offer content subjects in an L2. From this year on schools still have to design a project once they are appointed by the educative authorities depending on some criteria, particularly being a secondary school linked to a primary one that is already bilingual. That project has to include objectives, contents, methodology and a report of viability, depending on the linguistic level and compromise of language and methodological updating of their teachers.

Bilingual schools: In Andalusia bilingual schools are the infant, primary or secondary schools in which 30 to 50% of the curricula of two or more content subjects (i.e.: Social Science, Art, Maths...) are taught through a foreign language (L2), which becomes an instrument of instruction, along with the mother tongue (Decree of July 24th 2006). The schools interested in being appointed as "bilingual" had to present a project or proposal- according to the Decree of 21st of July 2006, recently derogated-, including an analysis of the viability of the project and the compromise of methodological and linguistic updating on the part of the teachers or at least of a group of them, in order to be selected by the educative authorities. For the following years, the schools can request or inform about their intention to have a bilingual section, but the provincial educative authorities will be the ones that will analyse the viability and determine if those schools or others should have bilingual sections depending on their conditions, the demand of the families and a more homogenous territorial distribution.

Once selected, these schools have to design and implement an integrated curriculum of the languages and content subjects involved in the bilingual project. The involved teachers are expected to assume collaborative work and a learner-centred, interactive, experiential methodological approach, based on a constructive philosophy of learning.

Bilingual section or line: The branch of a bilingual school which implements a 30 to 50% bilingual curriculum. Although the whole school is designed as 'bilingual', it is often the case, that there is only a branch that adopts the bilingual project.

CALP: This acronym refers to the cognitive academy language proficiency necessary for a person to have academic success. That academy language is made up, on the one hand, by a common basic academic language that all subjects share and, on the other, by the specific lexicon and discourse that each discipline has. J. Cummins (1979) established the distinction between BICS and CALP in order to draw educators' attention to the fact that not being conscious of these two aspects of proficiency became a major factor in the creation of academic difficulties for minority students. Nowadays it should be considered a major factor of academic difficulty not only for minority groups of speakers of other languages but also for an important number of L1 students who come from different cultural (Spanish-speakers from Latin America in Spain) and lower socio-economic backgrounds. In fact, one of the central issues of teacher training programme is making them aware of this distinction so that they can plan their lessons both in L1 and L2 with a more language-sensitive focus to make content more accessible to learners.

CEF (also CEFR): Acronym for the *Common European Framework of Reference for Languages: Learning, Teaching and Assessment* (Council of Europe, 2001). It is a descriptive

document about the competence-based nature of languages, about how, why and where languages are used, and about how their learning and teaching could be assessed depending on the purpose. Published in 2001, it was the result of more than 30 years of study on language use and learning, carried out by an important number of experts, appointed by the European Council to set the basis for a common European language policy. The CEF has been the inspiring document for the Andalusian language policy in the frame of the European educative policy.

The two most useful documents derived from the CEF for the PPP are particularly the "Common Reference Levels of Language Proficiency" and the "European Language Portfolio" (ELP). The former document is particularly important for its descriptors of language proficiency, which must be used as benchmarks to specify the assessment criteria for the levels of language competence to be achieved in the different stages of the bilingual sections. On the other hand, the ELP acknowledges the value of plurilingualism since it allows for keeping records and reporting on learners' effort to diversify their language skills and intercultural understanding.

Classroom language: The language used to organize and manage a class, typically, the language used for eliciting information, questioning, checking understanding, revising learning, motivating and praising pupils.

CLIL: This acronym (content and language integrated learning) refers to a dual-focused educational approach in which an additional language is used for the learning and teaching of both content and language (Marsh and Langé, 2000: 2). This term was created by a group of European language experts (see http://www.tieclil.org/html/partners.htm) to name any content-based approach to the learning of a foreign or second language that can foster cross-cultural understanding.

It has its antecedent in its North-American counterpart, CBI, content-based instruction, with which it has much in common but it has some important differences: while CBI emerged to make content accessible to English language learners, that is, mainly to immigrants in Canada and USA, CLIL has been thought particularly for the majority group of any European country learning content through another European language with a more cross-cultural perspective in order to offer European citizens opportunities for mobility and cohesion by achieving the Council of Europe's recommendation of learning other languages (L1+2) without altering the national curricula much. (Fruhauf *et al.*, 1996)

Summarising the literature on this field, which depicts a great variety of CLIL contexts all over Europe (Marsh, Maljers and Hartiala, 2003), the CLIL glossary of the University of Cambridge ESOL Examinations states that there are four different ones:

Monolingual: mainly native students in home country learning a subject through CLIL (Austria).

Bilingual: students learning curricular subjects in a second or foreign language (The Netherlands).

Multilingual: students learning subjects in three or more languages (Estonia, Basque Country, Catalonia).

Plurilingual: students learn several languages, one or more of which may be through CLIL (Finland).

I would say that in Andalusia most infant and primary bilingual schools belong to the first context, whereas secondary ones belong to the plurilingual category since they learn two foreign languages (mainly French and English) and two or more subjects through partial CLIL.

CLIL Cascade Network (CCN): It is an on-line platform designed by the CLIL Consortium to offer free international resources for all educators involved with CLIL working at different levels of education, and in different languages. It is co-financed by the European Commission. CCN aims to consolidate local, regional and national network activities in CLIL at a European level so as to accelerate development of teacher competences and qualifications; local and regional competence building.

CLIL Consortium: It is a network of 10 experts on CLIL who work individually, and jointly, on

specific problem-solving and development tasks which concern "medium of instruction".

CLIL teacher: It is a subject teacher who also has a foreign language qualification and is able to deliver 30 to 50% of the lessons in the SL. This qualification may vary, but the minimum linguistic levels required can be B1 or B2 of the CEF (Common European Framework of Reference for Languages). Depending if the teacher has a permanent post in the school, then he is allowed to start the experience with B1 but is required to achieve B2 later; or if he applies for a temporary one, in this case, apart from having a B2 international certificate he must pass an oral test.

The 4Cs: Coyle (1999) considers that a good CLIL approach takes into consideration these four elements: content, communication, cognition and culture. For Mehisto, Frigols and Marsh (2008), culture is related to the concepts of citizenship and community.

Code switching: This expression refers to the alternative use of two languages in a given context, either for lack of proficiency in one of the languages or for need of communication. In the PFP it mainly refers to the strategic alternation from L2 to L1 by the teacher to ensure learners' comprehension. According to Cook (1991), code switching can be used as a foundation for the development of a second language learner who can stand between the two languages and use whichever is most appropriate to the situation rather than becoming an imitation native speaker.

Cognition: The set of neurological processes or mental operations involved in learning, thinking, developing concepts, upraising awareness and judgement.

Collaborative work: Collaborative work or teamwork can be defined as a process among partners who share mutual goals and work together to achieve them. In the case of Andalusian bilingual schools, the teachers implementing the project are expected to work collaboratively with the help of a coordinator who will stimulate discussion, reflection, sharing ideas, resources and skills. They must be aware of the fact that learning opportunities, particularly when a SL is used, have to be carefully organized and orchestrated for both content and delivery so that learning is not accidental or haphazard, but intentional, with content material made accessible to all students by suitable scaffolding .

Common reference levels of language proficiency: The global framework or scales of six reference levels with illustrative descriptors to measure or represent the proficiency of a user in any language, validated by qualitative and quantitative analysis and commonly accepted by the 47 members of the European Council.

Communication: An interactive process made up by a combination of speech acts between people, either face-to-face or through mediated forms through a common system of symbols, signs, or behaviour (Brown, 1994).

Communicative competence: The ability to choose a communicative behaviour and the speech acts that are both appropriate and effective for the intended purpose and the situational context. According to the CEF (chapter 3), it is a compendium of 3 components: linguistic (the range, quality of knowledge, cognitive organization and accessibility of a person to the resources of language), sociolinguistic (the social and cultural conditions of language use) and pragmatic (the functional use of linguistic resources).

Constructivism: A philosophy of learning founded on the premise that, by reflecting on our experiences, we construct our own understanding of the world we live in. Learning is basically the process of adjusting our mental models to accommodate new experiences. Information can be transmitted but knowledge can only be constructed by each learner by means of interaction, guided instruction, experience and reflection (Vygotsky, 1986)

Content-based instruction (CBI): The term refers to an approach to language curriculum design which involves the concurrent learning, more or less balanced, of a second language and a given content. According to Brinton *et al.* (2003: ix), it implies "the integration of content learning with language teaching aims".

Content subject: It refers to any non-linguistic subject or discipline, i.e. Art, P.E., Maths, Science, History, etc.

Cooperative learning: It is a methodological approach which consists of structuring classes in small groups in which each member contributes to the learning of the rest, fostering an atmosphere of achievement by common effort and mutual benefit instead of competence. It incorporates interdependence, interaction, individual accountability, interpersonal skills, and group processing.

Coordinator of the bilingual project: The teacher, preferably of the L2, who coordinates the exchange of ideas, skills and resources among teachers to design and implement the integrated curriculum of the bilingual section, and who mediates between the educative administration, the directive board and those teachers, giving or demanding the necessary information or resources for the best development of the bilingual project.

Cultural awareness: The ability of standing back from ourselves and becoming aware of our cultural values, beliefs and perceptions so that we can understand and analyse cultural differences in a critical way.

Didactic sequence: A planned series of teaching phases with linked activities at each step in order to do a final global task to achieve some specific linguistic and cognitive objectives. In a CLIL lesson, a full teaching sequence usually covers several sessions throughout which there must be a balance of varied activities to fit all types of learning styles and develop, in an integrated way, oral and written comprehension and production.

Discourse: Language used in context. Every subject sets its own context which requires a specific discourse, language that conveys a given meaning depending on that context. (See text)

Domains: The different contexts where language can be used. They can be very varied but, for practical reasons, the CEF in relation to language learning classify them as fourfold: personal, public, educational and occupational.

Enquiry learning: A teaching strategy designed to develop part of pupils' learning through systematic gathering of observation and investigation

ELP: The European Language Portfolio is a document, derived from the CEF, to help language learners and users to assess, plan and reflect on their own learning process. It is made up of three different parts: biography, dossier and passport.

The biography is the record of a person's linguistic history.

The dossier is like what a portfolio has been for an artist, a sort of file or bank where, in this case, a language user can keep his most special linguistic and cultural experiences, his best linguistic productions and certificates.

The passport provides an overview of what a person is able to do with different languages; in fact, it is a sort of summary of the other two parts.

E-twinning: It is a cybernetic framework for schools to collaborate on the Internet with partner schools in other European countries. It promotes school collaboration in Europe through the use of Information and Communication Technologies (ICT) by providing support, tools and services to make it easy for schools to form short or long term partnerships in any subject area. For more information: http://www.etwinning.net

Europass: It is a dossier of five documents adopted by the European Commission to facilitate European citizens' mobility by making their skills and qualifications clearly understood as they are based on a common transparent framework accepted by all members. Of those five documents two can be filled in on line by the person interested in studying or working in another country: Europass curriculum vitae and Europass Language passport. The other three must be filled in and issued by competent organisations: E. Certificate Supplement, E. Diploma Supplement and E. Mobility.

European language portfolio (ELP): It is a document derived from the CEF and established by the European Council for those who learn

languages to give transparency and homologate their linguistic competence. It is made up of tree parts: the passport, the language biography and the dossier, which can register language learners' linguistic history, progress and achievement. It has two main aims: to motivate learners by acknowledging their efforts to extend and diversify their language skills at all levels and to provide a record of the linguistic and cultural skills they have acquired.

The ELP is being used on an experiential base in over a hundred bilingual schools and language schools in Andalusia as a tool to help students, from infant to adults, to become aware of their own linguistic and cultural history and to be able to self-assess their progress. (See: http://www.coe.int/t/dg4/portfolio/default.asp?l-e&m-/main_pages/welcome.html)

European language policy: The European language policy is designed by the complementary works of two institutions of the Council of Europe: the Language Policy Division (Strasbourg, France), and the European Centre for Modern Languages (Graz, Austria). The first one implements intergovernmental programmes with special emphasis on policy development while the second puts special emphasis on language research projects related to those programmes. The essential aims of the European language policy are the following: plurilingualism, linguistic diversity, mutual understanding, democratic citizenship and social cohesion. (See: "Guide for the Development of Language Education Policies in Europe" in http://www.coe.int/t/dg4/linguistic/Source/FullGuide_EN.pdf)

Experiential learning: This term was first defined by David Kolb (1984) in his book, *Experiential Learning: Experience as the source of learning and development*. As the title suggests, it is a learner-centred approach which promotes that pupils learn best from experience.

Exposure: It refers to the percentage of the curriculum that learners are exposed to the foreign language both in the L2 lessons and CLIL lessons. According to most experts, it will be low from 5 to 15%, medium from 15 to 50% and high when the exposure is over 50%. The PPP establishes that the bilingual schools or sections of the schools must teach 30 to 50% of the curriculum through the L2 and it is recommended to do it progressively.

Extra-curriculum activities: In a bilingual section, they are the activities designed to provide learners with a larger range of opportunities to be exposed to the L2 in informal contexts, which can foster incidental learning, i.e. drama, English/French or German club, partnerships, school exchanges and so on.

Focus on form: It usually refers to discrete-point grammar teaching, that is, a traditional type of language instruction where linguistic features are treated sequentially, or where attention is primarily paid to the lexis and grammar of a text without considering its communicative context. Most recently it is also used to describe some of the main methodological options for attending to form in communication.

Focus on meaning: It refers to a communicative approach to language learning and teaching which consists of paying attention to the meaning of a text considering its context. Its rationale is that giving adequate opportunities, people can learn much of an L2 grammar incidentally, while focusing on meaning, or communication.

Focus on meaning, language and use: According to Cummins (2001), this threefold focus is the necessary balanced approach to language and literacy instruction for optimal progress to occur.

Graphic Organisers: All types of diagrams which facilitate the organization of information, such as graphs, grids, charts, mind-maps, and so on. They help learners to understand and store information.

ILC: The integrated language curriculum is a document developed as one of the most important actions of the PPP in order to explain and put into practice the pedagogical principles underlying its social view of language and its final aim, the development of a plurilingual competence as defined in the CEF. Designed by a commission of experienced primary, secondary and university Andalusian teachers, it also offers mother and foreign language teachers

models of text-focused, task-based units of English, French, German and Spanish language, related to content subjects, from 1st year primary education to the last year of compulsory secondary education. The units include an important variety of activities including some related to the ELP and the use of ICTs. Each of these units has been piloted in class with bilingual groups before their final version and is accompanied by a useful pedagogical guide. (See: impe/web/contenido?pag=/contenidos/B/InnovacionEInvestigacion/ProyectosInnovadores/Plurilinguismo/Seccion/CVIntegrado/cil).

ICTs: The information and communication technologies are the building blocks of the networking world. Bilingual schools are provided with ICTs, including telecommunication technologies, such as internet, telephony, cable or satellite, to be integrated systematically in the teaching-learning process of the bilingual sections to facilitate it by a more illustrated, authentic and integrated use of foreign languages as well as to develop the digital competence.

Incidental learning: It is learning without a direct attempt. Incidental learning is unintentional or unplanned learning that results from other activities such as observation, repetition, social interaction, and problem solving. It is a "natural" way of learning that has characteristics of what is considered most effective in formal learning situations: it is situated, contextual, and social (Kerka, 2000).

Integrated curriculum: A curriculum organized in such a way that it cuts across subject-matter lines, bringing together various aspects of the curriculum into meaningful association to focus upon broad areas of study. It views learning and teaching in a holistic way and reflects the real world, which is interactive (Shoemaker, 1989: 5). This is the view of learning and teaching that the curriculum of bilingual or plurilingual sections in Andalusian schools must reflect integrating the learning of L1, L2 and/or L3 and the content subjects partially taught through L2. (See: http://www.juntadeandalucia.es/averroes/impe/web/contenido?pag=/contenidos/B/InnovacionEInvestigacion/ProyectosInnovadores/Plurilinguismo/Seccion/CVIntegrado/CurriculoIntegrado&esBuscador=si).

Interactive teaching: It is a process in which the teacher facilitates learning by becoming more aware of the learners' characteristics, interests and different learning styles by a planned systematic observation and interaction with them so as to modify his or her approach in response to their needs (Brown, 1994).

Intercultural competence or intercultural communicative competence: The knowledge and ability to interact with people from different cultural backgrounds successfully, being aware of one's own culture and that of others, being able to see both the positive and negative aspects of cultural differences critically (Byram, 1997).

Key competences: According to the European Reference Framework, they are eight basic competences, understood as a combination of knowledge, skills and attitudes, which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment. (See: "Key Competences for Lifelong Learning. A European Reference Framework", European Commision, 2006: 5).

Keywords: These are the words used for denoting the main concepts of every unit studied in content subjects. They are also referred under the terms "specialist vocabulary" or "subject-specific language".

Language teacher: The teacher of any language taught at school, mainly Spanish, English and French, but also the teacher of a classical language such as Latin or Greek.

Language activities: The performances a language user carries out with his/her communicative competence. They can be activities of reception, production, interaction or mediation (interpreting and translating).

Learner-centred: A pedagogical approach that focuses on learner's interests and needs. The learner-centred education approach is a paradigm shift from traditional education, where

learning is upheld as a result of the transmission of authoritarian and coded knowledge. It entails the learners participating in the process of knowledge construction, this does not mean that the teacher's role is diminished; rather it needs teachers to enact their knowledge and resources to co-produce possible and effective learning projects for and with the learners. As early as 500 BC, Confucius made it clear that an important way of learning is to get the learners involved in the forming of knowledge. He said: "Tell me, and I will forget; show me, and I may remember; involve me, and I will understand." (Dewey, 1998).

Learning strategies: They are activities performed by the learner to make it easier to learn, store, recall and apply knowledge during learning. They help learners to take control of their own learning and become more proficient. They are usually classified in three categories: metacognitive (i.e. planning for, thinking about or monitoring learning), cognitive (i.e. guessing, note taking, summarising, practising, reasoning) and socio-affective (i.e. self-encouraging, asking for clarification, collaborating) (Oxford, 1990; Wenden and Rubin, 1987).

Linguistic project: It is a common project of language across the curriculum so that all teachers of a school become more aware of the central importance of language in learning and cognition and plan their lessons in order to contribute to the improvement of learners' literacy and language proficiency as the base for academic success.

Lisbon strategy: The European Council summit held in Lisbon in March 2000 agreed a strategy to make Europe the most competitive and dynamic knowledge-based economy in the world, capable of sustainable economic growth with more and better jobs and greater social cohesion. To implement that strategy, the improvement and greater coordination of the educative systems of the state members was considered essential, particularly with respect to the development of digital competence and diversification of language learning, in order to create a European identity. (See: http://ec.europa.eu/education/languages/eu-language-policy/doc120_en.htm).

Linguared: It is an on-line network for teachers and teacher trainers involved in the PPP in the province of Granada with 3 main aims: a) providing information about legal, practical and theoretical aspects of the Plan, b) fostering vertical and horizontal training on principle-based teaching practice in bilingual education, c) sharing feelings, ideas, skills and resources among teachers. (See: http://ulises.cepgranada.org/moodle/login/index.php).

Linguistic subject: It refers mainly to L1 (Spanish language and literature) and foreign modern languages (L2, mainly English, and L3, mainly French) that are learnt in Andalusian schools, but it could also include classical language subjects such as Latin and Greek, which can be studied in secondary education.

Lifelong learning (LLL): It is "*all learning activity undertaken throughout life, with the aim of improving knowledge, skills and competence, within a personal, civic, social and/or employment-related perspective*" (Council of Europe, 2002). Lifelong learning is related to promoting more flexible and open learning opportunities to all citizens independently of their age for updating or developing the knowledge and competences that will enable each one to adapt to the knowledge-based society and actively participate in all spheres of social and economic life, taking more control of his or her future. (See: http://eur-lex.europa.eu/Notice.do?mode-dbl&lng1-es,en&lang-&lng2-da,de,el,en,es,fi,fr,it,nl,pt,sv,&val-269722:cs&page-&hwords-null).

Measures of PPP: (see Actions).

Multilingualism: It refers to the coexistence of multiple languages in a given society, often in the framework of tensions and conflicts. Multilingualism in Europe, however, is perceived as an essential element of its identity, and each language a component of its rich cultural heritage, which must be preserved and promoted (Van de Craen, 2001). Multilingualism and multilingual education is viewed as a necessary and empowering step beyond bilingualism in current societies (Cenoz and Genesee, 1998).

Partnership: It is a link between two or more schools, in our case, between an Andalusian school and another European school, mainly of an English, French or German speaking country, in order to facilitate their cooperation, design and develop bilingual educative projects in common or exchange visits of teachers and students. Promoting partnerships is an important measure of the PFP since it facilitates schools to know and learn from one another especially by setting bilateral or multilateral associations in order to receive funds for developing European Comenius or Leonardo projects. For that reason, in November 2006 the Regional Ministry of Education signed agreements with the Local Authorities of 16 English counties, which has allowed for the signature of over 120 partnerships between English and Andalusian primary and secondary schools as well as the exchange visits or stays (from a week to a whole school year) of over 300 Head teachers and teachers in three school years.

Plurilingual and pluricultural competence: It is the ability to use languages for the purpose of communication and to take part in successful intercultural interaction, where a person is viewed as a social agent with a different degree of proficiency in various languages and experience of several cultures. (See chapters 1 and 8 of the CEF).

Plurilingualism: It refers to the knowledge and ability of a person to use more than two languages with higher or lower proficiency (Van de Craen, 2001). Plurilingualism emphasizes the fact that as a person's experience of languages expands, both at school and by direct experience, he or she does not keep these languages and their cultures in separated mental compartments, but rather builds up a communicative competency to which all knowledge and experience of language contributes and in which the languages interrelate and interact (CEF, chapter 1).

Plurilingualism Promotion Plan: It is the realisation for the Andalusian territory of the European language policies, based on the CEF. It consists of a scheme of 5 major programmes and also an organisation and assessment plan. The programmes are: Bilingual schools, Official Schools of Languages, Plurilingualism and Teachers, Plurilingualism and Society, Plurilingualism and Interculturality. The major goal of the Plan is to complete the design and implement a language policy for Andalusia coherent with the principles of the European educative policies, to provide the citizens with wider opportunities to acquire the plurilingual and pluricultural competence needed to respond to the new economic, technological and social challenges. (See: http://www.juntadeandalucia.es/averroes/impe/web/portadaEntidad?pag-/contenidos/B/InnovacionEInvestigacion/ProyectosInnovadores/Plurilinguismo/)

Problem solving: A general term which covers a diversity of problem types which make a range of demands on thinking, from creative to critical, to favour cognition by a more experiential learning.

Reflective teaching: it is a constructivist approach to teaching, related to creative problem solving. It usually follows a cyclical process to construct meaning by observing and gathering information; by analyzing the information to identify any implications; by hypothesizing to explain the events and guide further action; and by implementing an action plan (Henderson, 2001).

Scaffolding: A well planned set of supporting activities for learners to receive assistance early on to complete tasks, then as their proficiency increases, that support is gradually removed. So, step by step students take on more and more responsibility for their own learning. Scaffolding students' learning can involve modelling, providing guided practice with language and concepts, guiding questions, and using comprehensible input (Gibbons, 2002).

Subject-specific language: It is basically another term for specific vocabulary or the keywords of a particular subject. It includes words and expressions that are common in that subject but rarely used in another context, for example: *addition* or *subtraction* in maths; *photosynthesis* or *osmosis* in science; *crust* or *vent* in Geography.

Task: According to the CEF (chapter 7), a task is a set of purposeful actions that a person or a group undertake in a given domain in order to achieve a specific outcome. Tasks may be more

or less complex and usually but not necessarily involve language activities. Nunan (2004) points out that there is a basic distinction between real-world or target tasks, and pedagogical tasks. A target task refers to uses of language in the world beyond the classroom, a pedagogical task occurs in the classroom. For him, this type of task, therefore, is a piece of classroom work that involves learners in comprehending, manipulating, interacting and producing in the target language while their attention is in conveying meaning rather than in manipulating form (Nunan, 2006).

Task-based learning: It could be considered the linguistic version of experiential learning or learning by doing, which consists of a teaching strategy based on the belief that students may learn more effectively when their minds are focused on the task, rather than on the language they are using. The students are assigned a task and when they have completed it, the teacher draws attention to the language used, making corrections and adjustments to the students' performance (Willis, 1996).

Teamwork: It refers to work done in a group composed of people with different backgrounds and competences who coordinate to share ideas and skills in order to achieve a common goal, which allows people to discuss their work together and, as a result, to grow professionally (see collaborative work).

Text: Any piece of oral or written language that conveys a given meaning depending on the context it is used. The term *text* is used here as synonym to discourse since, based on CEF, the PPP views languages from a socio-functional perspective. Pupils will learn languages by interacting with the teacher, the language assistant and classmates and also with texts, using them as springboard to do pedagogical and target tasks.

Text typology: A set of text types defined on the basis of cognitive categories or linguistic criteria. As each content subject tends to have one or few specific text types, content and language teachers will co-ordinately select and work progressively on a range of texts that learners need to understand and produce in order to develop proficiency in interpersonal and academic language, i.e.: dialogic, narrative, descriptive, argumentative, emotive, informative, imperative.

Thinking skills: They refer to processes of thinking that can be used in a range of contexts and subjects to enhance learning and cognition, i.e. creative or critical thinking, enquiring, evaluating, drawing inferences, information-processing, reasoning.

Transfer: It is the ability to apply or use a skill or an idea learnt in a context in another different context.

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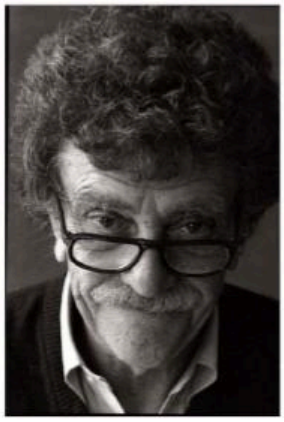
OBITUARIES

2007 has been a year of particular loss for Literature

One of the most significant figures who has said goodbye this year is the American writer **Kurt Vonnegut** (84). Although he wrote plays, essays and short fiction, his 14 novels became classics of the American counterculture, making him a literary idol, particularly to students in the 1960s and 1970s. Like Mark Twain, he used humour and pessimism to tackle questions about human existence. Apart from his metaphysical issues, he used a blend of science fiction, philosophy and jokes to write about the banalities of consumer culture or the destruction of the environment.



Another writer who has left us is the feminist icon born in Nebraska, **Tillie Olsen** (94). She produced a small but substantial body of work, including short stories, books and essays that dealt with women's and working-class people's struggles. The title story of her first published book, *Tell Me a Riddle* (1961), was made into a film in 1980. Olsen returned to issues of feminism and social struggle throughout her work, publishing a nonfiction book, *Silences* (1978), an examination of the impediments that writers face because of sex, race or social class. Since the early 1970s, she was an adviser to the Feminist Press.

2007 has also seen the loss of prominent worldwide figures in different cultural fields: **Benazir Bhutto**, the Prime Minister of Pakistan (54); **Luciano Pavarotti**, the internationally acclaimed opera tenor (71); **Boris Yeltsin**, Russian President (76); **Jack Zander**, American animator, better known for *Tom and Jerry* (99); and Spanish actor **Fernando Fernán Gómez** (86).

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SUCCESSES

1. The nobel prize in literature

Doris Lessing (88) is a Persian-born novelist, raised in Rhodesia and currently residing in London. Her writing is thoroughly autobiographical and reflects her engagement with the social and political issues of her time. To justify Lessing's Nobel Prize Award 2007, The Swedish Academy described her as *"that epicist of the female experience, who with skepticism, fire and visionary power has subjected a divided civilization to scrutiny"*. The award is worth $1.6 million.

Lessing never completed high school and educated herself through reading. She has written numerous books of fiction, as well as plays, nonfiction and two volumes of autobiography. She is the 11th woman to win the Nobel Prize in Literature.

Lessing's inspiration for a generation of feminists with her novel *The Golden Notebook* is one of her greatest achievements. The Swedish Academy said *"The burgeoning feminist movement saw it as a pioneering work, and it belongs to the handful of books that informed the 20th-century view of the male-female relationship"*. However, despite having been acclaimed as an early heroine of feminism, Lessing refused being one.

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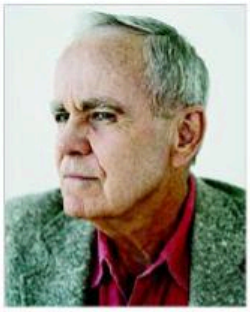
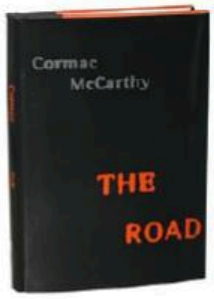
http://www.biografiasyvidas.com/biografia/l/lessing_doris.htm

2. The pulitzer prize for fiction





2007 has been the Pulitzer year for Cormac McCarthy and his novel *The Road* (Knopf). It is a post-apocalyptic story about the journey of a father and his son after a cataclysm that destroyed civilization.The prize is worth ten thousand dollars and is awarded for distinguished fiction by an American author, preferably dealing with American life.

Cormac McCarthy was born in Rhode Island in 1933 and writes fiction and drama. He has written ten novels in the western, post-apocalyptic and Southern Gothic genres. His 2005 novel *No Country for Old Men* was made into a movie in 2007, winning four Academy Awards. Literary critic Harold Bloom considered him one of the four major American novelists of his time, along with Thomas Pynchon, Philip Roth and Don DeLillo. He has been frequently compared to Faulkner.

Also nominated as finalists in this category were *After This* by Alice McDermott (Farrar, Straus and Giroux), and *The Echo Maker* by Richard Powers (Farrar, Straus and Giroux).

The winners in the rest of the categories within the *Letters, Drama and Music Awards* are: *Rabbit Hole* by David Lindsay-Abaire (Drama), *The Race Beat* by Gene Roberts and Hank Klibanoff (History), *The Most Famous Man in America* by Debby Applegate (Biography), *Native Guard* by Natasha Trethewey (Poetry), *The Looming Tower* by Lawrence Wright (General non-fiction), and *Sound Grammar* by Ornette Coleman (Music).

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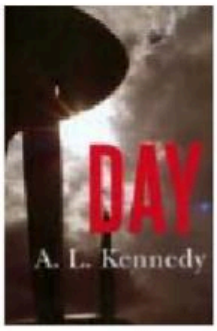
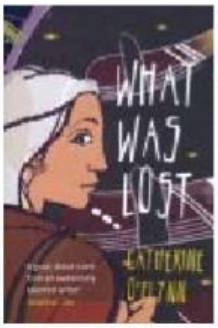
3. Costa Book Awards (the former Whitbread prize)

The Whitbread prize, originally established in 1971 by Whitbread Plc., is since 2006 known as Costa Book Awards. Costa, the UK's fastest-growing coffee shop chain, announced its takeover of the sponsorship of the UK's most prestigious book prize in 2006, the year both Costa and the Book Awards celebrated their 35th anniversary.

The 2007 Book of the Year was won by the winner of the **novel category**: Scottish writer A. L. Kennedy for *Day* (Knopf). It is the eighth time that a novel takes the overall prize. The novelist was compared to James Joyce by one of the judges. Kennedy's fifth novel is a post-second world war novel that she describes as realist but not gloomy – in contrast to the opinion of some critics.



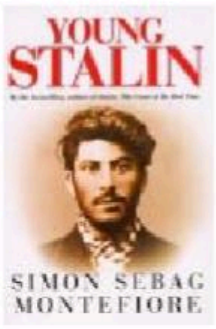
Katherine O'Flynn was second favourite to win the prize under the **first novel category** with *What Was Lost* (Tindal Street). O'Flynn's book is a detective story combined with elements of ghost and mystery tales and a satirical look at the life of a shopping centre.



In the **children's** category, Ann Kelley won with *The Bower Bird* (Luath). Although the synopsis looks a pessimistic, since it is the story of a twelve-year old girl suffering from a congenital heart condition from which she will die unless she undergoes major surgery, the book is bright and amusing. It is the sequel of Kelley's 2005 debut *The Burying Beetle*. Books for the category should be for children aged between 8 and 14.

Jean Sprackland won the prize in the **poetry** category with *Tilt* (Jonathan Cape). The collection, her third, explores the transience of familial and more general human relations but also encompasses environmental issues. In 2004 Jean Sprackland was named by the Poetry Book Society as one of the 'Next Generation' poets.

The winner of the **biography** category was Simon Sebag Montefiore's *Young Stalin* (Weidenfeld and Nicolson), a psychological portrait of this dangerous figure in the making.



Source

http://www.costabookawards.co.uk/awards/category_winners.aspx

4. The man Booker prize for fiction 2007

Anne Enright has won the Man Booker Prize for Fiction 2007 for her novel *The Gathering*, published by Jonathan Cape. The Dublin-born writer studied creative writing under Malcolm Bradbury and Angela Carter at the University of East Anglia and has worked for six years as a TV producer and director in Ireland. She has published one collection of stories, *The Portable Virgin*, and three previous novels, *The Wig My Father Wore*, *What Are You Like?* and *The Pleasure of Eliza Lynch*. *What Are You Like?* was shortlisted for the Whitbread Novel Award and won the Encore Award. Her first work of non-fiction, *Making Babies: Stumbling into Motherhood*, was published in 2004. Like Desai's novel (Man Booker Prize 2006), Enright's *The Gathering* is a family epic and a sexual history that traces the line of hurt and redemption through three generations.

Source

http://www.themanbookerprize.com/prize/books/312

THE BEATING HEART OF ENGLISH PHILOLOGY

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Scholars usually date the composition of the *Beowulf* manuscript to the late tenth or early eleventh century. Of course, there has been much debate about it, and some of them have asserted that the first decade of the eleventh century is the most suitable candidate to occupy such an honourable post. To get to these conclusions it is necessary to apply difficult and complex palaeographic tests to the manuscripts. But it is not that difficult to know that the year 2007 has been witness to the release of the *Beowulf* movie by North American director Robert Zemeckis – actually, a quick glance at cinema magazines is more than enough. Both events are separated from one another by what at first sight could seem an unbridgeable period of time: an eleven-century gap. Despite this fact, the distance lying in between has been saved, and that reveals the vitality and vividness of the Anglo-Saxon[i] poem *Beowulf*. Thus, the main aim in this article is to highlight that significance and to reconsider the way the poem is usually approached by English Philology students.

In order to do so I would like to refer to one of the most important 20th century *Beowulf* scholars: J.R.R. Tolkien, and to his most renowned academic essay "*Beowulf*: the Monsters and the Critics". Tolkien was the first scholar – or, at least, the first who was listened to – in doing justice to the poem by putting it at its right place. All throughout the 19th century, the poem had been prey to a great variety of different specialists: historians, archaeologists, theologians, anthropologists, sociologists, etc. They all began the search of their different objects of study: evidence of historical and archaeological hypothesis, chronological accounts of events, lists of Norse gods and systems of beliefs, among others. Not surprisingly, they were disappointed at not finding them, or at finding less than they would have liked, and condemned *Beowulf* to the void of academic oblivion. The reason why they did not find what they were looking for in the poem is because *Beowulf* is precisely that: a poem. As such, it had to be treated, read and studied as a piece of art. We must assume that the serious thing for a poem is poetry, and poetry is the core of *Beowulf*, so that that serious thing is placed at the very centre, whereas historical facts are sometimes just touched on the surface – in a literary work, they are not as central as poetic features. As Tolkien says, the author of *Beowulf* cannot be held responsible for the fact that more historical documents from the Old English period have not been preserved. It is this artistic quality that we are referring to: what has kept *Beowulf* alive over the centuries.

Thus, literacy or *literaturnost* – using formalist terminology – inherently pervades the work. Its literary attributes are made manifest in the accomplished and inventive fusion of an old pagan and a new Christian tradition. Such coalescence is possible thanks to the precise use of the imaginative elements – the monsters being most important – and how they correlate with the theory of courage. Moreover, this inventiveness reflected on merging traditions has a marking and potent effect on the structure, style, tone and form of the poem.

Now, we will consider these ideas in a more detailed manner. In Norse mythology, both gods and heroes are doomed to die, fighting against monsters at the end of Time. Although not much has been preserved in texts about pre-Christian English mythology, we must suppose that it followed the same development as in Scandinavia. This mortality of the gods is a characteristic feature which clearly differentiates Norse from Greek mythology, in which divine beings are far from fearing death. It is in this context that we must understand the theory of courage: a peculiarity of Northern literature consisting of the extolling of valour for valour's sake – without the hope of an eternal life. This is the sort of courage manifested by Beowulf at his determination of undertaking the fight against the dragon, after which they die.

So far, the idea is completely pagan, but here is where the junction point makes its appearance: the monsters with which Beowulf must deal are continually referred to as the adversaries and enemies of God, the progeny of Cain. Therefore, they are seen as the antagonists of supreme Goodness. By doing so (transmuting them into pure evil), the author is providing those imaginative elements which are the monsters with a universal reference. In other words, they begin to play a universalizing function within the whole structure of the work. The enemy Beowulf must face is not a mere prince, warrior or human being, but a genuinely wicked creature: symbolism is thus displayed. Hence, ancient pagan concepts – already old to the Anglo-Saxon audiences of the late Old English period – were presented under the new light of Christianity. And it is, so to speak, the chemical reaction produced by the contact between Christian and pagan imagination that allows this brand-new and so far inexperienced consideration to take place – and that is poetry.

According to this view, what critics of the past considered to be something irrelevant, as we said above, now proves to be of essential importance: the Northern dragon, with its attached universalizing symbolism, is making the whole system of the poem work. Such symbolism, bestowed on the monsters by the Christian connections the learned author is able to make, presents the youth and maturity adventures of Beowulf as something that everybody will have to endure: setting after rising, age after youth, death after life. Consequently, the poem is lent a strong contrastive character, which has a clear reflection on its structure. Such a reflection consists of the lacking of a steady narrative. This factor was regarded as a flaw by some critics of the past (and maybe by some out of date critics of the present), and therefore *Beowulf* was considered a bad conducted epic. The truth is that this lack of a long, stable narrative hints at a different literary nature: it should not be considered a bad epic, but rather, a good elegy, as Tolkien points out. The irreducible literary meaning or thematic base – using modern grammatical terminology – is elegiac. The poem mourns for the fugacity of vitality and strength, and that mourning is articulated by means of a clear opposition between two exciting but isolated periods of the protagonist's life. In that sense, the dire for Beowulf gains a special interest, since it could be regarded as the formal expression of that semantic irreducibility in the poem. The elegiac theme is accurately balanced by the dual structure: deeds of youth, success and vigour are opposed to deeds of age, defeat and death. In between, there is just a considerable gap of time – and it is far from being within the scope of the poem and the purpose of the author to cover it.

All in all, movies inspired by *Beowulf* have obviously tried to fill in this narrative absence. The English Graham Baker (1999), the Icelandic Sturla Gunnarsson (2005) and Zemeckis (this year) have released their respective lengthened

and therefore epic movies. The motivation for this padding is crystal-clear: they need some half an hour of filming or more to make a movie. But while the latter two still remind us of the poem and keep some of its essence, there is only one meeting point between the former's and the original: the protagonist's name as title – and not even that, for the poem did not originally have a title. My opinion is that a short movie would be the most appropriate filmic expression to maintain the nature of the real *Beowulf*, according to what has been stated above concerning its mood and structure.

As for the form of the poem, it is necessary to remark on the alliterative lines which make it up. Each line is subdivided into two different halves, separated from each other by what is called *cæsura*. The first half has one or two distinct sounds which alliterate with their respective equivalents in the second. Thus, there can be even two alliterative relations within a single line. To exemplify this, we will take a look at the famous first two lines: *"Hwæt, w* ***G*** *r-Dena in ge rda****g****um/ odcyninga rym gefr non".*[i] The letters marked in bold stand for the alliterative sounds. The sound corresponding to the first letter "g" in *ge rdagum* does not alliterate with that of *G r-Dena* because it had a palatal rather than a velar pronunciation, due to the presence of the adjacent high front vowel "e".

It is then easy to appreciate that the Anglo-Saxon line was clearly contrasting. It was precisely the contrast between the two halves of the lines (related to each other by alliteration) that provided words with a poetic quality. Therefore, there is a perfect match between form and content in *Beowulf*. As we said before, its contrasting theme is articulated upon a contrasting structure, which lacks a steady narrative and thus presents an opposition between two different moments in life. But, in addition, the literary information finds its formal manifestation in the alliterative array of its 3182 contrasting lines. The artistic quality behind *Beowulf* becomes apparent.

As follows, the reading of the poem leads to a deeper comprehension of such a culturally and literarily important feature as alliteration is. It is present in writers belonging to all the periods of English literature: the anonymous author of *Sir Gawain and the Green Knight*, Chaucer, Stevenson, Pinero, Caxton, Shakespeare or Thackery, to mention just a few. Moreover, C.S. Lewis emphasizes the importance of this rhetoric figure in his essay "The Alliterative Metre". Hence, the study of English literature must necessarily pass through the consideration of alliteration. This consideration must be diachronic, and that perspective can only be achieved by examining Anglo-Saxon literature in general and *Beowulf* in particular.

So far, we have considered all those elements which make of *Beowulf* a vivid piece of English literature: the amalgamation of pagan and Christian elements, its corresponding universalizing symbolism and the perfect combination of content and form, manifested in the use of alliteration as the main literary figure. It is because the poem is still an influencing element in culture that it is compulsory to study it in almost every English degree across world's universities. Now, I will focus on how this piece of Anglo-Saxon art should be approached by students of English Philology.

Formal features play a significant role in the process of understanding any poem. In *Beowulf*, the importance of its formal characteristics gains a special weight due to that symmetric combination between continent and content mentioned above. Those characteristics can only be appreciated in Anglo-Saxon. Thus, it would be preferable not to lose the original language when studying it in an academic and philological context. Philology is supposed to be the perusal of a culture by means of the texts it produces, and the only way to really comprehend a text is to examine it in its original language. Along these lines, I recommend students to approach Anglo-Saxon before dealing with the elegiac poem. Of course, this is far from being immediately accessible, but nobody said it was easy to win Dame Philology's heart. In the same manner as there exists a cultural blending at the very core of the poem, literary and cultural courses of an English degree should converge with those based on historical linguistics for learning's sake. The main reason why I think so is that literature is, overall, language. The former

has been defined as a function of the latter, and thereupon, it is only on these terms that an effective understanding of *Beowulf* is reached. Literary studies must necessarily pass through the consideration of the linguistic raw material which constitutes the texts.

There are several books and guides which make it easier to understand the language of *Beowulf*: *Sweet's Anglo-Saxon Primer*, edited by Norman Davis, *An Old English Grammar*, by Randolph Quirk and C.L. Wrenn, *A Guide to Old English*, by Bruce Mitchell and Fred C. Robinson. These, if studied properly, provide the reader with the linguistic competence necessary to read the text (or texts) in the original. The morphological, syntactic and phonetic levels of the "so-called Anglo-Saxon tongue" (Tolkien, 2006: 5) are accurately described. Particularly, Quirk and Wrenn's grammar was especially devised and addressed to students of literature. As for the edition of the poem which should be used, I find it most appropriate to read that of George Jack: *Beowulf. A Student Edition*. As the title reveals, it was written thinking of students. This annotated edition is full of commentaries which try to solve all the possible difficulties and complexities that could arise for an undergraduate student while reading it.

Thus, I hope to have shown that, far from being a forgotten work, *Beowulf*, due to all the reasons stated above, is still a living literary influence in English and European culture – and, probably, one of the best reasons to learn Anglo-Saxon. Although there has been debate about its literary genre, Tolkien's thesis, exposed and summarized in this paper, remains consistent. Furthermore, many of the themes and poetic features of the literature written in the Old English period, such as alliteration, have never since abandoned the history of English literature. *Beowulf* is continuously pumping imaginative blood into the textual arteries of the English language, and thus, it can be regarded as the beating heart of English Philology.

Notes

[1] In this article, as well as in the rest of my current work, I follow the indications of my tutor, Professor José Luis Martínez-Dueñas, and therefore use the terms "Anglo-Saxon" and "Old English" distinctively: whereas the former refers to both a people and its language, the latter makes reference to the historical period in which the people lived and spoke that language (see Martínez-Dueñas, 2008: 37).

[2] *"Indeed we have heard of the glory of the Spear-Danes, of the kings of that people in former times"* (Translation is by Jack, 1994: 27).

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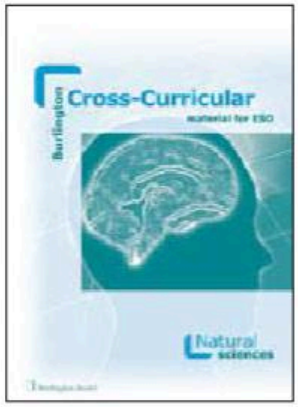
CROSS-CURRICULAR
MATERIAL FOR ESO

SOCIAL SCIENCE AND NATURAL SCIENCE
Burlington, 2007



Burlington Cross-Curricular Material for ESO comprises two different workbooks devoted to the areas of Social and Natural Science respectively. They prove to be a highly useful resource that can be exploited either in English or in Natural or Social Science lessons.

This material promotes the acquisition of new English vocabulary, relevant to the students' learning and the contents covered in other areas of the curriculum, in this case Social and Natural Science. In addition, it aims to develop communicative skills by presenting a varied range of activities with a special focus on reading comprehension. Hence, numerous texts carefully adapted to the students' level of competence are included and all of them are accompanied by comprehension activities such as true-false and fill-in-the-gaps exercises or comprehension questions. We may find some additional tasks which encourage students to form an opinion and express a critical attitude towards what they have learnt. It is necessary to mention the promotion of the use of new technologies, as each worksheet includes an extension activity under the heading *Let´s investigate* in which students are asked to use the web to search for specific information on the topic which has been dealt with in the corresponding text.

Both workbooks are organised into different worksheets, each of them focusing on a particular issue. All worksheets display the same structure: a reader-friendly text accompanied by some pictures which illustrate its main aspects, two comprehension activities, which combine alternatively comprehension questions, true-false and fill-in-the-gaps exercises, matching tasks, choosing the correct answer or completing charts with information from the text. Most of these tasks represent controlled practice, although on some occasions students are asked to reflect on what they have read and add their own ideas, moving from controlled to free practice. Finally, as mentioned above, an additional task to complement the information provided in the text with extra data from the internet or encyclopaedias is included. A final glossary gathers all the main terms covered in the workbook translated into Spanish, Catalan, Basque and Galician. The teacher has a complete answer key at their disposal

The workbook devoted to Social Science, which comprises thirty-seven different worksheets, exploits issues not only related to Geography (reading a map, population distribution, the seasons, etc.), but also the main civilizations that have existed in each period, from the Paleolithic Age to the present (The Cave People, The Ancient Greeks, The Ancient Romans, etc.). Moreover, students are presented with a straightforward overview of some of the main events that have marked our history, and the history of English speaking countries, for example The Black Death and The Industrial Revolution. Hence, texts about Britain, the USA or Australia have been included. Finally, it is also worth underlining that Burlington material offers references to the history of the European Union and The United Nations, which provide students with a general picture of the world in which they are immersed.

The project has also been designed to increase students' understanding of environmental science concepts (ecosystems, alternative forms of energy, etc.). The workbook dealing with Natural Science consists of forty-two worksheets covering a wide range of issues regarding the natural world: the human body (the five senses, the human skeleton, the teeth, the respiratory and digestive systems, the brain, the ear, the heart, etc.), animals (vertebrates and invertebrates, bird and animal classification), plants

(trees, flowers and seeds, photosynthesis, etc.), ecosystems and alternative forms of energy, etc. Students are therefore engaged in the development of their knowledge of the natural world and the use of inquiry-based environmental science experiences.

Hence, many different cross-curricular aspects are evident in this material; for instance, the necessity of displaying a respectful attitude towards other ways of thinking (e.g. different religions), the natural world or the advantages of recycling. Similarly, the development of basic competences is also promoted:

- *Competence in linguistic communication* can be exploited by reading the proposed texts, answering related questions, learning key vocabulary connected with the issue under study or inferring the meaning of new words from the context.
- *Competence in mathematical reasoning.* Students will work with mathematical figures in order to complete charts in some worksheets.
- *Competence in their knowledge and interaction with the physical and natural environment.* These materials provide students with interesting information about the natural world, the changes caused by human activity and make them think about the responsibility of each individual as a citizen. It is worth mentioning here that this material encourages commitment to the surrounding environment through the promotion of recycling and the work of organisations such as the RSPCA (*The Royal Society for the Prevention of Cruelty to Animals*), which aims to improve the lives of animals around the world.
- *Digital competence.* Apart from the extension tasks which consist in using the internet in order to get additional information about the topic under study, the material incorporates some activities which imply the analysis of different sources of information (maps and diagrams).
- *Interpersonal and civic competence* is enhanced by the inclusion of issues that lead to reflection and discussion, for instance discrimination of women in the 19th century or child labour.
- *Cultural and artistic competence.* The importance of a creative expression of ideas is also present in texts about the Globe Theatre and Shakespeare or the Rosetta Stone and the use of hieroglyphics, for instance.
- *Learning-to-learn competence* and *competence for personal initiative and entrepreneurship* are improved by the inclusion of tasks in which students have to reason with what they have read or use additional materials such as encyclopaedias to increase their knowledge.

The weakest points of these workbooks may be the lack of extra tasks including more aspects for discussion in order to improve not only receptive but also productive skills and the absence of bright colours so that the material is more attractive to the reader.

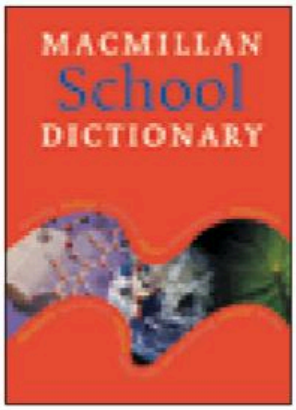
All in all, this cross-curricular material is very easy for students to follow thanks to its clear format and the straightforward instructions in the proposed tasks. In addition, the variety of topics discussed is a powerful tool to attract students' attention and avoid the monotony of only using the corresponding textbook.

We may conclude that *Burlington Cross-Curricular material for ESO* is characterized by its high instructional value, not only in the case of the English class by promoting the learning of new vocabulary in English and the development of basic communicative skills, particularly reading and writing, but also in bilingual schools. These workbooks may be used by teachers of Social and Natural Science as introductory supplementary materials. In this sense, they may lay the basis for a further deeper explanation of issues included in the official curriculum of those areas, allowing students to be in a suitable frame of mind to follow the teacher's presentation of the topic. In this case, the introduction of key vocabulary proves crucial so that students do not get lost.

María Teresa Román Expósito

MACMILLAN SCHOOL DICTIONARY W. AA

Macmillan, 2004



As a language teacher I must acknowledge that I would have gone unaware of this dictionary if I had simply had a look at the Macmillan catalogue; I would have just noticed that it was *another* monolingual dictionary. In fact, the title hardly informs you of how it can be used in schools. Moreover, the acronyms CLIL or AICLE are not visible on either the front or back cover of this Macmillan School Dictionary (hence, MSD). It is in the introduction by the chief editor where the user can read that the dictionary is written for *students learning through the medium of English*. Subsequently, a detailed look at the cover provides the image of a sort of wave where photographs of objects such as a microscope, a calculator, the globe, a leaf, a violin or a butterfly are chained, which gives you an insight of what the real content of the dictionary is.

MSD is pocket size, however has a larger number of pages than others of the same type- the *Macmillan Diccionario Pocket*, for example- but with the lack of a word count. It has a similar design to other dictionaries from the same publisher, including full page black-and-white pictures that are in colour in other Macmillan dictionaries. Printing, colours and typography make the user feel comfortable when browsing the text.

Even though the editor gives a description of the corpus research that has generated the database for its production, it seems appropriate to carry out a field-test of the dictionary to check whether the key words that ESO students may come across in internet CLIL teaching materials are included in this volume. For this purpose four web sites have been randomly chosen and checked to provide the following results.

		INCLUDED		NOT INCLUDED	
WEB SITE	SCHOOL SUBJECT RELATED	%	SAMPLE KEY WORDS	%	WORDS NOT INCLUDED
1	Social Studies	100%	Human rights, United Nations, official language, ethnicity	0%	
2	Maths	100%	Measurement, range, variation, mean, add up, reliable, scale	0%	
3	Music	91%	Measurement, range, variation, mean, add up, reliable, scale	9%	Ledger line
4	Science	88%	Sheath, leaf, clove, bulb, pod, seed, spine, cactus, stem	12%	Scape, spathe

1. http://www.xtec.net/~mena/glasgow/2_1.html
2. http://www.timetabler.com/physics4u/powerpoints/HowScienceWorks–Taking-measurements.ppt
3. http://www2.vobs.at/ball-online/Across%20the%20curriculum/music_theory.htm
4. http://www.ugr.es/%7Eftsaez/inglmag/plants.pps#256,1,Plants

In terms of content, by using the same criteria to analyze other pocket dictionaries (Roldán Tapia, 2001: 40) and monolingual dictionaries (Roldán Tapia, 2002: 69) that have been employed elsewhere, MSD includes the following sections:

	MDP
Dictionary use pages	✓
Grammar pages	✓*
Abbreviations and symbols pages	✓*
Cultural pages	
Illustrations, maps, etc.	✓
Phonetics pages	✓*
Word entries: (a) pronunciation of the word	✓
Word entries: (b) grammatical behaviour of the word	✓
Word entries: (c) meanings of the word	✓
Word entries: (d) collocations (e.g., kick the bucket)	✓
Word entries: (e) register (e.g., informal)	✓
Word entries: (f) associations (e.g., abandon-leave)	✓
Word entries: (g) examples of use	✓

The asterisks [*] in the chart indicate that the information is either insufficient or found elsewhere, i.e. the inside covers.

A further look at the sections that make up the content of MSD gives the reader a complete picture of it. Dictionary use pages come at the very beginning of the book and are very helpful to decode all the information that each entry includes. There are plenty of examples that show with arrows where the user is going to find some particular information within the space that the word entry occupies. Grammar is scattered throughout the dictionary. There is, for example, an irregular verbs list in the final appendix but most grammar information is presented in boxes that clarify certain aspects of some entries, such as nouns that may be followed by either a singular or plural verb (i.e., council, p. 169). Information regarding abbreviations, symbols and pronunciation is presented on the inside covers of the volume, instead of occupying a set of pages at the beginning of the book. Additional information is provided by the labels that follow each of the key words from a particular school subject: for example, those labels include *art, anatomy, computing, economics, music* or *physics*. Illustrations facilitate the understanding of many entries and they come in a different format: either in a full thematic page, such as the one for shapes (p. 672), or embedded within the text, right after the corresponding entry, such as the one for a seismograph (p. 661).

The information provided in the word entries is very rich because of the numerous examples that are given. When a word may belong to two different grammar categories (noun and verb, for example), then two entries are distinguished; for example, the word *record*. As it is expected, phonetic symbols follow the IPA alphabet. There are many examples of word collocations as well as plenty of examples of morphological behaviour of nouns –for example, irregular plurals–, adjectives –comparative and superlative forms– and verbs –past forms, both regular and irregular, gerunds or participles–.

Entries that present more than five different meanings have a menu at the top of the entry itself that facilitates the search of the specific meaning the user is looking for (up to 21 plus phrasal verbs are provided for the entry *get*, p. 315). Other helpful boxes are included at the bottom of certain entries; both of them with the purpose of increasing the user's lexicon: the *word family* boxes –including all words with the same root that are the result of suffixing and prefixing– and the *build your vocabulary* ones which bring together words you can use instead of a particular entry.

In conclusion, MSD may satisfy to a great extent the needs of

secondary school students enrolled on a CLIL program. It has a user-friendly design and organization and contains all the lexical knowledge school users may need at that point in their learning process. Additionally, the field-test has proved the large coverage of specific vocabulary that both teachers and students will come across in CLIL teaching materials. No doubt, it deserves some room on bookshelves and in schoolbags.

ANTONIO R. ROLDÁN TAPIA

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GLOSARIO DE TÉRMINOS PARA EL PLURILINGÜISMO

Antonio Rafael Roldán Tapia
Grupo Editorial Universitario, 2007

El *Glosario de Términos para el Plurilingüismo* del profesor Antonio Rafael Roldán Tapias recoge conceptos esenciales en torno a la educación bilingüe y su función enriquecedora de los procesos de construcción de competencias en lenguas extranjeras. Al objeto de facilitarnos la comprensión de una realidad compleja, el autor se ha enfrentado al reto de compilar y definir términos asociados al desarrollo de programas de fomento del plurilingüismo (una realidad emergente en nuestro país) junto a otros términos, ya clásicos en el campo de la enseñanza y aprendizaje de lenguas extranjeras y lenguas segundas, pero que adquieren una nueva dimensión cuando se enmarcan en el desarrollo de la competencia comunicativa del ciudadano en un mundo globalizado.

Entendiendo la palabra *glosario* en su acepción clásica, el autor ha intentado definir, explicar y contextualizar el amplio repertorio de términos ligados a una de las líneas de investigación y actuación más relevantes y de plena actualidad en nuestro panorama educativo. El plurilingüismo se ha convertido en un punto de encuentro de diversas actividades y disciplinas relacionadas entre sí en el entorno escolar. Ciertamente, todo el entramado de sinergias producidas estaba necesitado de una guía clarificadora de los conceptos que vienen utilizándose por parte de los agentes implicados en la planificación, desarrollo e implementación de las acciones que se están llevando a cabo en el *Plan de Fomento del Pluringüismo* de Andalucía, ejemplo de buenas prácticas, reconocido dentro y fuera de nuestras fronteras.

La información que encontramos en el glosario se presenta en cuatro partes diferenciadas pero relacionadas entre sí. En primer lugar, un índice de términos recoge, en orden alfabético, sus doscientas once entradas. Este índice cumple la importante misión de ofrecer un panorama sintético de los conceptos del glosario, si bien, la abundancia de siglas sin especificación podría dificultar una visión global al lector no iniciado. En segundo lugar, encontramos el glosario propiamente dicho, con una extensión de ciento trece páginas apoyadas por una tercera sección, nutrida de referencias bibliográficas, que ayudarán al lector a ampliar la información a través de sus fuentes. Finaliza este glosario con una útil sección de setenta referencias a páginas Web que facilitarán la necesaria actualización constante de este campo. El cuerpo del glosario (*Términos del Glosario*) define y explica los doscientos once vocablos seleccionados, aportando referencias cruzadas (*términos relacionados*) y *referencias bibliográficas* que acompañan al desarrollo de las entradas. En muchos casos, algunos términos hacen referencia a las páginas Web mencionadas más arriba. Cuando es necesario, se aclaran vocablos procedentes del inglés, francés y alemán. El autor también emplea el recurso de remitir al lector a diversas entradas del glosario cuando los términos están estrechamente relacionados o son traducciones del mismo concepto a otras lenguas europeas (inglés, francés y alemán), facilitando así la búsqueda e interrelación de los mismos. En aquellos casos en los que un concepto tiene diferentes nomenclaturas, dependiendo del ámbito de influencia (por ejemplo, británico o americano), el autor realiza las oportunas aclaraciones.

Un análisis pormenorizado de los *Términos del Glosario* permite apreciar una serie de bloques temáticos subyacentes en la organización de los vocablos. Estimamos que una presentación explícita de los estos bloques de contenidos,

como sección adicional en la obra, facilitaría al lector una visión más global y aumentaría el potencial de uso práctico del glosario. Así, observamos la siguiente estructura: un primer bloque está construido en torno al ámbito del *plurilingüismo*, del *Marco Común Europeo de Referencia* y del componente intercultural; un segundo bloque incluye conceptos de índole pedagógica y metodológica; y un tercer bloque recoge términos relacionados con las principales instituciones y organizaciones relativas al ámbito de enseñanza de lenguas, así como las principales certificaciones reconocidas para avalar los niveles de competencia en el aprendizaje de lenguas extranjeras, principalmente en inglés, francés, español y alemán. Procedamos, pues, a un análisis pormenorizado de los contenidos:

I. Plurilingüismo

Los campos que identificamos y agrupamos en este primer bloque son los siguientes:

- *Bilingüismo/Plurilingüismo.* El concepto de *educación bilingüe*, con una larga trayectoria en países como Canadá y Estados Unidos, se presenta en nuestro panorama educativo con una imagen de novedad, con especial incidencia en el carácter plurilingüe que emana de las recomendaciones del *Consejo de Europa* y del *MCERL*, base de las políticas lingüísticas actuales. El autor define, de manera exhaustiva, diferentes acepciones fundamentales. Por un lado, y desde una perspectiva geográfica y social, se hace referencia a los tres principales entornos de uso de una o varias lenguas (*entorno monolingüe, bilingüe, y plurilingüe*); por otro lado, se insertan términos que clarifican los diversos tipos de bilingüismo: *aditivo, bidireccional, funcional, substractivo, de mantenimiento* y *de transición*, así como matices específicos de términos íntimamente relacionados y, a veces, solapados, como *educación bilingüe*, *plurilingüismo* y *educación plurilingüe*.

- *MCERL.* El *Marco Común Europeo de Referencia para el aprendizaje, la enseñanza y la evaluación de las lenguas extranjeras* (2001) se construye sobre los conceptos de *plurilingüismo* e *interculturalidad*, dentro del contexto europeo de aprendizaje permanente o aprendizaje para toda la vida. El *MCERL* posee una función descriptora de niveles de competencia comunicativa, de guía de procesos de enseñanza-aprendizaje desde múltiples enfoques y agentes y, muy especialmente, de evaluación de los aprendizajes, tanto desde una perspectiva formal como informal y autónoma por parte del que aprende una o varias lenguas. Así, los términos incluidos por el autor recogen las diversas denominaciones del *MCERL*, no sólo en español, sino también en inglés (*CEFR*) y francés (*CECR*), junto a términos más específicos y referidos a los *niveles de competencia* del hablante (*A1, A2, B1, B2, C1, C2*), así como los componentes del *Portfolio Europeo* de las Lenguas (*pasaporte, dossier* y *biografía lingüística*), sin olvidar las propias iniciativas de difusión del Marco (*CEFTrain*). Los conceptos relacionados con el *MCERL* también actualizan la clasificación de los componentes de la *competencia comunicativa* (*competencia lingüística, pragmática* y *sociolingüística*) y añade la *competencia intercultural*, de mayor complejidad y, por lo tanto, más necesitada de análisis.

- *Plan de Fomento del Plurilingüismo en Andalucía.* En relación a la concreción práctica del *Plan de Fomento del Plurilingüismo* de Andalucía, el autor ha tenido la certeza de incluir aquellos términos que hacen referencia específica a su organización y funcionamiento en los centros educativos. Un esfuerzo de clarificación en este campo es de gran utilidad para quienes se acercan a este Plan por primera vez. Así, encontramos términos referidos a las diversas funciones del profesorado adscrito al proyecto bilingüe: *profesor/docente lingüista* (*PL/DL*), *profesor/docente no-lingüista* (*PNL/DNL*), *auxiliar de conversación*, *profesor visitante*, *NNS* (non-

native speaker - hablante no nativo), *NS* (native speaker - hablante nativo). En la misma línea, encontramos la terminología referida a la estructura organizativa y curricular de un *centro bilingüe* con expresiones como *sección bilingüe*, utilizada en Andalucía, y su oportuna diferenciación con el término *sección europea*, empleada en otras comunidades autónomas españolas, así como en algunos países europeos (Francia) donde la *sección europea* consiste en la enseñanza de alguna materia curricular en alguna lengua europea, a excepción de la *lengua materna*. También se incluyen términos referidos a la tipología de las asignaturas impartidas, muy al uso entre el profesorado implicado en los proyectos bilingües: *AL* (área o asignatura lingüística), *ANL* (asignatura o área no lingüística), *DNL* (disciplina no lingüística) y *DL* (disciplina lingüística), participantes en el *currículo integrado* de lenguas y contenidos, sin olvidar las *ATAL* (Aula Temporal de Adaptación Lingüística), materialización organizativa del componente inclusivo del quinto programa del Plan. Finalmente, el glosario hace mención al *Proyecto Orator* como ejemplo de iniciativa de fomento del plurilingüismo similar a la andaluza, aunque no tan ambiciosa, en otra comunidad autónoma del territorio español.

- *Uso/estatus de las lenguas.* Los programas bilingües/plurilingües no son ajenos al papel social y político de las lenguas y por esta razón los términos que designan su uso y estatus suelen presentar sutiles implicaciones y matices que van más allá de la mera concepción de una lengua como sistema de comunicación. Los términos recogidos en el glosario hacen referencia a usos del lenguaje desde varios puntos de vista. Un grupo de términos incide en el estatus sociopolítico: *lengua mayoritaria, minoritaria, oficial, co-oficial*, y *lengua vecina*. Otro hace referencia a las lenguas concebidas como elementos auxiliares de la comunicación: *lengua adicional* (toda lengua aprendida después de la materna), *lingua franca* y *lengua auxiliar*. Un tercer grupo incluye términos más directamente relacionados con la metodología de la enseñanza plurilingüe: *lengua para fines específicos* y *lengua vehicular*. El autor también hace una oportuna mención a las lenguas de diseño como la *lengua planificada* y la *lengua de signos*, ésta última de vocación inclusiva y con estatus de oficialidad en algunos países. Finalmente, encontramos los conceptos típicos en la enseñanza-aprendizaje de otras lenguas tales como *lengua materna* y *lengua primera*, *lengua segunda* y *lengua extranjera*; *lengua meta* o *lengua término*, así como aquellos conceptos que tienen que ver con las líneas de política lingüística en Europa tales como el aprendizaje de una segunda lengua extranjera, concepto representado en el algoritmo *MT+2* que sintetiza la recomendación lingüística del *Consejo de Europa* para los ciudadanos europeos (lengua materna + dos lenguas extranjeras/ segundas).

- *Interculturalidad.* Cierra este bloque un conjunto de términos surgidos en torno al concepto de *interculturalidad*, que el autor contextualiza expresamente en el ámbito educativo. Así, entre las definiciones más actuales sobre el concepto de *cultura*, se incluye la ofrecida por el *Consejo de Europa*, al tiempo que se relaciona el término con el desarrollo histórico de la didáctica de las lenguas extranjeras. De la misma forma, la explicación del vocablo *interculturalidad* incide en mayor medida en los principios sobre los que debe sustentarse su pedagogía en el entorno escolar (relativismo cultural y reconocimiento del Otro). El término *multiculturalidad* se desarrolla gráficamente a través de las metáforas del "melting pot" (más tradicional) frente a la del "salad bowl" donde los grupos étnicos mantienen su identidad mientras comparten los valores de la sociedad en la que viven. Es particularmente interesante la clarificación sobre el uso de los términos *multiculturalidad* e *interculturalidad*, basada en ámbitos de influencia

geográfica y sociológica, siendo el primero más aplicable al entorno sociológico norteamericano mientras que el segundo sería más apropiado del ámbito europeo donde se produce una mayor interacción entre las diversas nacionalidades/culturas.

II. Aprendizaje y metodología

Los campos que identificamos en este segundo bloque, relativo a las pedagogías potenciadoras de la *educación plurilingüe*, son los siguientes:

- *Aprendizaje.*
  La Agenda 2000 o Estrategia de Lisboa pone gran énfasis en el concepto de adquisición/aprendizaje de competencias básicas ("key competences"), entendido como una combinación de conocimientos, destrezas y actitudes que son esenciales para que el ciudadano participe de forma activa en entornos cercanos y lejanos. Ciertamente, un aspecto clave de la dimensión pedagógica del *Plan de Fomento del Plurilingüismo* es la adopción de una serie de principios inspiradores de los procesos que facilitan la *adquisición/aprendizaje* de competencias y la obra que nos ocupa recoge conceptos que nos permitirán guiar nuestra intervención didáctica en la construcción de competencias básicas en el alumnado. En este sentido, se incluyen entradas que reflejan tipos de aprendizaje que potencian una enseñanza plurilingüe (*aprendizaje autónomo, centrado en el alumno, colaborativo* y *cooperativo*), así como conceptos relacionados con *estrategias de aprendizaje*, tanto las específicamente comunicativas como las de tipo general.

- *Adquisición/aprendizaje de Lenguas.*
  En los términos asociados a las *fases* de aprendizaje de una lengua (*exposición – asimilación – producción*), el autor presta especial atención a dos conceptos fundamentales, íntimamente relacionados y normalmente presentados como dicotómicos, como son el de *adquisición* frente al de *aprendizaje*. A estas alturas, la oposición entre *adquisición* informal-natural de una lengua frente a su *aprendizaje* formal-artificial, se disuelve en gran medida cuando se contrasta con la realidad del *plurilingüismo*, donde la secuencia *Input – Intake – Output* forma un continuo pedagógico. Así, la *fase de exposición* se relaciona con el concepto de *input* (o su equivalente en español, *aducto*), o mejor, con el concepto de *input comprensible*, acuñado por Krashen para señalar el fragmento lingüístico de dificultad ligeramente superior al nivel del hablante que se encuentra expuesto a dicho fragmento. La segunda fase (*fase de asimilación* o *intake*), es una fase de interiorización, en correspondencia a las tareas de reflexión sobre la propia lengua. Finalmente, la tercera fase o *de producción*, relacionada con el término inglés *output* (o su término equivalente en español, *educto*) estaría conectada con la realización de *tareas* comunicativas.
  Paralelamente, el autor ha incluido términos típicos de la producción lingüística, asociados a las tres fases anteriores, tales como los de *interferencia, transferencia* e *interlengua*, así como los de *fluidez* (*fluency*) / *corrección* (*accuracy*), situando la referencia a la *corrección de errores* como parte de la intervención didáctica, si bien, disminuyendo su tradicional protagonismo en la didáctica de lenguas extranjeras al objeto de favorecer la comunicación dentro del aula.

- *Metodología general: enfoques y estrategias de enseñanza-aprendizaje de lenguas.*
  Este campo temático gira alrededor de conceptos y términos relacionados con el *enfoque comunicativo* y sus metodologías afines en el campo de la enseñanza-aprendizaje de lenguas extranjeras (*actividad comunicativa, discurso de aula, material auténtico*), así como en torno al campo de la didáctica general (*enfoque por tareas, enseñanza en equipo, trabajo en grupo, trabajo por proyectos, webquest, tarea*). De esta forma, la tradicional ósmosis entre el *enfoque comunicativo*, la organización escolar y la dinámica del espacio clase

se sitúa en un plano renovador, dentro del marco de la enseñanza plurilingüe basada en contenidos curriculares.

- *Metodología específica: Aprendizaje integrado de contenidos y lengua (AICLE/CLIL/EMILE).*
El autor hace particular despliegue de los términos relacionados con el *aprendizaje integrado de contenidos y lenguas extranjeras* (*AICLE*) como enfoque potenciador de didácticas que favorecen el desarrollo del *plurilingüismo*. Para ello, el profesor Roldán Tapia clarifica los términos equivalentes que se emplean en inglés, español y francés (*CLIL/AICLE/EMILE*), los relaciona con metodologías precursoras, tales como la de *content-based instruction* (*CBI*) y sus diferentes modelos - *adjunto, de refugio, enriquecido de contenidos*, y *temático* - y expone las diversas *Dimensiones CLIL* (*CONTIX* (contenido), *CULTIX* (cultura), *ENTIX* (entorno), *LANTIX* (lengua), y *LEARNTIX* (aprendizaje)), dimensiones que constituyen las razones por las que el sistema educativo decide implantar enfoques de enseñanza-aprendizaje de lenguas extranjeras sustentado en contenidos curriculares. De la misma forma, el autor añade el concepto de *lengua a través del* currículo junto a conceptos paralelos como los de *traslengua* y *cambio de código*, aprovechados para el desarrollo de las estrategias *AICLE*, así como el *principio de interdependencia de las lenguas*, base del enfoque mencionado y del *currículo integrado*.

- *Enseñanza de lenguas extranjeras.*
En este grupo se incluye la terminología clásica en el contexto de la enseñanza de lenguas extranjeras, principalmente el inglés, en sus versiones británica (*TEFL*) y norteamericana-canadiense (*TESOL*), añadiendo nuevos términos relacionados con el uso global del inglés como moderna *lingua franca* o *Inglés como lengua internacional* (*EIL*), así como el mismo principio aplicado a otras lenguas, como es el caso del Español como Lengua Extranjera o como lengua segunda (*ELE-EL/2*). La pertinencia de esta aportación reside en la necesidad de clarificación de un conjunto de siglas que, si bien son familiares al profesorado de inglés como lengua extranjera o segunda lengua, pueden resultar confusas para los usuarios de la enseñanza-aprendizaje de otras lenguas.

- *Tecnologías de la información y la comunicación –TIC.*
El autor incluye sólo dos términos, si bien esenciales, relacionados con el uso de las tecnologías de la información y la comunicación. Por un lado, la aplicación informática para la autoevaluación del conocimiento de una lengua por parte del usuario (*DIALANG*), que ofrece tests de diferentes habilidades lingüísticas. *DIALANG* debe su relevancia al hecho de sustentarse sobre el *MCERL* y haber sido desarrollada por más de 20 instituciones con el soporte de la Comisión Europea. El ejemplo de *DIALANG* está en consonancia con una serie de proyectos europeos actuales que intentan crear herramientas *on-line* para el autodiagnóstico (por ejemplo, la herramienta en fase experimental, propuesta por el proyecto europeo *Intertool*, para la ayuda al diagnóstico y evaluación del componente intercultural en la gestión de proyectos europeos). Por otro lado, el término *TIC*, recogido en el glosario, hace referencia a una realidad mucho más amplia como es la relacionada con las tecnologías de la información y la comunicación, especificando el autor su importancia en relación al contexto escolar, su relevancia en relación a la metodología *AICLE* y su papel de herramienta soporte para el desarrollo de la competencia digital y de aprender a aprender. Sin embargo, se echa en falta un mayor número de términos relacionados con las *TIC*, sobre todo en lo referido a la socialización del conocimiento y su influencia en el aprendizaje de lenguas mediante redes sociales promovidas por las herramientas de la Web 2.0 (blogs, wikis, software social, podcast, etc.).

III. Instituciones Internacionales y Certificaciones

Cerramos nuestro análisis de contenido con este tercer bloque referido a instituciones, organizaciones y asociaciones destacadas en el ámbito de la enseñanza de lenguas extranjeras y a certificaciones de reconocimiento internacional; todas ellas ligadas, en mayor o menor medida, al desarrollo de la educación plurilingüe.

- En el apartado de instituciones encontramos algunas tan importantes como el *Consejo de Europa* o el *CELM* (Centro de Lenguas Modernas de Gratz), el *Instituto Cervantes*, la *Alliance Française*, el *Goethe-Institut*, o referencias a la red institucional europea *Eurydice* y a la *Agencia Nacional Sócrates*, actualmente denominada OAPEE, junto a asociaciones del profesorado tales como la andaluza *GRETA*, así como una singular referencia a la *St. Lambert School*, centro canadiense pionero de los modelos bilingües en 1965.
- En el apartado de certificaciones podemos encontrar los niveles tradicionales de la Universidad de Cambridge (*FCE*, etc.) junto a certificaciones similares aplicadas a otras lenguas, tales como el *DALF* (Diplôme Approfondi de Langue Française), el *DELE* (Diploma de Español como Lengua Extranjera), las certificaciones para la competencia en lengua alemana *ZMP* (Zentrale Mittelstufenprüfung), *ZOP* (Zentrale Oberstufenprüfung), *GDS* (Großes Deutsches Sprachdiplom), así como el término referido al *Sello Europeo* para premiar las experiencias innovadoras en el campo de la enseñanza de lenguas extranjeras.

En conclusión, consideramos que el *Glosario de Términos para el Plurilingüismo* del profesor Antonio Rafael Roldán Tapias es una obra de gran utilidad y ayuda, asequible a un amplio espectro de profesionales y estudiantes interesados en conocer las líneas maestras que gobiernan el panorama actual del fomento del plurilingüismo en nuestro sistema educativo, sin olvidar la actualización de conceptos clásicos relacionados con el campo de la enseñanza y aprendizaje de idiomas. El autor ha realizado una aportación valiosa y necesaria, en un lenguaje sencillo y preciso, que facilita a todo tipo de lector el acceso a la complejidad poliédrica del tema que nos ocupa. Por ello, estimamos su utilidad para el profesorado tanto de los niveles universitarios como no universitarios, para los estudiantes universitarios que, independientemente de su especialización, vislumbren su futuro en el campo de la enseñanza, y para el público en general, interesado en esta temática. De manera particular, el glosario del profesor Roldán será de gran utilidad para asesores, inspectores, profesorado de áreas o disciplinas lingüísticas y no lingüísticas inmerso en el desarrollo de proyectos enmarcados en los planes de fomento del plurilingüismo, filólogos y pedagogos. El glosario también contribuirá a elevar el nivel de profesionalización del profesorado en general y de los centros docentes en particular. Todos encontrarán en este glosario un modo fácil y rápido de acceso a los conceptos fundamentales, en el que se ha utilizado el español como vehículo de comunicación, pero en el que también se han tenido en cuenta las aportaciones realizadas desde las lenguas inglesa, francesa y alemana. Damos, pues, la bienvenida a este *Glosario de Términos para el Plurilingüismo* y auguramos una fructífera difusión del mismo entre el mundo académico y profesional.

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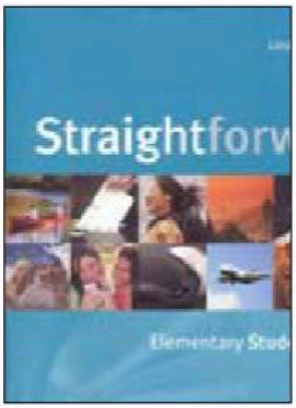
STRAIGHTFORWARD ELEMENTARY

Lindsay Clanfield
Macmillan, 2006



Straightforward is a six-level coursebook series ranging from A1 to C1 in terms of CEF levels and consisting of a Student's book with class CDs, a Workbook with or without key with CDs, a Teacher's book with resource CDs and a Portfolio booklet. Apart from Lindsay Clanfield who wrote the coursebook, the elementary level is studded with names such as Jim Scrivener and Philip Kerr, as well as many others equally well-known but too numerous to mention, who either wrote parts of the course or advised during its development. As such, it promises to be an extremely well-informed and effective course series.

Since we are living in a "post-method condition", methodologically the course is eclectic, and aims to be non-restrictive by drawing from many different approaches to language teaching. The authors feel that students' needs change as they develop their language competence and autonomy and so the course changes its approach to syllabus and task design throughout its different levels.

Turquoise-coloured *Straightforward Elementary* is aimed at CEF crossover levels A1/A2. It tries to balance the importance of knowing about the language with the need to do things with it. Communication is paramount and although all four skills are developed, reflecting the CEF can-do statements, more prominence is given to speaking skills than to those of writing. Cooperative pair and group work is encouraged as well as a mutual respect for others and their cultures.

The *Straightforward Elementary* coursebook opens with the usual course map of its twelve units, which are broken down into four separate sections, and then two "Basics" units to introduce colours, numbers, classroom words, international English, etc. before moving on to the main units. The layout is attractive and each unit covers the skills and lexical and grammatical areas that you would expect, based on a theme. The themes are well presented and provide interesting opinions and facts to stimulate a class, even if not desperately original (He Still Lives At Home, ExPat Files, I Hate Flying). After every unit there is a Language Reference section which ties up loose ends of grammar and lexis dealt with in the unit and which I found tended to be very popular with students. At the end of the book there are communication activities relevant to the units and the tapescripts. These are extensive and involve exercises for practising vocabulary, grammar, pronunciation and speaking as well as functional language and the usual listening exercises. There is also a Review Section for each unit providing more specific practice of the grammatical and lexical items.

The *Straightforward Elementary* Workbook is very complete and not only offers consolidation material for each lesson, with extra reading sections for each unit, but also includes a section entitled "Useful Language to Improve Your Writing" with items such as starting an email, and a range of functional exponents, plus a seven-page story of Dr. Jekyll and Mr. Hyde. At the end there is an excellent 24-page reading and writing course covering many useful areas, such as phone messages, which students may complete alone or at school. There is also a CD with dictation exercises and audio versions of the reading texts.

The series incorporates a students' Portfolio to help students to keep their own personal record of the work they do during the course. It also helps them to reflect on how they learn by means of a learning diary and to assess themselves by means of can-do checklists. It starts with a language passport (i.e. the student's learning history and attitudes) moves on to a

personal needs analysis and then on to the content of the coursebook units. The students are asked to recall items from the units, answer questions from them and write a short text around them. At the end there is a summarising section to highlight what students have learnt, and suggestions as to how students can keep a dossier of their work to record their progress.

The Teacher's Book is a very worthy adjunct to the course. It not only offers excellent advice on exploiting the coursebook and extra resource sheets for each unit (why aren't they included in the coursebook?), but also includes very useful suggestions and support for inexperienced teachers in its green "Key Methodology" boxes on areas such as grading your language to the level or dealing with classroom instructions, etc. It includes two CDs of Test materials, Listenings, Songs and Self-assessment checklists.

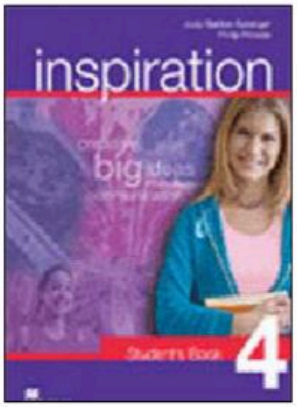
I have used *Straightforward Elementary* this year to substitute my prescribed elementary coursebook from time to time. It was enjoyable to use and I particularly liked the resource sheets from the Teacher's Book, the wealth of CD material and the Reading/Writing course at the back of the Workbook, all of which I made good use of. However, I found that the coursebook, although undoubtedly well planned and written, didn't go quite far enough for my classes, even with the input from the Workbook and the Review sections, it being necessary to source more material to extend the grammatical and lexical areas. Nevertheless, I don't intend this as a criticism of the course, since different classes will almost always require different amounts of input/practice/recycling before assimilation. The coursebook may act as the basis or the springboard for the course, but will generally require supplementation at some point.

I would certainly use *Straightforward Elementary* on a fulltime basis to provide a new impetus at this level, and I look forward to familiarising myself with the rest of the *Straightforward* levels.

HELEN ROUSE

INSPIRATION 4

J. Garton-Sprenger and P. Prowse
Macmillan, 2007



Inspiration 4 es el último libro de la serie que ha publicado Macmillan y ha sido escrito por Judy Garton-Sprenger y Philip Prowse. Cubriría niveles de A2 a B1, según la nomenclatura del Marco Común Europeo de Referencia (MCER). Es decir, traducido a nuestros niveles de Educación Secundaria, podríamos situarlo para 4º E.S.O. (de nivel alto) o para 1º de Bachillerato. Según se anuncia en su contraportada, es un curso diseñado especialmente para adolescentes y los temas que se presentan desde el nivel 1 al 4, que es el que aquí nos ocupa, reflejan la evolución de los intereses de esas edades que van desde 1º a 4º de E.S.O/1º Bachillerato.

El curso aporta, con algunas diferencias novedosas, el material típico de cualquier libro de texto, es decir, el libro del alumno, el libro de ejercicios, el libro del profesor, material extra (*Inspiration Builder*), los CDs de audio y el CD de tests. Lo que sí es novedoso es el gran material que aporta en su página web.

Veamos primero el material tradicional. Si ojeamos el libro de texto vemos que está compuesto por ocho unidades cuyos temas son: *Body and Mind, Creativity, Science and Discovery, Getting it Right* (sobre avances tecnológicos), *Extraordinary People, On the Move* (sobre turismo), *Getting the Message Across* y *Making the Grade* (sobre trabajos y ocupaciones). La primera unidad aporta, con gran acierto, información sobre los diferentes estilos de aprendizaje, es decir, aporta la introducción para empezar a trabajar la competencia de aprender a aprender que luego llevará su seguimiento en la cuarta parte de cada unidad. Cada unidad se divide en cuatro apartados y parte de textos de diferentes tipos que, de manera general, trabajan vocabulario, gramática, funciones, pronunciación y las cuatro destrezas. La primera parte siempre introduce el vocabulario que va a aparecer en la unidad. Finalmente, la cuarta parte integra las destrezas, de tal forma que unas apoyan a las otras, y aporta como novedad el apartado de *Learner Independence* en el que el alumno reflexiona sobre el proceso de aprendizaje que ha llevado a cabo durante la unidad.

Todas las unidades terminan con materiales extra (*Inspiration Extra!*, entre los que el profesor puede encontrar sugerencias sobre diferentes temas para llevar a cabo proyectos, juegos, *sketches*, revisión gramatical, ejercicios de extensión y actividades pensadas para que los alumnos escojan según sus diferentes estilos de aprendizaje.

Una gran novedad es la última sección de cada unidad, que trata sobre temas culturales. Dicha sección ayuda a crear la conciencia pluricultural de la que habla el MCER y brinda al profesorado materiales para trabajar el pensamiento crítico de nuestro alumnado tanto a nivel de 4º de E.SO., como de 1º de Bachillerato. Es pues, una sección que invita al debate y a la reflexión.

Cada dos unidades hay una autoevaluación en la que se revisa, principalmente, gramática y vocabulario. El cuadro *Progress Check* aporta descriptores para facilitar esta auto-evaluación.

Termina el libro con varios apartados. El primero de ellos es *Congratulations*, que continua con la auto-reflexión sobre el proceso de aprendizaje. El segundo, *Communication Activities*, aporta actividades comunicativas de trabajo en parejas o en grupos. El apartado de *Grammar Summary* es una pequeña referencia gramatical, que quizás no sea demasiado clara para el alumnado. En *Word List* se puede ver el gran aporte léxico del libro. Le sigue una pequeña guía de signos lingüísticos de pronunciación y, como es habitual, un listado de verbos irregulares.

El libro del profesor es una guía didáctica que sugiere formas de trabajo, orientaciones

e informaciones necesarias para trabajar la temática de los textos. El libro de ejercicios sigue la misma estructura que el libro del alumno y es un buen complemento con el que se puede revisar, ampliar o escoger material extra para cada una de las unidades. Algo muy interesante son los apartados de *Web Watch*, en los que los alumnos pueden encontrar páginas web para obtener más información sobre el tema tratado. Los CDs tanto de ejercicios de audición como de tests son esenciales para el trabajo autónomo del alumnado y una gran ayuda para el profesor.

Por último, el material del curso que Macmillan ha colgado en su página web (www.macmillanenglidh.com/inspiration) es de gran utilidad. Se pueden encontrar desde actividades de ampliación y revisión de gramática y de vocabulario, a actividades extras sobre cultura, *webquests*, *readers* graduados diseñados específicamente para el curso y *portfolios* diseñados siguiendo las partes del Portfolio Europeo de Lenguas (PEL) y el MCRE, donde el alumnado tiene la oportunidad de autoevaluarse a través de descriptores de los objetivos alcanzados en cada unidad.

Para terminar, sólo apuntar dos inconvenientes que pueden plantearse con el uso de este curso: por un lado, *Inspiration 4* abarca un nivel alto para 4º de E.S.O ya que termina con un B1, que es el nivel que debemos alcanzar con Bachillerato, según nuestra normativa; por otro lado, la gran cantidad de material que pone a disposición del profesor será, en muchas ocasiones inabarcable, dado el número de horas del que disponemos para lengua extranjera en nuestros currículos. Por tanto, se recomienda hacer una selección de actividades. Por otra parte, se podría apuntar que en *Inspiration 4* sobresale, ante todo, el tratamiento integrado de las destrezas, el aprender a aprender y los aspectos socioculturales y conciencia intercultural, así como la variedad y calidad del material on-line que aporta. En definitiva, si sabemos graduarlo bien, se trata de un curso muy recomendable que ayuda a contemplar en nuestras aulas las recomendaciones en enseñanza de lenguas del *Marco Común Europeo de Referencia*.

CONCHA JULIÁN DE VEGA

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Lozanov (1979: 32)
Rubin y Thompson (1982: 27)
(Morgan y Rinvolucri, 1986: 41; Wright, 1998: 50; Read, 2000: 13), atiéndase al orden cronológico de las obras en referencias parentéticas.

Ejemplos de referencias al final del texto:

Libros:
Atkinson, D. 1993. *Teaching Monolingual Classes*. Harlow, Essex: Longman.
Seliger, H. W. y M. H. Long, eds. 1983. Classroom Oriented Research in Second Language Acquisition. Rowley, MA: Newbury House.

Capítulos de libros:
Stanley, C. 1999. "Learning to think, feel and teach reflectively". *Affect in Language Learning*. Ed. J. Arnold. Cambridge: Cambridge University Press. 109-124.

Artículos:
Garret, N. 1988. "Computers in foreign language education: Teaching, learning, and language-acquisition research". *ADFL Bulletin* 19/3: 6-12.

Comunicaciones en Actas:
Adams, E. 1997. "Creativity in teaching: A practical session". *Actas de las II Jornadas de Estudios Ingleses*. Eds. C. Medina Casado y C. Soto Palomo. Jaén: Servicio de Publicaciones de la Universidad de Jaén. 187-193.

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