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(EDITORAS)

ESP TEACHING AND METHODOLOGY ENGLISH STUDIES IN HONOUR OF ÁNGELES LINDE LÓPEZ

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PRÓLOGO

Esta obra representa el justo homenaje a Ángeles Linde López, profesora titular del Departamento de Filologías Inglesa y Alemana de la Universidad de Granada con motivo de su jubilación. Nace la iniciativa del grupo de investigación HUM:370 Lingüística, Didáctica y Estilística del Inglés, que ella misma ha dirigido con gran acierto y entusiasmo hasta el final de su trayectoria profesional y académica. Obvio decir que la finalidad no es otra que rendir a la referida profesora un merecido tributo de amistad. Su ejemplo viene a ser un estímulo para cuantos nos esforzamos por hacer del conocimiento y la cultura una vía para profundizar en las convicciones de libertad, diálogo y solidaridad a las que estamos llamados como integrantes de una sociedad que ha de aspirar a la igualdad de todos sus hombres y mujeres.

Participamos en él, colegas y amigos universitarios con contribuciones tanto de carácter teórico como práctico como muestra de nuestro afecto y reconocimiento por su gran labor realizada en el ámbito docente, en el que va a ser seguramente recordada por sus alumnos como una excelente profesora, e investigadora durante los más de cuarenta años de dedicación universitaria.

A lo largo de sus páginas aparecen planteados diversos temas actuales vinculados a la enseñanza de la lengua inglesa, a la cual nuestra querida compañera homenajeada ha dedicado la mayoría de sus contribuciones, ya sea como autora o editora de libros, en artículos de revistas especializadas o como ponente en congresos nacionales e internacionales, destacando en todas ellas su magnífica trayectoria investigadora.

El presente volumen, formado por once trabajos, está estructurado en tres secciones: Integración de la lengua inglesa dentro de los contenidos curriculares, la enseñanza de la lengua inglesa dentro del Espacio Europeo de Educación Superior: propuestas metodológicas, y actualización en el tratamiento del análisis literario.

En la primera sección *Integración de la lengua inglesa dentro de los contenidos curriculares* se analiza cómo hoy en día se impone la integración de idiomas extranjeros, principalmente el inglés, en el currículo de la enseñanza de los contenidos de especialidad, ya que el dominio del inglés va a permitir a los alumnos mejorar su formación y, por lo tanto, ser más competitivos en el contexto laboral. Esta primera sección consta de tres trabajos: M.ª Luisa Pérez Cañado en su artículo «The effects

of CLIL within the APPP: lessons learned and ways forward» nos presenta una revisión de las investigaciones realizadas con el objetivo de medir los efectos de la integración de la lengua inglesa en los contenidos de especialidad dentro del Plan Andaluz para la Promoción del Plurilingüismo. En el artículo «El AICLE en la educación superior: Estudio comparativo y propuesta metodológica», Miriam Fernández Santiago nos ofrece una propuesta metodológica que combina viabilidad y rigor académico en el aprendizaje de lenguas extranjeras en el contexto universitario. Se basa, igualmente, en la integración de la enseñanza de la lengua inglesa dentro de los contenidos curriculares del recién aprobado Grado de Psicología. Los resultados de esta investigación realizada en la Facultad de Psicología de la Universidad de Granada extiende la posible transferibilidad a otros títulos de Grado, Universidades e, incluso, otros idiomas. Cierra esta sección el artículo de M.ª Araceli Losey León «Language and content-subject teacher issues across CLIL in the Maritime Studies field: A project experience within the new European framework», que defiende un proyecto piloto de integración de la enseñanza de la lengua inglesa en la Facultad de Ciencias Náuticas de la Universidad de Cádiz. Sus resultados muestran la gran ventaja que ofrece la interdisciplinaridad entre los profesores de la especialidad y los profesores de lengua inglesa.

La segunda sección titulada *la enseñanza de la lengua inglesa dentro del Espacio Europeo de Educación Superior: propuestas metodológicas* aborda la serie de cambios que afectan a la enseñanza de la lengua inglesa motivados por la adaptación de los estudios universitarios al Espacio Europeo de Educación Superior. Consta de seis trabajos. Abre esta sección Ana Bocanegra Valle con su artículo «el análisis de necesidades en los cursos de inglés para fines específicos. Un estudio integral de necesidades en el contexto del inglés técnico marítimo». En él nos ofrece un análisis exhaustivo de las necesidades psicosociales, subjetivas, objetivas y profesionales de un grupo particular de alumnos: alumnos pertenecientes a un curso de inglés técnico marítimo (ITM) con el objetivo de perfilar con la mayor precisión posible sus necesidades de aprendizaje de lengua inglesa y, de esta forma, adecuar el diseño y la planificación de un curso de inglés específico. M.ª Ángeles García de Sola en su artículo «Internet como fuente multimedia para el aprendizaje del inglés científico oral» presenta una forma de integrar el uso de las nuevas tecnologías, en concreto Internet, en la enseñanza del inglés científico oral. Especial atención se presta a la interdisciplinaridad, ya que la estrecha colaboración entre los profesores especialistas en el contenido y los profesores especialistas en lengua inglesa hace que el alumno considere positiva la integración del inglés en el diseño curricular de su titulación. En esta misma línea, Rosalía Crespo Jiménez en su artículo «Colaborando con las asignaturas de registro *legal* en la Escuela Técnica Superior de Ingeniería de la Edificación: La creación de un *ad hoc* corpus» nos ofrece una propuesta de trabajo que queda directamente asociada al carácter instrumental inherente a las asignaturas que se imparten en el contexto de ESP. Ante la carencia de herramientas y materiales apropiados que pudieran facilitar la labor de reconocimiento de una terminología específica común tanto al ámbito del Derecho como al de la Edificación, propone la creación de un *ad hoc* corpus como apoyo a las clases de las asignaturas pertenecien-

tes al registro legal del referido centro. Natividad Fernández de Bobadilla Lara presenta una propuesta metodológica de programación y desarrollo de la enseñanza de inglés especializado en el área de Música en su artículo «Inglés en Musicología: Una nueva rama en el campo de ESP». Lo que la distingue de otras propuestas anteriores similares es que el inglés en la titulación de Musicología es un nuevo campo de estudio e investigación, lo que va a traer consigo una serie de prometedores retos para todos aquellos profesores y/o investigadores que se vean involucrados en esta nueva área. Los resultados de la investigación llevada a cabo por Isabel Alonso Belmonte en su artículo «Deconstructing rhetorical patterns in written argumentative texts: some suggestions for a genre-based approach to ESP» sobre la estructura retórica de los editoriales y los artículos de opinión en los periódicos, le llevan a sugerir que estas estructuras complejas e interrelacionadas deben ser tenidas en cuenta a la hora de programar un curso sobre redacción de textos argumentativos, incluyendo no sólo el análisis del género, sino también la posible variación intercultural. Actualmente nadie cuestiona que la lengua inglesa se ha convertido en la lengua de comunicación por excelencia y, en esta línea, finalmente, Isabel Balteiro en su artículo «The implications of the English as a *lingua franca* paradigm for language teaching» aboga por una cuidadosa atención a esta área potencial de investigación con posibles implicaciones docentes relacionada con la interacción de hablantes no nativos de diferentes nacionalidades.

El título de la tercera sección *actualización en el tratamiento del análisis literario* incluye los trabajos de M.ª Luisa Dañobeitia titulado «Angel Heart: Some basic considerations on interlocked patterns based on nominalism» y Celia Wallhead «Using genopro to create family fress: The example of A. S. Byatt´s the children´s book.

Cierra el presente volumen la reseña de Carmen Aguilera Carnerero al libro Learning English Through Science: Scientific Reading, del que es autora la homenajeada profesora Ángeles Linde López.

Las editoras

INGLÉS INSTRUMENTAL III 1995–2011 (R.I.P.)

Celia Wallhead
Universidad de Granada

INTRODUCTION: BACKGROUND TO INGLÉS INSTRUMENTAL III

Inglés Instrumental III was born —along with all the other *Instrumentales,* obviously— in October 1995, when, under the "New Plan," it was deemed pedagogically more sound to teach the different language skills separately. I had been collaborating with the third-year language course, *Lengua Inglesa III,* since I first started to teach in the English Department of the University of Granada in 1990. *Lengua Inglesa III* was a year-long subject, two days a week for one and a half hours and on Fridays there was strict attendance (no skiving with the excuse of the new-fangled SWAD in those days). The level was "Advanced" and we used one of the (deadly boring) Proficiency course-books. Since the Proficiency exam has a literature component, we also included two or three novels on the syllabus. I remember the joys of teaching Evelyn Waugh's *The Loved One,* through which the students were astounded at the lavish funerals for pets in Southern California. (Things have not changed much; in fact, those eccentricities of rich Americans —based, no doubt, on the Anglo-Saxon preference for animals over humans— have been imported to Spain, and here in nearby Lecrín, for example, you can get your moggie or doggie cremated and interred in a special pets' cemetery —or not, you can have the ashes in an urn to put on your mantelpiece— for upwards of 150 euros. Anyone interested can ask Dr Carretero for details.) Other novels were Graham (always pronounced by the students Grajam) Greene's *Our Man in Havana,* and a selection of short stories entitled *The Stuffed Ox,* or was it *The Stalled Ox*? (Only joking, of course it was *The Stalled Ox,* by Saki —that is, H.H.Munro, not our dear friend and colleague, who has also taught *Inglés Instrumental III* with Ángeles and me, Nobuo Ignacio López Sako).

All four groups followed the same teaching syllabus and when it came to writing the exams, we shared out the different skills, which is how I came to be "in charge of Reading." Dr Graeme (also pronounced in the Spanish way, Graeemee) Porte was "in charge of Writing" and Dr Pamela Faber (to whose surname the students always tacked the additional name Castell, while her mother's name was Benítez, though as

far as I know she had nothing to do with Liverpool Football Club, but then neither does Rafa Benítez any longer) was "in charge of Grammar." The students could not escape us, our exams were water-tight and involved a Listening —never was there such a hush in the Auditorium as when Dr Faber read aloud the Listening passage (an hour after the commencement of the exam, since it always used to take her that time to read out the names and identity numbers of our millions of students). In the evaluation of the oral, the students had an interview, normally individual, but later in pairs, as it was taking us a month to get through the students. Two of us examined: one as interlocutor, the other as executioner, I mean evaluator. They had to speak for five minutes on one of the set texts and that really divided the sheep from the goats. We have to acknowledge that *Lengua Inglesa III* was a notoriously difficult exam to pass; it was the *hueso,* a hard nut to crack, and sent the students running off to the private academies, who never had it so good. (Perhaps a hard exam would be the solution to the academies' own particular economic crisis.)

THE NEW INGLÉS INSTRUMENTAL III

The break-up of *Lengua Inglesa III* into the different skills in the new *Instrumentales* meant a much tighter control over what was taught and what was expected of the students in the evaluation of the subject. It was then that Dr Ángeles Linde joined us from her teaching of English for Special Purposes in the Faculty of Pharmacy (where she taught my daughter; and I think she managed to teach her more English in a year than I had managed to do in nineteen or twenty.)

For a year or two, each of the *Instrumentales* was a year-long, 12-credit course. Because some of us secretly preferred holistic, multi-skills teaching, with the twelve credits, we were able to teach reading skills and had time left over to vary the content and methodology with some listenings and even video work, all designed to reinforce the vocabulary of the readings, both in thematic areas and in pronunciation. There was also a period in which part of the subject *Usos y variedades del ingles* came under the umbrella of *Inglés Instrumental III*. That diversity came to an end when, after some deliberation, *Inglés Instrumental III* was reduced to a one-semester 6-credit course. We regretted this change, but did not put up a fight, as it was obvious that if the number of credits was to be reduced and there were not enough to go round, other subjects had a greater need and priority: for example, Writing, in *Inglés Instrumental IV.* As Ángeles and I wrote in the Introduction to the two textbooks we wrote together for this subject, first *Reading Right: Developing Linguistic Competence Through Reading (Advanced Level)* (Granada, Comares: 2002) and then *Carry On Reading* (which came out in 2005, with the same subtitle and publisher):

> When Spanish University students of English have been asked about their needs in the learning of the four skills, reading, although regarded as essential for their academic purposes, has almost always been the one with which they needed and wanted least help in class. This is not surprising, since the students are surrounded by books, in their language courses, and especially in their literature courses.

> Reading, as a passive skill, is one which they can practise alone, or in groups, both in class and at home. The study material is constantly available and usually accessible. The same cannot be said of the productive skills of listening and speaking, although practice of the former is now more freely available through the cassettes and CDs that accompany most course books. As a result of the ready availability of reading material, some students tend to think that they can "just do it" —to quote a popular advertising slogan— and that they can read and understand, and use the fruits of their reading, without much help from their teacher. However, in our experience as teachers of reading in English of many years' standing, it has come to our attention repeatedly that, whilst many students read and understand and go on to assimilate and then apply what they have read, many others *think* that they have understood, whereas, in fact, the understanding process has been incomplete and partial, and they *don't know* that they don't know, or, they don't know *what it is* that they don't know. It is here that the teacher and his or her specially prepared tools and material can be of invaluable help. (12–13)

So perhaps the proportion of time dedicated to reading could be reduced, but the importance of guided reading should never be undervalued.

TEXT BOOKS

Our "specially prepared tools and material" (or should it be "specially-prepared"?) evolved into these two text books. We did not set out with the intention of writing them, but found that they "emerged," and did so for two reasons: firstly, there was a need, for no other advanced English text book was suitable for our specific purposes; and secondly, we found that we had the material, and it was already tried and tested, because we had produced it for the examinations and had adjusted it in accordance with the proved effectiveness (or otherwise) of the different exercises in the evaluation of the students. We had readings, vocabulary exercises and a whittled-down core of indispensible grammar. Both books are divided into twelve units, each dedicated to a thematic area considered relevant for a language student ("Communications," "Language and Education," "Science and Technology," "Travel and Tourism," to mention but a few). Each unit has more or less the same structure: a warm-up activity; a text with questions or a task; a focus on vocabulary; an explanation of a grammatical point with exercises; a second or even third text with a variety of tasks; and finally, a related writing task. I'll examine each of the main areas of the subject in turn.

READING

For fear of the students having already done or at least read the passage(s) chosen for the exams, we could never take reading exercises or tasks from text books. We learned from such books as Judi Moreillon's *Collaborative Strategies for Teaching Reading Comprehension: Maximizing Your Impact* (ALA Editions, 2007) and the R.I.C.Publications' *Teaching Comprehension Strategies, Bk. C: Developing Reading Comprehension Skills* (also 2007), but preferred merely to adopt their theory rather than actually using their material.

The obvious need to choose passages with themes related to current issues in the culture of the English-speaking world meant that we had to search for texts in up-to-date publications and not a bit from, say, *Wuthering Heights*. As we wrote in our Introduction to the second book:

> Rather than call our work *Reading Right II*, we have opted to give the new book a new title: *Carry On Reading.* This is because almost all the readings and vocabulary exercises are new; it is a different book. On the other hand, the grammar remains basically the same, as, fortunately for human beings, grammar does not get renovated as frequently as do vocabulary, customs, events, famous people, etc. (11)

Recognising that this is not a subject dedicated to literary discourse, and given that the "varieties of English" aspect lingered in the new shortened version, our search for reading passages was channelled away from novels and towards journalism. The additional fact that the level is "Advanced English" directed us more towards serious journalism (*The Guardian* as opposed to the *Daily Mail,* not to mention *The Sun* or the *Daily Mirror,* though I do admit to getting a lot of the jokes we included in the two books from the *Daily Mail,* especially the animal jokes.)

Most of our students in their second year are around the Cambridge First Certificate Level, or above 450 on the TOEFL. So again, in our second book, through the application of the guidelines set out in the European Framework, which has absorbed these levels, in our selection of reading texts, we were able to become more focused in terms of their levels of vocabulary, grammar and intricacy and sophistication of structure and development:

> It is our objective in this textbook to help the students to advance from the B2 Level (Vantage Level) and progress from being merely an "Independent User" to becoming a "Proficient User," in the lower ranges of the C1 Level, known as "Effective Operational Proficiency." (12)

In addition to offering the students different types of text, we ask them to perform different tasks, such as scanning and skimming. For we acknowledge that a reader treats texts in different ways: not all texts require or receive an in-depth study of the meaning and relevance of every single word, as if they were a poem or a novel. Furthermore, we varied the level of difficulty of the texts: there could be fairly straightforward tasks to be performed on simple texts, or on complicated texts, building up to difficult exercises on highly complex texts. In the latter case, the students may be able to complete the tasks without understanding every single word, applying their skills of text understanding even when there is a high percentage of unfamiliar words. Thus, to quote again from our advice in the Introduction to the second book:

> We ask the students to also familiarise themselves with the different skills contained in the parameters of the B2 and C1 Levels in the areas set out: "Overall Reading Comprehension," "Reading Correspondence," "Reading for Orientation," "Reading for Information and Argument" and "Reading Instructions." Examples of these skills are present in the different units we have prepared; quite obviously, reading correspondence in the unit on "Communications," and instructions in the recipes in the unit on "Food." (12)

As regards the topics, being of current interest was not the only criterion. We also considered the question of current interest to whom? We had carried out a brief survey amongst our own student guinea-pigs on the sort of topic they had most enjoyed reading about and discussing. The result was an overwhelming antipathy towards anything to do with politics. This was a pity because we had a fascinating passage about Tony Blair, complete with an illustration of him with horns and a tail and vampire fangs. Not surprisingly, the students had enjoyed readings about dramatic events, real or imaginary (a meteorite almost obliterating the earth, or Dan Brown's *Da Vinci Code*), and famous personalities, though Arnold Schwarzenegger and David Beckham are now a bit *passé*. For the next book, we'll have to think of passages on Lady Gaga, for example, though, who knows, by the time the book came out, perhaps she also would be almost forgotten. The students are obviously more interested if they know something about the subject (the vast majority cannot tell you who is the current Prime Minister of Great Britain and which party he represents), but they should not know so much about it that they can answer the questions without having read the text.

The type of text we found most useful was the model essay to be encountered in serious magazines like *Time*. As we explained in our Introduction:

> The reason for this choice is that these texts are complete and self-contained; they are packed with information which is not usually known (so the students cannot answer the questions merely from common sense or their knowledge of the world), and therefore, give rise to a significant number of pertinent questions; the writer's argumentative skills often depend upon linguistic intricacy, offering us material for advanced vocabulary and grammar work. (14–15)

I once found an interesting newspaper article about "Mr and Mrs Middle Britain," about how the characteristics of a person from Swindon fit perfectly the profile of the average Briton. But I was never able to use it with the students because although the article explained these characteristics, it did so over three or four long pages and in descriptions that were not condensed enough to render sufficient questions.

Finally, the "Applied Linguistics" side of Ángeles' professional life led her to one last project before she retired, and that was a study of the means of evaluation of a student's reading comprehension skills. She successfully applied for a project to improve teaching (and she is no greater a lover of the form-filling required for such a project than the rest of us) based upon the evaluation of the different types of questions. Through a series of readings in test conditions, the students were asked to show their understanding of passages through four different methods of questioning: multiple-choice questions, free reply, open-ended questions and gap-filling. We eagerly await publication of those results when Ángeles has the opportunity to work on them and draw her conclusions. It will be a significant contribution to the improvement of teaching and evaluating reading comprehension and may be taken into consideration in the new forms that *Instrumental III*, or at least its old contents, will take in the future.

VOCABULARY

Although ideally, the students should be at the B2 Level at the start of the course, we have to admit that some of our more challenged students are really only at the B1 Level (Threshold Level), so to help them emerge from this level at an accelerated rate (which is what will have to be done in the new forms of the *Instrumentales*), we ask them to familiarise themselves with a checklist we have drawn up based on the more difficult words from the Threshold Level, to be found at the end of the book in an appendix. Of course, the arbitrary nature of alphabetical order is not conducive to learning, but we hoped the students would already know most of the words and would only have to narrow the list down to a few.

A second list in the appendix is the *Glossary.* This is the list of words taken from the texts which we think the students should commit to memory by the end of the course. The words are in bold in the texts and we often discuss their meanings in class. Not all the unfamiliar words in the texts are included in this list; for if a word is deemed very difficult and of low frequency, we do not ask the students to learn it at this point. Neither do we excise it from the text, because we aim to use authentic, unsimplified texts, and, indeed, very often, for reasons of copyright in their reproduction, they cannot be tampered with. In our second book, we included a passage about the Internet, "Whose Internet Is It Anyway?" (pp. 61–62), which invited the students to focus on the language of computers. They learned such words as *cyberspace, cybernaut, network,* etc. (*geek* was a word Ángeles was particularly attached to), but eventually we had to release the students from the obligation to learn such words as *caveat, burgeoning, sue, inchoate* or *laissez-faire.* I don't think I have ever voluntarily or spontaneously used the word *inchoate* in all my life (which hasn't been short, and, I hope, won't be short in the future.)

In general, we tried to apply some of the strategies suggested by Ruth Gairns and Stuart Redmond in their *Working with Words* (CUP 1986). Although this book is over twenty years old and has been superseded, its contents are basically sound, and teachers have to work with language awareness activities, the discovery of meaning, theoretical aspects of memory and written storage and practical implications through meaningful tasks and recycling.

GRAMMAR

In our first book, the grammar emerged naturally from the text. For example, in a text where there was a preponderance of phrasal verbs, these examples were taken from the text for illustration, and exercises added for the students to practise in other contexts. We did not grade the grammar points for this reason, and also because we deemed it unnecessary, since most of the grammar points were already familiar to the students. The aspects of grammar covered in *Instrumental III* offer revision and a deepening of the students' understanding and use of them. In the second book, because the readings were different, the grammar points became disconnected from the

readings. By that time, we knew our priorities in the revision of the grammar and presented an order of urgency to the students. Phrasal verbs were still dealt with twice (once in the first half of the semester, Unit 4, and once in the second, Unit 8, with extra exercises in Units 6 and 12, which are devoted entirely to revision of grammar).

Phrasal verbs have always been a problem for learners of English and probably always will be. A controlled presentation is vital, going through four phases: explanation of the usage of prepositional verbs, of phrasal verbs, then of phrasal-prepositional verbs; presentation of examples in context; controlled use by the students in exercises; finally, free use which tests the students' grasp and memorisation. Controlled use means exercises where the verbs are given, or we work within the frame-work of one area, for example, phrasal verbs with the preposition "up") so there is a certain amount of process by elimination.

The students always complain that there are too many phrasal verbs. In Unit 4, we present about 85, and the same in Unit 8. (When we have finished, we give them the full list, which is only about a page and a half.) But I tell the students that this is only the tip of the iceberg, we have taken the phrasal verbs we ask them to learn from a book full of them. In the exams, it is always the lists of phrasal verbs that we find in minuscule writing on the cribs (*chuletas*). So often did the students get nought in the exercise on phrasal verbs that it came to the point where we had to say that if they did not get at least one mark on that exercise, they could not pass the exam. For the wily student calculated that it was more profitable to spend time learning other aspects of grammar than spending hours on phrasal verbs, only to get them wrong. Some students complain that they just cannot get the phrasal verbs into their heads, and it often takes a year abroad on the Erasmus exchange for the students to come back and say spontaneously things like "I woke up this morning, got up, and decided to give up smoking. If you feel like a drink to help me get over it, I'll pay for it." The ironical joke we included in Unit 4 was of a Viking with his spear standing over an Anglo-Saxon reading a book entitled "Learn English" and commenting: "It'll never catch on."

FRIDAY INTERACTIVE DISTANCE-LEARNING: READING AND VOCABULARY

As we come into line with other European universities through the Bologna Agreement and Process, one of the major changes is that the students are to receive fewer class hours and will be monitored by the teacher in independent work outside class hours. The setting-up of the SWAD (*Sistema de Web de Apoyo a la Docencia*) has provided a vital medium or source in the implementation of this distance-learning. In subjects which develop oral communication skills, the reduction in class hours is a retrograde step, so it is very important for the teacher to exploit to the maximum the tools available. Evidently, the SWAD is of little or no use for productive oral skills, but is invaluable for organisation and for practice of both passive and active skills dealing with written text.

Ángeles and I decided to use our Fridays for encouraging the students in more extensive reading, which, we hoped, would fulfil two objectives: motivate the students

to read more on their own, as opposed to reading in class, and, as a by-product of this, to enlarge their vocabulary. We began by using five short stories, including one by Ian McEwan, another by Salman Rushdie, and Roald Dahl's wonderful *Lamb to the Slaughter,* about a woman who hits her husband over the head with a frozen leg of lamb when he tells her he is leaving her, and she defreezes it, roasts it and serves it up to the police officers who come to investigate the crime. So the murder weapon is eaten by those who should have been looking for it. (I bet Ángeles has forgotten this first year of extensive reading.) The students were divided into groups and still had to come to class on a Friday, but not every Friday, only when it was the turn of their group. They had to make and read out summaries and everyone voted for the best summary; they had to write questions on the stories, both on the facts of the story and the attitudes suggested; finally, they had to make lists of vocabulary they had learned. Since then, we went on to use two short novels, just by chance, both by Americans: firstly, Alan Lightman's *Einstein's Dreams* (London: Bloomsbury, 1993) and secondly, recently-deceased Kurt Vonnegut's *Slaughterhouse Five* (London: Vintage, 1991).

Einstein's Dreams was well received by the students for several reasons. It was topical: we were reading it in and around 2005, which was the centenary of the central event in the novel, the fact that in June 1905, Einstein had just finished writing the five articles containing his theory of time, and had given them to the secretary of the Patents Office in Berne, where he worked, to type up. The theme, time, is relevant to all of us, and the novel is a particularly fascinating fantastic, pseudo-scientific meditation on the nature of time. The "chapters" come in bite-sized chunks, they are not exactly chapters, each separate passage is a dream, the title of which does not reveal the aspect of time Einstein dreamed about that night —the reader has to find that for her/himself— but just the date on which he supposedly dreamed it. The format lent itself to interactive work.

All the students had to attend on the first Friday, having read the "Prologue." They worked in groups on the first worksheet, which contained 15 questions, such as "In what country do you think the action takes place?" (Mountains are mentioned.) "Who is the protagonist?" and "How is he described?" As I said before, the interest of the students is sparked when they find something familiar (and on the worksheet we put the famous photo of Einstein with his hair standing on end.)

The structure of the novel is as follows: a Prologue and an Epilogue, with three Interludes, which are all about Einstein himself and his friend Besso; in between these are four series of dreams, the first three contain eight dreams and the last, six, making a total of thirty dreams. We divided the dreams among the students, and since each group, A, B and C, has about sixty students, it meant two students to each dream or interlude. In class, the students who had to explain each dream would do so in a short summary, addressing the other students, whose attendance was optional, but they tended to come in order to see how to do the task themselves.

Evaluation of the students' knowledge of the book was tested in two areas: memorising of the content of the dreams and vocabulary. We had given the students vocabulary lists, with five or six words for each dream. This was tested in the exam

in gap-filling sentences. As regards memorisation of the content of the dreams, we found that this was more difficult than remembering the plot of a novel where the action is paramount and the characters memorable. In *Einstein's Dreams,* the action is minimal and within each dream, the characters are often anonymous. So we asked the students to choose four out of the thirty dreams and describe each one briefly. Obviously, the students chose the dream they had had to describe in class, and they needed three more. These three tended to be the same. Almost all the students remembered the dream where time was a flock of birds, because it was so fantastic (at least they learned the word "flock"). That time moves backwards into the past; time is a circle; cause and effect do not function logically; everything is in motion — buildings as well as people; people live for just one day; people have no memories, they have to write everything down (the students in the exam identified with that one): the students found these to be the most memorable of the dreams. (Before I looked at the novel again after three or four years of not teaching it, the only dream I could remember was the one where time went backwards, and I think that I remembered that only because I had read Martin Amis's *Time's Arrow,* where time works backwards for the protagonist, from being on his deathbed as a respectable citizen of the United States, through being a Nazi torturer, to being born in Germany.) I wonder which of the dreams Ángeles and Pilar Villar, who taught *Einstein's Dreams* along with us, remember best?

Nazi Germany is a casual, unwitting link to the next novel we chose. This time, we recognised, we had to find a text with a strong story line that would help the students to remember. If the students were struck by Lightman's imagination in inventing all the possible models of our world in different temporal structures that Einstein might have discovered or seen in his dreams, they were no less struck by the imagination of Vonnegut, who also turned his protagonist, Billy Pilgrim, into a time-traveller, and a traveller to a different world in another part of the universe. The imaginative power in inventing Tralfamadore, a world where the atmosphere is poisonous cyanide and Billy has to live in an oxygenated dome, is no less great and has no lesser an impact, than Vonnegut's power in recreating realistically the horrors of World War II that he himself witnessed in the bombing of Dresden in 1945.

The novel has ten chapters, which is very convenient for working in weekly distance-learning sessions. The semester has about twelve working weeks, so we start the novel about two weeks after the beginning of the term, by which time the students have got accustomed to the Reading Comprehension text book in the classes they have to attend, and can turn their attention to the extensive reading.

The interactive work consists of our providing the students, through the SWAD, with a vocabulary for each page of the novel and setting them questions on each chapter, not only on the main events and characters, but even on details. Obviously, there is more new vocabulary nearer the beginning of the book and more questions on the early chapters. The first two chapters (not the two first, as many of our students put it) have at least 30 questions each, while the others have far fewer, with the exception of chapter 5, which is long and detailed, and in which we found 40 questions to ask them. But at least when they have progressed half way through the book, things

get easier. By then, the students are familiar with the vocabulary Vonnegut uses and find the density of the text less forbidding.

We give the students up to two weeks to send in their answers to the questions via the SWAD, at the rate of a chapter per week, except if there are holidays (and there always are: the Inauguration of the Academic Year, the *Día de la Hispanidad,* Hallowe'en, Guy Fawkes Night —only joking— All Saints', the Constitution, the Immaculate Conception). When the two weeks are up, we post the answers on the SWAD. After that time, obviously, the students cannot send in their own versions as the correct answers have become available. They must then proceed to the next chapter. This paced advance through the text has the advantage of making the students progress at a disciplined rhythm (though they can never spell *rhythm.*)

We teachers monitor the responses of the students, but without exactly correcting their work. The self-correction of the answers is an essential part of the students' individual and independent work. Logically, the more time the students spend in seeing where they went wrong or learning the answers they had not been able to find or detect, the better will be their performance in the final exam.

This part is assessed in February, and they have to answer 10 questions which we select out of the total of about 170. In order to be admitted to the February exam, the students have to have sent in their answers to at least one chapter within the given time frame. This prevents them from merely studying and learning the answers provided. I tell the students that we are not going to ask them the more abstruse or irrelevant questions, and always give them the example of "What is the name of Billy Pilgrim's dog?" The answer is "Spot," and while I personally do not consider this either abstruse, recondite or irrelevant, and in fact, as a result, most of the students remember this dog's name for ever, I can see that it is not as important as "1968," which is the answer to "When did Vonnegut write *Slaughterhouse Five,* if he says he wrote it 23 years after the war ended?"; or "Two feet high, green, and shaped like a toilet plunger; the suction cup is on the ground and at the top of the shaft there is a small hand with a green eye in its palm," which is a rather full answer to the question "What does a Tralfamadorian look like?" We try to vary the important but rather complicated questions, like "Why did Vonnegut subtitle his novel 'The Children's Crusade: A Duty-Dance With Death?'" (Answer: "In 1213, 'armies' of children from Germany and France were sold as slaves in North Africa. They were put on ships and told they were going to fight for Christianity in Palestine. Vonnegut subtitled his novel 'The Children's Crusade' because he and his comrades were young and innocent and thought they were fighting for a good cause. He promised Mary O'Hare this so that his book would show the true evils of war") with others that are simple for Spaniards, such as "Valencia," (answer to "What is the name of Billy Pilgrim's wife?")

On the whole, we find the students respond very positively to this book, and while the more challenged students might not get even one point on this section, many students get all ten questions right. Their vocabulary improves as in the page lists there are over 500 words. We do not expect the students to memorise these as they have to do the selected words from the glossary in the Reading Comprehension book. We provide them as a handy word-list so they can read the novel without having to

look up words in the dictionary all the time. Some words in the lists they no doubt already know, and those they do not are helpful also in their other subjects, such as *Literatura Inglesa I* (*knight, siege, raid, booty, hoard, candle* etc.) and *Cultura* (*popcorn, lollipop, gravy, mashed potatoes, blood pudding* —to mention but a few related to the subject of food, of which Billy and the other soldiers in the P.O.W. camp had a surfeit on account of a mistake by the Red Cross, who sent them 500 food parcels every month instead of 50.)

EVALUATION

Under the Bologna system, there is a greater emphasis on continued assessment than on the results of one final examination. In accordance with this, we decided to spread the values of the assessment percentages over more than one sitting. The final values are as follows: Reading: 40%; Grammar and vocabulary: 40%; Novel 10% and contribution to class: 10%; thus making up the total of 100%. The Reading is normally evaluated over two sittings: December's "Partial" exam and the final February exam, but the December exam does not count officially, it is only orientative, to let the students know how well they are doing in this skill, thus the February exam counts for the full 40%. Though in Ángeles' final year, 2009–10, in carrying out the tasks for her project on evaluation of the effect on results of different types of question in Reading Comprehension, the students did readings over four weeks, and their average was the mark that counted. They appreciated this continued assessment, as it took the stress off the February exam; indeed, those students who had an average pass in the four tasks of continued assessment did not have to take the February Reading Comprehension exam. The results appeared satisfactory, and are to be evaluated by Ángeles in due course.

The Grammar and vocabulary, as always, is assessed in two parts: in the December exam, the students are tested on their knowledge of the grammar and the selected items of vocabulary in the first half of the book, Units 1 to 6, while in the February exam, they are tested on the second half, Units 7 to 12. Each half is worth 20%, and if the students do not get 10/20 in the December exam, they have to repeat a version of it in February.

The extensive reading or novel has been tested in different ways, but most recently, while we have been studying *Slaughterhouse Five*, we have selected ten questions for the students to answer from amongst all those they have worked on in the book. Obviously, the questions chosen are those to do with the major characters, events and background of the novel, and not recondite ones that in general are not deemed the most important. Finally, as a reward to those faithful students who come to class and contribute their part on a daily basis, there is an added 10%. However, as pointed out before, we require of the students an all-round capacity in these skills: it is not enough to memorise the vocabulary or parts of the grammar, but dedicate no time to phrasal verbs, or show a poor grasp of text understanding when confronted with a new text, as in the reading comprehension exams.

LAST WORDS

There is no conclusion to be drawn from this exercise except that it has been a pleasure and a privilege to work with Ángeles in this subject, and that hundreds, if not thousands, of students have advanced their reading skills, we hope, also in a pleasurable way. It is an apt and fitting ending that the subject as such should come to an end approximately with Ángeles' retirement. *Instrumental III* in its old format will only continue for one year after Ángeles has left us. It will never be the same, and yet, some of us who have worked on it —our colleague and friend Ángela Alameda, for one— will see the subject through into its new format in the First Year (of the students, that is). We wish the new subject well: *Inglés Instrumental III* 2010– ??

THE EFFECTS OF CLIL WITHIN THE APPP:
LESSONS LEARNED AND WAYS FORWARD

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The aim of the present chapter is to carry out a comprehensive overview of the research conducted into the effects of Content and Language Integrated Learning (CLIL) within the Andalusian Plan for the Promotion of Plurilingualism (APPP). After framing the topic against the backdrop of this ambitious and far-reaching Plan, the chapter will go on to categorize the main types of studies undertaken on the way in which CLIL is playing itself out in the Andalusian context. It will expound on their main outcomes and implications, underscoring the most outstanding niches to be filled with future research and providing concrete suggestions to overcome these lacunae. The main conclusion reached is that, in order to bolster the process of implementation of CLIL programs and to guarantee their success, we need to set out with solid empirical evidence of the way in which they are functioning, evidence in which we are still sorely lacking, as the present paper will evince.

INTRODUCTION

It is an uncontested fact that we are currently being confronted with a "language challenge" (Tudor 2008:42) in our increasingly multilingual and multicultural society. Language education is in turmoil (Lorenzo 2010) as a result of the new forces at work in our post-modern world: globalization, mobility, integration, and fusion (Mehisto *et al.* 2008; Coyle *et al.* 2010). We are living what Mehisto (2008) terms a period of disjuncture, characterized by the tension between the previous order and a new approach which changes the *status quo*. The demands of this new global order resonate directly through to the curriculum (Marsh 2006) and the need for what Aronin and Hufeisen (2009:105) denominate "a new linguistic dispensation" arises, where a suffusive, complex, and liminal multilingualism comes to the fore. In response to the demands posed by these powerful forces, Content and Language Integrated Learning (CLIL) emerges in the 1990s as a timely solution in harmony with broader social perspectives and fast becomes a "European solution to a European need" (Marsh 2002: 11). As Ball and Lindsay (2010:163) put it, "The current ubiquity of the acronym and the practice that it

allegedly comprises are a testament to the perception that it could form a new 'explosion' (Kuhn 1992) in educational practice, arriving to satisfy a thirst of a post-modern multilingual world whose key words are *fusion* and *flexibility*".

However, this new global order is not the sole driving force behind CLIL; it has dovetailed with the need to upgrade foreign language proficiency in Europe and to achieve sustainable learning outcomes (Marsh 2002; De Graaff *et al.* 2007). Indeed, the European Commission's White Paper on *Teaching and Learning. Towards the Learning Society* (1995) established the need for European Union (EU) citizens to be proficient in three European languages (the mother tongue + 2 objective). In order to attain this goal, language teaching measures need to be stepped up, since the demolinguistics of Europe have consistently evinced that the resources and efforts invested in language learning have failed to deliver the goods, rendering FL education unresponsive to idealized competence standards. It is what Marsh (2002:9) terms the "delivery gap" between FL curricula and foreign language attainment: "There is a broad consensus within the European Union that a delivery gap exists between what is provided in foreign language education, and outcomes in terms of learner performance. Targets for requisite foreign language competencies are not yet being reached".

This clearly transpires from the 2006 Eurobarometer, a macro-survey on Europeans and their languages conducted by the European Commission, which revealed particularly alarming results for Spain: our country appears as "the bottom rung of the foreign-language knowledge ladder" (Lasagabaster and Sierra 2009: 7), with 56% of its citizens admitting to being monolingual and only 17% being capable of holding a conversation in two other languages. This unsuccessful, deficient, or dismal situation of language proficiency in Spain and the dissatisfaction it has spawned are vastly documented in the specialized literature (Agustín Llach 2009; Cenoz and Jessner 2009; Fernández Fontecha 2009; Lasagabaster and Sierra 2009; Lasagabaster and Ruiz de Zarobe 2010). In Hornillo Estrella's words (2009): "La enseñanza-aprendizaje de idiomas en España tiene una historia de fracasos, de complejos y de malos vicios ... Nuestra sociedad es analfabeta en lo que a idiomas se refiere y, además, es consciente de ello y está acomplejada, lo cual tampoco ayuda a mejorar las cosas". Against this backdrop of attested shortcomings, CLIL has been embraced as a possible lever for change and success: "… the CLIL approach has become an important tool in supporting the achievement of the European Commission's objective of improving the foreign language proficiency of its citizens" (Lasagabaster and Sierra 2009:15).

Fuelled by the afore-mentioned circumstances, CLIL has had an exponential uptake across Europe over the past two decades, gradually becoming an established teaching approach (Järvinen 2006). Numerous authors testify to this rapid and widespread adoption of CLIL in the European arena (Coonan 2005; Marsh 2002; Dalton-Puffer and Nikula 2006; Lorenzo *et al.* 2007; Smit 2007; Coyle *et al.* 2010), assimilating it to a veritable "explosion of interest" (Coyle 2006:2). It has furthermore embedded itself in mainstream education from pre-school to vocational education (Marsh 2002, 2005) rather swiftly, no longer being the prerogative of the academic elite (Coyle 2009). In fact, several authors (Lorenzo 2007; Vez 2009) go as far as to claim that traditional non-CLIL "drip-feed education" (Vez 2009:8) involves moving on the slow track to