ESOL
Methodology for Student Teachers

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Introduction

Though much has been written about teaching pedagogy on the education of children as English speakers of other languages (ESOL), the aim of this book is to help initial student teachers understand the basic concepts of ESOL with a strong local perspective of the class. Hence, it provides a network of related concepts that will help them appreciate teaching in its complex architecture. The nature of the task requires an analysis of theoretical frames in the light of local practice in classrooms. This is why the book is divided into two parts.

In the first part, Silvana Barboni provides a theoretical foundation on ESOL education explaining main notions that affect both planning and teaching in primary education classes. Chapter 1 presents research findings and policy drives that favour the inclusion of languages in the curriculum. Chapter 2 explores the notions of literacy and multiliteracy as the basis of language education for children. Chapter 3 focuses on the notion of scaffolding as the backbone for planning the syllabus, the lesson and the interaction in class. Finally, chapter 4 examines the notion of task with links to children´s cognitive development and content coverage.

In the second part of this book, Silvana Barboni, Verónica Di Bin and Alejandra Favini present a sequence of tasks based on case studies to help student teachers analyse how the theoretical concepts in part 1 of this book are applied in real classrooms.

All the chapters and sections of this book intend to provide an understanding on the basic notions that guide English language teaching (ELT) in children´s classrooms and map out the picture of ESOL education for children with a local reference that is given by the case studies presented. The theoretical notions described here introduce a basic coverage of the concepts as studied in *Didáctica Especial y Prácticas Docentes 1*, they are developed as the stepping stones that will help student teachers explore the notions further in their professional activity and in service education after graduation.

PART ONE

CHAPTER 1
Theoretical basis of ELT for young learners
Silvana J. Barboni

Educating children in languages

Introduction

In an era of globalization, in times of the fourth industrial revolution, challenged by increasing levels of violence and conflict worldwide, language education is highlighted as a necessary component of education for peace (Bekermans, 2013; Barrett, 2013). It has become crucial to preserve and honour cultural and linguistic diversity and to treasure intercultural dialogue (García, 2009; Byram et al., 2001).

The reasons for English language teaching (ELT) are based on numerous studies on the impact of language education. Numerous scholars have well documented that languages play a vital role in maintaining identities, fostering cross-cultural understanding, and promoting social ties locally and internationally (Ganesh and Holmes, 2011; Creese and Blackledge, 2015). Also, research reveals important effects of language education on cognition (Shin and Crandall, 2014; Cameron, 2002). Both areas of study have made us aware on the need to introduce strong language components in formal schooling.

In addition, international and local policies have acknowledged that language plays a crucial role in fostering global citizenship and strengthening international relationships (Porto, 2022; García, 2009; Baker, 2012). Hence, most states have signed to the mandates of the United Nations and have introduced multilingual educational programs and promoted inclusive language practices in compulsory schooling systems all over the world (Bolitho, 2012; Shin and Crandall, 2014). Most of these programmes are addressing social justice as an important concern in modern language teaching by safeguarding underprivileged languages and traditions in order to address linguistic disparities, foster educational fairness, and empower individuals who speak them (García, 2009).

Benefits of teaching children languages

Studies indicate that bilingual or multilingual children do better academically and achieve higher attainments across courses because language learning develops an array of cognitive skills including critical thinking, problem-solving, and creativity (Porto, 2022). It is commonly known that multilingual youngsters have better memory since language acquisition promotes neural connections and brain development, leading to increased cognitive performance (Cameron, 2002; Shin and Crandall, 2014).

In addition, language learning seems to strengthen children´s sensitivity to language and culture (García, 2009; Porto, 2011; Porto, 2022). By language learning, they gain an understanding of how language systems operate and how they are used to convey cultural meanings, developing in turn cultural empathy (Creese and Blackledge, 2015; Byram et al., 2001; Barrett, 2013; Ganesh and Holmes, 2011; Baker, 2012). In addition, learning a legacy language can help children in bilingual or multilingual households connect with their roots, maintain strong family ties, and keep their cultural identity (Bekermans, 2013; Baker, 2012; Porto, 2022). Similarly, early language acquisition fosters a love for languages and encourages further exploration (García, 2009).

Finally, learning languages impacts strongly on children´s academic and work future possibilities by making them more flexible and adaptable in work and study environments in which communication skills are required. (Porto, 2022; Creese and Blackledge, 2015).

Children's language learning experiences today

It is important to recognize that language acquisition methods vary by child, age, language background, educational system, and resources. Most youngsters learn languages through immersion or explicit instruction though currently they can also learn through a range of ways and places. Diverse learning paths and options are thus generated (Shin and Crandall, 2014).

Schools, language centres, and immersion programs teach children languages through structured language classes that include vocabulary, grammar, listening and speaking, and reading and writing practice (Porto, 2011; Shin and Crandall, 2014). In full immersion, the whole English curriculum is taught in the target language, while partial immersion focuses on selected courses or activities. Also, dual-language programs can teach both languages equally and may include exchanges so children can interact with other non-native or native speakers of the target language.

In the last twenty years and especially since the COVID-19 pandemic, digital resources and technology seem to be gaining importance (Hamid et al., 2015; Kaplan and Haenlein, 2010). Interactive games, internet platforms, language learning apps, and multimedia materials are available to children, expanding their language learning opportunities, often by having access to

a mobile phone. Many language learning apps and soft wares include interactive courses, vocabulary practice, grammar exercises, and virtual language tutor conversation practice often with game like features that make it appealing for children (Faiella and Ricciardi, 2015). Interestingly, these platforms enable for child-specific learning routes becoming thus a valid option for many children.

Finally, direct exposure to English as an L1 or foreign language in international encounters improves children's hearing, speaking, and contextual understanding. In brief, ESOL education eventually empowers both children and their communities by giving them the language skills to participate in society and grow personally (Porto, 2022). This objective relates to educational goals beyond language instruction into moral learning in children.

Ethics in education

Ethical growth in children is crucial since it shapes their morality and behaviour (Joseph and Efron, 2005). Through ethical education children develop sympathetic attitudes and behaviours. In our complex world, empathy helps youngsters form meaningful relationships and notice and meet others' needs and feelings (Porto, 2022). Teaching English to children while developing moral reasoning will in turn develop their logic, ethics, and sense of fairness as citizens of the world (Creese and Blackledge, 2015; Byram et al., 2001; Barrett, 2013; Ganesh and Holmes, 2011; Baker, 2012).

 Teaching English to children should also promote their ethical development for two main reasons. On the one hand, ethical growth builds a moral sense of duty, positive behaviour, conflict resolution, and respect for others. On the other hand, children who learn ethics have a strong sense of self-worth. This is done through several educational frames that Joseph and Efron (2005) have called "moral worlds".

The "Seven Worlds" of Moral Education

Moral education can be defined as that which encourages the development of ethical behaviour, empathy, and positive social interactions. Moral education is developed in homes, schools, and churches with the aim of building an ethical society and positive behaviour in people.

Joseph and Efron (2005) divide school ethics instruction into seven types of moral education as undertaken by education institutions:

1. *Character education* focuses on developing positive character traits that will lead a person to cultivate values that promote good behaviour, good judgment, and good relationships. It is commonly associated with a values education.

2. *Cultural legacy* helps foster global citizenship and respect for diversity by studying past civilizations' practices and rules to help explain how they followed morality. Cultural legacy also fosters identification and pride in one's own culture. By using cultural legacy for moral education, people can better understand the ethical concepts needed for a fair and unbiased society.

3. A *caring community* is one that fosters compassion and morality in educational institutions through a sense of community. This is done by establishing a shared vision, objectives, and ideals for all students to aspire towards.

4. *Peace education* introduces educational activities devised to promote nonviolent relationships between people, communities, and society by highlighting empathy, compassion, and respect for others and non-violence in all human interactions, from personal relationships to global disputes.

5. *The Just Community* emphasizes participatory decision-making that will involve students, teachers, staff, and parents in schools. Through this participatory interaction in the school community, everyone's opinions are heard and fair choices are made.

6. *Ethical Inquiry* facilitates discussions and inquiry on ethical issues about current, past or future topics. Students can share multiple perspectives to explore these topics from different viewpoints.

7. *Social Action* carries out meaningful and intentional actions that display morality, addressing community needs, working together with the aim of social improvement.

These different forms that moral education can adopt in the education of children may combine and even co-exist in schools and can be identified in ESOL classes worldwide.

Intercultural competence

While mainstream educational frames have related language teaching to ethical development in children, applied linguistics, in turn, has highlighted the status of English as an international language in connection to cultural understanding (Porto, 2022; Creese and Blackledge, 2015). Therefore, it has brought about new conceptions on the relationship between language and culture and the ways in which cultural content is presented in the class. As Byram et al. (2001) point out, an appropriate framework for language learning and teaching needs to focus on three distinct aspects:

- The connection between communication and culture and how culture is manifest in language.
- A critical questioning of mainstream culture to stimulate reflection about the self and others.
- Preparation to interact in any culture other than the ones typically associated with English language.

When referring to intercultural communication Byram clearly explains the link between the notion of identity and interaction when he (Ibid: 7) says:

"*Whenever we are engaged **in** interaction with others, we perceive and are perceived ourselves in terms of our social identities, one of which is our ethnic identity (Tajfel, 1981). In British society and those similar to it, for example in Western Europe, the ethnic identity of the dominant majority coincides with their national identity. This in turn sometimes coincides with state citizenship, although the second coincidence is less frequent. Each person has a number of social identities, social groups to which they belong, and cultures, cultural practices, beliefs and values to which they subscribe. Which identity is dominant in a given interaction depends on a number of factors in the situation: the language in use, the relationships with the other, how the participants identify each other.*"

These ideas have highlighted the need for students to explore language and culture as if they were ethnographers, by observing cultural differences in texts and through interaction with others, using an inquisitive mind, actively trying to understand different values, beliefs and customs (Bekermans, 2013; Barrett, 2013; Porto and Barboni, 2022; Creese and Blackledge, 2015). Finally, children need to be encouraged to understand how cultural identifications affect language use and communication.

Concluding remarks

Languages are important because they help preserve and celebrate worldwide diversity. They are central to protect identities, promote multicultural understanding, and unite society (Baker, 2012; Barrett, 2013). In consequence, ESOL education requires an approach that promotes educational equity, reduces linguistic inequities, and empowers marginalized people by honouring their languages (Creese and Blackledge, 2015) considering the status of English as an international language mostly spoken by non-native users of it. In so doing, the role of ethics in education is underscored in the multiple forms it may take as well as the ways in which cultural content is shaped into intercultural understanding (Byram et al., 2001) to face diversity positively (Porto, 2022; Baker, 2012; Bekermans, 2013).

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CHAPTER 2
Multiliteracy

Literacy defined

The goal of English instruction is to help students become skilled in the language and use it correctly in a wide variety of situations. This requires a comprehensive and integrated approach that goes beyond sentence creation to develop children's language and literacy skills. Luke and Freebody (1990; 1999) define literacy as the sustained mastery of a repertoire of practices through texts of different kinds. This is achieved by exposure through and work with numerous texts and media.

As a result of the multiple practices that literacy involves, many authors refer to literacy as multiliteracy since it is the ability to understand, create, and communicate in written, spoken, visual, and digital formats. In consequence, literacy extends beyond reading and writing since people need to be able to communicate in multiple mediums to succeed in the 21st century.

The key traits of multiliteracy (Anstley and Bull, 2006) are:

- understanding and using text, images, music, and video.
- using multiple languages to communicate meaning.
- using digital tools for communication and information retrieval.
- analyzing texts, media, and other communication critically.
- understanding how culture and situation affect communication.

Individuals need multiliteracy in today's digital world for achievement in life and work by learning to communicate well through various media (Kress et al., 2014). Also, multiliteracy promotes cultural awareness, critical thinking, and in turn, a more inclusive and fair society since literacy and social justice are interconnected (Porto, 2022).

Instructional framework for literacy development

Luke and Freebody (1999) proposed a critical literacy development framework which has four stages that build on one another. This framework teaches critical literacy so students can evaluate texts, media, and other forms of communication through these four stages:

- Functional Literacy: it refers to learning how to read and write by using written language.
- Cultural Literacy: it is concerned with learning how texts are created to address cultural aims in society in the light of a cultural context.
- Critical Literacy: it involves learning to critically assess texts and media to identify textual biases, assumptions and the author's perspective.

- Transformative Literacy: it consists of using critical literacy abilities actively to promote social justice and transform society.

In conclusion, Luke and Freebody's paradigm for critical literacy development helps students become more aware and influential language users. Students can become more involved in their communities and society by developing functional, cultural, critical, and transformative literacy skills (Anstley and Bull, 2006).

Translanguaging in ESOL education

Translanguaging (Canagarajah, 2011; 2016) is the capacity to switch from one language to another to fit the communication situation fluidly. In consequence, translanguaging is a dynamic and adaptable way of using language effectively in different situations.

This approach recognizes the resourcefulness and autonomy of multilingual people and the power of language to influence culture and society. In brief, Canagarajah's research in translanguage emphasizes the importance of students' linguistic abilities and the potential for language education to be an interactive and cooperative process of understanding across languages and cultures.

Among some of the translanguaging instances to be traced in ESOL classrooms (Canagarajah, 2011; García, 2009), we can identify:

- Using L1 to explain hard concepts
- Strategic code switching in classroom interaction
- Using bilingual resources in class
- Using both languages flexibly in peer collaboration

Critical discourse analysis and literacy education

Critical Discourse Analysis (CDA) studies how language and communication construct and maintain social power dynamics and hierarchies (Rogers, 2004). It also explores how these can be challenged and changed (Fairclough, 2010). In other words, CDA assumes language is impacted by social, cultural, and historical factors and examines how language supports or challenges ideologies, power hierarchies, and social norms. It also studies how stereotypes are built, communities marginalized through language and power imbalances maintained (Porto, 2022; Rogers, 2004).

As noted by Porto (2022), critical discourse analysis (CDA) helps young children to:

- Reflect about the language they use and consider the connotations and implications of different words and phrases.
- Learn about diverse language types and accents helping them to understand that they are equal and should not be stigmatized.
- Promote their appreciation and learning of other languages.
- Critically evaluate media messages by encouraging children to question media preconceptions and prejudices.
- Introduce diverse opinions and voices into classroom discussions and activities through literature and media that represent different cultural identities.
- Create counter narratives and challenge dominant discourses. This could include creative writing, drawing, or other fun activities that let kids express their unique experiences and perspectives.

CDA language teaching involves helping kids question and challenge current beliefs. Through this, children can influence the world and help create a fair and unbiased society (Rogers, 2004).

The role of genres when teaching young children.

A genre is defined as a staged, goal oriented social practice. It is a specific kind of text with a main goal that guides its macro and micro structure (Swales, 1990). Each genre has its own norms and expectations and to be competent in a language, it is necessary to know how to use genres in authentic situations (Bakhtin, 2014; Bax, 2011). Genres are used to convey specific types of information or achieve specific goals, such as entertaining, giving opinions, informing, etc. Picture books, news pieces, scientific papers, letters, recipes, speeches, and social media posts are some examples of genres.

Children need to be introduced into genres as part of their literacy development. Some of the strategies used by teachers to do this are:

- Choosing texts that are clear exponents of a genre through their features, organisation and conventions.
- Exposing students to diverse examples of the same genre to understand variation within the same genre.
- Using suitable texts in length, complexity and visual/auditory elements.

Children need to master many genres to communicate in different circumstances and achieve diverse aims. Genre based language instruction improves language and communication skills by identifying, analyzing, and creating genres. For example, through stories, songs, and poems, students can learn literary elements. Conversely, signals, maps, and menus teach real-world language use. In brief, teachers should help pupils use varied genres in class to

prepare them for a world requiring multiliterate users of English as an international language (Widdowson, 1994; Seidhofer, 2004).

Concluding remarks

To conclude, ESOL instructional practices require strategies in line with critical discourse analysis, digital literacy, and multiliteracy to devise a relevant learning experience for children in our contemporary world. In this, teaching how to use oral, written and multimedia genres can strongly support how children use language to achieve their own specific communicational goals when using English in international settings.

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CHAPTER 3
Scaffolding

Introduction

In this chapter I am going to talk about scaffolding (Bruner, 1966) as a main conceptual frame for teachers when we mediate language in order to teach it (Coplan and Garton, 2014). We depart from the idea that learning a language entails mediation (Vygotsky, 1978). In other words, we understand that human learning presupposes a specific social nature. Learning, and in particular learning a language, is a process by which children grow intellectually through the help of significant others who behave as mediators in the process (Vygotsky, 1978; Kellogg, 2017).

To explain in depth how scaffolding takes place in the English class I will divide this chapter into two main parts. I will first define the concept of scaffolding as used in language teaching environments. Secondly, I will describe the ways in which the notion of scaffolding is present in language teaching procedures, at three distinct levels of analysis and application in class by explaining how planning, task sequences and interactional strategies operate as the three main resources used by teachers to achieve effective scaffolding.

The notion of scaffolding

Scaffolding in language teaching is described as tutorial behaviour that is contingent, collaborative and interactive (van Lier, 1996; Gibbons, 2002). The first aspect to consider in this definition is the idea of tutorial behaviour. Through this conceptualisation, teachers are expected to walk side by side, hand in hand with the student as a tutor, as Vygotsky (1978) explains, selecting and shaping learning experiences that will help the student walk smoothly and steadily through the zone of proximal development in the process of learning English. This tutorial behaviour on the part of the teacher is contingent since each step in the process is carefully planned and dependent on the previous one. Also, it connects with the one that follows as in a chain of events, a succession of tasks carefully joined for learning to take place (Read, 2006).

In addition, this tutorial behaviour is collaborative. The term needs to be noticed here as central for language teaching interaction. Both teacher and student *collaborate* (Skinner, 2017; Sun, 2017; Walsh, 2008) with each other so that the final product of learning is jointly achieved. Both teacher and students are hands on the task of building together, as companions in the task of walking together this learning road (Read, 2006), of doing together, in this case, of working with English (Illes and Achan, 2017; Dunn, 2012). The metaphor shows that this collaboration makes everyone responsible for the process of using language to learn it. The teacher collaborates with

the student, the student collaborates with the teacher, everyone is actively engaged, everyone is hands on to jointly achieve the final product which is language acquisition. To do this, everyone is engaged in interaction (Seedhouse, 2009; Brown, 2014). This is why the process is interactive, since it requires to discursively participate through language use (Lyster et al, 2013; Walsh, 2008; Pica et al, 1996). The student interacts to learn and the teacher interacts to teach each one doing a specific task in the interaction. Interaction becomes, as a result, a key component of the process (Read, 2006).

Although scaffolding has traditionally been associated with the moment to moment interaction that builds the linguistic competence of a child, scaffolding can in fact be thought of as a set of three inter related scales or levels that are part of the whole class structure as described by Gibbons (2002) and Van Lier (1996) among others (Willey and García, 2016).

First, we can identify an overall support structure, at a macro level, a main plan that provides a direction to the other levels. This is what we do through a unit/term/year plan to enable certain activities and skills to develop in time. Second, there is the actual carrying out of particular activities in class, a task sequence (Branden, 2016). And, third, scaffolding is realized at a micro level in classroom conversation by means of the assistance provided in moment-to-moment interaction within each task (Seedhouse, 2009; Willis, 2002; Hewings, 2002).
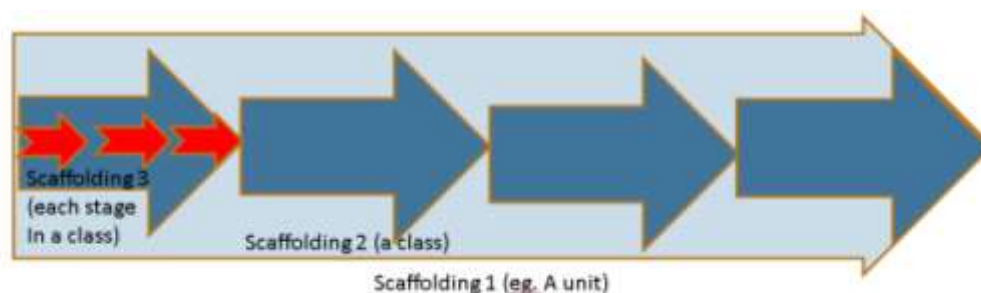

Diagramme 1

In diagramme 1 we can see how the sequence here moves from macro to micro, from planned to improvised, and from structure to process. The diagramme helps visualize the process as well as the overall structure. Schematically, it shows the three levels as the three inter related scales of analysis. Through this image, I intend to provide an overall frame to start describing each of these levels. For the sake of detail and scrutiny, I will be focusing on each one of the scales in the following subsections of this chapter and I will describe each component in depth within this overall schematic frame. In brief, teachers should bear in mind the general support structure when working with bottom up elements. In other words, scaffolding 3 is part of scaffolding 2 and both are part of scaffolding 1 and ought to be kept in mind while teaching a specific class. All in all, the metaphor of chemistry might apply here, scaffolding 3 operates as the atoms that are part of molecules (scaffolding 2) and molecules in turn are part of matter (scaffolding 1).

Scaffolding 1

Scaffolding 1 consists of the planned curriculum progression over time with close consideration to policy mandates in formal schooling (Barboni, 2022) and well recognised international benchmarking standards in non- compulsory schooling. It involves taking decisions about whole year planning through either units of work or projects as the two main organisational structures that children´s classes can follow.

A unit of work (Cameron, 2002) can be defined as a sequence of classes that evolve around either a theme first or a text first principle. In the case of themes, a sequence of lessons will develop around a topic as a first decision that guides the string of classes and activities. For example, in a certain class, the teacher might develop a sequence of lessons covering the topic of wild animals. In contrast, a text first unit is one in which a sequence of classes and tasks will be developed departing from a text as the inspirational element. This is the case with units planned from a picture story or encyclopaedia or any genuine text, that is, any text that was not specifically developed for language teaching, one that was created to inform, entertain, describe, etc. other than teach English *per se*. By genuine I mean to refer to its purpose and not its language, since many texts contain adapted language for young children to understand but still are exponents of authentic communicational activity. Examples of these can be adapted versions of traditional stories or reference books for children such as manuals and encyclopaedias.

In contrast, a project based logic (Fried-Both, 2002) can lead planning decisions in the development of a unit or term or whole year plan. In that particular case, the arrangement of the macro structure involved in scaffolding 1 will be developed thinking of the final production with a public repercussion that students are expected to generate by the end of the process.

In brief, scaffolding 1 establishes the route that lessons will take in the course of the year. Firstly, it is possible to say that a course plan may follow a project (Fried-Both, 2002) or a unit of work (Cameron, 2002) structure. There are many different roads that teachers may take to vary the landscape of the journey. It is then not uncommon to find year plans that contain a combination of units of work and projects, or a sequence of units of work with an end-of-the-year project. While in the case of a project, what guides the construction decisions is the final outcome with public repercussion, units of work, on the other hand, are constructed around a topic or a text.

Scaffolding 2

To refer to scaffolding 2, which focuses on the development of a class sequence (Anderson, 2015), it is necessary to recall the notion of task as defined by ESOL pedagogy. In all cases, the class is constructed around tasks as the main units of work of the lesson, they are the minimal unit of a class. What is a task then?

A task is a meaning focused activity that contains a communicational gap that students will solve to reach a real world or educational outcome using all their linguistic and non-linguistic resources purposefully. (Ellis, 2009; Ellis and Zhu, 2016; Willis and Willis, 2007)

In other words, for a language-teaching activity to be a 'task', it must satisfy the following criteria:

- The primary focus should be on 'meaning' (by which is meant that learners should be mainly concerned with processing the semantic and pragmatic meaning of utterances).
- There should be some kind of 'gap' (i.e. a need to convey information, to express an opinion or to infer meaning).
- Learners should largely have to rely on their own resources (linguistic and non-linguistic) in order to complete the activity.
- There is a clearly defined outcome other than the use of language (i.e. the language serves as the means for achieving the outcome, not as an end in its own right).

In most classes there is a task organisation that progresses from receptive (listen and do) to productive tasks (interact in question/answer), from simpler to more complex tasks. In addition, the task sequence assembles settling and rousing activities to keep students engaged in the task respecting time span concentration processes at these ages (Ellis, 2009; Ellis and Zhu, 2016, van den Branden, 2006).

From a pedagogic perspective, it is possible to say that children are not learning the language to use it but rather, they are using the language to learn it. This is the reason why when we teach through tasks language and task become one, they are inseparable. In this respect, Van den Branden (2006) points out: "A task is an activity in which a person engages in order to attain an objective, and which necessitates the use of language." According to this definition, using language is a means to an end: by understanding language input and by producing language output i.e. by interacting with other people in real-life situations through the use of English, the goals that the learner has in mind can be (better) achieved.

Defining the language learning goals of a curriculum or syllabus, then, is basically a matter of describing the target tasks the language learner needs to be able to perform and the kind of language use that they require (Willey and García, 2016). An added issue that is raised at this point is how young language learners can be stimulated and supported in order to develop the language proficiency they need to be able to perform target tasks. Probably the answer to this query lies in the type of support given.

From a task-based perspective then, people do not only learn language to use of it, they also use of it to learn and understand (Branden, 2016). For example, if teachers aim to stimulate their learners' ability to understand and give road instructions, they should confront them with functional tasks in which the students are asked to produce and understand road instructions.

A first distinction among task types

Tasks can be 'unfocused' or 'focused'. Unfocused tasks are those designed to provide learners with opportunities for using language by resorting communicatively to any linguistic resource at hand. In contrast, focused tasks are designed to provide opportunities for communicating by using some specific linguistic feature intended to be rehearsed and memorised (typically a grammatical structure).

Tasks can also be 'input providing' or 'output-prompting'. While input-providing tasks engage learners in listening or reading, output-prompting tasks engage them in speaking or writing. Many tasks are integrative; that is to say, they involve two or more skills.

There is no single way of working with tasks in lessons. The table below shows how different authors understand the process of task sequence development establishing diverse positions among them while agreeing on the need for natural language use as a key component in the class tasks sequence.

Table 1 distinguishes three approaches to TBLT – Long's (1985), Skehan's (1998a), and Ellis´ (2003) in terms of five characteristics:

Table 1. A comparison of three approaches to TBLT

Characteristic	Long (1985)	Skehan (1998a)	Ellis (2003)
Natural language use	Yes	Yes	Yes
Learner-centredness	Yes	Yes	Not necessarily
Focus on form	Yes – through corrective feedback	Yes – mainly through pre-task	Yes – in all phases of a TBLT lesson
Tasks	Yes – unfocused and focused	Yes – unfocused	Yes – unfocused and focused
Rejection of traditional approaches	Yes	Yes	No

Taken from: Branden (2016)

Scaffolding 3

How is scaffolding done while doing tasks in the interaction in class? In fact when we talk about interaction in class we are referring to the ways in which input and output articulate through the teaching strategies devised by teachers so as to generate properly organized interaction in class. So scaffolding 3 refers to how teachers articulate input and output to facilitate learning through the moment to moment manipulation of interaction.

Children will need opportunities for interaction in order to be able to learn English. These opportunities will greatly depend on the interaction patterns established in the class through the input and output strategies employed. Scaffolding 3 is realised through processes of interaction that reveal careful manipulation of communicational resources on the part of the teacher (Sun, 2017; Pica et al., 1996; Walsh, 2008). For example, the teacher starts a task with explanation and rehearsal/exemplification to ensure that everyone can imitate the language that is necessary at each step in the interaction. During the task the teacher provides linguistic and cognitive support though language. Also, corrective feedback is provided at different moments in the sequence, in particular when students check and share their work with the rest of the class. As Seedhouse (2009) points out, language is both the vehicle and object of the class and linguistic manipulation becomes a vital resource for the teacher when leading the activities (Read, 2006; Lyster et al., 2013).

Teachers manipulate interaction in class so as to generate patterns that help learners imitate and in so doing facilitate intake, output and noticing for language learning (Brown, 2016). They do all this through a set of complexly arranged elicitation tools and techniques that will encourage imitation on the part of the student.

Imitation becomes a key concept. By imitation we refer to the mechanism through which children rehearse the language in communicative contexts to convey their own meanings and acquire the language (Guerrero et al., 2013; Bruner, 1966). "Children cannot be taught to solve a variety of more advanced problems independently: they can imitate a variety of actions that go beyond the limits of their own capabilities" (Vygotsky, 1978). This is possible when teachers scaffold through scaffolding 3 the moment to moment interaction through appropriate elicitation strategies.

The role of input and output

Input has been described as the language that learners are exposed to in the class. We know that input (Krashen, 1987; Guerrero and Commander, 2013; Karas, 2017) plays a significant role in language development, in particular because input operates as a model for learners (Lyster et al., 2013; Read, 2006). We know that children benefit when they are exposed to rich input, that is, input which has a communicative intent and which provides children with an adequate level of challenge.

It is evident that for students to learn a class should be rich in comprehensible input (Krashen, 1987). Yet, if all the classes were composed of comprehensible input only, children would find it difficult to "produce" the language themselves. Though it is true that children need exposure to English in the class, they also need chances to speak and write in order to learn (Swain, 2005).

Consequently, output can be described as having a double function. On the one hand, we know what children know as a result of what they say and write. Output helps us determine the product

of learning since it helps us assess how much children have learned (Brown, 2016; Lyster et al., 2013). Output then is a way into children´s interlaguage systems as we will see in the next section of this chapter. On the other hand, output has a central role in children´s linguistic development, that is, in the process of learning. As Anthony Beckman (2008) points out:

"*output has been explored as a learning process as well—one in which the ELL student tests second-language understanding and learns from the feedback received. Van Patten (2003) described two processes involved in output: access and production strategies. Access involves searching the vocabulary store, or lexicon, in the brain to find appropriate words and forms of words necessary to express a particular meaning. For example, to talk about a dog, the child would need to search through his or her lexicon to find the word dog. Access in a first language occurs almost automatically and without much effort. However, access in a second language requires conscious attention as it is being acquired; automaticity occurs much later. Production strategies are used in putting together strings of words accessed from the lexicon to form a sentence or utterance. This requires several words to be accessed and put together in the appropriate order to express the desired idea.*"

Three Functions of Output

In producing the L2, a learner will on occasion become aware of (i e notice) a linguistic problem (brought to his/her attention either by external feedback (e g clarification requests) or internal feedback). Noticing a problem 'pushes' the learner to modify his/her output. In doing so, the learner may sometimes be forced into a more syntactic processing mode than might occur in comprehension.

Swain (2005) discusses three possible functions of output in the learning process when referring to this language acquisition mechanism of output: noticing/triggering, hypothesis testing, and metalinguistic/reflective functions. When learners attempt to produce the target language, they may notice that they do not know how to say or write the desired message effectively. Thus, the production of output might trigger attention and direct the learner to notice something he or she needs to explore further in the new language. For example, a student might use an incorrect lexical item and will realise through interaction that their linguistic choice is inadequate by the interlocutor´s reaction.

Several authors have mentioned the role of output. For example, Nobuyoshi and Ellis (1993: 208) show through a case study research that "'pushing' learners to improve the accuracy of their production results not only in immediate improved performance but also in gains in accuracy over time." It is here important to note that when authors talk about accuracy gains, they are referring to two distinct meanings in terms of language acquisition. In their conclusions, they suggest that it is useful to distinguish two meanings of acquisition: (1) acquisition as the internalization of new

forms, and (2) acquisition as the increase in control over forms that have already been internalized. Output triggers these two types of acquisition.

In a similar fashion, Pica et al. (1989) suggest that in modifying their output, learners may also be engaged in acquisition as the internalization of new forms (Ellis and Barkhuizen, 2005). In modifying their output, they argue, learners 'test hypotheses about the second language, experiment with new structures and forms, and expand and exploit their interlanguage resources in creative ways' (Pica et al., 1989: 64). In other words, one might consider that the modified, or reprocessed, output represents the leading edge of the learner's interlanguage.

Eliciting output

Once comprehension has taken place in a class through comprehensible input, a set of output strategies are put into play. Children are requested to say parts of the text, then whole chunks and at the end they are asked to provide their own versions of the text (Read, 2006; Alkist, 2013). By the end of the sequence they can produce their own examples and adapt the text to their own communicative intentions. It is possible to conclude that the interaction established in classes is based on certain distinct principles (Garcia, 2009; Pica et al., 1996) that the teacher follows while teaching:

• Handing over: The support system provided by the teacher is such that once the child is ready, she/he takes up the place in the interaction that was once taken by the teacher.

• Mediating output: the teacher is the one who selects and shapes the interaction strategies involved to help the child "produce" the language. As we have seen, the teacher is the one who provides a model and generates situations for imitation and negotiation of meaning.

• Intervention through interaction: teaching is done through actual interaction with children all the time. Interaction takes different forms according to varying teaching objectives at different moments in the class.

This interaction is complexly organised to achieve these purposes and often builds upon the use of a variety of elicitation techniques that can be listed thus:

- Questions
- Or questions
- False statements
- Front and back chaining
- Gesture cues

- Personalisation
- Repetition

Through these elicitations techniques, the teacher exercises a strong control over the inner structure language (Willis, 2002) of the class to ensure acquisition. It is often through these elicitation techniques that she provides corrective feedback, as studied by Hewings (2002), especially through a complex mechanism of response with diverse intonational choices.
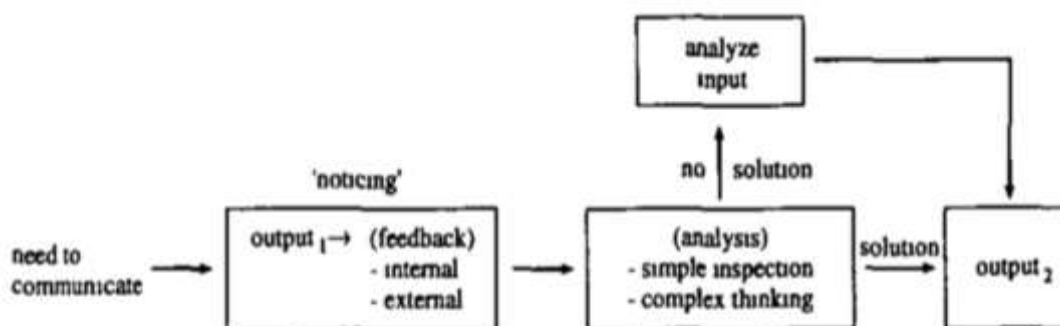
Figure 1 Output and second language learning

In this diagramme, Ellis and Barkhuizen (2005) show how learners modify their interlanguage systems by processing language and gaining control over linguistic forms of the target language through output. The diagramme demonstrates that through communication, the learners first notice a flaw in their language as they produce it. This noticing can be triggered by external feedback, or internal consciousness over limitations in production (Shintani, 2014). The next step is an analysis step. The learner inspects for a solution through some of the many compensation strategies they put into use, they may get involved in complex thinking to find out for themselves what the solution is or they may request input from another language user so as to get help from the context (Hatami, 2015). Any way they choose to follow, this will inevitably lead to more output and eventually linguistic improvement and language acquisition. Output then triggers a complex process of acquisition (Sun, 2017; Swain and Lapkin, 1995; Brown, 2016).

So, learner language is crucial for us teachers to know at what point in language acquisition (Nobuyoshi and Ellis, 2013) the student is. The oral or written language produced by learners can help us enormously understand the process and facilitate it with improved teaching strategies. We know that the study of learner language can provide us with information about learners´ underlying linguistic knowledge.

Concluding remarks

All in all, to reduce the notion of scaffolding to interactional gambits in class is both inappropriate and insufficient. As analysed in this chapter, scaffolding operates co-ordinately at three levels which are part of a complex construction system. These levels comprise planning and execution decisions in terms of syllabus, class sequence and moment-to-moment interaction. The effectiveness with which scaffolding is done will eventually impact on successful student learning opportunities.

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CHAPTER 4
Tasks

Introduction

Language learning tasks, as defined in the previous chapter, are meaning focused activities that learners solve by using linguistic and non-linguistic resources to achieve a communicational goal (Nunan, 1989; 2004). In brief, tasks are designed to engage young learners in meaningful and enjoyable language activities, as they use English in genuine ways, to develop their competence in the language. Among the many tasks that children do we can name: games, songs, chants, role play, story book reading, among others. By using a variety of tasks, ESOL teachers can create effective language learning programs that meet students' needs and interests.

Sequencing tasks in class design

Task sequences include numerous key steps that help learners improve linguistic skills. There are three common sequences employed by teachers when developing class plans as documented by Cameron (2002) and Pinter (2006) when referring to primary classrooms.

1. Preparation task: The teacher introduces the topic and provides important language information, often in the form of language input necessary for the main task. Students may brainstorm ideas and vocabulary, activate their previous knowledge and get ready for the main task.

2. Main task: Often, the main teaching point of the class is introduced in the main task and it involves explanation and elicitation on the part of the teacher to guarantee students´ learning. Students are encouraged to use the language as they are learning it though a wide variety of tasks that elicit the language such as role playing, puppet interactions, story reading, among others.

3. Post task: It is the focus on form moment of the class. Also, students examine their skills, weaknesses, and future language improvement techniques. Why is it good to focus on form at the end of the sequence? It helps learners make sense of the language they have experienced, it highlights useful forms for future acquisition and it provides motivation (Ellis, 2016). The teacher can finally provide additional language input and help students learn further by integrating the content learnt in the class with other previously learned items.

Using these task sequences in class planning (Cameron, 2002), educators can help ESOL students learn English in a meaningful way. These sequences give students practice using the

language in a way that encourages conversation, boosting their English skill building their overall competence in the language (Ellis, 2009; Ellis and Zhu, 2016) while they solve genuine activities.

Factors impacting the demand of tasks

Several variables can influence task completion and can be described as the challenges faced by learners while trying to accomplish a task (Cameron, 2002). These variables are:

- Linguistic complexity
- Cognitive demand
- Task length
- Familiarity with the topic
- Support provided (cues, examples)
- Time constraints

Task categorisations

As expected, after forty years of task based learning (Ellis, 2009; Nunan, 1989; 2009), there are numerous categorisations of tasks that have been used to guide class planning. In this chapter I would like to include the three foundational categorisations developed by Phrabhu (1987), Willis and Willis (2007) and Ribé and Vidal (1994) since they are useful to understand how tasks have been used in educational contexts to guide students´ learning from a cognitive, pedagogic and educational perspective.

Prabhu´s cognitive categorisation

This classification is based on the cognitive operations that different tasks require on the part of learners. Prabhu (1987) provided the following classification which provides a cognitive explanation of tasks.

- Information Gap: They involve "a transfer of given information from one person to another – or from one form to another, or from one place to another – generally calling for the encoding or decoding of information from or into language" (Ibid: 46). Eg: Sharing information with a partner, reading to complete a chart, etc.

- Reasoning Gap: They involve "deriving some new information from given information through processes of inference, deduction, practical reasoning, or a perception of relationships or patterns" (Ibid: 46). Eg: solving puzzles.

- Opinion Gap: They involve "identifying and articulating a personal preference, feeling, or attitude in response to a given situation" (ibid: 47). Eg: Giving your opinion, inventing the end of a story, etc.

Willis´ pedagogic categorisation

This classification is based on the tasks that may be designed in teaching materials that are part of the school work students do in schooling. Willis and Willis (2007) provide a list of the main task types to be found in materials:

- Listing (involving the generation of a list of items)
- Ordering and sorting (involving the classification, ranking or sequencing of items)
- Comparing (finding similarities of differences)
- Problem-solving (demanding intellectual activity such as solving puzzles or using logic to find the answer)
- Sharing personal experiences
- Creative

Ribé and Vidal´s educational categorisation

Ribe and Vidal's (1994) task-based approach has three generations of tasks with different levels of complexity and language integration.

1. First-generation tasks: They focus on a linguistic skill or form, such as asking and answering questions or completing a form. They are intended to develop communicational skills.

2. Second-generation tasks: They require many linguistic skills as well as the use of cognitive skills of different kinds (higher order and lower order skills).

3. Third-generation tasks: They are more sophisticated and integrated since they involve accomplishing a task that bears relevance to the personal lives and interests of students. They intend to develop awareness on social and cultural issues in order to educate the student beyond language learning.

Using a variety of tasks over these three generations can improve language learners' skills and confidence in real-world communication.

Typical task sequence errors

Creating effective task sequences for English language learners is complex and teachers often make common mistakes when designing task sequences for the class (Branden, 2016; Ellis, 2009; 2016). Among the typical errors, we can refer to:

1. Task difficulty: tasks should contain an adequate challenge at linguistic and cognitive levels to support student motivation. More difficult tasks require more scaffolding.

2. Lack of relevance and authenticity: tasks may demotivate students if they do not relate to their interests.

3. Excessive dependency on a single skill: a variety of skills need to be catered for, checking the number of tasks that involve receptive and productive skills is crucial to establish a balanced curriculum.

4. Insufficient diversity: Task sequences discourage students when they are repeated or monotonous. Diversity needs to be catered for with respect to topic, format, and activity type.

5. Lack of help: Tasks without enough support and scaffolding may be excessively difficult and discouraging for young learners. They need pre-task examples, supervised practice, and feedback.

6. Insufficient preparation: Learners may not understand tasks that are poorly prepared or described. Explanations, examples, and practical demonstrations are essential for preparing students for the work.

Teachers should avoid common mistakes and provide challenging, relevant, and varied task sequences to meaningfully engage and successfully educate English language learners (Branden, 2016).

Tasks and CLIL

CLIL (Content and Language Integrated Learning) is a dual focused approach in which language teaching is done through the content of school disciplines (Cenoz, 2015; Coyle et al., 2010; García Esteban, 2015). The origins of CLIL can be traced back to bilingual content based language learning in the USA in the 1960s and 1970s stemming from mainstream classrooms in which foreign children learned English as a second language as part of their schooling in the USA.

CLIL is based on the belief that by learning English through the content of another discipline, students prepare themselves for academic and work environments in which English is used as an international language (Linares, 2012; Perez et al., 2015). Since in CLIL, the disciplines

provide a meaningful context, language learning is assumed to take place in more effective ways because it involves the 4Cs (content, cognition, communication and culture) (Coyle et al., 2010).

The approach is most typically used in bilingual school programs but it can acquire diverse forms and structures in schools (Tragant et al., 2016; Wei and Feng, 2015). In addition, the subject areas considered in CLIL can be art, science, history, and even mathematics.

Distinctive features of CLIL

Texts are an important component of CLIL as they provide the language input and subject matter for students to learn (Moore and Lorenzo, 2015). Texts can take many different forms depending on the source discipline, including authentic materials such as articles, videos, podcasts, and academic journals.

As expected, vocabulary is a critical component of CLIL instruction namely because it will allow students to have a strong grasp of subject-specific terminology in order to understand and engage with subject matter content. Also, lexical phrases, chunks and word bundles are key when teaching English through CLIL (Llinares et al., 2012; Tragant et al., 2016).

Among the pedagogic strategies required for vocabulary instruction in CLIL, often identified in CLIL materials and textbooks (Banegas, 2014), it is possible to identify strong pre teaching of lexis, repeated exposure, strong contextual ties and visual aids to facilitate understanding. In so doing, teachers can help to ensure that students develop a strong vocabulary base that will support their overall language and content learning.

Bloom's (1956) taxonomy has been used as a framework for classifying tasks in CLIL classes considering the thinking skills involved while performing them. Bloom's taxonomy is a useful tool for designing CLIL lessons that challenge students to think critically and develop their language skills with a focus on cognition. It is worth noting that remembering, understanding and applying are considered lower order skills while analysing, evaluating and creating belong to higher order thinking skills which characterise critical thinking.

- Remembering: recalling previously learned information.
- Understanding: comprehending the meaning of information.
- Applying: using information in a new context or situation.
- Analysing: breaking down information into its component parts and understanding relationships
- Evaluating: making judgments or decisions based on criteria.
- Creating: generating new ideas or products from given or existing information.

CLIL has gained acceptance in school systems around the world and is now used in many different countries as a way to teach subjects in a foreign language (Azkarai and Imaz Aguirre,

2016). It is seen as a useful pedagogic frame to promote language learning, as well as multicultural understanding and to prepare students for a globalized world. In addition, CLIL has gained popularity because of its impact on thinking skills development.

To summarise, Bloom's thinking skills are used in CLIL to help students develop their linguistic and communicational competences while also engaging with subject matter content at different levels of cognitive complexity. By designing lessons that challenge students to use higher-order thinking skills, CLIL teachers can help their students develop a deeper understanding of the subject matter and become more proficient in the target language as well (Perez Cañados, 2016; Coyle et al., 2010).

Concluding remarks

Tasks can help young children learn language skills, become more motivated, develop their social and emotional skills, learn how to solve problems, think critically, and deploy children´s interest in language learning as part of their life experiences. Also, a class sequence containing a diversity of tasks will cater for adequate support to the demands that tasks pose on children. By task diversity I refer to a variety of task types and formats ensuring a comprehensive coverage of the language skills.

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PART TWO

Reflection and integration tasks
Silvana J. Barboni, Verónica Di Bin and Alejandra Favini

Reflection questions on chapter 1

1. Develop an infographic that illustrates the main ideas presented in the chapter

2. Develop a photo album that shows some of the most powerful ways in which children learn English in your own context.

3. Identify ONE of the most relevant ideas to you in this chapter. Do a bibliographic search about that notion. Develop a follow up paragraph about that topic as a personal note for you. How does this notion relate to the teaching role you would like to adopt as a language teacher?

Tasks on chapter 1

The following tasks have been designed to develop an appropriate context to analyse, reflect and discuss concepts developed in the theoretical section of the book in order to consolidate and integrate such concepts with practice.

Task 1: Read, watch, listen and reflect on it

As you read and listen to the story ´*What if zebras lost their stripes?* ´ by John Reitano, (https://www.youtube.com/watch?v=Of2d6S3CKR0), work in groups and think about the following:

- Do you imagine yourself using this story in your classes? Why? Why not? How complex is it from the linguistic point of view? Which didactic strategies do you think can be used to compensate for such difficulties?
- How beneficial is the story in the development of students´ empathy, moral reasoning, social responsibility, positive behaviour and self-esteem, all essential components of their ethical development? Which parts of the story help to make students´ aware of such features?
- Which of the seven worlds of ethical education can be exploited with this story? In which way?

Task 2 Case study 1

Situation:

A teacher is working with 30 eleven-year-old children in 6th form who have had three modules a week of English since they started Primary Education. Her/His purpose is to make students work on the concepts mentioned above.

- Where in the Curriculum Design for Primary Education would you align the story?
- Develop two tasks to work with some of these concepts? Which are they? What aspects of language would you exploit in each of the tasks?
- The teaching of moral education can be done through various means: storytelling, role-playing, group discussions, and community service projects. Choose one and develop a follow-up task to include in a possible teaching sequence.

Task 3 Case study 2

"Caring community" has been described throughout this chapter as one of the seven worlds of ethical education in schools.

Situation:

A teacher is working with 25 9 year-old children in 4th form. She is working on a project called "Children´s rights´ and in her classes she is developing the right to an identity. She has selected the story ´A color of his own´ by Leo Lionni. (https://www.youtube.com/watch?v=Y8rab-HcTN0&t=21s). Read the story and state the following:

a. What objectives related to moral education can the teacher include in her/his teaching sequence?
b. The teacher has planned the following sequence where the tasks are jumbled. Can you think of a possible organization? (preparation- core task – follow up).

Task A   Number _____

T reads the story interactively. While reading, she asks questions about the story, making gestures, acting out actions and using the pictures to aid comprehension.

Task B   Number _____

T distributes a handout in which SS have pictures from the story. SS are given the sentences in jumbled order. They have to match text with pictures. There is another matching activity where SS have to match colours with corresponding animals/objects.

Task C   Number _____

T shows the book cover and asks SS to describe it. T refers to the title of the story. T asks: What can you see? What colour is the chameleon? And the leaves? Are the leaves always green? What do you know about chameleons? Look at the title, and the picture, does the

chameleon have a unique color? Which is HIS colour? Can we tell? T asks: What do you think the story will be about?

Task D   Number _____

T asks SS: What is the big idea of this story? Why is the chameleon sad? (SS may answer in Spanish). T refers to the idea that we are different and yet in some ways we are all the same. And sometimes, while searching for our identities, we meet friends along the way. T asks: In which way are we the same? How are we different? What makes you identify yourself from the rest? Draw a self-portrait where you show what makes you unique.

Task E   Number _____

T reads the story again, leaving some gaps for SS to complete (colours – parts of dialogue)

Task F   Number _____

As Homework, SS are asked to make two new pages to add in the first part of the book by adding new animals with different colours. They should write the repeated format in the story:
(Crocodiles) are green   (Polar bears) are white, etc

Task G   Number _____

T uses the ball to play with SS. Every time the T throws the ball, she says a wrong statement about the story. The S who catches the ball must correct it.

Task H   Number _____

T continues working with the ball. T says: Look around the classroom, what colour will the chameleon turn if it is on the floor? On the wall? On your lap? In your hair?

   c. In the previous sequence, Task D makes students reflect on the meaning behind the story. What other questions and/or tasks can the teacher develop to deal with a "sense of caring, compassion and respect for others"?

Task 4 Case study 3

"Peace education" is an ethical approach that promotes values and practices that foster peaceful and non-violent relationships among individuals, in communities and in society as a whole.

Situation:

Due to the status of English as a lingua franca and the tragic events different countries are going through around the world, a group of teachers from a school in the city of Cordoba has been asked to develop a project whose main pillar is "justice education". They have agreed to use the story *Can you say peace?* by Karen Katz
(https://www.youtube.com/watch?v=IpPrYYyQDpk) as the principal resource since they

consider it suits their teaching purposes. Some teachers are working with 2nd grade students and some with 6th grade students.

a. Is it a good story to use? Support your answer in terms of the concepts and categories that have been considered along this chapter.

b. Choose one of the two teaching contexts (2nd or 6th grade) and decide what your teaching point/s will be. The topics for the sequence are the following:

Topics: Me as citizen of the world. The right to live in peace. Respect to other cultures of the world. Developing my identity within my culture and with others.

c. Design a teaching sequence for the story. You are expected to consider preparation, core task and follow up stages. You are expected to include activities that develop listening, reading, speaking and discourse skills and that include reflection on the issues developed so far.

d. Think of an outcome that could be part of a Project on the topic which has a social repercussion outside the classroom, i.e., in the school educational community.

Task 5: Case study 4

As we have seen, culture is a complex and multifaceted concept that encompasses a wide range of human activities, including beliefs, values, social norms, and practices. It is transmitted and learned through social interaction, and it plays a fundamental role in shaping individual and collective identities.

Situation:
You are teaching a group of 30 9-year-old kids in 4rd form in a small primary school. They have been studying English since 1st form and they love working in classes. You are considering to use the book "D is for Dragon" by Ying Chang Compestine (https://www.youtube.com/watch?v=LaEzE35i3JQ) as a good resource.

a. How suitable do you think the story is to deal with some of the key features of culture? In what way?

b. From the linguistic aspect, do you think it could be too demanding for 9 year-old children? What support could you provide to compensate for that?

c. How would you introduce the story? What aspects and/or features would you select to make students aware of the new culture present in the story? How can language and culture be treated so as to aid cultural identification?

d. Do you think this story can develop critical thinking? If so, in which way? How would you, as teacher, exploit that?

e. It has been previously said that there are different ways in which individuals can express their cultural identification, such as: *language, customs and traditions, social networks, artistic expression, personal beliefs and values.* Are these ways present in the story? How?

Task 6: Case study 5

To promote the development of Intercultural Communicative Competence, our teaching and learning practices should involve some key principles:

- ♦ *Integrating language and culture*
- ♦ *Providing authentic cultural materials*
- ♦ *Encouraging critical thinking*
- ♦ *Encouraging reflection*
- ♦ *Promoting interaction and collaboration*
- ♦ *Fostering intercultural awareness*

Situation:

You continue working with the same story, but this time your focus is on the development of a teaching sequence which allows for the incorporation of the principles stated above. Here are some tasks that you and some colleagues have designed as part of the sequence:

Task A

T sasks students to look at the cover of the book, the title and the pictures. T introduces some of the new vocabulary and tries to make students infer where the story takes place (China). T shows them a map and points out where China is on the planet. T asks: Have they ever heard of this country? What do you know about it and about its culture?

Task B

T continues showing some pictures from inside the book. T asks: What are these people celebrating? What do you think? (The coming of the New Year). T writes the new items on board and asks: Is this the way we, in Argentina, celebrate the coming of the New Year? What do we do, instead?

Task C

T reads the story interactively and, while reading it, she/he provides the new language whenever necessary and makes students aware of the similarities and differences between their culture and the one in the book by asking some questions:

> ➢ What food do you eat at Christmas/ in New Year´s Eve? Any special one?
>
> ➢ How do we decorate the house? Do you use any special colours? Do you wear special clothes? What clothes do you wear? Do you try to have new clothes for the occasion?
>
> ➢ Do you do certain rituals (repeated actions every year)? Which ones?
>
> *Task D*
>
> T shows students the book again to see if they can remember the letters from the alphabet and the words related to them. Can you think of words beginning with (D) in Spanish, words you associate with New Years' Eve? And in English? Can you think of words associated to our way of celebrating? What letters of the alphabet are they?
>
> *Task E*
>
> To promote interaction and collaboration, the T tells the students to imagine they are celebrating New Year´s Eve with a Chinese friend and want to make him/her feel at home. According to what they have learnt from the book, what would they like to do together? What would they like to share with him/her? What would they like to share form their own culture? A song? Some food? Some clothes?
>
> *Task F*
>
> T invites students to write a "D is for …" to show different aspects of our culture. Students get into groups to decide on the roles of each of them.

a. How would you organize the above tasks into a sequence? What tasks are missing? Can you include them into the sequence? Remember there must be tasks to develop students´ listening, speaking, reading and writing skills.

b. What about the writer of the story? Think of the importance of including authors who are representative of the culture being used. Would it have the same relevance for students if the story had been written by a writer of their own culture? Give reasons for your answers.

c. What tasks can you include in the sequence that would work with the author´s background?

d. Once you have the complete teaching sequence, try to see if you are able to identify the following types of tasks, which are commonly used to develop Intercultural Communicative Competence. If there is any that is not part of the sequence, try to include it.

   ♦ comparing and contrasting cultural practices and beliefs
   ♦ role-playing and simulation activities

- critical incident analysis
- exploring cultural stereotypes and biases
- developing cross-cultural communication skills.

Tasks on chapters 2 and 3

Task 1: Read, watch, listen and reflect on it.

Earlier in this chapter, it has been stated that the use of literature is an effective way to develop communicative competence, apart from fostering the relation between different cultures.
Situation:

You have been asked to work with the story "Mama´s birthday present" by Carmen Tafolla (https://www.youtube.com/watch?v=BB0712QUDrY) with your 25 10 year-old students in a 5th form of a primary school. Before designing the tasks to be included in the teaching sequence, you have decided to analyse the story to see if it presents some of the key principles to teach intercultural competence through the use of literature. Watch, read and listen to the story and say if it is suitable in terms of the following principles, and if so, in which way:

- cultural authenticity
- diversity of perspectives
- relevance and interest
- appropriateness for age and maturity level
- teaching goals
- accessibility

Task 2: Reflection task

Read Tafolla´s story again and in groups analyze the following tasks. They were developed by a 5th form teacher from a state school in a town in the Province of Buenos Aires, who wants to work with the story in her class. The tasks are simply the teacher´s first ideas for a class plan, so they do not follow a logical order. Find out which components from Byram´s ICC theoretical framework the teacher is developing with each task.

a. About you. Complete with your information.

For my mum´s birthday, I usually give her …………………………………

We eat …………………………………………………………………………………

My mum enjoys ………………………………………………………………………….

We usually ………………………………………………… during the celebration.

b. Read the story and answer these questions about the story:

- What members of Francisco´s family and other characters can you see in the story?
- What objects can you see in the story that are similar in your culture? Do they have the same name?
- What activities are the people doing in the story?
- What clothes are the people wearing?
- How do they celebrate mama´s birthday? What do they do?

- What is mama´s favourite present?

c. Acting out. Students act out different characters in the story. They should prepare possible questions to ask and interact with students from the class based on different issues, eg: Student 1: Francisco (from the story); Student 2 (from the class), asking and answering about planning a birthday party.

Task 3: Reflect and design tasks

Now, develop a teaching sequence based on the story and include:

- a pre-reading task
- a reading comprehension task
- a vocabulary task
- a culture sharing task
- a discussion task
- a reflection task
- a creative writing task

Task 4: Case study

Situation:

A teacher from 5th form in a primary school in La Plata has included the topic ME IN THE WORLD in a unit of her annual plan. She decided to start the unit departing from the story "Me on the map" by Joan Sweeney and to use it as a key resource (https://www.youtube.com/watch?v=v_gUK8U9dE0). Read and listen to the story and answer the following:

a. How is Intercultural Communicative Competence developed considering Byram´s framework?

b. Read the tasks the teacher has included in the first two classes of her/his sequence and state some of its missing aims and objectives.

ME IN THE WORLD

Aims:

- To develop

  ………………………………………………………………………………………

- To promote an environment of

  ………………………………………………...

- To expose students to authentic literature

- To ……………………………………………………………………………………

Objectives

By the end of this unit, students are expected to:

- Interpret

  ………………………………………………………………………………………

- Use (grammar item) to refer to

  ………………………………………………………………………………………

- Interact with others

  ………………………………………………………………………………………

- Compare and contrast

  ………………………………………………………………………………………

Teaching sequence in the unit:

Class 1 (two teaching periods)

Preparation:

- T shows the book cover and asks children to read the title of the story.
- T asks students to describe the cover. She says "Describe the picture" and elicits from students: "I can see a girl, …" She elicits the description of the girl.
- T asks students to speculate what she is doing, where she is, etc.

Core Task:

- T reads the story interactively. As she turns every page, she asks questions about the story and explains the meaning of new words by pointing at the pictures.
- T reads the story again asking students to read after her and interacting with them to draw comparisons between the girl and themselves.
- Then T hands in the jumbled story in a handout. Students only have the written story, not the pictures. They have to order the sequence.
- Students read the story aloud.

- T reads the story again making mistakes in the content. Students correct the wrong information.

Follow up:
- T invites students to write their own "Me on the map" book.

Class 2 (one teaching period)

Preparation:
      Core Task:

      Follow up:

---

c. The follow-up in Class 1 includes a quite demanding task for students to do without a previous preparation. What previous tasks would you include in the sequence to help them reach this outcome?

d. The teaching sequence is incomplete. Can you design some more tasks to include? You are expected to:

- consider the objectives of the unit
- use literature again but it should not be a narrative (it may be a song, a poem, a play, or any other literary text)
- develop more knowledge, skills, attitudes, critical thinking and intercultural awareness for intercultural communicative competence.

Task 5: Case study

Analyse the following class interaction and answer the questions below:

a. What levels of scaffolding can you identify? Support your answer.

b. Can you infer any features of scaffolding 1? Which ones?

c. Is the class divided into different stages?

d. If so, how can you describe each stage?

e. What is the role of the teacher in each stage?

f. What can be said about the teaching/learning of grammar and vocabulary?

g. What chunks are intended to be taught through this material.

Teacher´s actions	Teacher´s words	Commentary
T greets students and takes out a glove puppet from her bag. The puppet greets the children and starts talking with the teacher.	**Puppet: Hello, Children!Children: Hello** **T: Hello, How are you?** **Puppet: Fine, thanks. And you?T: Fine, thanks. What´s your name?Puppet: I´m Max** **What´s your name? (puppet asks severalchildren)…**	T revises previously taughtitems with the help of the puppet.
T starts asking Max about his favourite colour. Then Max asks the children.	**T: Max, What´s your favourite colour?** **Puppet: Mmmmm, let me think** (puppet scratches his head) **T**: (showing prompt card) **Red?Max: No.** **T: What´s your favourite colour, Max?** **Blue?** (showing another prompt card) **Max: No.** **T: What´s your favourite colour?Max: Mmm. Green!!!** **What´s your……** **T: No le sale, ¿lo ayudamos chicos?** **Max & children: What´s your favourite colour?** (To a child. Child answers). Puppet asks several children. The rest of theclass help the puppet ask the question	T introduces new language in the interaction with the puppet. T repeats several times the new language in a realistic way. After language has been modelled, puppet asks children. Children ask and answer.
T and students carry out a survey on children´s favourite colours in the class. T draws a chart on board	**T: Ok, Max. Stop. I have an idea. Let´s carry out a survey. Hagamos una encuesta.** (T displays a sheet of brown paper with a chart showing the name of colours at the top of the chart and children´s	T develops a survey with the whole class since there are 32 students in the course and there is no space to move around for children to stand up and ask individually. All children ask in a chorus.

	names one after the other on the other side of the chart. She sticks the chart with bluetack –plastilina– on the board). **OK. Now. Let´s ask María**. (María is the first name on the chart) **T and students: What´s your favourite colour?** **María: Red.** (The class proceeds in the same way. T changes the dynamics of the chorus question. At times one line of students ask, then, only girls ask, then, only boys ask and so on. All children in the group answer about theirfavourite colours. T writes a tick in the correct box as children respond. By the end of the class the chart is ready to post on the wall of the classroom.)	All have the chance to participate in the interaction.

Ss work in their notebooks now T writes the date on bb and writes as a title: Colours T draws two faces and writes under the faces: Max / you. Then she draws speech bubbles. In Max´s speech bubble she writes the question: What´s your favourite colour? In the other bubble she writes dots. T plays some background music as students work. T goes around providing individual feedback and she corrects as students finish.	**T: What´s the question?** **SS: What´s your favourite colour?** **T: ¿Les parece que la escribamos arriba de la tabla? Yes or no?** **SS: Yes!!** (T writes the question at the top) **T: Look at this picture. This is Max and this is you. Max says: What´s your favourite colour? What do you write here? ¿Qué dicen Uds.?** **S: Nuestro color favorito.T: OK, very good. Yes? S: ¿Copiamos, Se?** **T: Yes, please, copy and complete the dialogue.**	The class perform a written task in their notebooks. T assesses whether all kids have understood. Individual feedback can be given. This is a settling activity after the oral interactions of the survey. It gives all children the chance to concentrate on their own work. The dialogue focuses on content and language use, not form.

Task 6: Case study

Situation:

You are teaching in 1st grade of a small primary school. Students love learning English through literature. You have decided to use the book *´Cat´s colors´* by Jane Cabrera (https://www.youtube.com/watch?v=3dN6U3ogAnE) as a good resource for your classes. You are working with a colleague teacher developing the teaching sequence for it. Your supervisor has asked you to include this sequence as a unit of your annual plan. Work in groups and answer:

  a. What name would you give to this unit? What kind of planning would it be: topic-based or text-based?

b. How would you complete the sections included in the curriculum plan (Scaffolding 1) for this unit? Remember to include:

- Goals and objective
- Scope and sequence
- Content
- Learning experiences
- Instructional strategies
- Resources
- Assessment

c. What tasks can you include in the sequence? (Scaffolding 2? Are they part of the preparation, core-task or follow up? How many classes would the plan be for?

d. Design a task to be included in the sequence, where a puppet participates. How can Scaffolding 3 be present in that stage of the class? Think about the types of language to include as a scaffold (display language, teacher language and learner language)

Task 7: Case study

Analyse the following task sequence where the teacher is using a song as a main resource (https://www.youtube.com/watch?v=GzrjwOQpAl0). In pairs or small groups reflect on the following:

a. Are the activities tasks? What aspects of a task do they contain?

b. What stages of the class are present?

c. Which skills do they help students develop?

d. How is language scaffolded at level 3 in the moment to moment interaction?

e. How can you analyse it in terms of demand posed on learners and support provided by the teacher?

➢ Teacher shows pictures of a bus / car / train / plane

Teacher: (Showing a picture of a car) Look! This is a bus.

Students: No.

Teacher: Oh, it isn´t. Is it a plane (mimic)?

Students: No

Teacher: Oh, it isn´t. Is it a car?

Teacher says "yes" in a low voice.

Teacher: Ok, this is a car. What is it?

Students: A car

Teacher: Not a plane. Not a bus. So, this is a… car or a plane?

Students: A car

Teacher: and this? A pl…

Students: A plane

Teacher: So, this is a… (or: …a plane)

Teacher can continue either making mistakes if students can´t remember the words or if they can, she/he might try to make students say complete answers.

Teacher: So, this is… you say it:

Student 1: This is a plane

Student 2: This is a car

Teacher: altogether. This… and …

Students: this is a car and this is a plane.

Teacher: And this? A car? A plane? No, this is a bus. What is it?

> Same procedure with train. Then teacher revises the four words learnt by students.

Teacher: How do you come to school? By plane? No, by train? By bus? You, OK. By car? You come by bus? The ones who come by bus, raise their hands. Now the ones who come by car. And you? On foot? (mimic with fingers) Who else comes on foot? (Teacher can count the number of students who go to school by any of the means of transport)

> Teacher: Ok, who comes by bus? So, what do you say: I come…

Students: By bus

And so on with the rest of the students.

> Teacher shows the picture of a bus with children in the city.

Teacher: Now look at this picture. This is a picture of a story and a song. Do you like stories/songs? Which song do you like/remember? Can you sing it a bit (a song learnt at the English class) What about this song? What do you see on the front cover? A car? A plane? No, good, a bus. Can you think of the name for this song?

Students: A bus/ cars and buses/ children and a bus, etc.

Teacher: And look, these are block of flats and… houses and shops. Where do you live? Do you live in a flat or in a house?

Student 3: a flat

Teacher: So, what do you say: I live in a house.

Student 3: no, no, a flat

Teacher. Oh, my mistake. So you say… I …live …in a… flat. Can you say it?

Student 3: I live in a flat (with the help of the teacher)

Teacher: Who else lives in a flat? Ok, so you all say…

Students: I live in a flat

Teacher: And who lives in a house?

> Same procedure. (Any **incidental language** might come out such as taxis, trucks in the streets, etc.) Even teacher can retrieve language already known by students: What colour

Is this bus? How many children are there? Count with me, One, two…

Can you think of some other name for the song? Look! The bus driver. He drives the bus. Or the children, No, the bus driver. So, …children and the driver on the car? No, on the bus. Repeat, children and a driver on the bus. Who drives your car? (mother, father, grandma, etc.)

T: The name of the song is the wheels on the bus. Look, these are the wheels. And the wheels on the bus go round and round (mimic). Yes or no? Yes, the wheels…

Now look at the parts of the bus! (pictures) door/horn/wipers/ (same procedure for scaffolding already done).

Now listen to the song and put these pictures in the order you hear them. Teacher puts pictures on the board with numbers.

(Lyrics: The wheels on the bus go round and round. Round and round. Round and round. The wheels on the bus go round and round. Round and round).

T: What number:

Student: 4

Teacher: Good! so number 4 is

Students: The wheels…

Teacher: Let´s continue. Listen!

(Lyrics: The door on the bus goes open and shut. Open and shut. Open and shut.
Students: The door!)

Teacher: The door on the bus goes round and round? Listen again
Students: No
Teacher: The door on the bus goes open and shut, open and shut. (mimic)

> Teacher continues with the rest of the song using different elicitation techniques.
 The door on the bus goes open and shut. Open and shut.
The wipers on the bus go swish swish swish. Swish swish swish. Swish swish swish.
The wipers on the bus go swish swish swish. Swish swish swish.
The horn on the bus goes beep beep beep. Beep beep beep. Beep beep beep.
The horn on the bus goes beep beep beep. Beep beep beep.

> Teacher: And now, only children on the bus? Let´s continue: The people on the bus…

(Lyrics: The people on the bus go up and down. Up and down. Up and down. The people on the bus go up and down. Up and down.)

Teacher: What people? Listen! (mummies, daddies, and babies)
The babies on the bus go wah wah wah. Wah wah wah. Wah wah wah. The babies on the bus go wah wah wah. Wah wah wah.
The mommies on the bus go, "Shhh shhh shhh." "Shhh shhh shhh. Shhh shhh shhh."
The daddies on the bus go, "Shhh shhh shhh. Shhh shhh shhh."

Task 8: Case study

Situation:

Another teacher from the same school has suggested including the following tasks in the sequence. Would you include all of them? If so, where would you include them?

- ➢ Teacher puts the pictures on board out of order, students listen again and put the pictures in order
- ➢ Teacher says one line and students mimic
- ➢ Teacher mimics and students say the line.
- ➢ Teacher takes one picture and students say which one is missing. Then, teacher can take out two, and so on.
- ➢ Teacher stops the music and students continue.
- ➢ One student can say one line and his/her partner con continue and so with the whole class.
- ➢ Some students can be the mummies, some others the daddies, etc., and in groups say their part.
- ➢ All the class sing the song.

Elicitation in classroom interaction

Elicitation is an important technique in classroom interaction as it helps to encourage student participation, build confidence, and promote active learning.

Task 1: Case study

You were asked to record yourself or one of your partners microteaching some tasks from any sequence of your choice (you can choose some tasks from the sequence in the section above). Analyse the class extracts in terms of elicitation. Is there enough elicitation? How is it present? If there isn´t, how could you or your partner have provided more? Through which interactional strategies?

Task 2: Case study

Using chunks in language teaching has several benefits such as natural and fluent language production, improved vocabulary and grammar, easier memorization and increased comprehension.

As you read and listen to the story *Brown Bear, Brown Bear, what do you see?* by Eric Carle (https://www.youtube.com/watch?v=E7tvOtt1itA), reflect on the following questions:

- In what way do structures and vocabulary behave as units?
- What main chunks can be identified? Which ones should the teacher aim at helping notice while students read and listen to the story?
- In what way can students take advantage of the story?
- What chunks do you think, are students likely to learn by listening to the story?
- Are chunks encountered in authentic language use? Support your answer.
- In what way does the story cater for the benefits mentioned above.

Task 3: Analyse and reflect

Select a textbook designed to teach English to children. Look for an extract where chunks can be identified as units of language to be learned and used. Then, decide:

- What bits of language constitute chunks?
- How can you describe them? (eg. fixed expressions, collocations, phrasal verbs, idiomatic expressions, fillers, etc.)
- What communicative purpose do they hold? Are they relevant for children? What makes them a rich type of input for them?
- Does the book provide activities to enhance the benefits of using chunks? If it does, in which way? If it doesn´t, what activities can you suggest to help students learn and practice the language? What possible tasks can be designed to retrieve language, i.e. to bring the items back to students´ memory?

Analyse classroom interaction

Pinter (2006) clearly explains that vocabulary and grammar are interdependent. Fluent speakers and writers put together the component parts of the language system quickly and efficiently.

Task 1: Case study

Situation:

You are teaching a group of 20 8-year-old children in a primary school. You have decided to include the video from Task 1 in your sequence which is part of a unit called ´*Me and my eating habits´.* Design the complete teaching sequence to be developed in two 50-minute lessons and decide on the tasks to work with the video itself and the ones to include in the rest of the sequence. Your plan must include a task that works as a triggering point to work with the genre of <u>recipes.</u>

Task 2: Watch and reflect

Watch the video (*https://www.youtube.com/watch?v=ahqPwghdN0g*) which shows different games to play by using flashcards. In which way do they help promote interaction? Which other advantages do they present for the teaching of a foreign language?

CLIL

The tasks included in this chapter have been thought and designed as a way to integrate many of the concepts developed in the various chapters which are part of this book.

Task 1: Integration task and Case Study

Situation:

Two teachers from a primary school have developed the project below for their 6th form courses. Students have English lessons every day and they have been studying English with that frequency since kindergarten. In their classes, they use coursebooks as well as material prepared by their teachers.

Analyse the student´s handout the teacher developed and reflect on the following:

a. Can we say that this project is a good example of a CLIL lesson? Why? What key features of CLIL does it include?
b. Identify elements in the sequence that correspond to scaffolding 1, 2 and 3.
c. What genres have been included?
d. What types of tasks can you identify? (Input providing, output prompting o integrative?
e. What types are they from a pedagogic perspective? (Ordering and sorting, creative, problem solving, sharing personal experiences, listing, comparing)
f. Ribé and Vidal´s task-based model is a framework for language teaching that emphasises the importance of integrating language instruction with meaningful tasks and real-world

communication. What type of generation tasks is the sequence developing? (First, second or third).

g. According to Bloom´s taxonomy, which thinking skills have been applied in the sequence?

h. This project is part of the annual curriculum of the course. The teachers were asked to complete some missing parts of the plan. Can you complete them?

- Topic
- Language Objectives
- Content Objectives
- Language skills
- Content
- Resources

STAGE 1 – GETTING STARTED

Task 1 – Reflection Task

Situation: We are going to start working on the topic ´The world we want´. In groups discuss the following question:

What is/are some the biggest problem(s) in the world today?

Task 2

In groups, analyse the concept SUSTAINABLE DEVELOPMENT GOALS by discussing the questions below:

- What do you think they are?
- Can you analyse the three words together?
- What do they refer to?
- Why do you think they were proposed by the UN?
- Can you predict any of those goals?
- In which way can they be related to the ideas you proposed earlier in the lesson?

Task 3

Watch the video from the UN official website on the 17 Sustainable Development Goals and check your answers.

Task 4

Below, you will find the names and the icons that represent the 17 goals. Match each picture with is corresponding aim.

AIM	GOAL
To ensure that cities, towns and villages have water and electricity, and are clean and safe.	
To ensure that everyone has enough food to eat.	
To ensure the end of violence and war and give everyone access to justice.	
To ensure that everyone has safe water and healthy hygiene.	
To ensure that industry is responsible in protecting people and the environment.	
To ensure that countries and organizations work together to achieve the goals.	
To ensure action to protect the environment and endangered animals.	
To ensure that everyone has the opportunity to go to school.	
To ensure that everyone has the opportunity to work.	
To ensure action to protect oceans and seas.	
To ensure that everyone has enough money to live.	
To ensure action to slow down the impact of global warming.	
To ensure that girls and women have the same rights and opportunities as boys and men.	

To ensure the reduction of waste, for example by recycling paper or glass.	
To ensure that everyone has access to reliable, sustainable energy.	
To ensure that everyone has the right to medical care.	
To ensure that countries have laws and societies that protect everyone equally.	

Now, do the following activities with the people in your group.

a. Can you put them in order of priority? Support your choices.

b. Can you think of possible links between the goals? For example: *If people are hungry, it´s difficult to …….*

c. Choose one goal, in which way can we relate it with a local problem?

d. Think of an icon that represents visually the goal chosen with the local problem you have identified.

e. Make a web diagram stating your idea for a possible action plan of what citizens in general can or should do to help achieve that goal. Below you will find an example.
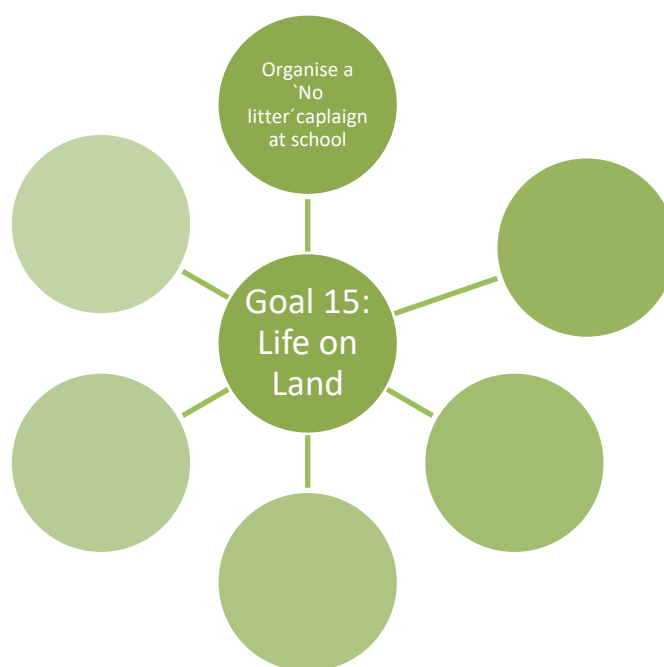
STAGE 2 – PLANNING ACTION.

Task 1

In groups discuss and answer the questions included in the questionnaire below.

1. Can you think of possible links between the goals? Eg. If people are hungry, it´s difficult……. (Note: the use of conditional sentences here helped the teacher focus on form as well as on meaning).

2. Which of the 17 sustainable development goals would you choose? Which order of priority would you give to them?

3. What is the aim behind it?

4. What local problem(s) is(are) related to that goal?

5. What are its main causes?

6. What is being done to cope with this problem? Are authorities or the local government really taking part in these actions?

7. What about citizens? Are they engaged enough? Are they taking some kind of action?

8. What do you think should be done in relation to this problem?

9. How could we help from our roles?

10. How can we make people aware of the importance of this problem and how can we encourage them to take action?

11. What visual representations can you make to raise people´s awareness?

12. Think about a possible icon for your goal based on the local problem you mentioned.

13. Think about your action plan. What are you going to write and how are you going to make it public?

Task 2

Situation: We have decided to create an Instagram account as a social media resource to raise awareness in society. With your group you are expected to suggest a name and a possible image for the account profile.

Task 3

Let´s vote for the name of our Instagram account!

STAGE 3 – TAKING ACTION.

Task 1

Situation: You are going to create a publication for our Instagram account. In groups decide on the following:

- Will it be a video or an image?
- Will it be a story or a normal post?
- What phrases will you include in the hashtags?
- What app or program will you use to make it?

Once you have decided on these items, you can start working on your post. Hands on!

Task 2

Situation: If we analyse the UN official website, we will see that the information and description of each goal comprises an INFOGRAPHIC. (https://www.un.org/sustainabledevelopment/sustainable-development-goals)

In groups, analyse the infographic for your goal and answer:

- What are the aims of an infographic?
- What is the intended audience of the infographics we are analyzing?
- What are their main features to be really effective?
- What information do you think should be essential to include in an infographic to have an impact on our audience and to call for action?
- What is the message/story behind the infographic?
- Is there a call to action?
- Does the infographic create an emotional connection to the information that is being shared? If so, how?
- Do the numbers make sense?
- Is the story summarized in the headlines?
- Are graphs or images used effectively to show context and make connections?

Task 3

Situation: With your group, you are going to design an infographic for the goal you have selected. That infographic will depict information about your goal in relation to our local context. You will reflect your ideas on a piece of cloth. Once all the groups have finished their productions, we will put them together in our….. TAKE ACTION QUILT!

Task 4 - Final Reflection

After all these weeks of intensive work, we are interested in having your opinion about the different aspects of this Project. Can you answer the survey in Appendix 1?

Task 2: Case study

Analyse the following extract of a CLIL class in Spain (https://www.youtube.com/watch?v=iM25Iz_47FI&t=129s) and, in groups, answer the questions below:

- What advantages may this infographic have for teaching English to children? Consider all possible aspects that have been developed so far.
- Is the lesson at an adequate level of challenge (i+1)?
- What linguistic items is the teacher teaching? Write a list of the items. Which ones do you think are treated as lexicalized items (chunks)? Which ones do you think will be treated as isolated words?
- In what ways and what strategies is the teacher using to encourage language noticing?
- Is there language retrieval? In what way does he do that?
- What input do you think is for active use and which one for passive recognition?
- Input requires an adequate level of challenge, a clear communicative context and redundancy of linguistic items to be noted. How are these features present in the class?
- Does this material allow for topic-based or text-based planning? Why?

Task 3: Case Study

Situation:

A teacher is working with 30 10-year-old children in 5th form and has decided to start a new teaching sequence with the story *´My Granny went to Market´* by Stella Blackstone*.* She/He has decided to include some of these activities.

a. Analyse them and answer:

- Are they language exercises or tasks? What features of each do they share?
- Do you think the exercises should be turned into tasks or can they be used like this? How would you turn them into tasks?

- ✓ Students have to complete statements with the correct form of the verb in brackets.
- ✓ Using a map, students have to look for the countries mentioned in the story and have to draw and name something characteristic of each country.
- ✓ Students complete gaps in questions.
- ✓ Students turn an affirmative sentence into the negative equivalent.
- ✓ Students have to look for the definitions of nouns and verbs.
- ✓ In pairs or small groups, students have to retell the story by writing a dialogue between the carpet and granny.
- ✓ Still in groups, students look for places in Argentina Granny would like to visit with the aim of adding a page to the story.
- ✓ Students use a sentence as an example to write others replacing the objects in the story.

b. The teacher has planned the following sequence where the tasks are jumbled. Can you think of a possible organization? Which ones are part of the preparation, core task and follow up?

Task A   Number: _____

The teacher writes a list of countries on the board (in a jumbled order), displays a map of the world and gives one to each student. Let´s find out where granny has been: Do you know where these countries are: let´s see. Both the teacher and the students colour the countries on their maps.

Task B   Number: _____

The teacher asks students what granny has done in each of the places apart from visiting them. T reads the first page again and makes ss understand that she bought a flying carpet in Istanbul. She writes it on the board. She tells them to listen to the story again and pay attention to the items she has bought, and how many, to be able to complete the chart.

Task C   Number: _____

The teacher shows the cover of the book. She/he refers to the illustration and the title: What/who can you see? She elicits *granny* from the students. What is she like? Look, she is holding a carpet. What colour? What can you see apart from granny? The teacher reads the subtitle: Is she at home? Where is she? She gives examples of markets. Do you know a market? Have you ever been in one? What do you think the story is about?

Task D   Number: _____

Reflection task: Who is telling the story? Does she/he meet granny? How do you know? Have they met before? Imagine what relationship they have. What has granny given to her/him?

Task E   Number: _____

Imagine you are the one who is telling the story, where would you fly to? Can you add another page to the story?

Task F   Number: _____

Once the students have spotted the countries on their maps, the teacher gives a handout to be completed by students as the tasks progress. The teacher reads the story and asks the students to put the countries in the order granny has visited them. Then she checks the number on the board together with the students.

Country	Order	Item bought	Numbers of items bought	Any characteristic of item bought
Istanbul				
Peru				
Mexico				
Switzerland				
China				
Africa				
Japan				
Russia				
Australia				
Thailand				

Task G   Number: _____

The teacher reads the story again, scaffolding the language from the students who can be completing it by looking at their notes, and asks ss to add some characteristics of the items granny bought and add them to the list.

T asks the students to tell the story helping themselves by looking at the pages from the book and following the notes on board. For example:
S1: Granny went to Istanbul and bought a yellow, orange, green and blue flying carpet.
S2: Then she went to Thailand and bought two cats, Puyin and Puchai.

Task H   Number: _____

The teacher asks the students to brainstorm places in Argentina, where granny would like to go and visit. Add a page to the story including place, number of items and some characteristics. Draw it.

c. Are the activities in the sequence tasks? What aspects of a task do they contain?

Task 4: Case study

Situation:

A teacher from a primary school in a town in the province of Buenos Aires has included de topic ME AND MY PETS. She decided to start the unit departing from a text (a story) ¨*I was walking down the road*¨ by Sarah Barchas and to use it as a key resource

(https://www.youtube.com/watch?v=vSD96epKP8I) in some of her classes. Read and listen to the story and answer the following:

a. Do you think it is appropriate for 9- year-old children?
b. How demanding do you think it is for this age group?

Task 3: Case study

This is the sequence the teacher developed based on the story. Analyse it and answer:

a. Considering the level of difficulty or challenge presented, are the tasks demanding for students? If so, in which way?
b. Is support provided by the teacher? In which way? Can you find some examples in the teaching sequence?
c. When planning task sequences, there are several criteria to consider to ensure that the tasks are appropriate and effective for the learners. Are these criteria present in the sequence? If so, how are they reflected?

✓ Language level
✓ Learning objective
✓ Relevance
✓ Authenticity
✓ Differentiation
✓ Feedback

Preparation

Class 1

➢ Teacher tells students it is Story Time and students sit in the Reading Corner around the teacher, very close to her so as to create an atmosphere of *oneness.* She starts to exploit the cover of the book.
➢ Teacher reads the title and the author´s name. She also makes reference to the illustrator´s name and elicits what their jobs are:
  A writer writes books (students mime the action of writing)
  An illustrator draws the pictures of a book (students mime the action of drawing)
➢ Teacher also asks students if they know any writer or illustrator´s names and the books they have written and/or illustrated.

➢ Second, she starts to engage children´s interest and attention by making them describe the pictures on the front cover. She asks the children what they can see and introduces new vocabulary. Students describe the pictures:

On the cover I can see…./ In this picture I can see…./ There is a………..

➢ Teacher asks students what season they think it is and why (It´s autumn. There are leaves falling from a tree). Then, she focuses on the girl.

The girl is holding a rake to……collect leaves. (Students mime as if they were collecting leaves with a rake)

*She is also holding a ……**sssssssssss**. A **sssssssssssss**nake. (*Students imitate the sound and repeat)

➢ Further questions about the girl, the dog and what they probably feel are posed.

The girl looks ……. because………

Look at the dog! Is the dog happy or scared? Why? What is it doing?

➢ Teacher asks students if they have pets, what they are and what their names are.

➢ Students do activity 1 from their handout and all together check the answers.

➢ Finally, the teacher tells students to think about the plot of the story (Activity 2)

What do you think the story is about? Can anyone guess? Does she like animals? Is the dog her pet? What is she going to do with the snake?

Children try to predict, using their mother tongue, as they are not able to respond in English at their present level of proficiency.

Teacher and students agree that the girl definitely likes animals. The story will be read next class…

Core task

Class 2

➢ Teacher starts the class with a True /False game to activate students´ schema. If the sentence is correct students have to clap, if the sentence is wrong they have to put their hands on their heads. For example:

> *There is a boy in the picture.*
>
> *It´s autumn.*
>
> *The girl is holding a dog*

➢ Teacher starts to read the story interactively in the Reading Corner. As she reads, children mime, complete lines orally, play small parts, listen, repeat and answer questions as regards the girl and the animals´ feelings. The teacher puts emphasis on the rhythm and cadence. The teacher also uses the humorous illustrations to engage students in short dialogues and invite children to mime the last lines of each verse:

> *I caught it*

> *I picked it up*
>
> *I put it in a cage*

➤ Teacher stops reading until the part when the girl has caught the last animal (a bunny). To scaffold the language she invites the students to play some games:

    a) Match the animal pictures with the corresponding word (on the board)

    b) *Listen and touch the animal (pictures on board).*

    c) *Draw the animal on board and students guess what animal it is as she/another student is drawing it.*

Class 3

➤ Teacher plays a memo test on the board. In two teams, the students have to match the animal with its name. All the cards are upside down, mixed up on the board. Students take turns to uncover two cards to see if they match. If they do not match, the cards are put in their place again. The game finishes when all the cards have been removed and the winning team is the one which has got the most "pairs".

➤ Teacher reminds students of all the animals the girl has caught. Now, they are ready to do Activity 3 from their handout. The girl is happy because she has caught a lot of pets. What pets has she got? Students complete the lines with the aid of the animal pictures next to them. When they finish, students take turns to play the girl and say one animal she has caught:

    I´ve got a (toad)

Class 4

➤ Teacher retells the story with different techniques:

    a) Students match pictures of the objects mentioned in the story with their names.

    b) Teacher sets up split lines of the story on the board for students to connect.

    c) Teacher mixes up the lines on board and students put them in the correct order.

    d) Teacher removes some lines and students have to tell the part that is missing.

    e) Teacher tells the story and students mime.

    f) Teacher asks students to help her finish the lines because "she has got a bad memory".

➤ With the help of the teacher, students complete the lines of the story in their handouts (Activity 4). The activity is checked on the board.

➤ A group of students read the lines, another group has got the object cards (road, rake, sky, etc.) and one last group has got the animal cards (toad, snake, butterfly,

etc.). As the first group re tells the story, the other groups hold up the correct picture card   when it is mentioned.

Class 4

➤ Students are asked to underline the words that rhyme. Teacher asks students if they have ever heard of these kinds of words. She gives examples in L1 and invites students to think of more examples. (Activity 5).

➤ After students have underlined the rhyming words, they have to write them in the circles provided forming "pairs" (Activity 6). Then, in pairs they read the first or second line of each "verse" (Activity 7).

➤ Teacher has not finished telling the story. In the Reading Corner, she continues and shows the image where the girl is looking at all the animals she has caught in their cages. Teacher resorts to students´ imagination to guess what she is thinking (Activity 8). Teacher asks:

Look at the girl! What is she doing? (She´s sitting on chair/She´s thinking)

Look at the animals! Are they happy? Why not? (They are in cages)

Do you think the girl is happy?

What is she going to do with all the animals? Think!

Is she going to put them in a zoo? Is she going to feed them? Is her family going to accept all these animals?

Students suggest ideas orally. Teacher tells them that now they have to draw what the girl is thinking.

➤ Students come to the front of the class and share their productions with their classmates.

Class 5

➤ Teacher asks students if they remember the last "scene" of the story: the part when the girl is thinking what she is going to do with the animals. Teacher re reads those lines and reveals the end:

I was looking at my pets.

Then I saw them look at me.

I sat for a while.

I thought for a while.

And then…

I set them free

Teacher asks questions on the end and about the last picture:

Are the animals in a cage now? (No, they are free)

How do the animals feel now?

And the girl? How does she feel?

Is she a nice girl? Why?

➤ Teacher and students start to reflect on the moral of the story. Teacher tells students in L1 that a moral is a practical lesson or a "teaching" contained in a story. Teacher elicits responses:

¿Qué enseñanza nos puede dejar esta historia?

¿Nos deja pensando en algo?

Think about the end and about what the girl decided to do.

She caught a lot of pets and she was happy. Were the pets happy?

➤ Teacher calls students´ attention on the way the girl is looking at the pets through the bars of the chair and the way the pets are looking at her through the bars of their cages. Teacher and students come to the conclusion that she is trying to think how they feel. She is trying to think from the animals' perspective, from their point of view. She has a dilemma. Although the word "dilemma" is not mentioned, students approach the problem she has to face.

La niña se está poniendo en el lugar de los animalitos y finalmente decide liberarlos.

Animals belong to the forest, to nature, that is their natural home. She made them justice

Sometimes, to take good decisions, you have to be patient and think for a while.

Teacher switches flexibly from L1 to L2 to come to conclusions so that all students can participate, think and give their opinions.

Class 6

➤ Teacher reminds students of the end of the story. She asks children which animal they prefer. She asks them to think about their lives after the girl has set them free. Students express their views in L1.

➤ Teacher reads the instruction for activity 9. She says that there are some ideas of what the animals can do now that they are free. They have to match the actions with different kinds of phrases. The actions have been already seen some months earlier with the text book. This is also a way to revise and recycle vocabulary meaningfully in another context since in activity 10 students have to think and write what the pets are actually saying using the phrases provided in the previous activity.

> ➢ Finally, students act out the story in groups of three. One child is the narrator, another plays the girl and the last student acts as an animal (Activity 10). For homework children complete the fact file about their opinion of the story (Activity 11).
>
> Follow-up
>
> Class 7

Task 5: Think and develop

   a. The follow-up of the sequence is missing. The teacher wants to include the activity below in that stage. What task or tasks may be necessary? Add it/them to the sequence.
   b. Imagine the sequence is part of a unit which plan is developed as a project. Which might be the final outcome of the project?

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