

# **PORTAFOLIO**

**ANDRÉS MELO COUSINEAU**

**CENTRO COLOMBO AMERICANO**

**1999**

## PORTFOLIO: INDEX OF CONTENT

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ENJOYING GRAMMAR.

F □ IN-CLASS STUDENT SURVEYS

## **EVALUATION SURVEYS BY THE COLOMBO**

I include in this section the surveys by my students for: a) courses 1 and 9B (the first report Auguts 19<sup>th</sup>, 1999) and b) courses 6B and "Enjoying Grammar". The results are quite good, and especially motivating for me given that they to continue trying to improve myself as an English Teacher. It is interesting to note that the courses surveyed were mostly review courses (B-courses), which are held to be more difficult to teach given all the information to take into account. As well, the "Enjoying Grammar" was the first time I taught it at the CCA. Hopefully, although it is not an easy task, the results can be maintained.

Estimado profesor(a):

ESTOY ENVIANDO LOS RESULTADOS DE LA SEGUNDA EVALUACION  
REALIZADA EN SEPTIEMBRE 10. EL PROMEDIO DE LA SEDE NORTE FUE  
DE 86.1.

Atentamente,

  
NANCY DE CORTES  
Directora General (E)

6	ingles en clase	21	8	1	0	0	2100	528	33	0	2661	88.1
7	act. de pract. oral de ingles en clase	22	8	0	0	0	2200	528	0	0	2728	90.9
8	clase activa y participativa	27	3	0	0	0	2700	198	0	0	2898	96.6
9	da inform. para evaluar mi progre.	24	5	1	0	0	2400	330	33	0	2763	92.1
10	motiva a pract. ingles fuera clase	22	6	1	0	1	2200	396	33	0	2629	90.7
11	motiva y estimula mi est. de aprend.	23	7	0	0	0	2300	462	0	0	2762	92.1
12	responde preg. satisfactoriamente	29	1	0	0	0	2900	66	0	0	2966	98.9
13	corrige mis errores adecuadamente	28	2	0	0	0	2800	132	0	0	2932	97.7
14	actitud positiva hacia enseñanza	29	1	0	0	0	2900	66	0	0	2966	98.9
15	tiene en cuenta suger. y coment.	26	4	0	0	0	2600	264	0	0	2864	95.5
16	actitud amable hacia estudiantes	30	0	0	0	0	3000	0	0	0	3000	100
											PRO.	94.8

S=siempre /F=frecuentemente /RV=rara vez /N=nunca/ NS/NR=no sabe  
no responde.

#### COMENTARIOS Y SUGERENCIAS.

Curso EG1E01 5-7 p.m:

Uno de los mejores profesores del Colombo.

Curso 1E07 7-9 p.m:

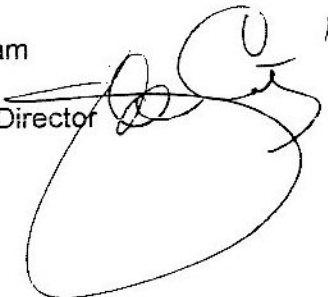
El profesor es muy bueno, hace énfasis en pronunciación; algo  
que deben ofrecer todos los profesores.



## **CENTRO COLOMBO-AMERICANO**

### **MEMORANDO**

**TO:** All teachers in the Adult English Program  
**FROM:** NANCY DE CORTÉS, Acting General Director  
**DATE:** August 19, 1999  
**SUBJECT:** Student Surveys



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Attached please find the results of the survey administered to your students during the June-July cycle. The overall average for the teachers in the downtown Center was 87.8% and in the North, 88.7%.

This survey was very well received by the students who liked the opportunity to express their opinions about their teachers and about the Colombo in general. We will administer at least one more evaluation survey before we close in December.

I would like to thank you all for your cooperation. If you have any questions about your personal results, or the method used to obtain the percentages, please feel free to come to my office and I will explain.

Im

## Centro Colombo-Americano

### Resumen de Evaluaciones de Estudiantes

PROFESOR: Andrés Melo

1	comienza la clase a tiempo	19	2	0	0	0	1900	132	0	0	2032	96.8
2	enseña la sesión completa	17	4	0			1700	264	0	0	1964	93.5
3	aprovecha el tiempo eficientemente	18	2	0		1	1800	132	0	0	1932	96.6
4	se nota que ha preparado clase	20	1	0		0	2000	66	0	0	2066	98.4
5	informa para evaluar progreso	13	7	0	0	1	1300	462	0	0	1762	88.1
6	ayuda a fortalecer habilidades y	14	6	0		1	1400	396	0	0	1796	89.8
7	desarrolla variedad de actividades	18	3	0		0	1800	198	0	0	1998	95.1
8	es dinámico(a)	20	1	0	0		2000	66	0	0	2066	98.4
9	presenta temas de forma clara...	16	5	0	0		1600	330	0	0	1930	91.9
10	utiliza el inglés en clase	20	1	0			2000	66	0	0	2066	98.4
11	tiempo de práctica en clase	18	3	0	0		1800	198	0	0	1998	95.1
12	estimula para aprender fuera	11	8	1	0	1	1100	528	33	0	1661	83.1
13	anima y estimula mi esfuerzo	18	3	0		0	1800	198	0	0	1998	95.1
14	responde preguntas satisfactoriamente	18	3	0		0	1800	198	0	0	1998	95.1
15	actitud positiva hacia enseñanza	18	3	0			1800	198	0	0	1998	95.1
16	seguridad en manejo de temas	21	0	0			2100	0	0	0	2100	100
17	tiene en cuenta sugerencias y comentarios	16	5	0		0	1600	330	0	0	1930	96.5
18	actitud amable hacia estudiantes	21	0	0	0	0	2100	0	0	0	2100	100

PROM= **94.8**

#### COMENTARIOS Y SUGERENCIAS

Curso 9BE04 (7-9 p.m.): Excelente profesor pero debería llevar más ordenados los temas.

Curso 9AE04 (5-7 p.m.): Buen profesor.

## **READING GUIDES FOR TDTs GATHERINGS**

I include in this section the Reading Guides which were done through the year in the reading groups.

No. 1 Principles of Communicative Methodology

No. 2 Multiple Intelligences, Learning Styles and Learning Strategies.

No. 3 Teaching Grammar Communicatively (There was no Reading Guide per se, but a set of photocopies involving ideas on input-output, encoding, etc...)

No. 4 Evaluation in the Classroom

**BY FAR** THE TWO FIRST WERE THE MOST INTERESTING OF ALL. THE THIRD'S WAS QUITE BORING AND EXTREMELY DRY. DURING THE FOURTH I GOT REALLY SICK AND COULD NOT ATTEND COMPLETELY.

## **READING GUIDE No. 1**

### **PRINCIPLES OF COMMUNICATIVE METHODOLOGY**

#### **TOPIC OBJECTIVES**

1. After developing this topic, Teachers will be aware that every aspect of the teaching-learning process is based on principles.
  2. Teachers will reflect on their current beliefs about the T- L process. They will contrast them with the theory presented in order to reach a conclusion and a consensus for their application in the Adult English Program.
  3. Teachers will be able to apply teaching-learning principles to their teaching in the Adult. English Program in a more conscientious manner.
- ↑↑?

## II. THEORY

### A. TEACHING BY PRINCIPLES

Complete the following inverted pyramid based on your readings

#### 1. Principles of Language Learning and Teaching

##### COGNITIVE PRINCIPLES

- a. AUTOMATICITY
- b. MEANINGFUL L.
- c. ANTICIP. OF REWARD
- d. INTRINSIC MOTIV. PRIND.
- e. STRATEGIC INV.

##### AFFECTIVE PRINCIPLES

- a. LANGUAGE EGO
- b. SELF-CONFIDENCE
- c. RISK-TAKING
- d. LANGUAGE-CULTURE

##### LINGUISTIC PRINCIPLES

- a. NATIVE LANG EFFECT
- b. INTERLANGUAGE
- c. COMMUNICATIVE COMP.

#### 2. Communicative Language Teaching CLT

Elements of CLT according to Brown:

LEARNING TO COMMUNICATE THROUGH INTERACTION  
AUTHENTIC TEXTS; FOCUS LANG & PROCESS OF COMMUNIC.  
OWN PERSONAL EXPERIENCES  
LINK TO OUTSIDE + OTHERS

BEWARE OF:

- a. USE SERVING TO CLT
- b. OVERDOING CLT
- c. INTERPRETATIONS

#### 3. Principles of Communicative Methodology

- a. KNOW WHAT YOU ARE DOING
- b. THE WHOLE IS MORE THAN THE SUM OF PARTS
- c. TEACHES AS IN REAL FORM
- d. TO LEARN IT, DO IT
- e. MISTAKES ARE NOT ALWAYS MISTAKES

(1) INFORMATION GOS  
(2) CHOICE  
(3) FEEDBACK



### III. APPLICATION

Think of a class that you have recently taught. Give examples of the specific application of some of the principles mentioned in the readings. Be prepared to share these with your group during the workshop.

- 12-B \*
- CONJIT → SUPER
- PASSIV
- ? VERB COMB ?

### IV. CONCLUSION (To be done at the workshop)

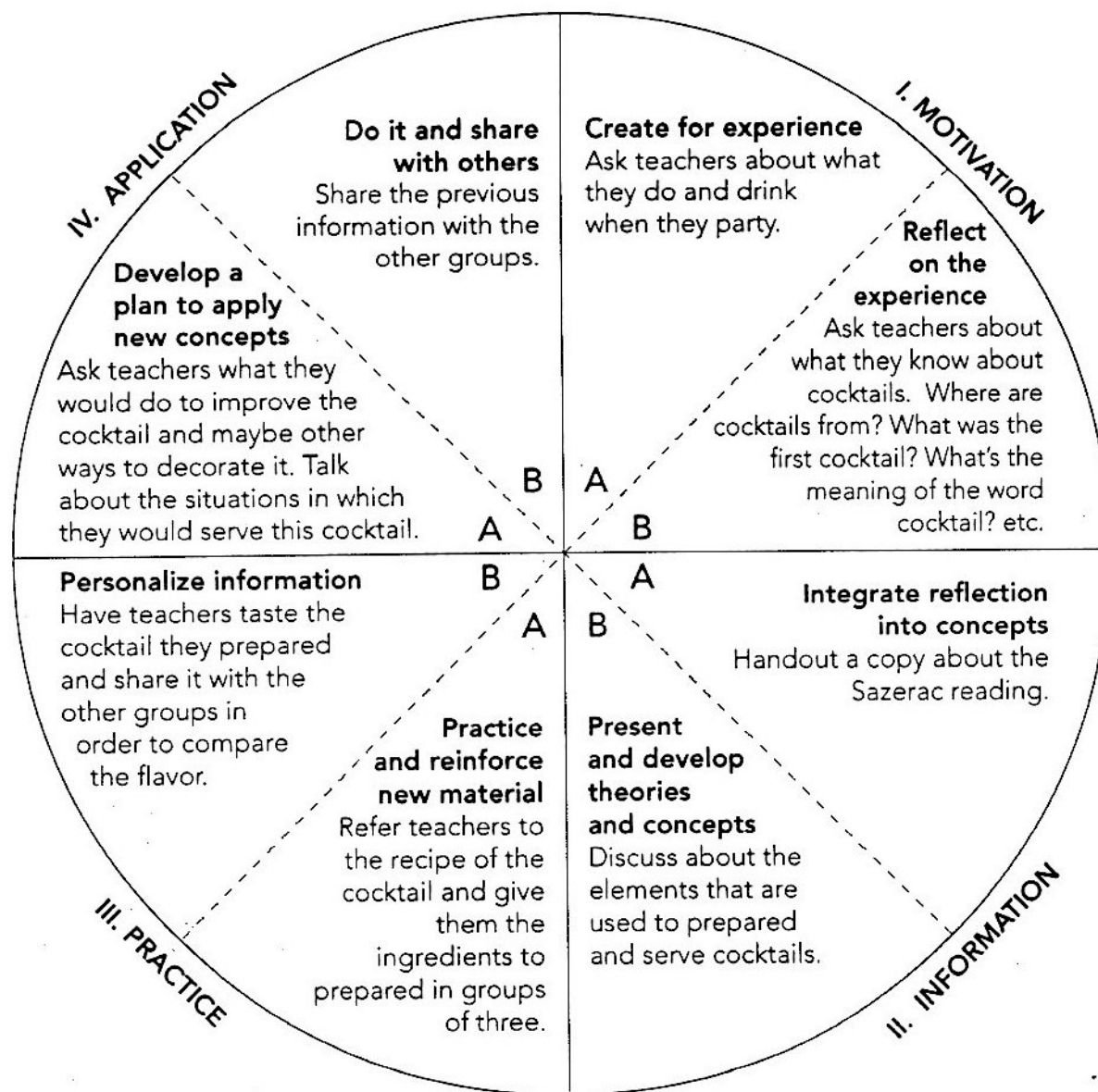
#### WHAT I HAVE LEARNED ABOUT TEACHING BY PRINCIPLES



- ONE MUST TRY TO DEVELOP LESSON PLANS WHICH SEEK TO BE FOUND UPON THE MAXIMUM OF PRINCIPLES POSSIBLE
- THERE EXISTS AN INTERRELATION BETWEEN COGNITIVE, AFFECTIVE AND LINGUISTIC PRINCIPLES.

# LESSON PLAN FORMAT

<p>LEARNING OBJECTIVE:</p> <p>Prepositions</p>	<p>MATERIALS:</p> <p>Visual aids - A Cards</p>
<p>WARM UP:</p> <p>Ask (S) to move around the room, follow directions to Teacher's request (Reflect on experience)</p> <p><i>already know → IC I → between etc...</i></p> <p><i>what used to be</i></p>	
<p>PRESENTATION:</p> <p>Integrate reflection - A - cards - Visual aids - Preposition Prep ≠ Intuition</p>	
<p>PRACTICE:</p> <p>using A cards themselves and each other questions about locations &amp; Prep. - App. in classroom → Describe (S) house &amp; room</p>	
<p>APPLICATION:</p> <p>How would you change your room. Pictures of many rooms. Int it! Show picture of your next room -</p>	
<p>WRAP-UP:</p> <p>Review Prep. Integrate - Circle drills</p>	





## COCKTAILS

The Sazerac is reported to be the first cocktail, Antoine Amedee Peychaud, born in France and creator of Peychaud Bitters was it's inventor. Peychaud invented his bitters in Santo Domingo and brought the recipe to New Orleans with him. He opened a drugstore called Pharmacie Peychaud on Royal Street. Friends gathered frequently to sample his drinks served in a coquetier which is the French word for an egg cup. The mispronunciation of coquetier resulted in the term cocktail. He used Sazerac Cognac, Absinthe, sugar and his bitters in his recipe. The drink later became known as the Sazerac Cocktail. Down the street from the pharmacy was The Sazerac Coffee House which helped popularize the drink. In the 1870's it's name changed to The Sazerac House and rye was used instead of brandy. Absinthe was replaced with the new Pernod, Herbsaint, or Ricard with the ban of it in 1912. There are reports of several Sazerac Bars. One of them moved in 1949 to The Roosevelt Hotel and remains today in the Fairmont Hotel. You can order a Sazerac, but don't expect rocks. Traditionally this drink is served neat.

## RECIPES

### SAZERAC

Whiskey, Pernod, Peychaud's Bitters, Sugar

Swirl Pernod in a chilled Old Fashioned glass to coat.  
Dissolve sugar and add a couple dashes of bitters to taste.  
Fill with Whiskey and Garnish with a twist.  
Traditionally served neat.

( T a k e n f r o m :  
<http://cocktails.miningco.com/library/weekly/aa040898.htm>)

### SANGRIA

2 Tb. sugar  
Juice of one lemon  
Juice of one orange  
1 orange, cut into thin slices  
1 lemon, cut into thin slices  
1 lime, cut into thin slices  
Ice cubes  
1 bottle of red wine, chilled

Mix the sugar, the lemon juice and the orange juice in a large pitcher until the sugar is dissolved.  
Add the slices of fruit, the wine and a lot of ice.  
Serve in a large wine glass.

## DIRECT STRATEGIES

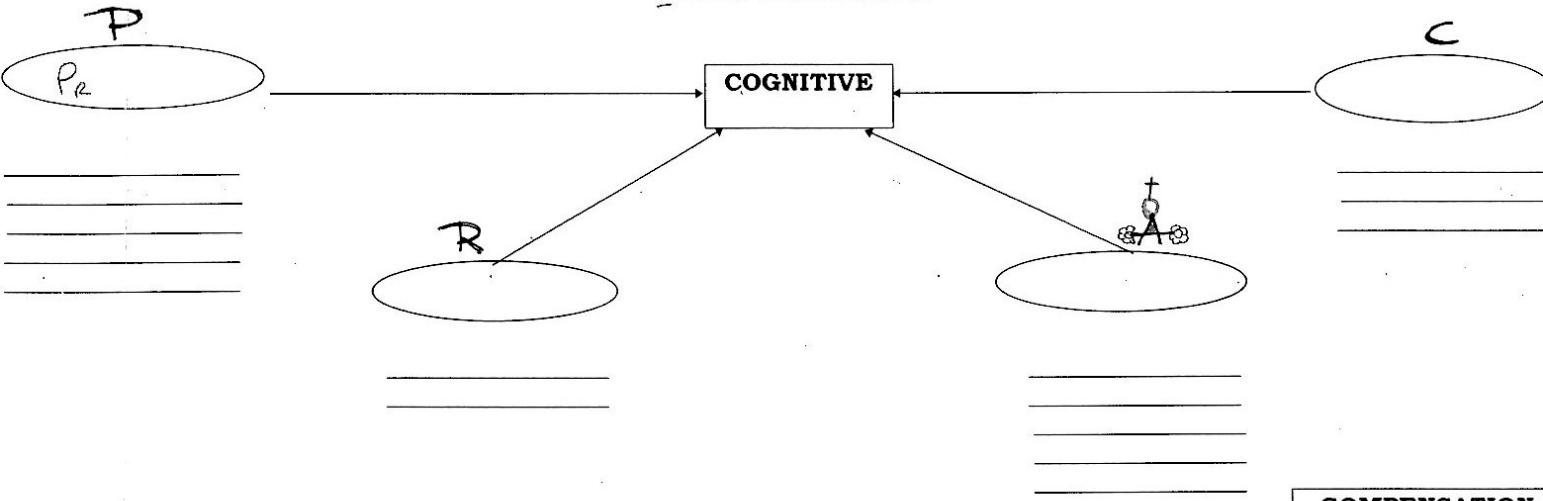
Place the following titles in the outline under the corresponding headlines. Ask your partner to help you with the concepts. The number in parenthesis corresponds to the number of lines under each title.

CREATING MENTAL LINKAGES (3)	EMPLOYING ACTION (2)
GUESSING (2)	RECEIVING AND SENDING MESSAGES (2)
REVIEWING WELL (1)	APPLYING IMAGES AND SOUNDS (4)
OVERCOMING LIMITATIONS (8)	ANALYZING AND REASONING (5)
CREATING STRUCTURE FOR INPUT AND OUTPUT (3)	PRACTICING (5)

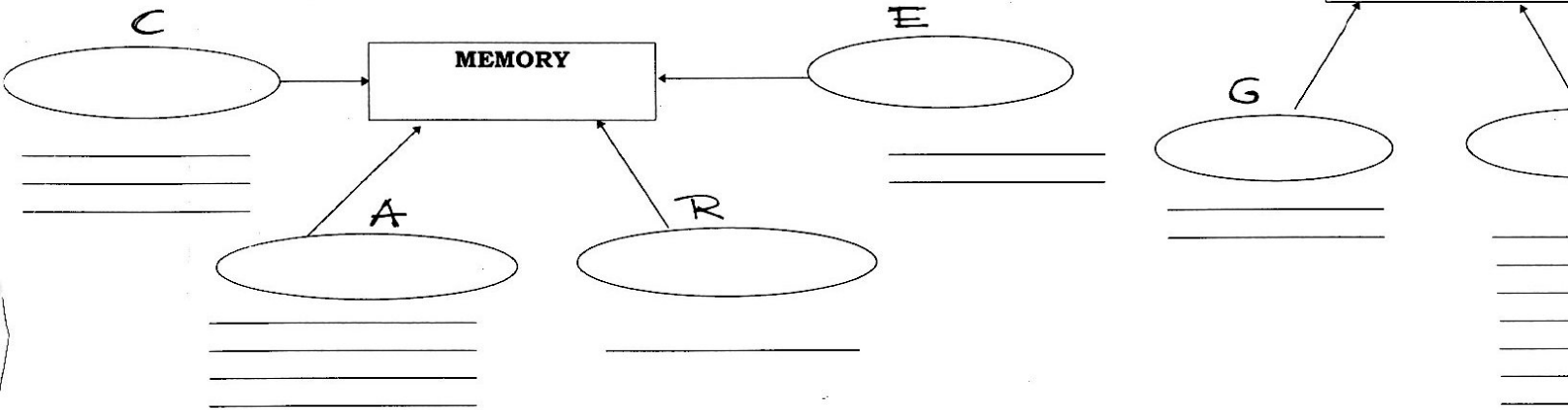
Now, place the following key words related to the titles given. Ask your partner to help you with the concepts.

mother tongue	transferring	grouping
deductions	linguistic clues	avoiding communication
associating/elaborating	sounds	highlighting
physical	translating	contrasts
key words	new words in context	adjusting message
recombining	other clues	resources
ideas	expressions	notes
topic	circumlocution/synonyms	mapping
mime and gesture	help	summarizing
mechanical	practicing naturalistically	sounds and writing
imagery	coining words	structured reviewing
formulas	repeating	

DIRECT STRATEGIES



**COMPENSATION**





## WORKSHOP No. 4


### EVALUATION IN THE CLASSROOM

#### READING GUIDE



#### OBJECTIVES:

After doing the readings and attending the workshop, the teachers will:

- 
1. Get acquainted with updated evaluation lexicon.
  2. Get functional background on evaluation principles and evaluation techniques.
  3. Be able to analyze our present testing instruments more professionally.
  4. Be able to produce basic instruments to evaluate oral production in class.
  5. Understand that there is no written exam that evaluates oral performance. Written exams can only evaluate listening, reading, and writing in a communicative way.
  6. Understand that oral performance can only be evaluated through authentic, communicative, in - class activities - and must be assessed continuously.
  7. Agree on the criteria for standardizing the 30% final oral grade and on the fact that students should be informed of this criteria on the first day of class.
  8. Produce rubrics and student self - assessment - and ICP forms for each Spotlights course.
  9. Understand that verbal and written feedback are essential for effective evaluation.

- B. Based on the readings for part IV on Evaluation in the classroom, complete the outline below and write the conclusions for each part. Be prepared to support your ideas the day of the workshop.

## CONTINUOUS ASSESSMENT

### I. GENERAL

A. Assesses performance and aspects non assessed by tests.

B. QUANTITIES NOT-ASSESSABLE TO OTHER WAYS → effort / persistence / attitude

### II. ORAL ACTIVITIES

A. PROJECTS

B. ROLE-PLAYS

### III. WRITING

A. ESSAYS →

B. GROUP ACTIVITIES → write paragraph

### IV. USING QUESTIONS FOR CONTINUOUS ASSESSMENT

A. Purpose

1. finding out students' strength & weakness
2. evaluative, selection, preparation
3. checking comprehension

B. Types

1. recognition
2. recall
3. comprehension
4. evaluation
5. application

### V. COMBINING METHODS

### VI. CONCLUSION

A. What is continuous assessment?

WHAT TO BE KNOWN → COMBINATION  
COURSE WORK / PROJECTS / GROUP WORK / HOMEWORK  
PROGRAM TESTS / QUESTIONING  
↓

## VI. TECHNICAL QUALITY OF AUTHENTIC ASSESSMENT

### A. Reliability

1. INTER-RATER → consistency & fairness to HOW THE SCORING RUBRIC
2. ANALYTICAL SCORING RUBRIC

### B. Rater training

1. DIRECT TO assignment task
2. Clarification of the scoring rubric
3. Practice scoring
4. RECORD THE SCORES
5. Check reliability
6. Follow-up

### C. VALIDITY

1. Content validity.
2. Consequential validity

### D. PERFORMANCE STANDARDS

1. CONTENT → knowledge in area
2. PERFORMANCE → more specific & competent.

## VII. ISSUES IN DESIGNING AUTHENTIC ASSESSMENT

### A. PURPOSE

1. Identification
2. Placement
3. Reclassification
4. Progress

### B. FAIRNESS

### C. CRAYON

## VIII. CONCLUSION:

### A. Explain how authentic assessment helps improve instruction.

ENABLE STUDENTS TO CONSTRUCT INFO RATHER  
THAN SIMPLY CHOOSE RESPONSE ALTERNATIVES

### B. Explain how authentic assessment benefits students.

CHALLENGE STUDENTS TO USE THEIR LANGUAGE  
TO COMMUNICATE THEIR UNDERSTANDING OF  
APPLICATIONS OF KNOWLEDGE

B. PLANNING FOR ASSESSMENT

1. \_\_\_\_\_
2. Decide when to assess individually or in groups
3. Outline the major instructional goals or learning outcomes
4. \_\_\_\_\_
  - a. Whether or not to use audio or video recording
  - b. \_\_\_\_\_
  - c. \_\_\_\_\_

VI. DEVELOPING RUBRICS / SCORING PROCEDURES

A. Base criteria on:

1. \_\_\_\_\_
2. \_\_\_\_\_

B. Design a scoring rubrics, highlighting ... \_\_\_\_\_

C. Decide whether to use a \_\_\_\_\_ or an \_\_\_\_\_ scale.

VII. SETTING STANDARDS.

- A. \_\_\_\_\_
- B. Establish a cut-off point on the rubric for a specific level of performance.

VIII. INVOLVING STUDENTS

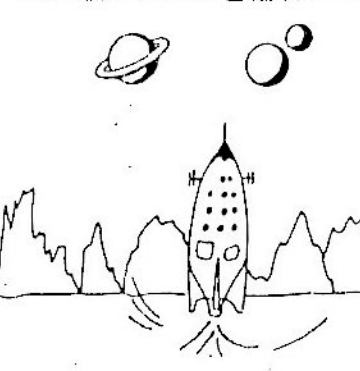
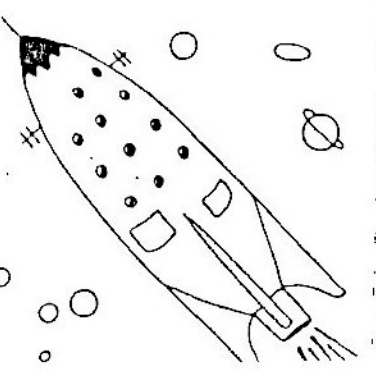
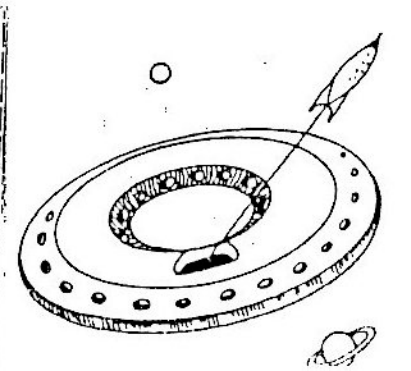
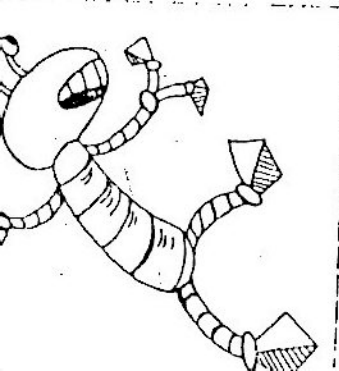
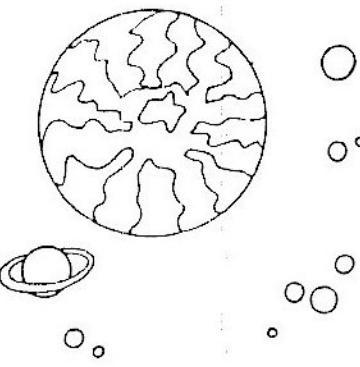
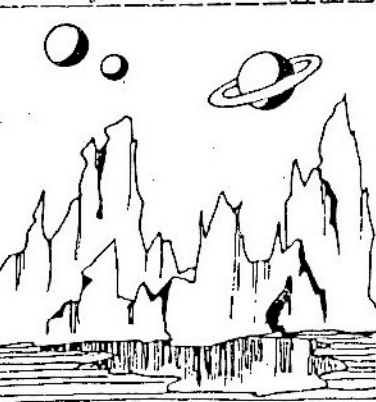
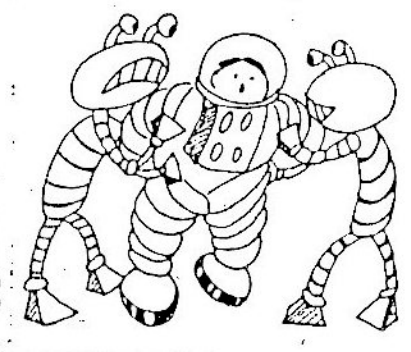
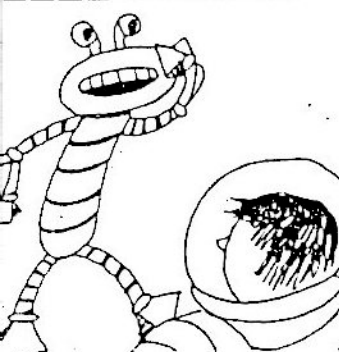
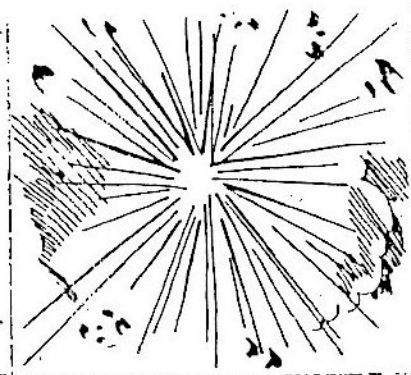
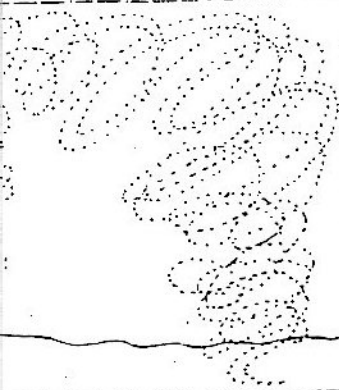
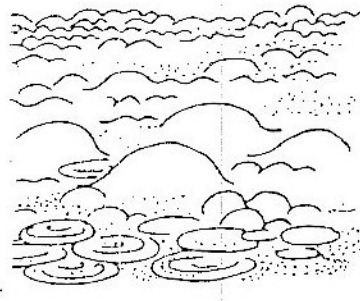
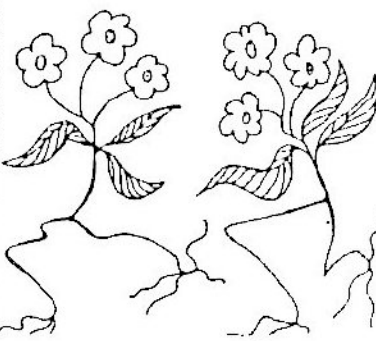
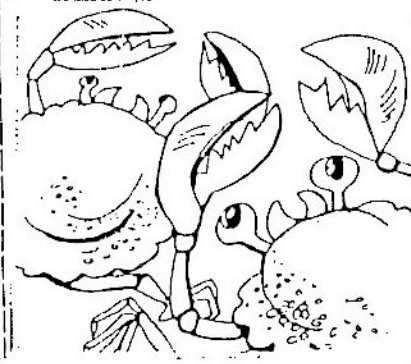
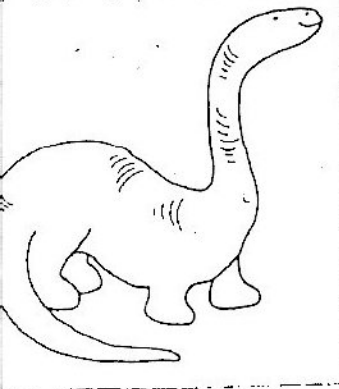
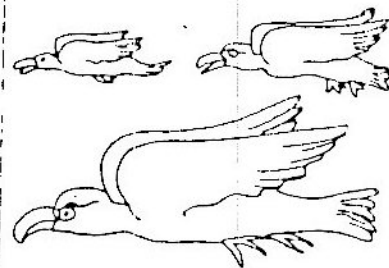
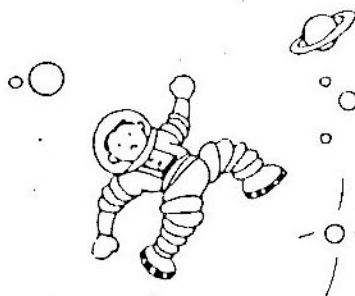
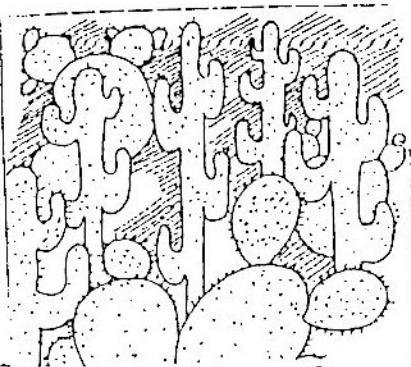
- A. Engage students in .... SELF-ASSESSMENT
- B. Engage students in .... PEER-ASSESSMENT

IX. SELECTING ASSESSMENT ACTIVITIES

A. Name the criteria for developing tasks for oral Language assessment:

1. CONTEXT
2. TASK
3. PURPOSEFULNESS & TRANSFERABILITY
4. AUTHENTICITY







TEACHING GRAMMAR COMMUNICATIVELY

OBJECTIVES:

1. Teachers will understand the concepts of form, meaning, usage, and use.
2. Teachers will apply these concepts to grammar presentations.
3. Teachers will understand how these concepts can be applied at the practice and production stages of a lesson.

PART I: TEACHING GRAMMAR IN CONTEXT

Discussion Points

1. The following conversation was overheard in an overseas binational center teachers' room:

Teacher 1: What did you do last lesson?

Teacher 2: Well, I taught them the present progressive. I'll go on to the simple present tense next.

Which of the following statements do you think reflect Teacher 2's attitudes? Mark the statements that you think Teacher 2 believes in.

- (a) A tense of a verb is one teaching point only.
- (b) The present progressive tense is a complex item that requires several lessons.
- (c) Learners should be given the opportunity to use a tense in a variety of situations.
- (d) Once presented, the tense has been learned.
- (e) There is only one use of the present progressive that needs to be taught at an elementary level.

Now put an X next to the statements that you believe in.

2. The following was written on the blackboard:

I am sitting  
You are sitting  
He/She/It is sitting  
We are sitting  
You are sitting  
They are sitting

Read the following question and choose the best answer.

5. Now look at the following question and answer exchanges. As you read them answer these questions:

Where does the exchange take place?

Who is talking? Who are A and B?

Write your answers in the table. The first one has been done as an example. Discuss your answers with your colleagues - you may be surprised at the range of answers.

- (a) A: What are you doing?  
B: I'm making a bookcase.
- (b) A: Where's John?  
B: He's playing football.
- (c) A: What are you doing?  
B: I'm sitting.
- (d) A: What's the boy in the red shirt doing?  
B: He's reading a book.
- (e) A: Hi! Where are you going?  
B: To the park, are you coming?  
A: No, I'm going home.
- (f) A: What's that man doing? There's nobody home.  
B: It's the landlord. He's repainting the living room.

Example	Situation: write classroom or classroom + real world or real world only	Speakers
(a)	Real world only	A: Son B: Father
(b)		A: B:
(c)		A: B:
(d)		A: B:
(e)		A: B:
(f)		A: B:

2. " We are generally required to use our knowledge of the language system in order to achieve some kind of communicative purpose. That is to say we are generally called upon to produce instances of language use: we do not simply manifest the abstract system of the language; we at the same time realize it as meaningful communicative behavior." (page 3)

The main aid to the acquisition by the learner of form, meaning and use is of course, the textbook. Look at how different aspects of a structure can be presented in the textbook in the following examples.

Example 1: The sentences below are taken from a textbook unit that has as its main objective the initial presentation of the present progressive tense. They are accompanied by the appropriate illustrations.

He is riding a bicycle. -- He is riding a horse. --  
He's eating an apple. -- He's sleeping in bed. -- She's  
combing her hair. -- She's telephoning a friend. --  
She's reading a magazine.

Notice how the form of the structure is successfully presented by the following points:

- (a) the transfer from He is to He's;
- (b) the limiting to one form -- the third person singular;
- (c) an adequate number of examples to consolidate the presentation (seven). the meaning (an action happening at the moment of speaking) is, of course, made clear by the visuals. However, they are examples of what Widdowson calls 'correct English usage' (page 3). They are 'correct sentences as isolated linguistic units of random occurrence.' There is no indication of 'communicative purpose', no 'meaningful communicative behavior'; in short they are not examples of use.

Example 2: Communication, of course, takes place in a particular situation, but the grouping of sentences according to a situation, although an improvement on the presentation of random sentences, does not in itself necessarily involve presentation of use. Look at the following sentences taken from another textbook, from the unit that is the initial presentation of the present progressive tense, and answer the questions below:

Penny is sitting near the window. -- Frank is opening the door. -- Carol is washing the plates. -- Mr. Bell is reading the newspaper. -- Mrs. Bell is watching television.

2. Taking into consideration the pedagogical adage that learners should be taught "one thing at a time", do you feel that presentation of a new tense should be based on material that presents:

- (a) form only?
- (b) form and meaning together?
- (c) form, meaning and use together? *Function*

3. Now look at the textbook you are using, and fill in the following form about the unit that presents the present progressive tense for the first time:

Form(s) of the tense introduced	
No. of examples of each form	
Meaning(s) of the tense introduced	
Total no. of examples of each meaning	
Uses of the tense introduced	
No. of examples of each use	

Now think of the implications of your answers for the exploitation of the textbook in the classroom.

#### B. Language Awareness

1. List A contains 18 examples of present progressive sentences, while list B gives 6 possible uses of the tense. Match the number of the sentence with the letter representing the category of use. (There are three examples of each.)

##### LIST A

1. The bus is coming.
2. He's taking a shower.
3. It's getting dark.
4. The phone's ringing.
5. I'm making a bookcase.
6. I'm getting fat.
7. She's making lunch.
8. It's raining.
9. I'm writing to my grandmother.
10. His English is getting better.
11. The taxi's waiting.
12. It's snowing.

##### LIST B

- (a) Informing about a third person's whereabouts.
- (b) Pointing out something that is happening to a person who hasn't seen it.
- (c) Making comments about longer continuing actions.
- (d) Explaining what you are doing when it is not clear to the listener.
- (e) Making a comment on something that is in the process of changing.

The following words are terms that are found in Parts II and III of the workshop. Find them in the crossword puzzle using the definitions given below.

morphology	structure	communication	output
semantics	system - <i>developing</i>	lexical	input
morpheme	intake	meaning-bearing	access
process	comprehension	communicative value	syntax
focused practice			

### CROSSWORD PUZZLE

#### ACROSS

1. The expression, interpretation, and negotiation of meaning.
2. Of or relating to meaning in language.
3. Something produced.
4. The amount of information taken in, processed, and understood. *INTAKE*
5. To hold, contain or carry significance or intention.
6. Information fed into a data processing system.
7. To go through gradual changes that lead to a particular result.
8. A gradually evolving harmonious arrangement or pattern.
9. Something arranged in a definite pattern of organization.
10. Dealing or related to words of a language as distinguished from its grammar and construction. *LEXICAL*

#### DOWN

1. A study and description of word formation in a language including inflection, derivation, and compounding.
2. The act or action of grasping with the intellect.
3. Signification or importance of a message.
4. The ability to obtain or make use of.
5. The rules of grammar that are used for ordering and connecting words to form phrases or sentences.
6. Action or process of doing something in order to center attention on.
7. The smallest meaningful unit of language consisting of a word or part of a word that can't be divided without losing its meaning.

## PART II: GRAMMAR INSTRUCTION AS STRUCTURED INPUT

### INPUT AND TRADITIONAL GRAMMAR INSTRUCTION

The debate about grammar instruction is one of the major conflicts in language teaching today. On the one hand, instructors are encouraged to make their classrooms as communicative as possible and to incorporate as much comprehensible input as possible. On the other hand, grammar instruction is typically mechanical, lacking in meaning and context, and hardly communicative. The "problem with grammar" has led some to abandon grammar instruction all together and to fashion more free-form communicative classes where explicit instruction in grammar is simply absent. The problem has led others to question the validity of communicative and input-based approaches. Faced with textbooks full of grammar and mechanical practice, they often say, "How am I supposed to cover all this material and be communicative, too? Forget it!"

However, there is a way to incorporate explicit grammar instruction into classes without sacrificing either communication or learner-centered activities. We can actually increase the amount of comprehensible input in classroom materials and activities and still get learners to "practice grammar." Before describing this approach, we must first review what we believe to be true about second language acquisition in and out of the classroom. We begin with the role of input.

1. Over time, learners build an internal system or representation of the language they are learning. Learners tap this system to create utterances.

developing system -----> output

2. Comprehensible, meaning-bearing input is a necessary ingredient for successful acquisition. It is the raw data that learners use to construct their systems. Using input data, learners make "form-meaning" connections that become part of the developing system.

input ----> developing system ----> output

3. Learners process input as they attempt to comprehend the message contained in it. Processing the input involves "filtering" it in various ways. What learners actually wind up with after processing the input is a reduced, sometimes slightly altered set of input data called "intake." The brain uses intake, and not raw input data, to create a linguistic system.

input ----> intake ----> developing system ----> output

0ma6630



what we're reading. Or we tune out what we're reading in order to hear what's on the radio. In each scenario, the two events (or tasks) compete with each other for our attention.

Likewise, making meaning and making form-meaning connections compete for learners' attention. Whereas it would be desirable to turn off the TV to hear better on the phone or turn off the radio while we read, it is not desirable to separate making meaning and making form-meaning connections; otherwise, we have once again reduced language learning to mechanical drilling where there is no meaning, only form. Learners must have access to comprehensible meaning-bearing input for second language acquisition to take place. And, certainly, creating meaning requires that learners have some knowledge of form-meaning relationships. So how do these two pieces of the language acquisition puzzle go together?

First, and most important, learners actively seek ways to maximize how much meaning they can get. Based on several L2 research studies as well as an examination of work in child L1 acquisition, VanPatten has developed a set of hypotheses about the relationship between input processing and second language acquisition. These hypotheses help us understand the competition between attention to form and attention to meaning and attempt to explain the trade-off inherent in a system characterized by learners' limited attentional capacity. Two of these hypotheses are discussed in depth.

#### SOME HYPOTHESES ABOUT L2 INPUT-PROCESSING STRATEGIES

- H1. Learners process input for meaning before they process it for form.
  - H1(a). Learners process content words in the input before anything else.
  - H1(b). Learners prefer processing lexical items to grammatical items for semantic information.
  - H1(c). Learners prefer processing more meaningful morphology before less or nonmeaningful morphology.
- H2. In order for learners to process form that is not meaningful, they must be able to process informational or communicative content at no or little cost to attention.
- H3. Learners tend to process input strings as agent-action-object or subject-verb-object, assigning agent or subject status to the first noun phrase they encounter.
- H4. Learners may process phrases and recurring patterns as whole unanalyzed chunks, especially if phonological properties (e.g., melodic contours, intonational patterns) help to delimit these phrases.

## PAUSE TO CONSIDER... NO. 2

the concept of communicative value and the competition between meaning and form when a learner is attending to input. Can you think of grammatical items in the language you teach that learners might easily skip over as they attend to the meaning in the input? As you think of items, consider what else in the input might give learners the same information (i.e., convey the same meaning).

Another hypothesis explored by VanPatten addresses word order. Research on both first and second language learners in a variety of languages reveals that learners tend to process Noun-Verb-Noun strings as subject-verb-object. Passive structures, for example, are often misinterpreted as active by children and L2 learners in the early and intermediate stages of acquisition. A sentence such as

The horse was kicked by the cow.  
N V N

is often misinterpreted as

The horse kicked the cow.  
N V N

VanPatten showed that learners of Spanish misinterpret direct-object pronouns as subjects of the verb if they are the only noun that directly precedes the verb. Learners overwhelmingly misinterpreted the sentence

Lo	saluda	la mujer.
him-OBJ	greet	the woman-SUBJ

"The woman greets him."

as "He greets the woman." Further evidence for the word-order strategy was found by LoCoco, Lee, and Binkowski. These results contributed to the formulation of the following processing-strategy hypothesis:

- H3. Learners tend to process input strings as agent-action-object or subject-verb-object, assigning agent or subject status to the first noun phrase they encounter.

As VanPatten and Cadierno have argued, this word-order processing strategy most likely influences the acquisition of a variety of features. Since learners are misinterpreting utterances, they cannot be making the appropriate form-meaning connections. What intake could they be deriving from this input? What information is being fed to the developing system? By using this processing strategy, learners certainly delay their acquisition of direct-object pronouns because these object pronouns are misused as subjects.



MODEL: (you hear) John deposited money in the bank.

(you select from)

- a. Last Monday
- b. Right now
- c. Later this week

(you say) Last Monday

**ACTIVITY C. Did You Do It, Too?** Listen to the speaker make a statement. Indicate whether you did that same thing last night.

MODEL: (you hear) I studied for a test.  
(you say) Me too. or I didn't.

Note that, in each of these activities, only the verb ending encodes tense in the input sentence. Lexical items and discourse that would indicate a time frame are not present, thereby encouraging learners to attend to the grammatical markers for tense. Thus, we have structured the input so that grammatical form carries meaning and learners must attend to the form in order to complete the task.

We refer to the activities just examined as "structured input activities," and we refer to this overall approach to grammar instruction as "processing instruction." The goal of processing instruction is to get learners to attend to grammatical data in the input and to process it. It does so by the use of structured input activities. In these activities, particular features of language are concentrated or "privileged" in a structured set of input utterances or sentences. A structured input activity, then, has the following key characteristics.

- \* The activity requires that the learner attend to the grammatical item in the input sentences while focused on meaning.
- \* Learners are asked not to produce the grammatical item, only to process the input.

#### GUIDELINES FOR DEVELOPING STRUCTURED INPUT ACTIVITIES

##### 1. Present One Thing at a Time

Structured input must be delivered to the learner's developing system in an efficient way. Maximum efficiency is achieved when one function and one form are the focus at any given time. This allows the explicit presentation and explanation of the grammatical structure to be kept to a minimum. Because there is less to pay attention to, it is easier to pay attention.

**ACTIVITY F. Alice and Ray.** Look at the drawings of events from a typical day in the lives of Alice and Ray. Listen as your instructor reads a sentence. Say whether that activity is part of Alice's routine or Ray's.

MODEL: (you hear) This person eats lunch with friends.  
(you say) That is Ray.

**ACTIVITY G. In What Order?** Without referring to the drawings about Ray's day, put the following activities in the correct order in which he does them.

- \_\_\_ a. He goes to bed late.
- \_\_\_ b. He sleeps in his math class.
- \_\_\_ c. He works at the pizzeria.
- \_\_\_ d. He goes to music class.
- \_\_\_ e. He gets up late.
- \_\_\_ f. He watches some TV.
- \_\_\_ g. He eats lunch with friends.
- \_\_\_ h. He tries to study.

Now compare the drawings. Did you get them all in the right order?

**ACTIVITY H. The Typical Student.** Read the following sentences. Are they true for a typical student at your school?

The typical student...	True	False
1. gets up at 6:30 a.m.	___	___
2. skips breakfast.	___	___
3. drives to school.	___	___
4. sleeps in at least one class.	___	___
5. studies in the library, not at home.	___	___
6. works part time.	___	___
7. eats a microwaved dinner.	___	___
8. watches David Letterman at night.	___	___
9. goes to bed after midnight.	___	___

Your instructor will now read each statement and then ask you to raise your hand if you marked it as true. Someone should keep track of the responses on the board. In the end, how did the class respond to each statement?

**ACTIVITY I. John's Day.**

**Step 1.** Break into groups of three and listen as your instructor reads a short narration.

## 6. Keep the Learner's Processing Strategies in Mind

Learners should focus attention during processing on the relevant grammatical items and not on other elements of the sentence.

### TYPES OF ACTIVITIES FOR STRUCTURED INPUT

1. Binary options
2. Matching
3. Supplying information
4. Selecting alternatives
5. Surveys

### PART III:

#### STRUCTURED OUTPUT: A FOCUS ON FORM IN LANGUAGE PRODUCTION

##### WHY OUTPUT?

According to Terrell, producing an utterance in a language minimally involves two processes or abilities: (1) being able to express a particular meaning via a particular form or structure; (2) being able to string forms and structures together in appropriate ways. The first ability Terrell calls "access," while he refers to the latter as "production strategies." An example of access would be coming up with the word "went" when attempting to express the concept of "having gone somewhere," as opposed to "will go" when talking about some projected or intended going.

##### PAUSE TO CONSIDER.... NO. 3

the factors that might influence the ability to access grammatical forms and structures from the developing system. Terrell mentions the "strength of binding," namely, the frequency of the form in the input so that its presence in the developing system is reinforced. Can you think of other factors? What about phonological (sound) shape? Relationship to other forms and structures? Number of functions attached to one form and vice versa (number of forms attached to one function)?

While input processing is linked to acquiring form and structure, access is linked to accuracy and fluency in output. The implication for language instruction is that learners need not only input to build a developing system but also opportunities to create output in order to work on fluency and accuracy.

## STRUCTURED OUTPUT: FORM WITH MEANING

Structured output activities have two major characteristics.

1. They involve the exchange of previously unknown information.
2. They require learners to access a particular form or structure in order to express meaning.

## GUIDELINES TO CREATE STRUCTURED OUTPUT ACTIVITIES

### Guidelines for the Development of Structured Output Activities

- a. Present one thing at a time.
- b. Keep meaning in focus.
- c. Move from sentences to connected discourse.
- d. Use both written and oral output.
- e. Others must respond to the content of the output.
- f. The learner must have some knowledge of the form or structure.

Focus on only one form and one function of a particular grammatical device or structure. In the following French-language example, this means the following: (1) only the second-person singular of (2) the past tense (imperfective aspect) within the context of talking about (3) habitual actions. In other words, the activity does not include all person-number manipulations mixing imperfective and perfective aspect.

### ACTIVITY A. What You Used to Do

- Step 1.** You are attempting to find out if a fellow classmate was a model student in high school. Think of questions that you can ask about what he or she used to do or about events that used to happen involving your partner that would help you gather the information. You should probably come up with about eight good questions.

Modele: Est-ce que tu faisais des questions quand tu ne comprenais pas quelque chose? (Did you usually ask questions when you didn't understand something?)

- Step 2.** Now, interview the person of your choice. Be sure to jot down your partner's responses because you will need them later.

Activity A satisfies the requirement "Present one thing at a time" because the learner focuses on producing "tu" (second-person singular) forms and each question formulated concerns a past habitual action or event. In addition, the activity follows the second guideline, "Keep meaning in focus." Each and every

**Step 2.** Compare and contrast your friends and parents by sharing your statements with the class. Use connectors like "although" and "but" as well as topic starters like "To begin with" to make your presentation flow.

[Instructors notes: Tell students to jot down things they hear. Afterward, class explores the question, Is there a pattern to our relationships with friends and parents that we can see based on this information?]

You may also notice that the string of Activities B and C, as well as the steps within the activities, demonstrates another guideline for structured output: "Use both written and oral output."

The guideline "Others must respond to the content of the output" indicates that the output created by the learner is purposeful: because it contains a message, someone in some way must respond to the content of the message. As exemplified in the activities above, a response can be a number of things including:

- \* comparing with something else
- \* taking notes, then writing a paragraph about what was said
- \* making a list of follow-up questions and interviewing a partner to get the new information
- \* filling out a grid or chart based on what was said
- \* signing something
- \* indicating agreement or disagreement
- \* determining veracity of the statement
- \* responding using any of several scales
- \* drawing something
- \* answering a question

The point here is that the respondent must indicate in some way that he or she has attended to the meaning of the other's output.

PAUSE TO CONSIDER... NO. 5

why it is important to ensure that the meaning of a learner's output is attended to. What might happen if it were not?

The final guideline, that "The learner must have some knowledge of the form or structure," simply means that structured output activities flow from previous work. They are not starting points but part of a continuum of work with a particular grammatical feature. This brings us to a question: What is the relationship of structured output to structured input? Structured input encourages form-meaning connections during input processing so that intake is created for the developing system. Because

## ACTIVITIES

### ACTIVITY 1.

Explain the following model in your own words. Locate both traditional and processing-oriented instruction in the model.

input ---> intake ---> developing system ---> output

---

---

---

---

### ACTIVITY 2.

Examine the following sentences and apply VanPatten's hypotheses to determine what elements a learner would use to understand the sentences' meanings and what elements could be ignored.

1. I spoke to the builder yesterday.

---

2. I purchased several magazines while I was abroad.

---

3. Professor Jones requires that we turn in drafts of our papers a month before the paper is due.

---

4. Evelyn was devastated by the news.

---

5. John was summarily dismissed by the Dean.

---

6. After a lengthy rest, I'll be fine.

---

7. After class I went to the Union.

---



Step 2. Now, identify five grammatical items in the language you teach that are of low communicative value and five that are of high communicative value. Justify your choices. How will learners ever acquire those items of low communicative value?

LOW COMMUNICATIVE VALUE	HIGH COMMUNICATIVE VALUE
a. _____ _____	a. _____ _____
b. _____ _____	b. _____ _____
c. _____ _____	c. _____ _____
d. _____ _____	d. _____ _____
e. _____ _____	e. _____ _____

#### ACTIVITY 6.

Select one grammatical item each of high and low communicative value, and propose a structured input activity for each one. As you do, keep in mind the six guidelines for developing structured input activities. Be prepared to explain and/or demonstrate how you have taken these guidelines into account.

#### ACTIVITY 7.

Form four groups in your class. Each group has to choose one of the four types of structured input activities. Prepare an activity to practice the present progressive tense.

#### ACTIVITY 8.

What are the characteristics of structured output?

a. \_\_\_\_\_  
b. \_\_\_\_\_  
c. \_\_\_\_\_

## QUESTIONNAIRE ON CURRENT ORAL PERFORMANCE GRADING

1. My students' oral performance grade depends on:
 

The language they produce in class	<u>X</u>
Their interest (attention, punctuality, homework, cooperation)	<u>X</u>
The final exam grade	<u>X</u>
A quiz or quizzes they take throughout the course	<u>X</u>
Other _____	
  
2. For the oral assessment of the language I take the following elements into consideration:
 

Grammar	<u>X</u>
Pronunciation and Intonation	<u>X</u>
Fluency	<u>X</u>
Strategies (paraphrasing, using synonyms, making descriptions, translating, asking for help, gesturing)	<u>      </u>
Other _____	
  
3. I evaluate my students' oral performance:
 

The day before the final exam	<u>      </u>
The day of the final exam	<u>X</u>
From the beginning of the course	<u>X</u>
Other _____	
  
4. The best moment to assess my students' oral performance is:
 

Right after I explain/present a target point	<u>      </u>
After they have been exposed to the target point in different activities	<u>X</u>
<input checked="" type="checkbox"/> When they produce the language spontaneously in a communicative activity	<u>      </u>
Other _____	
  
5. I use assessment techniques:
 

To evaluate the students' oral performance	<u>X</u>
To check comprehension of the target point	<u>X</u>
To evaluate my teaching	<u>      </u>
To make changes/adjustments in the way I present things	<u>      </u>
To give feedback to my students	<u>      </u>
Other _____	
  
6. I give feedback to my students:
 

To orient them in their learning	<u>X</u>
To warn them about their failing the course	<u>X</u>
To help them progress before the course is over	<u>      </u>
To point out their strengths	<u>      </u>
To point out their weaknesses	<u>X</u>
Other _____	

*By advanced students*

*→ 45% 70%*



## **REPORTS BY AD'S AS WELL AS REPORTS ON**

### **CLASSES OBSERVED**

I was visited three times this year

- 1) By Edmundo Gutiérrez in a course 3-A. Topic: Simple Past .
- 2) BY Murray in Course 1. Topic: Imperatives
- 3) By Nidia Cortés in the advanced course: "Enjoying Grammar", which I was teaching for the first time at the CCA. Topic: Untrue Conditionals.

Likewise I visited two classes

- 4) Murray in course 9-A. Topic: Result clauses.
- 5) René Lora "Enjoying Grammar". Topic: Adjective Clauses.

Prof. Melo

OBSERVATION CHECKLIST  
TEACHING BY PRINCIPLES  
FIRST DRAFT

I. BROWN

1. Activities in class were:

☒ Contextualized

☒ Grammar-oriented

☒ Simulated

☒ Authentic

2. Teacher makes use of Ss' personal life, experiences, and/or shared knowledge of the world.

☒ Yes

☐ No

3. Teacher praises/rewards Ss'.

☒ Yes

☐ No

*/but not in exam*

4. Teacher stimulates Ss' motivation.

☒ Needs

☒ Likes

☒ Interests *too*

5. Ss' were motivated as observed by their:

☐ attention

☒ participation

☒ interest

☐ attitude/body language

6. Students:

☒ Had their homework. *I used it as part of class*

☐ Used their dictionaries.

☒ Asked questions.

7. Teacher displayed a supportive attitude towards Ss by:

☒ Praising them.

☒ Smiling.

☒ Giving communicative feedback.

8. The activities done in class were:

☐ Too easy

☒ Challenging

☐ Overwhelming

☒ Sequenced from easier to more difficult

☒ Sequenced from controlled to freer

*Very well done.*

- ☒ Reflect real-life uses
9. The teacher lets/encourages Ss participate freely.  
☒ Yes ☐ No
10. The teacher mentions cultural differences/similarities when possible.  
☒ Yes ☐ No
11. The teacher is aware of native language interference and uses that knowledge to help Ss clarify doubts.  
☒ Yes ☐ No *[Especially when correcting & presenting new mstrs.]*
12. The teacher provides feedback:  
☒ Corrective ☒ Communicative
13. The teacher addresses:  
☒ Grammar ✓ ☐ Language functions ☒ Culture  
☒ Pronunciation ✓ ☒ Communication Strategies
14. Teacher-Student interaction in the classroom is:  
☒ Always in English 100%  
☐ Usually in English 80%  
☐ Sometimes in English 50%  
☐ Seldom in English 20%
15. Teacher introduces authentic texts into the learning situation.  
☐ articles ☐ videos ☒ cassettes  
☒ personal experiences ☒ background knowledge  
☐ realistic situations and contexts ☐ others *Songs = Stories = (to complete)*
16. Teacher gives opportunities for Ss to focus on language and the learning process.  
☒ Yes ☐ No
17. Teacher stimulates the use of English outside of the classroom.  
☐ Yes ☐ Not Observed

18. Teaching objectives are clear. XYes       No

19. Teacher uses:

XInfo. gap activities       Open questions

XMeaningful tasks/role-plays

20. Teacher gives opportunities to make use of the topic being studied.

XYes       No

21. Teacher corrects mistakes at the appropriate time.

XYes       No (and at all times)

22. Teacher uses "mistakes" as a teaching tool.

XYes       No (very fundamental work)

# **EXERCISES USED FOR THE ADVANCED**

## **LITERATURE COURSE**

In this section I include some of the exercises I will use for the Literature Course which will be taught for the first time at the CCA North.

- 1) Four poems (three in English and one in Spanish) which will be used in the first class in order to make students aware of how it is that one should read literature and why it is so important to do so.
- 2) A funny photocopy by Quino on the interplay between reality and poetry.
- 3) A set of Fables by Aesop which will be used with one of the poems in the Text "World Writer's Today".
- 4) A photocopy by Borges (unfortunately in Spanish), on what it is to read Literature and Poetry. It is intended especially for those who might teach this course later on.
- 5) A Magazine (just as the two created last year for the Advanced Course on "Grammar Through Composition"), but focusing on literary analysis (if everything turns out well, it is to be included later on).

## **LITERATURE COURSE CCA**

(Andrés Melo Cousineau)

### **TO LOOK AT ANYTHING** (John Moffit)

If you would know that thing  
You must look at it long:  
To look at this green and say  
"I have seen spring in these  
Woods," will not do --- you must  
Be the thing you see:  
You must be the dark snakes of  
Stems and ferny plumes of leaves,  
You must enter in  
To the small silences between  
The leaves,  
You must take your time  
And touch the very peace  
They issue from.

### **HOW TO EAT A POEM** (Eve Merriam)

Don't be polite  
Bite in  
Pick it up with your fingers and and lick  
the  
juice that  
May run down your chin  
It is ready and ripe now, whenever you  
are.  
You do not need a knife or fork or spoon  
Or plate or napkin or tablecloth.

For there is no core  
Or stem  
Or rind  
Or pit  
Or seed  
Or skin  
To throw away.

### **UNFOLDING BUD** (Naoshi Koriyama)

One is amazed  
By a water-lily bud  
Unfolding  
With each passing day  
Taking a richer color  
And new dimensions

One is not amazed

At first glance  
By a poem,  
Which is as tight-closed  
As a tiny bud

Yet one is surprised  
To see the poem  
Gradually unfolding  
Revealing its rich inner self,  
As one reads it  
Again  
And over again.

### **ARS POETICA** (Jorge Luis Borges)

Mirar el río hecho de tiempo y agua  
Y recordar que el tiempo es otro río,  
Saber que nos perdemos como el río  
Y que los rostros pasan como el agua.

Sentir que la vigilia es otro sueño  
Que sueña no soñar y que la muerte  
Que teme nuestra carne es esa muerte  
De cada noche, que se llama sueño.

Ver en el día o en el año un símbolo  
De los días del hombre y de sus años,  
Convertir el ultraje de los años  
En una música, un rumor y un símbolo.

Ver en la muerte el sueño, en el ocaso  
Un triste oro, tal es la poesía  
Que es inmortal y pobre. La poesía  
Vuelve como la aurora y el ocaso.

A veces en las tardes una cara  
Nos mira desde el fondo del espejo;  
El arte debe ser como ese espejo  
Que nos revela nuestra propia cara.

Cuentan que Ulises, harto de prodigios,  
Lloró de amor al divisar Itaca  
Verde y humilde. El arte es esa Itaca  
De verde eternidad, no de prodigios.

También es como el río interminable  
Que pasa y queda y es cristal de un  
mismo  
Heráclito inconstante, que es el mismo  
Y es otro, como el río interminable.

Querida Erika:



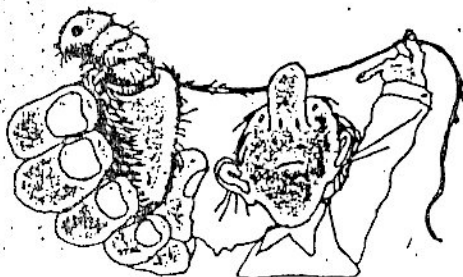
tus labios de fresa,...



...tus dientes de perla,...



...tu pelo de seda...



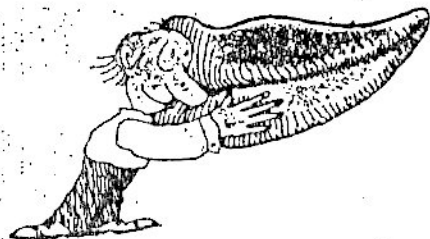
...y tus ojos de esmeralda...



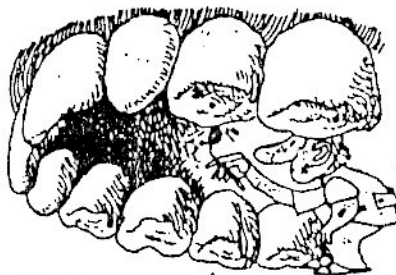
...me han convencido de casarme con María,...



...que tiene labios de labio,...



...dientes de diente,...



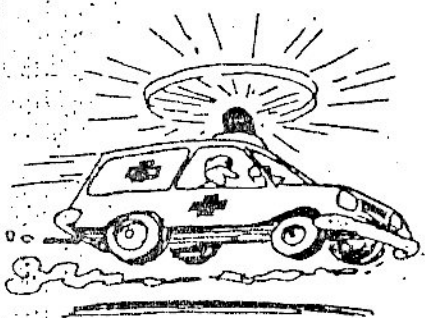
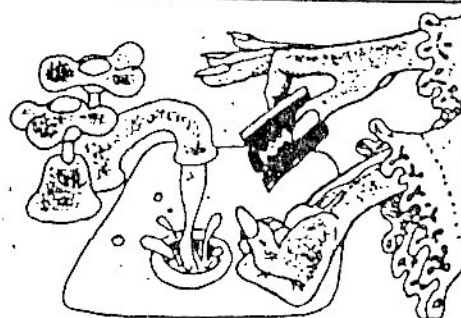
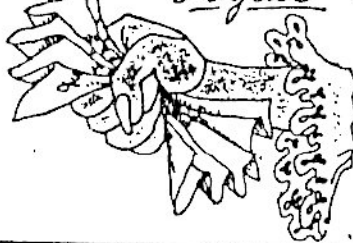
...pelos de pelo...



...y ojos de ojo.

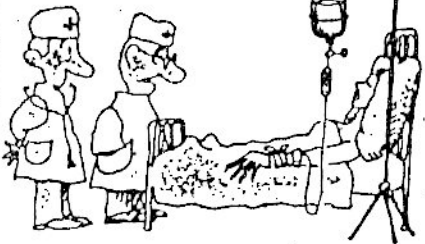


Por lo tanto, adiós.  
Miguel

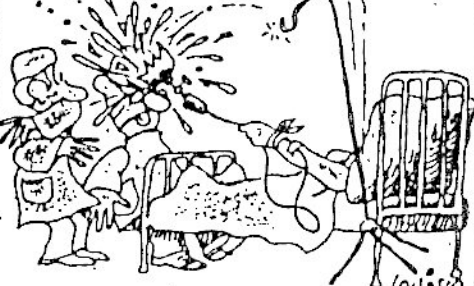


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¿Por qué habrá intentado hacerlo?  
¡Una muchacha tan bella!...



...con esos labios de fres...

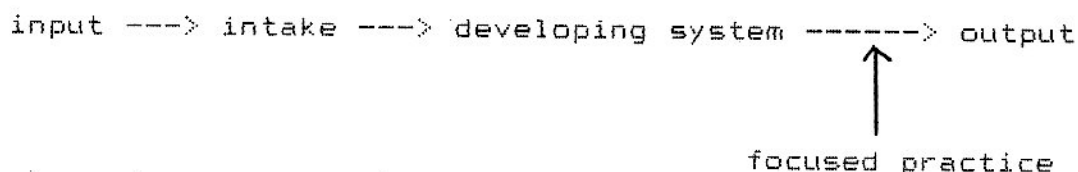


QUIRO



The development of an internal system is input dependent; it happens when learners receive and process meaning-bearing input. Traditional grammar practice, on the other hand, is exclusively output oriented. That is, learners get an explanation and are then led through output practices. The development of an internal system does not happen because learners practice output. While practice with output may help with fluency and accuracy in production, it is not "responsible" for getting the grammar into the learner's head to begin with. The learner is asked to produce when the developing system has not yet had a chance to build up a representation of the language based on input data.

In the following figure we see the point at which traditional grammar practice has its effect: it acts on output, not on input.



PAUSE TO CONSIDER... NO. 1

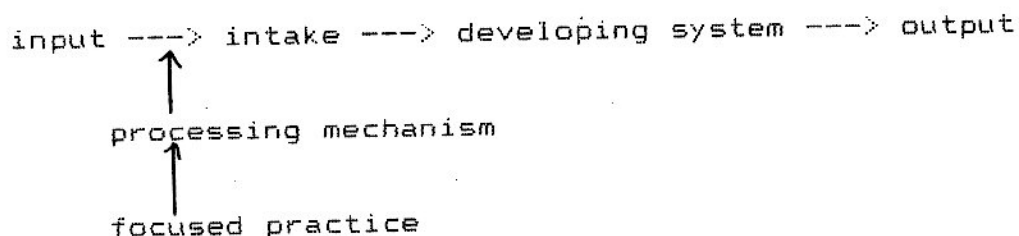
the output-based nature of traditional grammar instruction, especially the use of mechanical drills. Why do you think drilling and output are so entrenched in the minds of many language instructors and materials developers? (Hint: Think about the theoretical underpinnings of Audiolingual Methodology.)

#### SOME OBSERVATIONS ON HOW LEARNERS PROCESS INPUT

It is important to remember that we are talking about learners processing "meaning-bearing" input: input containing information or a message that the learner is attempting to understand. Although related, comprehension and input processing are not the same phenomenon. "Comprehension" is defined as making or creating meaning from the informational content in the input. "Input processing" is defined as making form-meaning connections from the linguistic data in the input for the purposes of constructing a linguistic system: for example, connecting the meaning, "past-time reference" to the ending -ó in Spanish and connecting the meaning "he drank" to "tomó." While early-stage learners can quite possibly create meaning and make form-meaning connections at the same time, they have a limited attentional capacity with which to do so. In any situation, we have only so much attention to allocate--we can watch TV and talk on the phone, but we'll miss some of what's happening on TV and some of what's being said over the phone. We can read while the radio is playing in the background, but we have to tune out the radio in order to follow

## RETHINKING GRAMMAR INSTRUCTION: STRUCTURED INPUT

We can begin to develop a new kind of grammar instruction that will guide and focus learners' attention when they process input. Grammar instruction should first occur at the level of processing input. It should be directed to the following questions: 1) Are forms being processed in the input? Are learners attending to grammatical information? 2) Are correct form-meaning connections being made when attending to input data? The following figure visually captures this new conceptualization of grammar instruction:



### AN EXAMPLE OF RELATING PROCESSING STRATEGIES TO INSTRUCTION: VERB MORPHOLOGY

The goal is for learners to use morphological verb endings to comprehend tense rather than rely solely on lexical items. After learners receive a brief explanation of how past-tense endings work, they might first practice attaching the concept of past time to verb form in an activity such as the following. The purpose is to circumvent the strategy described in H1(b): learners prefer processing lexical items to processing grammatical items for semantic information.

**ACTIVITY A. Listen for Time Reference.** Listen to each sentence. Indicate whether the action occurred last week or is part of a set of actions oriented toward the present.

(sentences read by instructor or heard on tape)

1. John talked on the phone.
2. Mary helped her mother.
3. Robert studies for two hours.
4. Sam watched TV.
5. Lori visits her parents.

**ACTIVITY B. Matching.** Once again, listen to each sentence. Select the appropriate time-related adverbials that can be added to the sentence you hear.

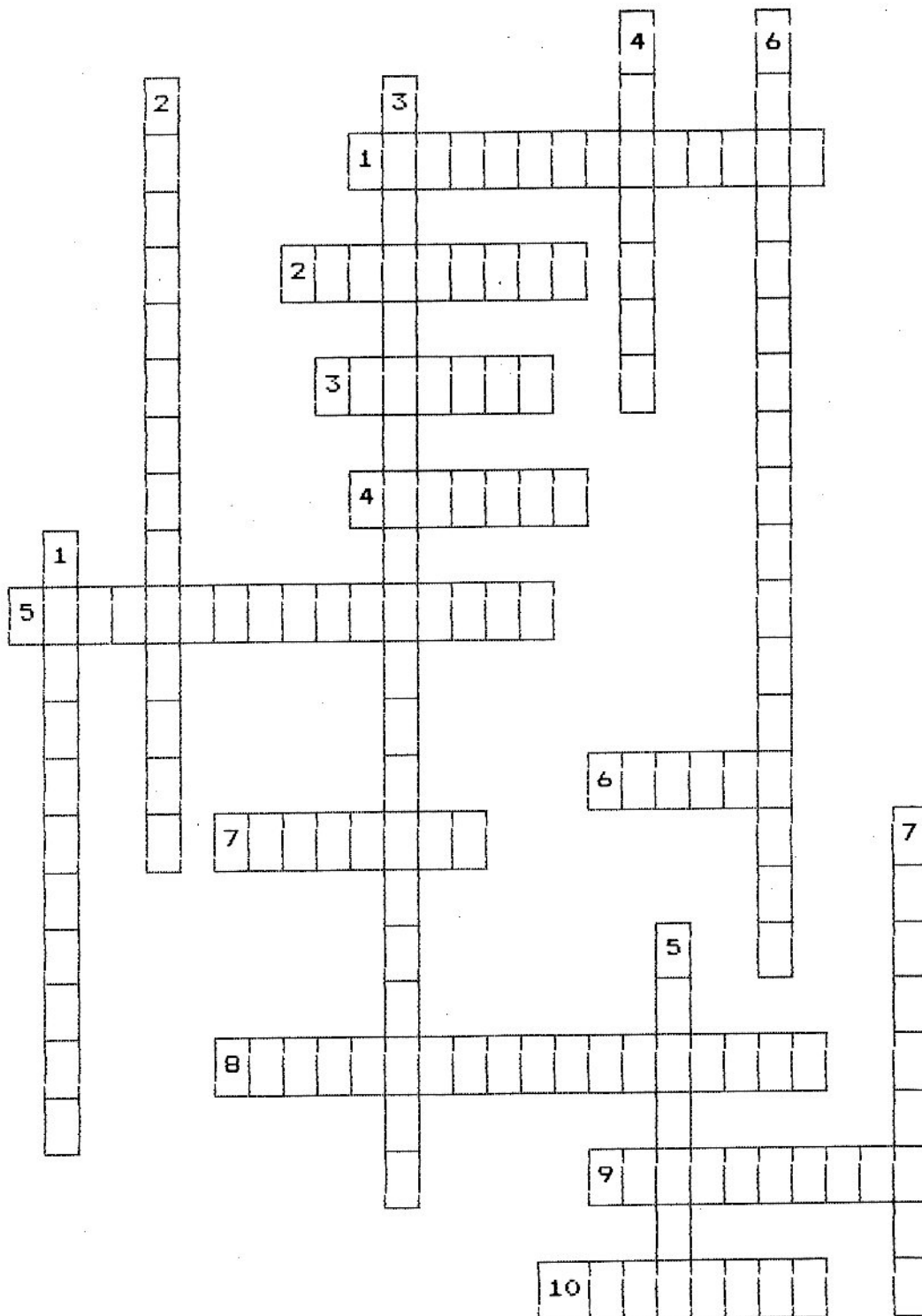
Hypothesis 1(a) states that "Learners process content words in the input before anything else." In other words, when driven by the need to understand the informational content of input, learners direct their attention to lexical items. Sometimes informational content is encoded grammatically as well as lexically. That is, grammatical forms may convey some meaning. When the same meaning is encoded both lexically and grammatically, learners may simply ignore the grammatical item; it isn't necessary in order to capture what someone else is saying. The following are a few examples in which lexical and grammatical features compete for attention.

- a. He walks.
- b. Yesterday, I went to the store.
- c. I bought two books.

In sentence (a), both the subject pronoun and the person number marker -s provide the same information (third-person singular). In sentence (b), the temporal adverb "yesterday" signals tense, as does the verb form. In sentence (c), the quantifying adjective "two" signals plurality as does the noun inflection -s. Because processing is slower and more effortful for early-stage learners, and because their ability to comprehend is more easily taxed, obtaining meaning from the input must be economical and efficient. The efficient way for learners to get meaning is to process the lexical items and "skip over" the grammatical (morphological) items (number markers, verb forms, and noun inflection). They can do so because lexical items have a rather high informational value, or what VanPatten calls "communicative value," defined to be the relative value a form contributes to overall sentence meaning.

(Note that communicative value refers to input processing and not to language production.) The grammatical markers in sentences (a), (b), and (c) are very low in communicative value: learners can ignore them and still understand the utterances. On the other hand, the roots of the content words are high in communicative value; "walk" is essential for getting overall sentence meaning in (a). The third person -s marker is low in communicative value in contrast to the progressive marker -ing. In the early stage of language acquisition, learners' processing of grammatically encoded information will be limited unless that information has a relatively high level of communicative value. In other words, although an instructor might be providing considerable comprehensible input, what learners actually process and attend to might be different from what the instructor thinks they are processing.

# CROSSWORD PUZZLE



- |     |                           |     |                           |
|-----|---------------------------|-----|---------------------------|
| 13. | The baby's crying.        | (f) | Indirectly asking someone |
| 14. | He's watering the garden. |     | to do something that      |
| 15. | The kettle's boiling.     |     | requires immediate        |
| 16. | We're waiting for a       |     | attention.                |
|     | friend.                   |     |                           |
| 17. | The plane's taking off.   |     |                           |
| 18. | The sun's shining.        |     |                           |

2. Now add two examples of your own for each category (a)-(f).

3. Now take the categories that you found easiest in exercise 1 and think of two situations for each. Write out two examples for each situation.

TAKEN AND ADAPTED FROM: A TRAINING COURSE FOR TEFL By Peter Hubbard, Hywel Jones, Barbara Thornton, and Rod Wheeler. Oxford University Press, Oxford, 1983. Chapter 5.

- (a) What do you notice about the presentation of the form?
- (b) What do you think the textbook contains in addition to these examples in order to present the meaning?
- (c) If the textbook contains nothing more than these sentences (perhaps linked together in a short text) what would you, the teacher, have to do or add in order to present the meaning of the structure?
- (d) What do these example sentences have in common?
- (e) What do you think the 'situation' is?
- (f) What is the 'communicative purpose' of these sentences?

Example 3: We hope that consideration of the above questions leads you to the conclusion that we are still in the realm of usage not use since, although the examples all describe what various members of a family are doing in the house, there is no reason why these sentences should be produced; there is no 'communicative purpose'.

In order to present a meaningful use of the structure the teacher needs not only to select a situation for presentation but to incorporate into his material a function of the structure, that is to say, the use of the structure for a particular communicative purpose. So we might modify the above material (Example 2), describing what members of the family are doing, in order to present on use of the present progressive tense, which we might define as 'Informing about a third person's whereabouts'. We might then have a piece of material for presentation that looks something like this:

Situation: Mr. Robinson is married and has four children. One evening he comes home from his office. Only his son John is in the living-room. Mr. Robinson wants to know where the others are.

Mr. R: Where's your mom?  
 John: She's cleaning the car.  
 Mr. R: Well, where's Philip?  
 John: He's mending his bike.  
 Mr. R: What about Ann?  
 John: She's watering the flowers.  
 Mr. R: And Paula?  
 John: She's taking a shower.

So the teacher could use the above material to present to the class the form and meaning of the present progressive tense and one of its uses.

#### Points for Discussion

1. Write out definitions of the following words:  
 form--meaning--usage--use

6. Read the following dialogue and underline all the examples of the present progressive tense.

A: Hello, Frank.  
B: Hello, Jean. Where are you calling from?  
A: The Bahamas.  
B: The Bahamas! What are you doing there?  
A: I'm taking a two-week vacation.  
B: Well that's wonderful. How's it going?  
A: Oh, fine. I'm really enjoying myself. The sun's shining all the time and I'm getting a great tan.  
B: Lucky you. It's raining here. I'm getting really bored.  
A: Why? Aren't you working?  
B: Well, I'm spending more time at the bar than at work. I'm feeling depressed, so I'm drinking a lot.  
A: How typical! You're always drinking too much.  
B: Oh, cut it out. You're always complaining about that. Anyway, when are you coming home?  
A: I'm flying back on Saturday. I'll call you on Friday night at around 10.  
B: That's a bad time. I'm playing poker then. We're not finishing the game until 11.  
A: OK, then I'll call you at 11:30. Bye.  
B: Alright. Talk to you then. Bye.

Now look at your underlined examples and match each of them with one of the grammatical categories of the present progressive tense listed below. Do this by writing the letter referring to the category next to the underlined example.

- (a) an action happening now
  - (b) an action happening about this time but not necessarily at the moment of speaking
  - (c) a definite arrangement in the near future
  - (d) with a point in time to indicate an action which begins before this point and probably continues after it
  - (e) a frequently repeated action, often one which annoys the speaker or seems unreasonable to him
- (Thomson and Martinet A PRACTICAL ENGLISH GRAMMAR O.U.P.)

#### A. Form, Meaning, and Use

Look at these following quotations from TEACHING LANGUAGE AS COMMUNICATION by Widdowson.

1. "...when we acquire a language we do not only learn how to compose and comprehend correct sentences as isolated linguistic units of random occurrence; we also learn how to use sentences appropriately to achieve a communicative purpose." (page 2)



This on its own presents:

- (a) The basic meaning of the tense.
- (b) The grammatical form of the tense.
- (c) The basic meaning and the grammatical form.
- (d) A series of useful, meaningful sentences.

3. Look at the following drill and mark the statements underneath that you agree with.

Model: Tom is playing football.

Cue: John

Response: John is playing football.

Now you continue in the same way.

Cue: Peter

.....

He

.....

basketball

.....

the piano

.....

Mary

.....

etc.

- (a) This practices the form and meaning of the tense.
- (b) This practices only the form of the tense.
- (c) This helps the learners be able to use the tense.
- (d) These are examples of real use of the language.
- (e) These sentences are meaningless unless contextualized.

4. Look at the following list of sentences. These are most likely to be heard in one place. Where?

I'm opening the door.

She's drawing a house.

We are reading.

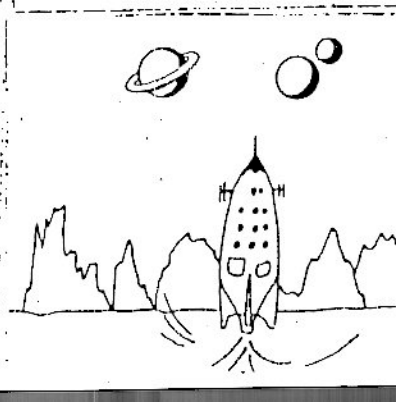
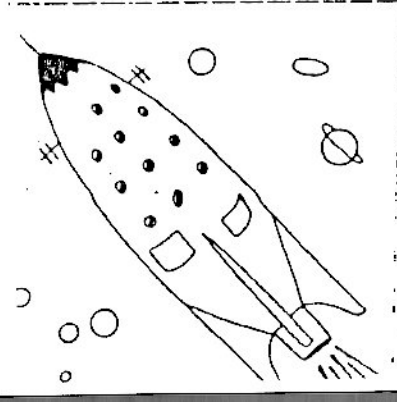
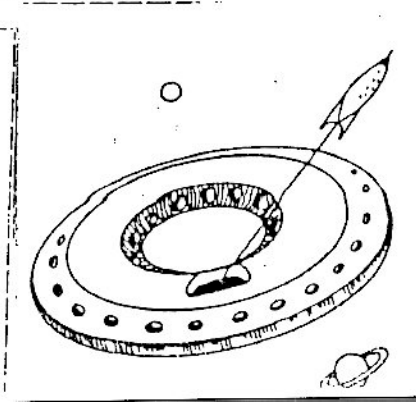
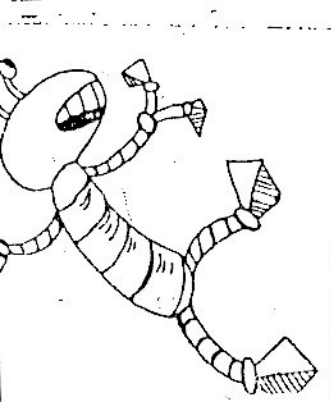
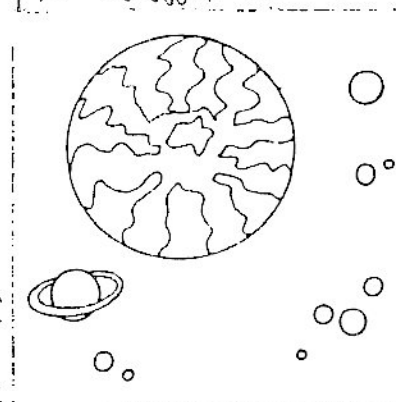
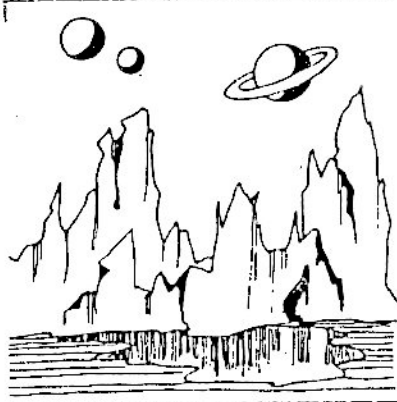
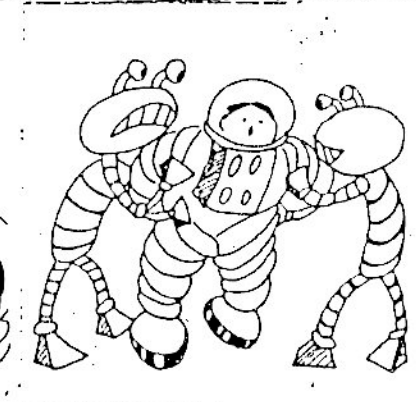
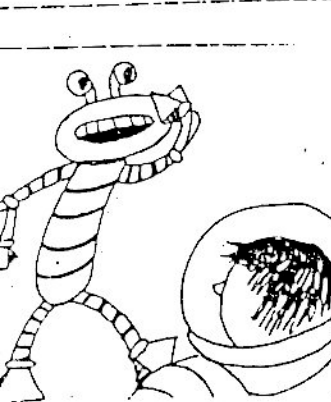
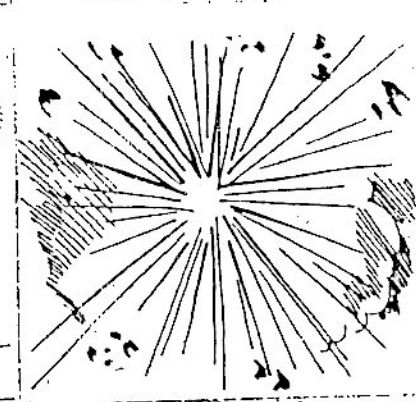
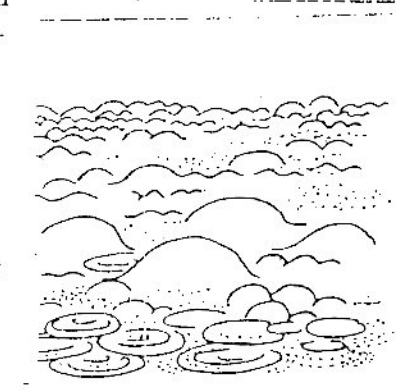
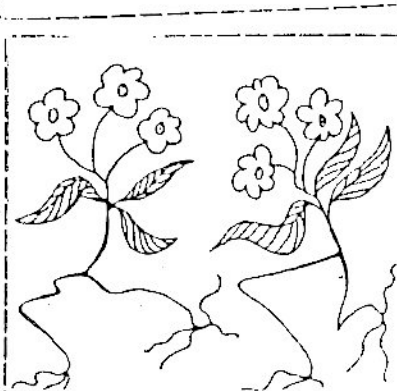
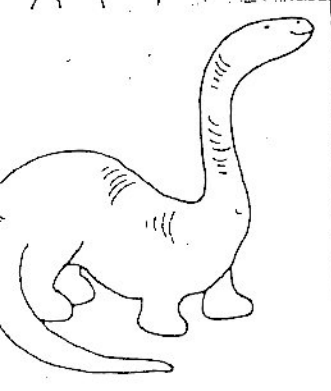
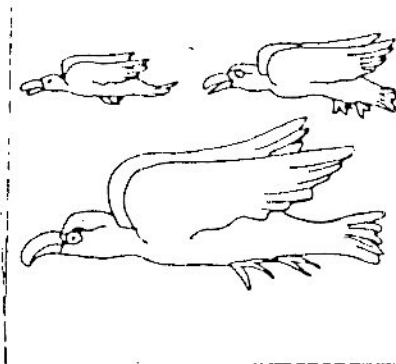
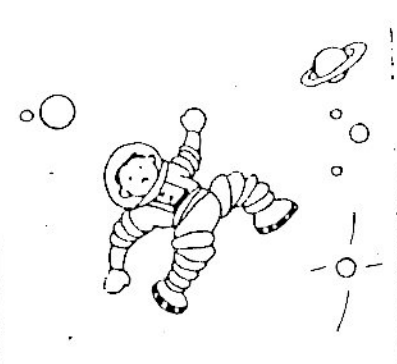
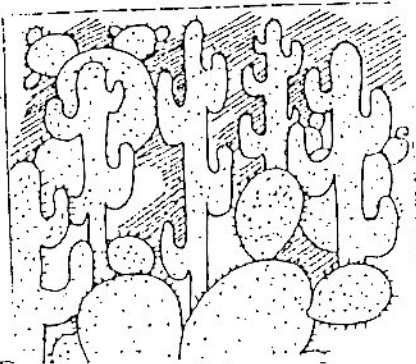
I'm sitting next to Peter.

What am I doing?

Are you standing?

Now mark the statements below that you agree with. The teacher is presenting:

- (a) the form of the structure only;
- (b) the form and the meaning of the structure;
- (c) the form and one meaning of the structure;
- (d) a series of commonly used sentences containing the present progressive tense.



Montserrat Ordóñez  
Introducción al  
Análisis Literario

12

Jorge Luis Borges, Siete  
noches, México, FCE, 1980

La poesía

SEÑORAS, SEÑORES:

El panteísta irlandés Escoto Erigena dijo que la Sagrada Escritura encierra un número infinito de sentidos y la comparó con el plumaje tornasolado del pavo real. Siglos después un cabalista español dijo que Dios hizo la Escritura para cada uno de los hombres de Israel y por consiguiente hay tantas Biblias como lectores de la Biblia. Lo cual puede admitirse si pensamos que es autor de la Biblia y del destino de cada uno de sus lectores. Cabe pensar que estas dos sentencias, la del plumaje tornasolado del pavo real de Escoto Erigena, y la de tantas Escrituras como lectores del cabalista español, son dos pruebas, de la imaginación celta la primera y de la imaginación oriental la segunda. Pero me atrevo a decir que son exactas, no sólo en lo referente a la Escritura sino en lo referente a cualquier libro digno de ser leído.

Emerson dijo que una biblioteca es un gabinete mágico en el que hay muchos espíritus hechizados. Despiertan cuando los llamamos; mientras no abrimos un libro, ese libro, literalmente, geoméricamente, es un volumen, una cosa entre las cosas. Cuando lo abrimos, cuando el libro da con

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1. el plumaje  
2. la Biblia  
3. la imaginación celta  
4. la imaginación oriental  
5. la primera y la segunda  
6. la Escritura  
7. cualquier libro digno de ser leído  
8. la biblioteca  
9. el gabinete mágico  
10. los espíritus hechizados  
11. el libro  
12. el volumen  
13. la cosa  
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100. el libro

su lector, ocurre el hecho estético. Y aun para el mismo lector el mismo libro cambia, cabe agregar, ya que cambiamos, ya que somos (para volver a mi cita predilecta) el río de Heráclito, quien dijo que el hombre de ayer no es el hombre de hoy y el de hoy no será el de mañana. Cambiamos incesantemente y es dable afirmar que cada lectura de un libro, que cada relectura, cada recuerdo de esa relectura, renuevan el texto. También el texto es el cambiante río de Heráclito.

Esto puede llevarnos a la doctrina de Croce, que no sé si es la más profunda pero sí la menos perjudicial: la idea de que la literatura es expresión. Lo que nos lleva a la otra doctrina de Croce, que suele olvidarse: si la literatura es expresión, la literatura está hecha de palabras y el lenguaje es también un fenómeno estético. Esto es algo que nos cuesta admitir: el concepto de que el lenguaje es un hecho estético. Casi nadie profesa la doctrina de Croce y todos la aplican continuamente.

Decimos que el español es un idioma sonoro, que el inglés es un idioma de sonidos variados, que el latín tiene una dignidad singular a la que aspiran todos los idiomas que vinieron después: aplicamos a los idiomas categorías estéticas. Erróneamente, se supone que el lenguaje corresponde a la realidad, a esa cosa tan misteriosa que llamamos realidad. La verdad es que el lenguaje es otra cosa.

Pensemos en una cosa amarilla, resplandeciente, cambiante; esa cosa es a veces en el cielo, circular; otras veces tiene la forma de un arco, otras veces crece y decrece. Alguien —pero no sabremos nunca el nombre de ese alguien—, nuestro antepasado, nuestro común antepasado,

le dio a esa cosa el nombre de *luna*, distinto en distintos idiomas y diversamente feliz. Yo diría que la voz griega *Selene* es demasiado compleja para la luna, que la voz inglesa *moon* tiene algo pausado, algo que obliga a la voz a la lentitud que conviene a la luna, que se parece a la luna, porque es casi circular, casi empieza con la misma letra con que termina. En cuanto a la palabra luna, esa hermosa palabra que hemos heredado del latín, esa hermosa palabra que es común al italiano, consta de dos sílabas, de dos piezas, lo cual, acaso, es demasiado. Tenemos *lua*, en portugués, que parece menos feliz; y *lune*, en francés, que tiene algo de misterioso.

Ya que estamos hablando en castellano, elijamos la palabra *luna*. Pensemos que alguien, alguna vez, inventó la palabra *luna*. Sin duda, la primera invención sería muy distinta. ¿Por qué no detenernos en el primer hombre que dijo la palabra luna con ese sonido o con otro?

Hay una metáfora que he tenido ocasión de citar más de una vez (perdónenme la monotonía, pero mi memoria es una vieja memoria de setenta y tantos años), aquella metáfora persa que dice que la luna es el espejo del tiempo. En la sentencia "espejo del tiempo" está la fragilidad de la luna y la eternidad también. Está esa contradicción de la luna, tan casi traslúcida, tan casi nada, pero cuya medida es la eternidad.

En alemán, la voz *luna* es masculina. Así Nietzsche pudo decir que la luna es un monje que mira envidiosamente a la tierra, o un gato, *Kater*, que pisa tapices de estrellas. También los géneros gramaticales influyen en la poesía. Decir luna o decir "espejo del tiempo" son dos hechos

estéticos, salvo que la segunda es una obra de segundo grado, porque "espejo del tiempo" está hecha de dos unidades y "luna" nos da quizá aun más eficazmente la palabra, el concepto de la luna. Cada palabra es una obra poética.

Se supone que la prosa está más cerca de la realidad que la poesía. Entiendo que es un error. Hay un concepto que se atribuye al cuentista Horacio Quiroga, en el que dice que si un viento frío sopla del lado del río, hay que escribir simplemente: *un viento frío sopla del lado del río*. Quiroga, si es que dijo esto, parece haber olvidado que esa construcción es algo tan lejano de la realidad como el viento frío que sopla del lado del río. ¿Qué percepción tenemos? Sentimos el aire que se mueve, lo llamamos viento; sentimos que ese viento viene de cierto rumbo, del lado del río. Y con todo esto formamos algo tan complejo como un poema de Góngora o como una sentencia de Joyce. Volvamos a la frase "el viento que sopla del lado del río". Creamos un sujeto: *viento*; un verbo: que *sopla*; en una circunstancia real: *del lado del río*. Todo esto está lejos de la realidad; la realidad es algo más simple. Esa frase aparentemente prosaica, deliberadamente prosaica y común elegida por Quiroga es una frase complicada, es una estructura.

Tomemos el famoso verso de Carducci "el silencio verde de los campos". Podemos pensar que se trata de un error, que Carducci ha cambiado el sitio del epíteto; debió haber escrito "el silencio de los verdes campos". Astuta o retóricamente lo mudó y habló del verde silencio de los campos. Vayamos a la percepción de la realidad. ¿Qué es

nuestra percepción? Sentimos varias cosas a un tiempo. (La palabra *cosa* es demasiado sustantiva, quizá.) Sentimos el campo, la vasta presencia del campo, sentimos el verdor y el silencio. Ya el hecho de que haya una palabra para *silencio* es una creación estética. Porque silencio se aplicó a personas, una persona está silenciosa o una campaña está silenciosa. Aplicar "silencio" a la circunstancia de que no haya ruido en el campo, ya es una operación estética, que sin duda fue audaz en su tiempo. Cuando Carducci dice "el silencio verde de los campos" está diciendo algo que está tan cerca y tan lejos de la realidad inmediata como si dijera "el silencio de los verdes campos".

Tenemos otro ejemplo famoso de hipálage, aquel insuperado verso de Virgilio "*Ibant oscuri sola sub nocte per umbra*", "iban oscuros bajo la solitaria noche por la sombra". Dejemos el *per umbra* que redondea el verso y tomemos "iban oscuros [Eneas y la Sibila] bajo la solitaria noche" ("solitaria" tiene más fuerza en latín porque viene antes de *sub*). Podríamos pensar que se ha cambiado el lugar de las palabras, porque lo natural hubiera sido decir "iban solitarios bajo la oscura noche". Sin embargo, tratemos de recrear esa imagen, pensemos en Eneas y en la Sibila y veremos que está tan cerca de nuestra imagen decir "iban oscuros bajo la solitaria noche" como decir "iban solitarios bajo la oscura noche".

El lenguaje es una creación estética. Creo que no hay ninguna duda de ello, y una prueba es que cuando estudiamos un idioma, cuando estamos obligados a ver las palabras de cerca, las sentimos hermosas o no. Al estudiar un idioma, uno ve las palabras con lupa, piensa esta palabra



es fea, ésta es linda, ésta es pecada. Ello no ocurre con la lengua materna, donde las palabras no nos parecen ais-  
ladas del discurso.

La poesía, dice Croce, es expresión si un verso es expresión, si cada una de las partes de que el verso está hecho, cada una de las palabras, es expresiva en sí misma. Ustedes dirán que es algo muy trillado, algo que todos saben. Pero no sé si lo sabemos; creo que lo sentimos por sabido porque es cierto. El hecho es que la poesía no son los libros en la biblioteca, no son los libros del gabinete mágico de Emerson.

La poesía es el encuentro del lector con el libro, el descubrimiento del libro. Hay otra experiencia estética que es el momento, muy extraño también, en el cual el poeta concibe la obra, en el cual va descubriendo o inventando la obra. Según se sabe, en latín las palabras "inventar" y "descubrir" son sinónimas. Todo esto está de acuerdo con la doctrina platónica, cuando dice que inventar, que descubrir, es recordar. Francis Bacon agrega que si aprender es recordar, ignorar es saber olvidar; ya todo está, sólo nos falta verlo.

Cuando yo escribo algo, tengo la sensación de que esc algo preexiste. Parto de un concepto, general; sé más o menos el principio y el fin, y luego voy descubriendo las partes intermedias; pero no tengo la sensación de inventarlas, no tengo la sensación de que dependan de mi arbitrio; las cosas son así. Son así, pero están escondidas y mi deber de poeta es encontrarlas.

Bradley dijo que uno de los efectos de la poesía debe ser darnos la impresión, no de descubrir algo nuevo, sino de

recordar algo olvidado. Cuando leemos un buen poema pensamos que también nosotros hubiéramos podido escribirlo; que ese poema preexistía en nosotros. Esto nos lleva a la definición platónica de la poesía: *esa cosa liviana, alada y sagrada*. Como definición es falible, ya que esa cosa liviana, alada y sagrada podría ser la música (salvo que la poesía es una forma de música). Platón ha hecho algo muy superior a definir la poesía: nos da un ejemplo de poesía. Podemos llegar al concepto de que la poesía es la experiencia estética: algo así como una revolución en la enseñanza de la poesía.

He sido profesor de literatura inglesa en la Facultad de Filosofía y Letras de la Universidad de Buenos Aires y he tratado de prescindir en lo posible de la historia de la literatura. Cuando mis estudiantes me pedían bibliografía yo les decía: "no importa la bibliografía; al fin de todo, Shakespeare no supo nada de bibliografía shakespeareana". Johnson no pudo prever los libros que se escribirían sobre él. ¿Por qué no estudian directamente los textos? Si estos textos les agradan, bien; y si no les agradan, déjenlos, ya que la idea de la lectura obligatoria es una idea absurda: tanto valdría hablar de felicidad obligatoria. Creo que la poesía es algo que se siente, y si ustedes no sienten la poesía, si no tienen sentimiento de belleza, si un relato no los lleva al desco de saber qué ocurrió después, el autor no ha escrito para ustedes. Déjenlo de lado, que la literatura es bastante rica para ofrecerles algún autor digno de su atención, o indigno hoy de su atención y que leerán mañana."

Así he enseñado, ateniéndome al hecho estético, que no requiere ser definido. El hecho estético es algo tan evi-

dente, tan inmediato, tan indefinible como el amor, el sabor de la fruta, el agua. Sentimos la poesía como sentimos la cercanía de una mujer, o como sentimos una montaña o una bahía. Si la sentimos inmediatamente, ¿a qué diluirla en otras palabras, que sin duda serán más débiles que nuestros sentimientos?

Hay personas que sienten escasamente la poesía; generalmente se dedican a enseñarla. Yo creo sentir la poesía y creo no haberla enseñado; no he enseñado el amor de tal texto, de tal otro: he enseñado a mis estudiantes a que quieran la literatura, a que vean en la literatura una forma de felicidad. Soy casi incapaz de pensamiento abstracto, ustedes habrán notado que estoy continuamente apoyándome en citas y recuerdos. Mejor que hablar abstractamente de poesía, que es una forma del tedio o de la haraganería, podríamos tomar dos textos en castellano y examinarlos.

Elijo dos textos muy conocidos porque ya he dicho que mi memoria es falible y prefiero un texto que ya está, que ya preexiste en la memoria de ustedes. Vamos a considerar aquel famoso soneto de Quevedo, escrito a la memoria de don Pedro Téllez Girón, duque de Osuna. Lo repetiré lentamente y luego volveremos a él, verso por verso:

Faltar pudo su patria al grande Osuna,  
pero no a su defensa sus hazañas;  
diéronle muerte y cárcel las Españas,  
de quien él hizo esclava la Fortuna.

Lloraron sus invidias una a una  
con las propias naciones las extrañas;  
su tumba son de Flandes las campañas,  
y su epitafio la sangrienta Luna.

En sus exequias encendió al Vesubio  
Parténope y Trinacria al Mongibelo;  
el llanto militar creció en diluvio.

Dióle el mejor lugar Marte en su cielo;  
la Mosa, el Rhin, el Tajo y el Danubio  
murmuran con dolor su desconsuelo.

Lo primero que observo es que se trata de un alegato jurídico. El poeta quiere defender la memoria del duque de Osuna, que según él dice en otro poema "murió en prisión y muerto estuvo preso".

El poeta dice que España debe grandes servicios militares al duque y que le ha pagado con la cárcel. Estas razones carecen de todo valor, ya que no hay razón alguna para que un héroe no sea culpable o para que un héroe no sea castigado. Sin embargo,

Faltar pudo su patria al grande Osuna,  
pero no a su defensa sus hazañas;  
diéronle muerte y cárcel las Españas,  
de quien él hizo esclava la Fortuna,

es un momento demagógico. Conste que no estoy hablando a favor ni en contra del soneto, estoy tratando de analizarlo.

Lloraron sus invidias una a una  
con las propias naciones las extrañas.

Estos dos versos no tienen mayor resonancia poética; fueron puestos por la necesidad de elaborar un soneto: están, además, las necesidades de la rima. Quevedo seguía la difícil forma del soneto italiano que exige cuatro rimas.



Shakespeare siguió la más fácil del soneto isabelino, que exige dos. Agrega Quevedo:

su tumba son de Flandres las campañas,  
y su epitafio la sangrienta Luna.

Aquí está lo esencial. Estos versos deben su riqueza a su ambigüedad. Recuerdo muchas discusiones sobre la interpretación de estos versos. ¿Qué significa "su tumba son de Flandres las campañas"? Podemos pensar en los campos de Flandres, en las campañas militares que libró el duque. "Y su epitafio la sangrienta Luna" es uno de los versos más memorables de la lengua española. ¿Qué significa? Pensamos en la luna sangrienta que figura en el Apocalipsis, pensamos en la luna debidamente roja sobre el campo de batalla, pero hay otro soneto de Quevedo, dedicado también al duque de Osuna, en el cual dice: "a las lunas de Tracia con sangriento / eclipse ya rubrica tu jornada". Quevedo habrá pensado, en principio, el pabellón otomano; la sangrienta luna habrá sido la medialuna roja. Creo que todos estaremos de acuerdo en no descartar ninguno de los sentidos; no vamos a decir que Quevedo se refirió a las jornadas militares, a la foja de servicios del duque o a la campaña de Flandres, o a la luna sangrienta sobre el campo de batalla, o a la bandera turca. Quevedo no dejó de percibir los diversos sentidos. Los versos son felices porque son ambiguos.

Luego:

En sus exequias encendió al Vesubio  
Parténope y Trinacria al Mongibelo.

O sea que al Vesubio lo encendió Nápoles y Sicilia al Etna. Qué raro que haya puesto estos nombres antiguos que parecen alejar todo de los nombres tan ilustres de entonces. Y

el llanto militar creció en diluvio.

Aquí tenemos otra prueba de que una cosa es la poesía y otra el sentir racional; la imagen de los soldados que lloran hasta producir un diluvio es notoriamente absurda. No lo es el verso, que tiene sus leyes. El "llanto militar", sobre todo *militar*, es sorprendente. *Militar* es un adjetivo asombroso aplicado al llanto.

Luego:

Dióle el mejor lugar Marte en su cielo.

Tampoco, lógicamente, podemos justificarlo; no tiene sentido alguno pensar que Marte alojó al duque de Osuna junto a César. La frase existe por virtud del hipérbaton. Es la piedra de toque de la poesía: el verso existe más allá del sentido.

la Mosa, el Rhin, el Tajo y el Danubio  
murmuran con dolor su desconsuelo.

Yo diría que estos versos que me han impresionado durante años son, sin embargo, esencialmente falsos. Quevedo se dejó arrastrar por la idea de un héroe llorado por la geografía de sus campañas y por ríos ilustres. Sentimos que sigue falsa; hubiera sido más verdadero decir la verdad, decir lo que dijo Wordsworth, por ejemplo, al cabo de aquel soneto en que ataca a Douglas por haber hecho

talár una selva. Y dice, sí, que fue terrible lo que hizo Douglas con la selva, que había derribado una noble horda, "una fraternidad de árboles venerables", pero sin embargo, agrega, nosotros nos dolemos de males que a la naturaleza misma no le importan, ya que el río Tweed y las verdes praderas y las colinas y las montañas continúan. Sintió que podía lograrse un mejor efecto con la verdad. Diciendo la verdad, nos duele que hayan talado esos hermosos árboles, pero a la naturaleza nada le importa. La naturaleza sabe (si es que existe un ente que se llame naturaleza) que puede renovarlos y el río sigue corriendo.

Es verdad que para Quevedo se trataba de las divindades de los ríos. Quizá hubiera sido más poética la idea de que a los ríos de las guerras del duque no les importara la muerte del de Osuna. Pero Quevedo quería hacer una elegía, un poema sobre la muerte de un hombre. ¿Qué es la muerte de un hombre? Con él muere una cara que no se repetirá, según observó Plinio. Cada hombre tiene su cara única y con él mueren miles de circunstancias, miles de recuerdos. Recuerdos de infancia y rasgos humanos, demasiado humanos. Quevedo no parece sentir nada de esto. Había muerto en la cárcel su amigo, el duque de Osuna, y Quevedo escribe este soneto con frialdad; sentimos su esencial indiferencia. Lo escribe como un alegato contra el estado que condenó a prisión al duque. Parecería que no lo quiere a Osuna; en todo caso, no hace que lo queramos nosotros. Sin embargo, es uno de los grandes sonetos de nuestra lengua.

Pasemos a otro, de Enrique Bauchs. Sería absurdo decir

que Bauchs es mejor poeta que Quevedo. Además, ¿qué significan esas comparaciones?

Consideremos este soneto de Bauchs y en qué reside su agrado:

Hospitalario y fiel en su reflejo  
donde a ser apariencia se acostumbra  
el material vivir, está el espejo  
como un claro de luna en la penumbra.

Pompa le da en las noches la flotante  
claridad de la lámpara, y tristeza  
la rosa que en el vaso agonizante  
también en él inclina la cabeza.

Si hace doble al dolor, también repite  
las cosas que me son jardín del alma.  
Y acaso espera que algún día habite

en la ilusión de su azulada calma  
el Huésped que le deje reflejadas  
frentes juntas y manos enlazadas.

Este soneto es muy curioso, porque el espejo no es el protagonista: hay un protagonista secreto que nos es revelado al fin. Ante todo tenemos el tema, tan poético: el espejo que duplica la apariencia de las cosas:

donde a ser apariencia se acostumbra  
el material vivir...

Podemos recordar a Plotino. Quisieron hacerle un retrato y se negó: "Yo mismo soy una sombra, una sombra del arquetipo que está en el cielo. A qué hacer una som-

bra de esa sombra." Qué es el arte, pensaba Plotino, sino una apariencia de segundo grado. Si el hombre es deleznable, cómo puede ser adorable una imagen del hombre. Eso lo sintió Banachs; sintió la fantasmalidad del espejo.

Realmente es terrible que haya espejos: siempre he sentido el terror de los espejos. Creo que Poe lo sintió también. Hay un trabajo suyo, uno de los menos conocidos, sobre el decorado de las habitaciones. Una de las condiciones que pone es que los espejos estén situados de modo que una persona sentada no se refleje. Esto nos informa de su temor de verse en el espejo. Lo vemos en su cuento *William Wilson* sobre el doble y en el cuento de *Arthur Gordon Pym*. Hay una tribu antártica, un hombre de esa tribu que ve por primera vez un espejo y cae horrorizado.

Nos hemos acostumbrado a los espejos, pero hay algo de temible en esa duplicación visual de la realidad. Volvamos al soneto de Banachs. "Hospitulario" ya le da un rasgo humano que es un lugar común. Sin embargo, nunca hemos pensado que los espejos son hospitalarios. Los espejos están recibiendo todo en silencio, con amable resignación:

Hospitulario y fiel en su reflejo  
donde a ser apariencia se acostumbra  
el material vivir, está el espejo  
como un claro de luna en la penumbra.

Vemos el espejo, también luminoso, y además lo compartamos con algo intangible como la luna. Sigue sintiendo lo mágico y lo extraño del espejo: "como un claro de luna en la penumbra".

Luego:

Pompa le da en las noches la flotante  
claridad de la lámpara...

La "flotante claridad" quiere que las cosas no sean definidas; todo tiene que ser impreciso como el espejo, el espejo de la penumbra. Tiene que ocurrir en la tarde o en la noche. Y así:

... la flotante  
claridad de la lámpara, y tristeza  
la rosa que en el vaso agonizante  
también en él inclina la cabeza.

Para que todo no sea vago, tenemos ahora una rosa, una precisa rosa.

Si hace doble al dolor, también repite  
las cosas que me son jardín del alma  
y acaso espera que algún día habite  
en la ilusión de su azulada calma.  
el Húésped que le deje reflejadas  
frentes juntas y manos enlazadas...

Aquí llegamos al tema del soneto, que no es el espejo sino el amor, el pudoroso amor. El espejo no espera ver reflejadas frentes juntas y manos enlazadas, es el poeta quien espera verlas. Pero una suerte de pudor lo lleva a decir todo eso de manera indirecta y esto está admirablemente preparado, ya que desde el principio tenemos "hospitulario y fiel", ya desde el principio el espejo no es el espejo de cristal o de metal. El espejo es un ser humano,

es hospitalario y fiel y luego nos acostumbra a que veamos el mundo aparential, un mundo aparential que al final se identifica con el poeta. El poeta es el que quiere ver al Huésped, el amor.

Hay una diferencia esencial con el soneto de Quevedo, y es que sentimos de inmediato la vívida presencia de la poesía en aquellos dos versos

su tumba son de Flandres las campañas  
y su epitafio la sangrienta Luna.

He hablado de los idiomas y de lo injusto que es comparar un idioma con otro; creo que hay un argumento que es suficiente y es que si pensamos en un verso, una estrofa española por ejemplo, si pensamos

quién hubiera tal ventura  
sobre las aguas del mar  
como hubo el conde Arnaldos  
la mañana de San Juan,

no importa que esa ventura fuera un barco, no importa el conde Arnaldos, sentimos que esos versos sólo pudieren haberse dicho en español. El sonido del francés no me agrada, creo que le falta la sonoridad de otros idiomas latinos, pero ¿cómo podría pensar mal de un idioma que ha permitido versos admirables como el de Hugo,

*L'hydre-l'universe l'ordant son corps écailié d'astres,*

cómo censurar a un idioma sin el cual serían imposibles esos versos?

En cuanto al inglés, creo que tiene el defecto de haber perdido las vocales abiertas del inglés antiguo. Sin embargo, ello permitió a Shakespeare versos como

*And shake the yoke of inauspicious stars  
From this worldly weary flesh.*

que malamente se traduce por "y sacudir de nuestra carne harta del mundo el yugo de las infaustas estrellas". En español no es nada; es todo, en inglés. Si tuviera que elegir un idioma (pero no hay ninguna razón para que no elija a todos), para mí ese idioma sería el alemán, que tiene la posibilidad de formar palabras compuestas (como el inglés y aún más) y que tiene vocales abiertas y una música tan admirable. En cuanto al italiano, basta la *Comedia*.

Nada tiene de extraño tanta belleza desparramada por diversos idiomas. Mi maestro, el gran poeta judeo-español Rafael Cansinos-Asséns, legó una plegaria al Señor en la que dice "Oh, Señor, que no haya tanta belleza"; y Browning: "Cuando nos sentimos más seguros ocurre algo, una puesta de sol, el final de un coro de Eurípides, y otra vez estamos perdidos."

La belleza está acechándonos. Si tuviéramos sensibilidad, la sentiríamos así en la poesía de todos los idiomas.

Yo debí estudiar más las literaturas orientales; sólo me asomé a ellas a través de traducciones. Pero he sentido el golpe, el impacto de la belleza. Por ejemplo, esa línea del persa Jafez: "vuelo, mi polvo será lo que soy." Está en ella toda la doctrina de la trasmigración: "mi polvo será lo que soy", renaceré otra vez, otra vez, en otro siglo, sé que soy",

**Jaféz, el poeta.** Todo esto dado en unas pocas palabras que he leído en inglés, pero no pueden ser muy distintas del persa.

*Mi polbo será lo que soy es demasiado sencillo para haber sido cambiado.*

Creo que es un error estudiar la literatura históricamente, aunque quizá para nosotros, sin excluirme, no pueda ser de otro modo. Hay un libro de un hombre que para mí fue un excelente poeta y un mal crítico, Marcélino Menéndez y Pelayo, que se titula *Las cien mejores poesías castellanas*. Encontramos ahí: "Ande yo caliente, y riase la gente." Si ésta es una de las mejores poesías castellanas, nos preguntamos cómo serán las no mejores. Pero en el mismo libro encontramos los versos de Quevedo que he citado y la "Epístola" del Anónimo Sevillano y tantas otras poesías admirables. Desgraciadamente no hay ninguna de Menéndez y Pelayo, que se excluyó de su antología.

La belleza está en todas partes, quizá en cada momento de nuestra vida. Mi amigo Roy Bartholomew, que vivió algunos años en Persia y tradujo directamente del farsi a Omar Jaiam, me dijo lo que yo ya sospechaba: que en el Oriente, en general, no se estudian históricamente la literatura ni la filosofía. De ahí el asombro de Deussen y Max Müller, que no pudieron fijar la cronología de los autores. Se estudia la historia de la filosofía como diciendo Aristóteles discute con Bergson, Platón con Hume, todo simultáneamente.

Concluí citando tres plegarias de marineros fenicios. Cuando la nave estaba a punto de hundirse —estamos

en el primer siglo de nuestra era —, rezaban alguna de esas tres. Dice una de ellas:

Madre de Cartago, devuelvo el remo,

Madre de Cartago es la ciudad de Tiro, de donde procedía Dido. Y luego, "devuelvo el remo". Hay aquí algo extraordinario: el fenicio que sólo concibe la vida como remero. Ha cumplido su vida y devuelve el remo para que otros sigan remando.

Otra de las plegarias, más patética aún:

Duerme, luego vuelvo a remar.

El hombre no concibe otro destino; y asoma la idea del tiempo cíclico.

Por último, ésta que es harto conmovedora y que es distinta de las otras porque no implica la aceptación del destino; es el hecho desesperado de un hombre que va a morir, que va a ser juzgado por terribles divinidades y dice:

Dioses, no me juzguéis como un dios  
sino como un hombre  
a quien ha desvazado el mar.

En estas tres plegarias sentimos inmediatamente, o yo siento inmediatamente, la presencia de la poesía. En ellas está el hecho estético, no en bibliotecas ni en bibliografías ni en estudios sobre familias de manuscritos ni en volúmenes cerrados.

He leído esas tres plegarias de marineros fenicios en el cuento de Kipling "The Manner of Men", un cuento sobre



San Pablo. ¿Son auténticas, como inalmente se diría, o las escribió Kipling, el gran poeta? Después de formularme la pregunta sentí vergüenza, porque ¿qué importancia puede tener elegir? Veamos las dos posibilidades, los dos cuernos del dilema.

En el primer caso, se trata de plegarias de marineros fenicios, gente de mar, que sólo concebían la vida en el mar. Del fenicio, digamos, pasaron al griego; del griego al latín, del latín al inglés. Kipling las reescribió.

En el segundo, un gran poeta, Rudyard Kipling, se imaginaba a los marineros fenicios; de algún modo, está cerca de ellos; de algún modo, *es* ellos. Concibe la vida como la vida del mar y lleva puesta en su boca esas plegarias. Todo ocurrió en el pasado: los anónimos marineros fenicios han muerto, Kipling ha muerto. ¿Qué importa cuál de esos fantasmas escribió o pensó los versos?

Una curiosa metáfora de un poeta hindú, que no sé si puedo apreciar del todo, dice: "El Himalaya, esas altas montañas del Himalaya [cuyas cumbres son, según Kipling, las rodillas de otras montañas], el Himalaya es la risa de Shiva." Las altas montañas son la risa de un dios, de un dios terrible. La metáfora es, en todo caso, asombrosa.

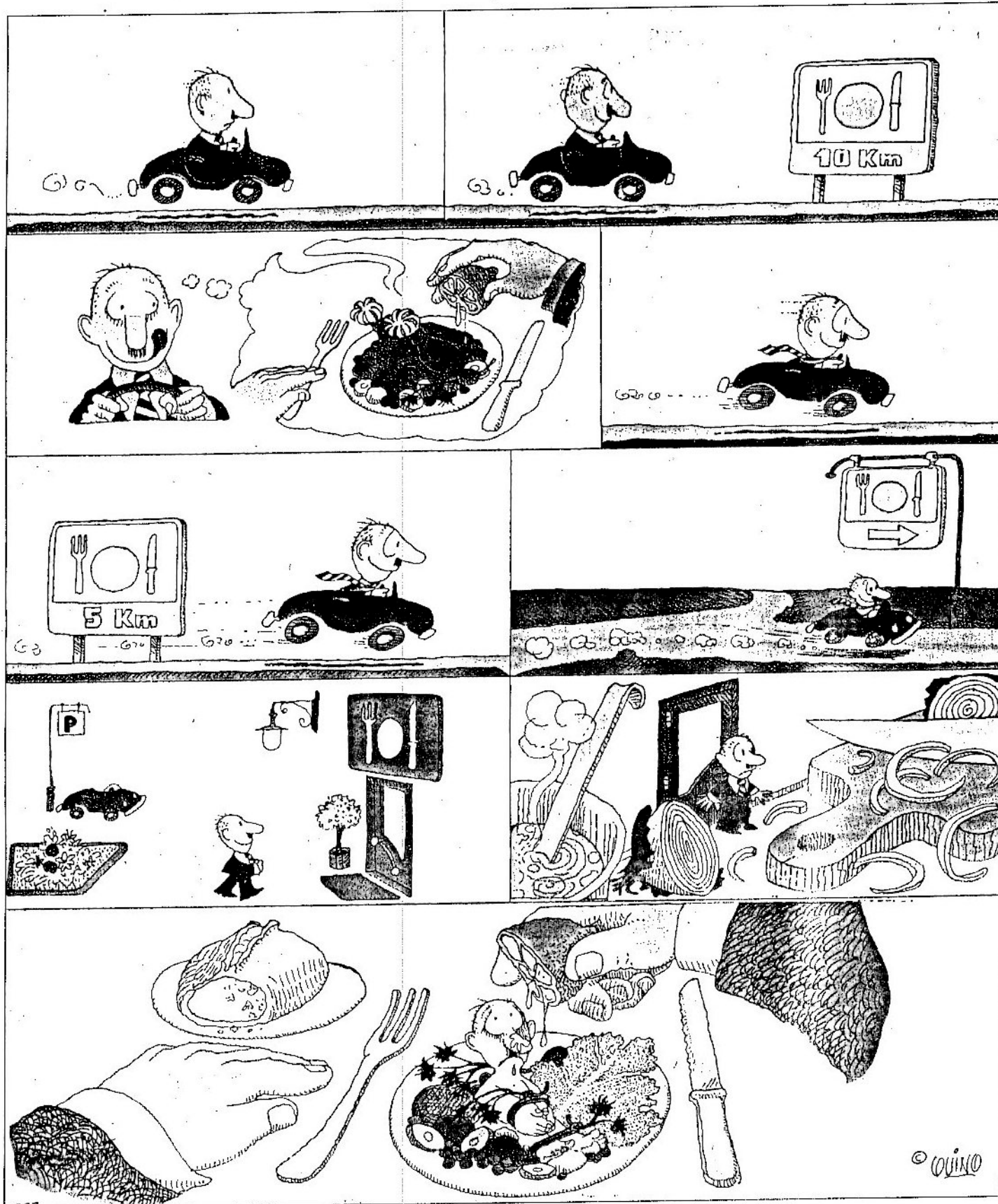
Tengo para mí que la belleza es una sensación física, algo que sentimos con todo el cuerpo. No es el resultado de un juicio, no llegamos a ella por medio de reglas; sentimos la belleza o no la sentimos.

Voy a concluir con un alto verso del poeta que en el siglo diecisiete tomó el nombre extrañamente poético, real, de Angelus Silesius. Viene a ser el resumen de todo cuanto

he dicho esta noche, salvo que yo lo he dicho por medio de razonamientos o de simulados razonamientos: lo diré primero en español y después en alemán, para que lo oigan ustedes:

La rosa sin porqué florece porque florece.

*Die Rose ist ohne warum; sie blühet weil sie blühet.*





# AESOP

The Lion's Share  
The Wolf and the Crane  
The Man and the Serpent  
The Town Mouse and the Country Mouse  
The Fox and the Crow  
The Sick Lion  
The Ass and the Lapdog  
The Lion and the Mouse  
The Swallow and the Other Birds  
The Frogs Desiring a King  
The Mountains in Labour  
The Hares and the Frogs  
The Wolf and the Kid  
The Woodman and the Serpent  
The Bald Man and the Fly  
Clothing  
The Fox and the Stork  
The Fox and the Mask  
The Jay and the Peacock

43-63

The Shepherd's Boy  
The Young Thief and His Mother  
The Man and His Two Wives  
The Nurse and the Wolf  
The Tortoise and the Birds  
The Two Crabs  
The Ass in the Lion's Skin  
The Two Fellows and the Bear  
The Two Pots  
The Four Oxen and the Lion  
The Fisher and the Little Fish

Beasts

Avaricious and Envious  
The Crow and the Pitcher  
The Man and the Satyr  
The Goose With the Golden Eggs  
The Labourer and the Nightingale  
The Fox, the Cock, and the Dog

Prisoner

The Wind and the Sun

Countryman

Hercules and the Waggoner

Jar

The Man, the Boy, and the Donkey

The Hart and the Hunter  
The Serpent and the File  
The Man and the Wood  
The Dog and the Wolf  
The Belly and the Members  
The Hart in the Ox-Stall  
The Fox and the Grapes  
The Horse, Hunter, and Stag  
The Peacock and Juno  
The Fox and the Lion  
The Lion and the Statue  
The Ant and the Grasshopper  
The Tree and the Reed  
The Fox and the Cat  
The Wolf in Sheep's

The Dog in the Manger  
The Man and the Wooden God  
The Fisher

64-84

The Miser and His Gold  
The Fox and the Mosquitoes  
The Fox Without a Tail  
The One-Eyed Doe  
Belling the Cat  
The Hare and the Tortoise  
The Old Man and Death  
The Hare With Many Friends  
The Lion in Love  
The Bundle of Sticks  
The Lion, the Fox, and the

The Ass's Brains  
The Eagle and the Arrow  
The Milkmaid and Her Pail  
The Cat-Maiden  
The Horse and the Ass  
The Trumpeter Taken

The Buffoon and the

The Old Woman and the Wine-

The Fox and the Goat

## Aesop's Fables

### The Cock and the Pearl

A cock was once strutting up and down the farmyard among the hens when suddenly he espied something shinning amid the straw. "Ho! ho!" quoth he, "that's for me," and soon rooted it out from beneath the straw. What did it turn out to be but a Pearl that by some chance had been lost in the yard? "You may be a treasure," quoth Master Cock, "to men that prize you, but for me I would rather have a single barley-corn than a peck of pearls."

Precious things are for those that can prize them.

### The Wolf and the Lamb

Once upon a time a Wolf was lapping at a spring on a hillside, when, looking up, what should he see but a Lamb just beginning to drink a little lower down. "There's my supper," thought he, "if only I can find some excuse to seize it." Then he called out to the Lamb, "How dare you muddle the water from which I am drinking?"

"Nay, master, nay," said Lambikin; "if the water be muddy up there, I cannot be the cause of it, for it runs down from you to me."

"Well, then," said the Wolf, "why did you call me bad names this time last year?"

"That cannot be," said the Lamb; "I am only six months old."

"I don't care," snarled the Wolf; "if it was not you it was your father;" and with that he rushed upon the poor little Lamb and

.WARRA WARRA WARRA WARRA WARRA

.ate her all up. But before she died she gasped out

."Any excuse will serve a tyrant."

### The Dog and the Shadow

It happened that a Dog had got a piece of meat and was carrying it home in his mouth to eat it in peace. Now on his way home he had to cross a plank lying across a running brook. As he crossed, he looked down and saw his own shadow reflected in the water beneath. Thinking it was another dog with another piece of meat, he made up his mind to have that also. So he made a snap at the shadow in the water, but as he opened his mouth the piece of meat fell out, dropped into the water and was never seen more.

Beware lest you lose the substance by grasping at the shadow.

### The Lion's Share

The Lion went once a-hunting along with the Fox, the Jackal, and the Wolf. They hunted and they hunted till at last they surprised a Stag, and soon took its life. Then came the question how the spoil should be divided. "Quarter me this Stag," roared the Lion; so the other animals skinned it and cut it into four parts. Then the Lion took his stand in front of the carcass and pronounced judgment: The first quarter is for me in my capacity as King of Beasts; the second is mine as arbiter; another share comes to me for my part in the chase; and as for the fourth quarter, well, as for that, I should like to see which of you will dare to lay a paw upon it."

"Humph," grumbled the Fox as he walked away with his tail between his legs; but he spoke in a low growl  
."You may share the labours of the great,  
but you will not share the spoil."

### The Wolf and the Crane

A Wolf had been gorging on an animal he had killed, when suddenly a small bone in the meat stuck in his throat and he could not swallow it. He soon felt terrible pain in his throat, and ran up and down groaning and groaning and seeking for something to relieve the pain. He tried to induce every one he met to remove the bone. "I would give anything," said he, "if you would take it out." At last the Crane agreed to try, and told the Wolf to lie on his side and open his jaws as wide as he could. Then the Crane put its long neck down the Wolf's throat, and with its beak loosened the bone, till at last it got it out.

"Will you kindly give me the reward you promised?" said the Crane.

The Wolf grinned and showed his teeth and said: "Be content. You have put your head inside a Wolf's mouth and taken it out again in safety; that ought to be reward enough for you."

Gratitude and greed go not together.

### The Man and the Serpent

A Countryman's son by accident trod upon a Serpent's tail, which turned and bit him so that he died. The father in a rage got his axe, and pursuing the Serpent, cut off part of its tail. So the Serpent in revenge began stinging several of the Farmer's cattle and caused him severe loss. Well, the Farmer thought it best to make it up with the Serpent, and brought food and honey to the mouth of its lair, and said to it: "Let's forget and forgive; perhaps you were right to punish my son, and take vengeance on my cattle, but surely I was right in trying to revenge him; now that we are both satisfied why should not we be friends again?"

"No, no," said the Serpent; "take away your gifts; you can never forget the death of your son, nor I the loss of my tail."

Injuries may be forgiven, but not forgotten.

### The Town Mouse and the Country Mouse

Now you must know that a Town Mouse once upon a time went on a visit to his cousin in the country. He was rough and ready, this cousin, but he loved his town friend and made him heartily welcome. Beans and bacon, cheese and bread, were all he had to offer, but he offered them freely. The Town Mouse rather turned up his long nose at this country fare, and said: "I cannot understand, Cousin, how you can put up with such poor food as this, but of course you cannot expect anything better in the country; come you with me and I will show you how to live. When you have been in town a week you will wonder how you could ever have stood a country life." No sooner said than done: the two mice set off for the town and arrived at the Town Mouse's residence late at night. "You will want some refreshment after our long journey," said the polite Town Mouse, and took his friend

# EXERCISES AND FORMATS USED FOR THE

## COURSE ON "ENJOYING GRAMMAR"

In this section I include some of the exercises I used for the Advanced Course, "Enjoying Grammar", which I taught for the first time at the CCA North.

- 1) Day to Day Format for adequate on-going evaluation. I include a blank format as well as a completed one. All students PASS, but they are set within a scale of excellence.
- 2) Grammar exams done through out the second month to assess students in an on-going way, as well as to provide some feedback.
- 3) Written Presentations which they, likewise, had to present orally in order to use the Topic in each unit of the text, AS WELL AS, the grammar point targeted. These presentations correspond to Units 13, 14, 15, 16 and **DO** USE THE GRAMMAR STUDIED. (Authentic Oral Assessment)
- 4) Finally a set of photocopies explaining a magic trick which can be used in the class for True Conditionals in the present (Unit 15). A class was dedicated to scientific experiments and tricks. These worked out extremely well. I wanted to practice Authentic Assessment through Experiments and Demonstrations which I had never done before. (Except in a private class where people had to prepare their own recipe.)

NAME	DIAG (D)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	FINAL EXAM FE	FINAL GRADE (FG) O + FE + C + P
1.																				
2.																				
3.																				
4.																				
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6.																				
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8.																				
9.																				
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11.																				
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13.																				
14.																				
15.																				

ORAL PRESENTATION: (O)

CASSETTE OR READING COMPREHENSION: (C)

FINAL EXAM: (FE)

INTERVIEW OR PARTICIPATION: (I)/ (P)

FINAL GRADE: (FG)

SCALE: E (4.7+); VG (4.2+); G (3.8+); A (3.5+); F (-3.5).



# Certificate of Achievement

*This certifies that*

*XXXX YYYY*

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*as successfully completed the*  
**ADVANCED LEVEL**  
*in ANDRES' CLASS*

**Best  
Student  
Award**

---

ANDY PASTRANA *President*

---

GUILLERMO SHAKESPIER *Advisor*

---

ANDRES MELO COUSINEAU *Teacher*      October 11, 1999



Sept 20 -99  
RENE GOMEZ  
GRAMMAR 2  
ANDRES MELO

### RENE'S NAZCA LINES THEORY

Since Nazca lines were discovered in 1927 there have been a lot of theorys. One of the most famous not only for phantastic but also for polemic is the one that is shown in the book, the von Daniken theory. Daniken says that extraterrestials might have laid out the lines as runways for their air craft, and the Nazcans, that must have belived they were gods, could have built the lines by orders of the visitors (the gods). One of the first problem with this theory is that the soil is not hard enough to sustain repeated landing of heavy airships. The other problem is that many lines are only 3 feets wide, too narrow for big airships.

My theory is based on the fact that near the lines in some graves they have found some pottery that has drown on it the same lines by scale. This can mean two things:

1. The ancient Nazcas could have seem the lines from the air onece the lines were painted or in oder to paint them. This is suported by another theory that says that Nazcans could have made a kind of flying machine, like a ballon filled with hot air that soared into the air, so they could have flown high enough to see the lines and then they may have drawn the lines in the pottery. This is a good theory but if the Nazcans could have made a flying machine the first idea that comes to our minds is that they might have traveled to other places in the world, and why there is no trace of Nazca culture in far places from Peru ?, and why haven't they found any other places with lines like Nazca lines ? This questions don't have answer, that's why this theory is wrong.

2. The second is my theory, and is based on the fact that Nazcans could have designed the lines but they couldn't have seem them from the air. The ancient Nazcas were very inteligent so although they couldn't have flown, they may have had the thecnica to design the figures and then they must have been able to amplify them, how ?. There are a lot of tecncis that the Nascas could have used. One for example is an amplification by grid. Ancient Nazcas had to have drawn the lines in a little pice of soil and then they could have drawn a grid on the drawn lines, then they must have amplified each square the times they wanted and painted the grid again in the big scale on the place the lines are today and finally they might have copied square by square until finish all the grid.

So I think that the ancient Nazcas never saw the big lines, only the short ones that they designed and copied in the pottery.

## MANUAL OF THE GOOD TRAVELER.

On March 6th, 1997, a newspaper published an article written by Cecilia Montoya. The article talked about the things that should and shouldn't be done before and during a trip. Some of the things are:

- If you travel more than 6 hours, you should change your underwear. Moreover, you must pack only the necessary things in order not to get sick when the bags are too heavy.
- If you travel during the winter, you ought to carry coat, boots and gloves.
- When you have something fragile in your bags, you must mark it, to make the other people know it.
- If you need help from a taxi driver or a bell boy, you should give him/them a tip of one dollar, as well as with the tour guide.
- In the travel agency, you must tell about the things you need, that aren't included in the price. For instance, special food or baby care.

• It is also recommendable that you carry a book, if you know that the flight takes long.

• When you are in a business trip, you ought to ask about the services the hotel offers you.

• Whenever you ask for food service, keep in mind that they have an extra charge for it.

Ma. Claudia Sandaval.

I HAVE ALWAYS LIKED CARS WHEN I WAS A CHILD, MY MOTHER GOT ANGRY BECAUSE OF I DESTROYED MY TOY CARS IN ORDER TO KNOW ~~HOW AN ENGINE WORKS~~ <sup>DID</sup> WHAT AN ENGINE LOOKS LIKE. SOME DAY, WHILE I WAS ~~STUDYING~~ <sup>ATTENDING</sup> TO THE UNIVERSITY, AFTER FINISH MY CLASS, I USED TO RETURN TO THE SERVICE STATION UNIVERSITY TO CONTINUE PRACTICING, SUDDENLY I THOUGHT, WHAT KIND OF ~~THINGS~~ <sup>THINGS</sup> COULD I DO IF I WERE A CAR?, SO I BECAME CAR FOR A MOMENT AND SAID; IF I WERE ONE I WOULDN'T LET THAT SOMEONE WOULD CLEAN ME MY AIR FILTER, BECAUSE I COULD GET SICK AND I COULD START TO COUGH, I WOULD TELL TO THE MECHANIC: YOU HAVE TO CHANGE IT, YOU NEVER CLEAN IT. MOREOVER, IF I HAD THE CHANCE TO BE IN A SPECIAL PLACE, I WOULD <sup>WANT</sup> ~~LIKE~~ TO BE IN A TRAINING CENTER FOR QUALIFIED SERVICE TECHNICIANS, BECAUSE THERE, I WOULD BE IN A SAFE AND CLEAN PLACE, EVERYBODY WOULD TAKE CARE OF ME AND THEY WOULD CHECK ME WITH THE LAST TECHNOLOGY AND ADVANCED EQUIPMENT. ON THE OTHER HAND, IF I LET ME GO TO THE HIGHWAY I COULD TRAIN VERY HARD TO ACHIEVE A PLACE IN F1 AND I COULD RACE WITH THE BEST AROUND THE WORLD, AFTER THAT, IF I WANTED I WOULD COME BACK TO THE TRAINING CENTER OR TO A GM DEALER TO CONTINUE HELPING TO THE PEOPLE THAT WANT TO USE ME OR WHO WOULD WANT TO TRAVEL OR GO TO A SPECIAL PLACE IN A SPECIAL DATE, SO ~~I WOULD BE~~ ~~VERY HAPPY AND FREE~~ AFTER A LONG TIME, IF MY OWNER WANTED I WOULD BECOME JUNK ~~AND~~ BUT I WOULD BE VERY HAPPY TO BE A CAR, JUST FOR A MOMENT.

### **If I hadn't been born**

I know that probably, the story of my life is not very exiting, but, *I wonder what would have happened if I had not been born?*

First I have to say that I was born in January 1<sup>st</sup> 1973. If you think about it, it was not a very good day to come to this world. *If my mother had not had my delivery that day, she would have had a very nice change of year, instead of a long December 31<sup>st</sup> night at the hospital. I think I feel guilty about that.*

Some people say, Capricorn people are not too easy to understand, so I believe that is why I had some trouble with my first teacher four years later. For instance, one day I was playing soccer. Someone threw the ball behind some trees, so I went for it and I got trapped in the middle of them, even when there were a lot of possibilities to go for it without any danger. *If I had not gone for the ball, my teacher would not have had to climb the trees to rescue me.*

I have always been like all that stuff, people say about music and gorillas. "If they listen to the music, they will get calm". Well, that is how mom have always beaten me. When I was five, I took piano classes at school and I really enjoyed it, but I had the great idea of changing my school. *If my parents had not had to deal with me after I changed school, they would have avoided my show asking for my piano teacher.*

In 1983 I used to challenge all my friends to do some crazy things (you know, we had a club). One day, I asked my friends to play on the roof of the school (thank god it has only one floor). Well, it was wet and I felt down. I will never forget how looked my right arm. It was broken. I was injured in both bones. That day my oldest brother had a math test he forgot. But he had to take me to the hospital. So, *if I had not been on top of that roof, my brother would have failed that test for sure.*

In 1984, my parents made me and my brothers take some tennis classes. I have always loved tennis and that was a great opportunity. I wanted to be like Jimmy Connors (You know, the Pete Sampras of the 80's). Once again I did something I am not sure if I was guilty or not. I was playing against my brother and I made a fast move he could not answer. The problem was that the ball hit his left eye. He almost lost it. *If I had not been there, he would have had a peaceful practice.*

A couple of years later I found my first love. I was thirteen and she was twelve. Now I think it was funny, but then I thought it was very stressing. I did not know what to do. OK, let's talk about the sexual part. One day, one month after I met her, I asked her to be my girlfriend. Surprise, She said YES. That day, of course, I must have kissed her, but I couldn't, so I had to wait until the next day. Even if kids think they are not shy, they are. When I finally kissed her, we both were shaking, so we hit our teeth and it was a little painful. *If my first girlfriend had not had a shaking boyfriend, she would have enjoyed more her first kiss. Of course I was a hero for my friends.*

You must be thinking, "what a boring life", so I will tell you just one final thing. In 1990 I had to apply for the mandatory army service. The worst of it is the medical exam. They makes you feel like a bunch of animals they are just about to buy (you do the same with horses). Well, guess what? I was able to be part of the never defeated Colombian Army. Two months later the medical exam, I had the drawing. We were 21 men of my school that day, and they divided us as follows: 11 would have the honor to become a soldier, 10 would get that day the army card. I was one of those who got that day the army card, but my best friend, the last in the list, did not. Probably, *if I had not been there that day, my friend could have had the chance to be free of the army service.* But do not worry. Nothing dangerous happened to him.

Just in case you are interested, in 1991 I started to study systems engineering, I went to the Guns 'n Roses concert in 1992, I begun to work in 1993. I met my current girlfriend in that year also. In 1994 I got my Systems Technological degree. In 1995 I bought my first car. In 1996 I became a System Engineer. Last year I changed to my current job, and this year I decided to study "Enjoy Grammar" at the Colombo and ask my girlfriend to become my fiancée (I will ask her next November). As you see, mine is not an extraordinary life, but I am sure *this world would not have been the same the last 26 years if I had not existed to make my people cry and laugh.*

**German Hernandez**



tir el de encima. En el montón de la izquierda estará la otra, en cuarto lugar, de arriba igualmente.

El artista despliega los dos trozos de papel y se lee en ellos: "Una de las cartas estará la sexta del montón de la derecha" y "Una de las cartas estará la cuarta del montón de la izquierda", respectivamente, lo cual no es ni más ni menos que las predicciones automáticas escritas por el artista, y que siempre serán ciertas.

El juego es automático, pero de gran efecto, pues en ningún momento hay aparente control de esas cartas y todo parece hacerse bajo la voluntad del público. En realidad, en el momento de separar el caballo, para ponerlo en la mesa, en la última fase del juego, conservando la separación, una de las cartas está cinco por encima y la otra cinco por debajo de ese punto. Al cortar e invertir, quedarían en los últimos montones, ambas en el lugar quinto desde encima. Pero ello es poco vistoso. Es preferible pasar una carta de las de arriba a las de abajo en la separación y cortar luego por esa nueva separación. Así quedan una en el cuarto lugar y otra en el sexto (que el artista escribió en los papeles).

Si se pasaran dos o tres cartas, en vez de una, al final los puestos serían el tercero y séptimo en el primer caso y el segundo y octavo en el caso de pasar tres cartas. Hay, pues, varias posibilidades según lo que el artista dese escribir en "sus predicciones".



## 8.—LAS VEINTE CARTAS

Este juego es muy antiguo y conocido, hasta el punto de que lo saben hacer muchas personas. Pero siguiendo el fin que me he propuesto de dar al lector modificaciones interesantes a los juegos que son más clásicos entre los profanos, expondré aquí unas modificaciones que se me han ocurrido, tras muchas horas de dar vueltas a este juego, y que lo harán nuevo para personas incluso iniciadas en el arte mágico.

Antes, por si algún lector lo desconoce, expondré el juego en su versión primitiva y clásica. Luego describiré las modificaciones.

**Efecto.**—Se da al público una baraja para que de ella separen 20 naipes, que en 10 parejas irán, dejando, separadas una de otra, sobre la mesa (de dorso, naturalmente). Se invita entonces a tres o cuatro espectadores para que cada uno tome una de dichas parejas, vean los naipes y los retengan en la memoria, dejando nuevamente las cartas en la mesa. Todo ello se hace en ausencia del artista. Vuelve éste a la sala y recoge las parejas de naipes, en el orden que los espectadores le digan, poniendo cada par de cartas encima o debajo de las que recogió anteriormente, y así hasta reunir en un paquete las veinte cartas.

A renglón seguido el prestidigitador coloca sobre la mesa una a una las 20 cartas, en un orden al parecer arbitrario, poniéndolas otra vez caras hacia arriba, o sea visibles. Hecha la distribución quedará formado un rectángulo de 20 naipes, colocados en cuatro filas de cinco cartas cada una. Entonces bastará que cada persona que miró un par de naipes indique en qué fila o filas horizontales se hallan para que el artista las nombre rápidamente.

**Secreto.**—La elección de naipes o parejas es libre, así como pueden reunirse luego unas parejas con otras en el orden que digan, pero teniendo mucho cuidado de que no se entremezcle ninguna carta de un par entre las de otro. Recogidos los 20 naipes, se irán distribuyendo en la mesa de acuerdo con la norma siguiente:

El que hace el juego deberá tener aprendido de memoria el siguiente cuadro de palabras, que debe saber bien para proceder sin titubeos:

M	T	U	S	fila 1. <sup>a</sup>
D	E	D	I	fila 2. <sup>a</sup>
N	O	M	E	fila 3. <sup>a</sup>
C	O	C	I	fila 4. <sup>a</sup>

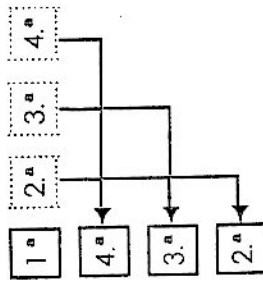
Como puede verse, cada letra de estas palabras está repetida dos veces. Por ejemplo, dos TES, dos EMES, dos CES, etc. Pues bien, al tomar el grupo de 20 naipes, entre los cuales han elegido varios espectadores una pareja cada uno, los



En seguida se toma la segunda carta de arriba y se pone a su derecha, **sin seguir disposición de letras ninguna**. Luego la tercera a la derecha de la segunda y la cuarta a la derecha de las otras tres; es decir, se hace una fila horizontal de cuatro cartas, poniendo cada una a la derecha de la anterior.

En este momento el artista se para, como si titubease, y dice: "Veinte son cinco por cuatro... Luego será preferible hacerlo de esta otra forma, para que todas las cartas quepan mejor..." Y tras esta frase pronunciada sin dar importancia a las palabras (pero realmente muy importantes para dar naturalidad a lo que se hará inmediatamente!) **se toma la carta de más a la derecha (la cuarta) de las de la mesa y se corre para ponerla debajo de la primera de la izquierda (es decir, se inicia una columna); luego se toma la tercera (es decir, la que ahora queda más a la derecha en la fila horizontal primitiva) y se pone debajo de las dos que forman columna (o sea, debajo de la cuarta de antes)**. Después se toma la segunda primitiva de la fila y se corre debajo de la tercera, es decir, se continúa hacia abajo la formación de la columna, quedando ésta terminada con las cuatro cartas.

He aquí el diagrama de lo que hemos hecho, para transformar la fila primitiva (líneas de puntos) en columna (líneas de trazo):



Como verás, lector, al hacer **columna** de lo que antes era **fila** hemos situado las cartas 1.ª y 3.ª en su sitio respectivo, pero las 2.ª y 4.ª han permutado su posición. Esto es necesario para obtener la fase final, que es la descrita seguidamente.

A partir de este momento **se siguen haciendo columnas de cartas a la derecha de la primera, siempre de arriba abajo y ocupando los espacios lógicos y sucesivos, es decir, cada carta debajo de la anterior, dentro de cada columna**. Al final las car-

tas quedarán, en cuadro, dispuestas por este orden, a medida de irse tomando de la m. i.:

1.ª	5.ª	9.ª	12.ª
-----	-----	-----	------

El orden del cuadro inferior de la pág. 37 está alterado por error.

Su orden real es el siguiente:

L L E N O	fila 1.ª
U R U E S	fila 2.ª
N I S K	fila 3.ª
A A R O K	fila 4.ª

... puesto en cuadro sobre la mesa, sin artificio... **mosaico alguno, sino como se haría naturalmente un cuadro de cartas...** (lo cual no despierta las sospechas de la caprichosa colocación de las otras versiones).

Sin embargo, este cuadro (y ésta es la curiosa propiedad de mi versión) tiene, al igual que los antes vistos, los NAIPES DE CADA PAREJA DISPUESTOS SEGUN LAS LETRAS HOMOLOGAS DE CIERTAS PALABRAS CAPRICIOSAS, letras que sólo se repiten una vez en cada fila, y para cada dos filas sólo hay una letra común. Estas palabras son:

1.ª L L E N O	fila 1.ª
2.ª U R U E S	fila 2.ª
3.ª A A R O K	fila 4.ª <i>correcto</i>
4.ª N I S K	fila 3.ª

Mediante estas palabras en la memoria, el artista, automáticamente, hallará colocadas las parejas vistas en los lugares de las letras comunes, como en la primera versión, y ello... **sin haber dispuesto el cuadro especialmente.**

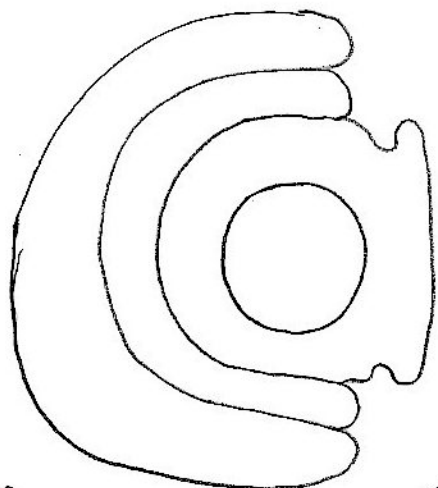


## **SURVEYS**

The following are sample end-of-course surveys written down by the students at my request. I have always carried out this mini-surveys at the end of each and every CCA course in order to get some feedback from the students with regards to the class. This is by no means a formal survey, it is not intended to be so. I just ask each of the students in the day of the final exam to write the good things of the course and the bad things about the course on separate sides of a small piece of paper. They do not have to write down their names (I just compare their handwriting with that of their exam so I can know who is who ---just kidding), and can be as honest as they can. Likewise they know that the only reader will be me. If one reads them carefully one can see repeated good and bad features which one can then try to continue/improve or analyze/correct. Students usually feel that they can write what they believe is so, and incredibly it so happens that they do so gladly.

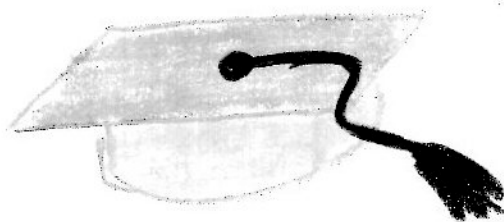
One project for next year would undoubtedly be to analyze the information presented and to try to develop a more sophisticated survey system which continues to be **absolutely** informal. Moreover I could write a personal report on how these comments have changed through the years of teaching.

IF YOU WANT  
TO LEARN A  
GOOD WAY TO  
WRITE ENGLISH,  
TAKE GRAMMAR  
THROUGH  
COMPOSITION



THE BEST WAY

# Grammar through Composition I & II



If you really don't know If you are an  
Advanced English Student.  
If you want to improve your English

**THIS IS A  
COURSE  
FOR U!**

Meet Amazing  
People &

Unexpensivley  
change your  
life! ♥

MAKE NEW FRIENDS ♥

## GTC I

### EXAMPLE ONE: COURSE VI-B

It was a nice day when the astronauts will probably be able to take a trip moon. but they has been changed the plan and they'll going to another place. when they has been seen at Jupiter nearly and they landed there in this moment the spaceship produced a explosion.

In this planet the astronaut saw the others planets so near to there. Then appear one martians and the astronaut has been astonish and they traid to speak to him but he didn't understand this language and he call to the others martians and they wasn't as strong as them

finally the martians attack them. The rocks was threw by the extraterrestres.

Comment:

### SECOND EXAMPLE: COURSE VI-B

In the past all was dark and cold. But one day had an explotion that shocked and all changed. And it begun to former a beautiful world; with many wonderfuls things. First appear the light so this places had something that shined the rest. This was the sun and the shine above the montains. The plants were green and big with differents sizes. The flowers were beautifull with much color. And, there appeared dinosaurs; animal with large neck, strange animals flying in the Heaven, for this reason has been thinking about how the universe was created. And this will can always be a question. If we know we were gods.

Comment:

→ will select the best  
Q4 no folder \* → give -  
disk to.

[illegible]





# ETC I

																					MUST COLLECT		PRE-WRITE		LAST DAY		
																					↓		↓		↓		
		NAME	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		
4	✓	ANGELICA																				P/G	P/UG	P/UG	P/G	P/UG	
2	✓	JULIANA																				P/UG	P/G	P/G	P/G	P/G	P/G
4	?	DIEGO																				P/G	P/A	P/F	P/A	P/A	P/A
2	x	JOHN Y																				P/G	P/G	P/UG	P/UG	P/G	P/G
3	✓	DIANA																				P/UG	P/UG	P/UG	P/UG	P/UG	P/UG
2	✓	SANTIAGO																				P/F	P/A *	P/G	P/A	P/A	P/A
4	x	MARCELO																				P/G	P/G	P/G	P/G	P/G	P/G
2	x	SANDRA																				P/F	P/G	P/F *	P/F	P/A	P/A
1	✓	CARYL																				P/UG	P/G	P/UG	P/A	P/UG	P/UG
4	✓	ORLANDO																				P/F	P/G	P/UG	P/G	P/G	P/G
4	✓	SELYA																				P/A	P/A → P/G	P/A	P/A	P/A	P/A
4	✓	FANNY																				P/UG	P/A → P/UG	P/UG	P/G	P/UG	P/UG
4	x	CESAR																				P/G	P/G	P/UG	P/G	P/G	P/G
		LIBARDO																									
		MARIO																									
		ANGELICA																									

SELECT 12 FOR MAGAZINE → 3 FROM EACH OR 12 BEST

GRADES: P/E P/A  
P/UG P/F  
P/G F

FIN  
P/E → 0  
P/UG →  
P/G →  
P/A →  
P/F → 0  
P → 0

Directions: Choose the correct completion.

Example:

C Peter rather sleep on a mattress than on the floor.

A. shall B. could C. would D. must

1. Al painted his bedroom black. It looks dark and dreary. He        a different color.  
A. had to choose B. should have chosen  
C. must have chosen D. could have been choosing
2. Tom is sitting at his desk. He's reading his chemistry text because he has a test tomorrow. He       .  
A. could study B. should be studying  
C. will study D. must be studying
3. When Mr. Lee was younger, he        work in the garden for hours, but now he has to take frequent rests because he has emphysema.  
A. has got to B. can  
C. should be able to D. could
4. Whenever my parents went out in the evening, I        the job of taking care of my younger brother.  
A. would get B. should get  
C. must have gotten D. had better get
5. Yesterday I        to a furniture store. I bought a new lamp there.  
A. could go B. went  
C. could have gone D. ought to have gone
6. Jimmy and Maria were mischievous children. They        tricks on their teachers, which always got them into a lot of trouble.  
A. could play B. used to play  
C. could have played D. may have played
7. Robert has a new car. He        it for a very good price. He paid 30 percent less than the regular retail cost.  
A. could buy B. had to buy  
C. was supposed to buy D. was able to buy
8. "Did you enjoy the picnic?"  
"It was okay, but I'd rather        to a movie."  
A. go B. be going C. have gone D. went
9. "Why are you so sure that Ann didn't commit the crime she's been accused of committing?"  
"She        that crime because I was with her, and we were out of town on that day."  
A. may not have committed B. wasn't supposed to commit  
C. committed D. couldn't have committed
10. "Since we have to be there in a hurry, we        take a taxi."  
"I agree."  
A. had better B. may  
C. have been used to D. are able to
11. "It        rain this evening. Why don't you take an umbrella?"  
"That's a good idea. May I borrow yours?"  
A. had better B. could be C. must D. might
12. "       you hand me that pair of scissors, please?"  
"Certainly."  
A. May B. Shall C. Will D. Should
13. "Larry drove all night to get here for his sister's wedding. He        exhausted by the time he arrived."  
"He was."  
A. ought to be B. could be  
C. must have been D. will have been
14. "What are you doing here now? You        be here for another three hours."  
"I know. We got an early start and it took less time than we expected. I hope you don't mind."  
A. couldn't B. might not  
C. had better not D. aren't supposed to
15. "       taking me downtown on your way to work this morning?"  
"Not at all."  
A. Can you B. Why don't you  
C. Would you mind D. Could you please
16. "I locked myself out of my apartment. I didn't know what to do."  
"You        your roommate."  
A. could have called B. may have called  
C. would have called D. must have called
17. "You haven't eaten anything since yesterday afternoon. You        be really hungry!"  
"I am."  
A. might B. will C. can D. must
18. "How long have you been married?"  
"We        have been married for twenty-three years on our next anniversary."  
A. must B. should C. will D. could
19. "I        there at 6 P.M. for the meeting, but my car won't start. Could you please give me a lift in your car?"  
"Sure. Are you ready to go now?"  
A. will be B. may be  
C. supposed to be D. have got to be

Directions: Choose the correct answer.

Example:

If I \_\_\_\_\_ you, I would get some rest before the game tomorrow.

- A. am                      B. could be                      C. were                      D. had been

1. When I stopped talking, Sam finished my sentence for me as though he \_\_\_\_\_ my mind.  
A. would read    B. had read                      C. reads                      D. can read
  2. If you \_\_\_\_\_, I would have brought my friends over to your house this evening to watch TV, but I didn't want to bother you.  
A. had studied                      B. studied  
C. hadn't been studying                      D. didn't study
  3. I wish I \_\_\_\_\_ you some money for your rent, but I'm broke myself.  
A. can lend    B. would lend                      C. could lend                      D. will lend
  4. If someone \_\_\_\_\_ into the store, smile and say, "May I help you?"  
A. comes                      B. came                      C. would come                      D. could come
  5. "Are we lost?"  
"I think so. I wish we \_\_\_\_\_ a map with us today."  
A. were bringing    B. brought                      C. had brought                      D. would bring
  6. "Here's my phone number."  
"Thanks. I'll give you a call if I \_\_\_\_\_ some help tomorrow."  
A. will need    B. need                      C. would need                      D. needed
  7. If I weren't working for an accounting firm, I \_\_\_\_\_ in a bank.  
A. work                      B. will work                      C. have worked                      D. would be working
  8. Ed invested a lot of money with a dishonest advisor, and lost nearly all of it. Now he is having serious financial problems. He \_\_\_\_\_ in this position if he had listened to some of his friends.  
A. will be                      B. wouldn't be                      C. will be                      D. hadn't been
- 
9. The world \_\_\_\_\_ a better place if we had known a hundred years ago what we know today about the earth's environment.  
A. will be                      B. was                      C. should be                      D. might be
  10. The medicine made me feel dizzy. I felt as though the room \_\_\_\_\_ around and around.  
A. were spinning                      B. will spin  
C. spins                      D. would be spinning
  11. "I'm really sorry about what happened during the meeting. I felt I had no choice."  
"It's okay. I'm sure you wouldn't have done it if you \_\_\_\_\_."  
A. should have                      B. had to  
C. hadn't had to                      D. have to
  12. \_\_\_\_\_ you, I'd think twice about that decision. It could be a bad move.  
A. If I had been                      B. Were I  
C. Should I be                      D. If I am
  13. "Was Pam seriously injured in the automobile accident?"  
"She broke her arm. It \_\_\_\_\_ much worse if she hadn't been wearing her seat belt."  
A. will be                      B. would have been                      C. was                      D. were
  14. If my candidate had won the election, I \_\_\_\_\_ happy now.  
A. am                      B. would be                      C. was                      D. can be
  15. I wish Janet \_\_\_\_\_ to the meeting this afternoon.  
A. came                      B. will come                      C. can come                      D. could come
  16. I \_\_\_\_\_ you to the woman I was speaking with, but I couldn't think of her name.  
A. will introduce                      B. would introduce  
C. would have introduced                      D. couldn't have introduced
  17. "What \_\_\_\_\_ today if you hadn't come here this weekend?"  
"I guess I'd be putting in extra hours at my office."  
A. did you do    B. can you do                      C. will you be doing                      D. would you be doing
  18. Page 12 of the manual that came with the appliance says, "\_\_\_\_\_ any problem with the merchandise, contact your local dealer."

Directions: Choose the correct answer.

Example:

Friends are people B close to us.

A. who is

B. who are

C. which is

D. which are

1. "Were you able to locate the person \_\_\_\_\_ wallet you found?"

"Luckily, yes."

A. which

B. that his

C. whose

D. that's

2. Some fish is frozen, but \_\_\_\_\_ is best.

A. fish is fresh

C. fish fresh

B. fresh fish

D. fresh fish is caught

3. "Why do you get up at 4:00 A.M.?"

"Because it's the only time \_\_\_\_\_ without being interrupted."

A. when I can work on my book

C. when I can work on my book then

B. when I can work on my book at

D. at when I can work on my book.

4. "You seem so happy today."

"I am. You are looking at a person \_\_\_\_\_ has just been accepted into medical school!"

A. who

B. who she

C. whom she

D. whom

5. "The movie \_\_\_\_\_ last night was terrific."

"What's it about?"

A. I went

B. I went to it

C. I went to

D. that I went

6. Many people lost their homes in the earthquake. The government needs to establish more shelters to care for those \_\_\_\_\_ have homes.

A. who doesn't

B. who don't

C. which doesn't

D. which don't

7. The problem \_\_\_\_\_ never occurred.

A. I had expected it

C. that I had expected it

B. who I had expected

D. I had expected

8. I had to drive to the factory to pick up my brother, \_\_\_\_\_ car wouldn't start.

A. who his

B. who

C. who's

D. whose

9. I read a book about Picasso, \_\_\_\_\_

A. is a Spanish painter

C. who a Spanish painter is

B. a Spanish painter

D. that is a Spanish painter

10. The people \_\_\_\_\_ the acrobat turn circles in the air were horrified when he missed the outstretched hands of his partner and fell to his death.

A. watched

B. watch

C. watching

D. were watching

11. "My writing has improved a lot in this class."

"Mine has, too. All the students \_\_\_\_\_ do well in writing."

A. whom Mr. Davis teaches them

C. that Mr. Davis teaches them

B. which Mr. Davis teaches

D. Mr. Davis teaches

12. "Have you seen the place \_\_\_\_\_ the graduation ceremony will be held?"

"Yes. It's big enough to hold 5,000 people."

A. in that

B. where

C. is where that

D. which

13. "How's your class this term?"

"Great. I have seventeen students, most of \_\_\_\_\_ speak English very well."

A. who

B. those

C. whom

D. which

14. "Will everyone like the book?"

"No. Only people \_\_\_\_\_ interested in anthropology."

A. are

B. who are

C. in whom are

D. that is

15. "How did you enjoy your dinner with Mr. Jackson?"

"It was boring. He talked only about himself, \_\_\_\_\_ almost put us to sleep."

A. which

B. that

C. who

D. that he

16. My grandfather, \_\_\_\_\_ a wise man, has greatly influenced my life.

A. is

B. that is

C. who is

D. who he is

17. "Is Dr. Brown the person \_\_\_\_\_ you wish to speak?"

"Yes, please."

C. to that

D. to whom

Example:

He asked me where B.

A. did I live

B. I lived

C. do you live

D. that I lived

1. I talked to Bob two weeks ago. I thought he wanted to know about my cat, but I misunderstood him. He asked me where \_\_\_\_\_, not my cat.  
A. is my hat      B. my hat was      C. my hat is      D. was my hat
2. "The people in the apartment upstairs must have a lot of children."  
"I don't know how many \_\_\_\_\_, but it sounds like they have a dozen."  
A. children do they have      B. do they have children  
C. children they have      D. they have children
3. Do you know \_\_\_\_\_? I myself have no idea.  
A. how many years the earth is      B. how old the earth is  
C. how long is the earth      D. how much time has been the earth
4. "There's too much noise in this room. I can't understand what \_\_\_\_\_."  
"Neither can I."  
A. is the professor saying      B. is saying the professor  
C. that the professor is saying      D. the professor is saying
5. When I was little, my father gave me some advice. He said \_\_\_\_\_ talk to strangers.  
A. I shouldn't      B. that shouldn't      C. don't      D. that I don't
6. "I didn't expect Ann's husband to be here at the opera with her."  
"I'm surprised, too. Ann must have insisted that \_\_\_\_\_ with her."  
A. he come      B. he comes      C. he came      D. he had come
7. "Ms. Wright, can you give me a little extra help typing some letters today?"  
"Sorry, I can't. The boss has an urgent report for me to write. She demanded that it \_\_\_\_\_ on her desk by 5 P.M. today."  
A. was      B. will be      C. is      D. be
8. "Did you tell Carol where \_\_\_\_\_ us this evening?"  
"Yes, I did. I can't understand why she is late."  
A. should she meet      B. she to meet      C. she meets      D. to meet
9. A fortune-teller predicted \_\_\_\_\_ inherit a lot of money before the end of the year.  
A. that I would      B. that I      C. what I will      D. what I
10. "Bill Frazer seems like a good person for the job, but we don't know why he left his last job."  
"I know why. He told me \_\_\_\_\_ a serious policy disagreement with his boss last January."  
A. if he'd had      B. he'd had      C. what he'd had      D. that what he had
11. "Is it true that you fell asleep in class yesterday and began to snore?"  
"Unfortunately, yes. \_\_\_\_\_ is unbelievable! I'm very embarrassed."  
A. That I could do such a thing it      B. That I could do such a thing  
C. I could do such a thing it      D. I could do such a thing
12. "Officer, can you tell me how to get to Springfield?"  
"Sure. What part of Springfield \_\_\_\_\_ to go to?"  
A. do you want      B. you want      C. that you want      D. where you want
13. "Is it true \_\_\_\_\_ the law says there is no smoking in restaurants in this city?"  
"Yes. That law was passed last year."  
A. that what      B. what      C. if      D. that
14. \_\_\_\_\_ prompt is important to our boss.  
A. A person is      B. Is a person      C. If a person is      D. Whether or not a person is
15. A scientific observer of wildlife must note every detail of how \_\_\_\_\_ in their environment: their eating and sleeping habits, their social relationships, and their methods of self-protection.  
A. do animals live      B. live animals      C. do live animals      D. animals live
16. The mystery movie was clever and suspenseful. The audience couldn't guess \_\_\_\_\_ committed the murder until the surprise ending.  
A. who he      B. who had      C. that who      D. that
17. How do you like your new school? Tell me \_\_\_\_\_.  
A. who in your class is      B. who your class is in  
C. who is in your class      D. your class who is in it

about this tax problem?"

**CENTRO COLOMBO-AMERICANO**  
**Teacher Observation Checklist**

Teacher Andrés Melo Course Enjoying 6 Hour 5-7  
 Visitor's Name Nidia Cortés ☐ AD ☒ Supervisor ☐ Peer Date 09.23.99  
 Activity in Progress Untire Conditionals Type of Visit: official

**T HAS TAUGHT THIS COURSE**

At least 3 times before ..... ☐  
 Only 1 or 2 times before ..... ☐  
 First time ..... ☒

**1. OBJECTIVES**

	Y	N
T had clear objectives .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T checked that objectives were reached .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Objectives were reached .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**2. WARM-UP**

	Y	N
Warm-up was used .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
To review <input type="checkbox"/> To get Ss ready for next topic <input type="checkbox"/>		
To motivate Ss <input checked="" type="checkbox"/> As icebreakers <input type="checkbox"/>		
To recycle <input type="checkbox"/> As pre-activity for role play <input type="checkbox"/>		
For integration <input type="checkbox"/> Other <input type="checkbox"/>		

**3. PRESENTATION**

(Structural/Functional/Lexical)	Y	N
<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>		
Observed .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T built up on previously learned material .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Done with books:		
Closed ..... <input checked="" type="checkbox"/> Open ..... <input type="checkbox"/>		
Done in context .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Done: Inductively ..... <input checked="" type="checkbox"/> Deductively ..... <input type="checkbox"/>		
A combination of both .....	<input type="checkbox"/>	<input type="checkbox"/>
T provided examples:		
Contextualized .. <input checked="" type="checkbox"/> Real life .. <input checked="" type="checkbox"/> Simulated .. <input type="checkbox"/>		
T involved Ss in presentations by eliciting:		
Questions ..... <input checked="" type="checkbox"/> Examples ..... <input checked="" type="checkbox"/>		
Spoken responses ..... <input checked="" type="checkbox"/> Physical Responses ..... <input type="checkbox"/>		
Contexts ..... <input type="checkbox"/> Definitions ..... <input type="checkbox"/>		
Other: .....		

Presentation was:

Clear ..... <input checked="" type="checkbox"/>	Concise ..... <input checked="" type="checkbox"/>
Complete ..... <input checked="" type="checkbox"/>	Graded ..... <input checked="" type="checkbox"/>

There was drilling after each step ..... ☒ ☐

**4. METALANGUAGE**

Appropriate ..... ☒  
 Above Ss' level ..... ☐  
 Below Ss' level ..... ☐

**VOCABULARY**

	Y	N
Presentation of vocabulary was observed	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Relevant vocabulary was presented by:		
Using gestures ..... <input type="checkbox"/> Translating ..... <input checked="" type="checkbox"/>		
Using visuals ..... <input checked="" type="checkbox"/> Giving Contextualized examples ..... <input checked="" type="checkbox"/>		
Writing words on board ..... <input checked="" type="checkbox"/> Defining ..... <input type="checkbox"/>		
Asking Ss for definitions ..... <input type="checkbox"/> Drawing ..... <input type="checkbox"/>		
Other .....		

**5. TEACHING AIDS**

	Y	N
Used .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Used for:		
Presentation ..... <input type="checkbox"/> Warm-up ..... <input type="checkbox"/>		
Practice ..... <input checked="" type="checkbox"/> Wrap-up ..... <input type="checkbox"/>		
Use of:		
Realia ..... <input type="checkbox"/> Workbook ..... <input type="checkbox"/>		
Worksheets ..... <input type="checkbox"/> Book ..... <input checked="" type="checkbox"/>		
Tape ..... <input checked="" type="checkbox"/> Blackboard ..... <input checked="" type="checkbox"/>		
Drawings ..... <input type="checkbox"/> Pictures ..... <input type="checkbox"/>		
Other .....		
Used effectively .....	<input type="checkbox"/>	<input type="checkbox"/>

**6. PRACTICE**

	Y	N
Practice was appropriate for objectives .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Practice was contextualized .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T set realistic time limit with Ss .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T recycled when possible .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
There was T-S involvement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
There was S-S involvement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Logical sequence of activities .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Appropriate seating arrangement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Variety of activities (skills, types, set up, etc.)	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**7. TRANSITIONS**

	Y	N
Used between activities .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Used between topics .....	<input type="checkbox"/>	<input type="checkbox"/>



# OBSERVATION CHECKLIST TEACHING BY PRINCIPLES

DATE \_\_\_\_\_  
 TEACHER Andres Melo  
 CLASS 1  
 TIME 5-7  
 OBSERVER Murray Ridsdale

1. Interaction in the target language was:

Teacher	→	Class	<u>✓</u>	Aprox.	<u>40</u>	%
Class	→	Teacher	<u>✓</u>		<u>30</u>	%
Student	→	Teacher	<u>✓</u>		<u>30</u>	%
Teacher	→	Student	<u>✓</u>		<u>30</u>	%
Student	→	Student	_____		_____	%

2. Students took risks to communicate in the target language:

when dealing with new material ✓  
 when asking for and giving information ✓  
 when interacting with other students \_\_\_\_\_  
 when interacting with the teacher ✓

3. Students had the opportunity to practice:

Aprox.  
 Listening ✓ %  
 Reading \_\_\_\_\_ %  
 Speaking ✓ %  
 Writing \_\_\_\_\_ %

4. Spontaneous interaction in the target language (greetings, comments on unexpected events etc.) was observed:

Most of the time \_\_\_\_\_ Sometimes ✓ Almost never \_\_\_\_\_

5. Students used the target language while:

doing group work \_\_\_\_\_  
 doing pair work ✓  
 dealing with exercises \_\_\_\_\_  
 asking for and giving information \_\_\_\_\_

6. Was realia an element integrated in the lesson?

YES ✓ NO \_\_\_\_\_

7. Contextualization was used during:

warm up \_\_\_\_\_  
 presentation ✓  
 controlled practice ✓  
 semi-controlled practice ✓  
 free practice \_\_\_\_\_  
 wrap up \_\_\_\_\_



# OBSERVATION CHECKLIST TEACHING BY PRINCIPLES

DATE \_\_\_\_\_  
 TEACHER Andres Melo  
 CLASS 1  
 TIME 5-7  
 OBSERVER Murray Ridsdale

1. Interaction in the target language was:

Teacher	→	Class	<u>✓</u>	Aprox.	<u>40</u>	%
Class	→	Teacher	<u>✓</u>		<u>30</u>	%
Student	→	Teacher	<u>✓</u>		<u>30</u>	%
Teacher	→	Student	<u>✓</u>		<u>30</u>	%
Student	→	Student	_____		_____	%

2. Students took risks to communicate in the target language:

when dealing with new material ✓  
 when asking for and giving information ✓  
 when interacting with other students \_\_\_\_\_  
 when interacting with the teacher ✓

3. Students had the opportunity to practice:

Aprox.  
 Listening ✓ %  
 Reading \_\_\_\_\_ %  
 Speaking ✓ %  
 Writing \_\_\_\_\_ %

4. Spontaneous interaction in the target language (greetings, comments on unexpected events etc.) was observed:

Most of the time \_\_\_\_\_ Sometimes ✓ Almost never \_\_\_\_\_

5. Students used the target language while:

doing group work \_\_\_\_\_  
 doing pair work ✓  
 dealing with exercises \_\_\_\_\_  
 asking for and giving information \_\_\_\_\_

6. Was realia an element integrated in the lesson?

YES ✓ NO \_\_\_\_\_

7. Contextualization was used during:

warm up \_\_\_\_\_  
 presentation ✓  
 controlled practice ✓  
 semi-controlled practice ✓  
 free practice \_\_\_\_\_  
 wrap up \_\_\_\_\_

**CENTRO COLOMBO-AMERICANO**  
**Teacher Observation Checklist**

Teacher Andrés Melo Course 10 Hour 7-9  
 Visitor's Name René E. Lora Date Nov/4/97  
 Activity in Progress Homework Type of Visit: Portfolio

**T HAS TAUGHT THIS COURSE**

At least 3 times before ..... ☒  
 Only 1 or 2 times before ..... ☐  
 First time ..... ☐

**1. OBJECTIVES**

	Y	N
T had clear objectives .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T checked that objectives were reached .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Objectives were reached .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**2. WARM-UP**

	Y	N
Warm-up was used .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

To review <input checked="" type="checkbox"/>	To get Ss ready for next topic <input checked="" type="checkbox"/>
To motivate Ss <input checked="" type="checkbox"/>	As icebreakers <input type="checkbox"/>
To recycle <input type="checkbox"/>	As pre-activity for role play <input type="checkbox"/>
For integration <input type="checkbox"/>	Other <input type="checkbox"/>

**3. PRESENTATION**

(Structural/Functional/Lexical) Y N

☒ ☐ ☐

Observed ..... ☒ ☐

T built up on previously learned material ..... ☒ ☐

Done with books:  
 Closed ..... ☒ Open ..... ☐

Done in context ..... ☒ ☐

Done:  
 Inductively ..... ☒ Deductively ..... ☒

T provided contextualized examples:  
 Real life ..... ☒ Simulated ..... ☒

T involved Ss in presentations by eliciting:  
 Questions ..... ☐ Examples ..... ☒  
 Responses ..... ☒ TPR ..... ☐  
 Contexts ..... ☐ Definitions ..... ☐

Other: \_\_\_\_\_

Presentation was:  
 Clear ..... ☒ Concise ..... ☒  
 Complete ..... ☒ Graded ..... ☒

There was drilling after each step ..... ☒ ☐

**4. METALANGUAGE**

Appropriate ..... ☒  
 Above Ss' level ..... ☐  
 Below Ss' level ..... ☐

**VOCABULARY**

	Y	N
Presentation of vocabulary was observed	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Relevant vocabulary was presented by:

Using gestures ..... <input checked="" type="checkbox"/>	Translating ..... <input type="checkbox"/>
Using visuals ..... <input type="checkbox"/>	Contextualizing ..... <input checked="" type="checkbox"/>
Writing words on board <input checked="" type="checkbox"/>	Defining ..... <input checked="" type="checkbox"/>
Asking Ss for definitions <input type="checkbox"/>	Drawing ..... <input type="checkbox"/>

Other \_\_\_\_\_

**5. TEACHING AIDS**

	Y	N
Used .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Used for:

Presentation ..... <input type="checkbox"/>	Warm-up ..... <input type="checkbox"/>
Activities ..... <input checked="" type="checkbox"/>	Wrap-up ..... <input type="checkbox"/>

Use of:

Realia ..... <input checked="" type="checkbox"/>	Workbook ..... <input checked="" type="checkbox"/>
Worksheets ..... <input type="checkbox"/>	Book ..... <input checked="" type="checkbox"/>
Tape ..... <input checked="" type="checkbox"/>	Blackboard ..... <input checked="" type="checkbox"/>
Drawings ..... <input type="checkbox"/>	Pictures ..... <input type="checkbox"/>

Other Tapes !!

Used effectively ..... ☒ ☐

**6. PRACTICE**

	Y	N
Practice was appropriate for objectives .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Practice was contextualized .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T set realistic time limit with Ss .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T recycled when possible .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
There was T-S involvement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
There was S-S involvement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Logical sequence of activities .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Appropriate seating arrangement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Variety of activities (skills, types, set up, etc.)	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**7. TRANSITIONS**

	Y	N
Used between exercises .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Used between topics .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**CENTRO COLOMBO-AMERICANO**  
**Teacher Observation Checklist**

Teacher Andrés Melo Course 8 Hour 7-8  
 Visitor's Name Rene E. Lora ☐ AD ☒ Supervisor ☐ Peer Date May/28/98  
 Activity in Progress Review "Expressing possibility" Type of Visit: Check

**T HAS TAUGHT THIS COURSE**

At least 3 times before ..... ☒  
 Only 1 or 2 times before ..... ☐  
 First time ..... ☐

**1. OBJECTIVES**

	<b>Y</b>	<b>N</b>
T had clear objectives .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T checked that objectives were reached .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Objectives were reached .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**2. WARM-UP**

	<b>Y</b>	<b>N</b>
Warm-up was used .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
To review <input checked="" type="checkbox"/> To get Ss ready for next topic <input type="checkbox"/>		
To motivate Ss <input type="checkbox"/> As icebreakers <input type="checkbox"/>		
To recycle <input type="checkbox"/> As pre-activity for role play <input type="checkbox"/>		
For integration <input type="checkbox"/> Other <input type="checkbox"/>		

**3. PRESENTATION**

(Structural/Functional/Lexical) **Y N**

<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input type="checkbox"/>		
Observed .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T built up on previously learned material .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Done with books:		
Closed <input checked="" type="checkbox"/> Open <input type="checkbox"/>		
Done in context .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Done: Inductively <input type="checkbox"/> Deductively <input type="checkbox"/>		
A combination of both .....	<input checked="" type="checkbox"/>	
T provided examples:		
Contextualized <input checked="" type="checkbox"/> Real life <input type="checkbox"/> Simulated <input checked="" type="checkbox"/>		
T involved Ss in presentations by eliciting:		
Questions <input type="checkbox"/> Examples <input type="checkbox"/>		
Spoken responses <input checked="" type="checkbox"/> Physical Responses <input type="checkbox"/>		
Contexts <input type="checkbox"/> Definitions <input type="checkbox"/>		
Other: .....		

Presentation was:

Clear <input checked="" type="checkbox"/>	Concise <input type="checkbox"/>
Complete <input checked="" type="checkbox"/>	Graded <input checked="" type="checkbox"/>

**4. METALANGUAGE**

Appropriate ..... ☒  
 Above Ss' level ..... ☐  
 Below Ss' level ..... ☐

**VOCABULARY**

	<b>Y</b>	<b>N</b>
Presentation of vocabulary was observed	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Relevant vocabulary was presented by:		
Using gestures <input type="checkbox"/> Translating <input type="checkbox"/>		
Using visuals <input type="checkbox"/> Giving Contextualized examples <input type="checkbox"/>		
Writing words on board <input type="checkbox"/> Defining <input type="checkbox"/>		
Asking Ss for definitions <input type="checkbox"/> Drawing <input type="checkbox"/>		
Other .....		

**5. TEACHING AIDS**

	<b>Y</b>	<b>N</b>
Used .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Used for:		
Presentation <input checked="" type="checkbox"/> Warm-up <input type="checkbox"/>		
Practice <input checked="" type="checkbox"/> Wrap-up <input type="checkbox"/>		
Use of:		
Realia <input type="checkbox"/> Workbook <input type="checkbox"/>		
Worksheets <input type="checkbox"/> Book <input type="checkbox"/>		
Tape <input type="checkbox"/> Blackboard <input checked="" type="checkbox"/>		
Drawings <input type="checkbox"/> Pictures <input type="checkbox"/>		
Other <u>Own visual aids</u>		
Used effectively .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**6. PRACTICE**

	<b>Y</b>	<b>N</b>
Practice was appropriate for objectives .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Practice was contextualized .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T set realistic time limit with Ss .....	<input type="checkbox"/>	<input type="checkbox"/>
T recycled when possible .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
There was T-S involvement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
There was S-S involvement .....	<input type="checkbox"/>	<input type="checkbox"/>
Logical sequence of activities .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Appropriate seating arrangement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Variety of activities (skills, types, set up, etc.)	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**7. TRANSITIONS**

	<b>Y</b>	<b>N</b>
Used between activities .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Used between topics .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**CENTRO COLOMBO-AMERICANO**  
**Teacher Observation Checklist**

Teacher Jorge Andres Melo Course 1 Hour 7-9pm  
 Visitor's Name Jorge Cardona ☐ AD ☐ Supervisor ☐ Peer Date August 31/198  
 Activity in Progress Information Questions Type of Visit: \_\_\_\_\_

**T HAS TAUGHT THIS COURSE**

At least 3 times before ..... ☒  
 Only 1 or 2 times before ..... ☐  
 First time ..... ☐

**1. OBJECTIVES**

T had clear objectives ..... ☒ Y ☐ N  
 T checked that objectives were reached ..... ☒  
 Objectives were reached ..... ☒

**2. WARM-UP**

Warm-up was used ..... ☐ Y ☒ N  
 To review ☐ To get Ss ready for next topic ☐  
 To motivate Ss ☐ As icebreakers ☐  
 To recycle ☐ As pre-activity for role play ☐  
 For integration ☐ Other ☐

**3. PRESENTATION**

(Structural/Functional/Lexical) ☒ ☒ ☐ Y ☐ N

Observed ☒ ☒ ☐ ☒ ☐  
 T built up on previously learned material ..... ☒ ☐  
 Done with books:  
     Closed ..... ☐ Open ..... ☒  
 Done in context ..... ☒ ☐  
 Done: Inductively ..... ☒ Deductively ..... ☒  
     A combination of both ..... ☐

T provided examples:  
 Contextualized .. ☒ Real life .. ☒ Simulated .. ☐

T involved Ss in presentations by eliciting:  
 Questions ..... ☒ Examples ..... ☒  
 Spoken responses ..... ☒ Physical Responses ..... ☐  
 Contexts ..... ☐ Definitions ..... ☐

Other: \_\_\_\_\_

Presentation was:  
 Clear ..... ☒ Concise ..... ☒  
 Complete ..... ☒ Graded ..... ☐

There was drilling after each step ..... ☐ ☐

**4. METALANGUAGE**

Appropriate ..... ☒  
 Above Ss' level ..... ☐  
 Below Ss' level ..... ☐

**VOCABULARY**

Presentation of vocabulary was observed ☐ Y ☒ N  
 Relevant vocabulary was presented by:  
 Using gestures ..... ☐ Translating ..... ☒  
 Using visuals ..... ☐ Giving Contextualized examples ☒  
 Writing words on board ..... ☐ Defining ..... ☒  
 Asking Ss for definitions ..... ☐ Drawing ..... ☐  
 Other: \_\_\_\_\_

**5. TEACHING AIDS**

Used ..... ☒ Y ☐ N  
 Used for:  
 Presentation ..... ☒ Warm-up ..... ☐  
 Practice ..... ☒ Wrap-up ..... ☐  
 Use of:  
 Realia ..... ☒ Workbook ..... ☐  
 Worksheets ..... ☐ Book ..... ☐  
 Tape ..... ☐ Blackboard ..... ☒  
 Drawings ..... ☐ Pictures ..... ☐  
 Other: \_\_\_\_\_  
 Used effectively ..... ☐ ☐

**6. PRACTICE**

Practice was appropriate for objectives ..... ☒ Y ☐ N  
 Practice was contextualized ..... ☒  
 T set realistic time limit with Ss ..... ☒  
 T recycled when possible ..... ☒  
 There was T-S involvement ..... ☒  
 There was S-S involvement ..... ☒  
 Logical sequence of activities ..... ☒  
 Appropriate seating arrangement ..... ☒  
 Variety of activities (skills, types, set up, etc.) ☒

**7. TRANSITIONS**

Used between activities ..... ☒ Y ☐ N  
 Used between topics ..... ☐

8. Was the student given elements to understand and enrich his/her learning by the use of feedback on:

- Grammar accuracy ☒
- Pronunciation ☒
- Appropriateness ☒
- Strategies to be implemented and applied to their own learning styles ☐

9. Transitions were observed between lesson stages

YES ☒ NO ☐

10. The teacher used mistakes:

- to clarify ☒
- to recycle ☐
- to show other alternatives ☐
- to promote self-correction ☐
- to promote peer-correction ☒
- to promote students interaction and participation ☒
- without a clear purpose ☐

11. Students' information (likes, dislikes, occupation etc.) was used to contextualize.

YES ☒ N/A NO ☐

If YES how? \_\_\_\_\_

12. The students showed command of structures, functions and vocabulary learned in previous courses.

YES ☒ N/A NO ☐ It was a course 1

If YES what? \_\_\_\_\_

13. Was homework assigned? YES ☐ NO ☐

What do students have to do? \_\_\_\_\_

14. Were the students encouraged to use the target language outside the classroom?

YES ☐ NO ☒

If YES how? \_\_\_\_\_

**9. ERROR CORRECTION****Y N**

- Done in a non-threatening way ..... ☒ ☐
- Done at the appropriate time ..... ☒ ☐
- T used errors as a teaching tool ..... ☒ ☐
- T used various techniques ..... ☐ ☐
- T encourages self-correction ..... ☒ ☐
- T encourages peer correction ..... ☒ ☐

## Correction Techniques Observed:

Reflex correction ..... ☒ Peer correction ..... ☐Board ..... ☐ Gestures ..... ☐Cueing ..... ☐ Echoing ..... ☐Self-correction ..... ☐

Other: .....

S is given enough time to self-correct ..... ☒ ☐T makes sure the error is corrected by S ..... ☒ ☐Correction is effective ..... ☒ ☐

## Types of errors corrected:

Structural ..... ☒ Lexical ..... ☐Functional ..... ☐ Pronunciation ..... ☒**10. CLASS MANAGEMENT****Y N**

- T seemed prepared ..... ☒ ☐
- T used Ss' names ..... ☒ ☐
- T gives Ss enough time to respond ..... ☒ ☐
- T involved quiet and slow learners ..... ☒ ☐
- T spread his/her attention evenly ..... ☒ ☐
- T maintained all Ss' attention ..... ☒ ☐
- T kept eye contact with all students ..... ☒ ☐
- Appropriate use of pair and group work ..... ☒ ☐
- T's positioning was appropriate ..... ☒ ☐
- T used board effectively ..... ☒ ☐
- T kept Ss on task ..... ☒ ☐
- T talking time was appropriate ..... ☒ ☐
- Effective use of Spanish ..... ☒ ☐
- Effective use voice, tone, pitch ..... ☒ ☐

## Class atmosphere was:

Friendly ..... ☒ Cooperative ..... ☒Of mutual respect ..... ☒ Tense ..... ☐Passive ..... ☐ Dynamic ..... ☒T-centered approach ..... ☒ S-centered ..... ☐T/S balanced ..... ☐**11. ENTHUSIASM****Y N**

- T smiled ..... ☒ ☐
- Variety of gestures and body movement ..... ☐ ☒
- Variety in voice (pitch, tone, etc.) ..... ☒ ☐
- Dynamic and motivating ..... ☒ ☐

**12. FEEDBACK & EVALUATION****Y N**

- T gave Ss appropriate feedback on in-class performance ..... ☐ ☐
- T provided opportunity for S feedback ..... ☐ ☐
- T was sensitive to S feedback ..... ☐ ☐

**13. WRAP-UP****Y N**

- T included a wrap-up at the end ..... ☒ ☐
- T assigned homework for objectives ..... ☒ ☐
- Wrap-up was useful for feedback ..... ☒ ☐

**14. PACING****Y N**

- Appropriate pacing for:
- Warm-up ..... ☒ ☐
- Presentation ..... ☐ ☐
- Main-P ..... ☐ ☐
- Mini-P ..... ☐ ☐
- Practice ..... ☒ ☐
- Wrap-up ..... ☐ ☐

**15. ENGLISH USED IN CLASS****Y N**

- T demonstrated good command of:
- Grammar ..... ☒ ☐
- Vocabulary ..... ☒ ☐
- Pronunciation ..... ☒ ☐

**AREAS TO EXPLORE:**

- .....
- .....
- .....

The area(s) I would like to start working on is/are:

Next visit (cycle &amp; year)

**Comments:**

It was an excellent class with a good and dynamic sequence of activities that enabled students to practice the



**9. ERROR CORRECTION**

	<b>Y</b>	<b>N</b>
Done in a non-threatening way .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Done at the appropriate time .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T used errors as a teaching tool .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T used various techniques .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T encourages self-correction .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T encourages peer correction .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**Correction Techniques Observed:**

Reflex correction .....	<input type="checkbox"/>	Peer correction .....	<input type="checkbox"/>
Board .....	<input checked="" type="checkbox"/>	Gestures .....	<input checked="" type="checkbox"/>
Cueing .....	<input checked="" type="checkbox"/>	Echoing .....	<input checked="" type="checkbox"/>
Self-correction .....	<input type="checkbox"/>		
Other: .....			

S is given enough time to self-correct .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T makes sure the error is corrected by S .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Correction is effective .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**Types of errors corrected:**

Structural .....	<input checked="" type="checkbox"/>	Lexical .....	<input checked="" type="checkbox"/>
Functional .....	<input checked="" type="checkbox"/>	Pronunciation .....	<input checked="" type="checkbox"/>

**10. CLASS MANAGEMENT**

	<b>Y</b>	<b>N</b>
T seemed prepared .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T used Ss' names .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T gives Ss enough time to respond .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T involved quiet and slow learners .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T spread his/her attention evenly .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T maintained all Ss' attention .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T kept eye contact with all students .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Appropriate use of pair and group work .....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
T's positioning was appropriate .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T used board effectively .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T kept Ss on task .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T talking time was appropriate .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Effective use of Spanish .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Effective use voice, tone, pitch .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**Class atmosphere was:**

Friendly .....	<input checked="" type="checkbox"/>	Cooperative .....	<input checked="" type="checkbox"/>
Of mutual respect .....	<input checked="" type="checkbox"/>	Tense .....	<input type="checkbox"/>
Passive .....	<input type="checkbox"/>	Dynamic .....	<input type="checkbox"/>
T-centered approach .....	<input checked="" type="checkbox"/>	S-centered .....	<input type="checkbox"/>
T/S balanced .....	<input type="checkbox"/>		

**11. ENTHUSIASM**

	<b>Y</b>	<b>N</b>
T smiled .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Variety of gestures and body movement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Variety in voice (pitch, tone, etc.) .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Dynamic and motivating .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**12. FEEDBACK & EVALUATION**

	<b>Y</b>	<b>N</b>
T gave Ss appropriate feedback on in-class performance .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T provided opportunity for S feedback .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T was sensitive to S feedback .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**13. WRAP-UP**

	<b>Y</b>	<b>N</b>
T included a wrap-up at the end .....	<input type="checkbox"/>	<input checked="" type="checkbox"/>
T assigned homework for objectives .....	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Wrap-up was useful for feedback .....	<input type="checkbox"/>	<input checked="" type="checkbox"/>

**14. PACING**

	<b>Y</b>	<b>N</b>
Appropriate pacing for:		
Warm-up .....	<input type="checkbox"/>	<input type="checkbox"/>
Presentation .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Main-P .....	<input type="checkbox"/>	<input type="checkbox"/>
Mini-P .....	<input type="checkbox"/>	<input type="checkbox"/>
Practice .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Wrap-up .....	<input type="checkbox"/>	<input type="checkbox"/>

**15. ENGLISH USED IN CLASS**

	<b>Y</b>	<b>N</b>
T demonstrated good command of:		
Grammar .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Vocabulary .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Pronunciation .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**AREAS TO EXPLORE:**

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

The area(s) I would like to start working on is/are:

Next visit (cycle & year)

Comments:

\_\_\_\_\_

\_\_\_\_\_



**9. ERROR CORRECTION****Y N**

- Done in a non-threatening way ..... ☒ ☐
- Done at the appropriate time ..... ☒ ☐
- T used errors as a teaching tool ..... ☒ ☐
- T used various techniques ..... ☒ ☐
- T encourages self-correction ..... ☒ ☐
- T encourages peer correction ..... ☐ ☒

**Correction Techniques Observed:**

- Reflex correction ..... ☒ Peer correction ..... ☐
- Board ..... ☒ Gestures ..... ☐
- Cueing ..... ☒ Echoing ..... ☐
- Self-correction ..... ☒
- Other: \_\_\_\_\_

- S is given enough time to self-correct ..... ☒ ☐
- T makes sure the error is corrected by S ..... ☒ ☐
- Correction is effective ..... ☒ ☐

**Types of errors corrected:**

- Structural ..... ☒ Lexical ..... ☐
- Functional ..... ☐ Pronunciation ..... ☒

**10. CLASS MANAGEMENT****Y N**

- T seemed prepared ..... ☒ ☐
- T used Ss' names ..... ☒ ☐
- T gives Ss enough time to respond ..... ☒ ☐
- T involved quiet and slow learners ..... ☒ ☐
- T spread his/her attention evenly ..... ☒ ☐
- T maintained all Ss' attention ..... ☒ ☐
- T kept eye contact with all students ..... ☒ ☐
- Appropriate use of pair and group work ..... ☐ ☐
- T's positioning was appropriate ..... ☒ ☐
- T used board effectively ..... ☒ ☐
- T kept Ss on task ..... ☒ ☐
- T talking time was appropriate ..... ☐ ☒
- Effective use of Spanish ..... ☐ ☒
- Effective use voice, tone, pitch ..... ☒ ☐

**Class atmosphere was:**

- Friendly ..... ☒ Cooperative ..... ☒
- Of mutual respect ..... ☒ Tense ..... ☐
- Passive ..... ☐ Dynamic ..... ☒
- T-centered approach ..... ☒ S-centered ..... ☐
- T/S balanced ..... ☐

**11. ENTHUSIASM****Y N**

- T smiled ..... ☒ ☐
- Variety of gestures and body movement ..... ☒ ☐
- Variety in voice (pitch, tone, etc.) ..... ☒ ☐
- Dynamic and motivating ..... ☒ ☐

**12. FEEDBACK & EVALUATION****Y N**

- T gave Ss appropriate feedback on in-class performance ..... ☒ ☐
- T provided opportunity for S feedback ..... ☒ ☐
- T was sensitive to S feedback ..... ☒ ☐

**13. WRAP-UP****Y N**

- T included a wrap-up at the end ..... ☐ ☐
- T assigned homework for objectives ..... ☐ ☐
- Wrap-up was useful for feedback ..... ☐ ☐

**14. PACING****Y N****Appropriate pacing for:**

- Warm-up ..... ☒ ☐
- Presentation ..... ☒ ☐
- Main-P ..... ☐ ☐
- Mini-P ..... ☐ ☐
- Practice ..... ☐ ☐
- Wrap-up ..... ☐ ☐

**15. ENGLISH USED IN CLASS****Y N****T demonstrated good command of:**

- Grammar ..... ☒ ☐
- Vocabulary ..... ☒ ☐
- Pronunciation ..... ☒ ☐

**AREAS TO EXPLORE:**

1. Teacher Talk (How To Reduce)
2. \_\_\_\_\_
3. \_\_\_\_\_

The area(s) I would like to start working on is/are: Teacher Talk**Next visit (cycle & year)****Comments:**

Teacher talk maybe too long. Explanation was  
ex! Another way of grading is from the rule to the exception.  
They did not go out in the break!

**9. ERROR CORRECTION**

	Y	N
Done in a non-threatening way .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Done at the appropriate time .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T used errors as a teaching tool .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T used various techniques .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T uses reflex correction .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Teacher encourages self-correction through:

Reflex correction .....	<input checked="" type="checkbox"/>	Peer correction .....	<input type="checkbox"/>
Board .....	<input checked="" type="checkbox"/>	Gestures .....	<input checked="" type="checkbox"/>
Cueing .....	<input type="checkbox"/>	Echoing .....	<input checked="" type="checkbox"/>

Other: \_\_\_\_\_

S is given enough time to self-correct .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T resorts to peer correction if necessary .....	<input type="checkbox"/>	<input checked="" type="checkbox"/>
T made sure the error was corrected by S .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Correction is effective .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Done at appropriate time .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Types of errors corrected:

Structural .....	<input checked="" type="checkbox"/>	Lexical .....	<input type="checkbox"/>
Functional .....	<input type="checkbox"/>	Pronunciation .....	<input checked="" type="checkbox"/>
Meaning .....	<input type="checkbox"/>		

**10. CLASS MANAGEMENT**

	Y	N
T seemed prepared .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T used Ss' names .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T gives Ss enough time to respond .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T involved quiet and slow learners .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T spread his/her attention evenly .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T maintained all Ss attention .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T kept eye contact with all students .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Appropriate use of pair and group work .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T's positioning was appropriate .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T used board effectively .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T kept Ss on task .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T talking time was appropriate .....	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
Effective use of Spanish .....	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Class atmosphere was:

Friendly .....	<input checked="" type="checkbox"/>	Cooperative .....	<input type="checkbox"/>
Of mutual respect .....	<input type="checkbox"/>	Tense .....	<input type="checkbox"/>

T centered approach .....	<input checked="" type="checkbox"/>	S centered .....	<input type="checkbox"/>
T/S balanced .....	<input checked="" type="checkbox"/>		

**11. ENTHUSIASM**

	Y	N
T smiled .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Variety of gestures and body movement .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Variety in voice (pitch, tone, etc.) .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Dynamic and motivating .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**12. FEEDBACK & EVALUATION**

	Y	N
T gave Ss appropriate feedback on in-class performance .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T provided opportunity for S feedback .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T was sensitive to S feedback .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**13. WRAP-UP**

	Y	N
T included a wrap-up at the end .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
T assigned homework for objectives .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Wrap-up was useful for feedback .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>

**14. PACING**

	Y	N
Appropriate pacing for:		
Warm-up .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Presentation .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Main-P .....	<input type="checkbox"/>	<input type="checkbox"/>
Mini-P .....	<input type="checkbox"/>	<input type="checkbox"/>
Practice .....	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Wrap-up .....	<input type="checkbox"/>	<input type="checkbox"/>

**15. ENGLISH USED IN CLASS**

T demonstrated good command of:	
Grammar .....	<input checked="" type="checkbox"/>
Vocabulary .....	<input checked="" type="checkbox"/>
Pronunciation .....	<input checked="" type="checkbox"/>

**AREAS TO EXPLORE:**

- Teacher Talking Time
- Chain exercises
- 

The area I would like to start working on is:

T-Talking Time

Next visit (cycle &amp; year)

Next Year

Comments:

Variety of exercises was excellent! Motivation of students was very good! Teacher-Talking-Time can be reduced.