

Serie documentos para capacitación semipresencial  
Educación Secundaria 1º año (7º ESB)

# Introducción al Diseño Curricular

# Inglés

ESB



Gobierno de la  
**Provincia**  
de Buenos Aires

Dirección General de Cultura y Educación

Serie documentos para capacitación semipresencial  
Educación Secundaria 1° año (7° ESB)

# Introducción al Diseño Curricular

# **Inglés**



## Índice

Carta de presentación .....	3
Objetivos del curso .....	5
Contenidos organizados por unidades .....	5
Modalidad de trabajo .....	6
Evaluación y acreditación .....	9
Unit 1. English in the ESB curriculum .....	11
Appendix 1 .....	39
Appendix 2 .....	41
Appendix 3 .....	49
Unit 2. Teaching English through literature in ESB .....	53
Appendix 1 .....	81
Appendix 2 .....	83
Appendix 3 .....	87
Appendix 4 .....	93
Appendix 5 .....	99
Unit 3. Project planning in ESB .....	103
Bibliographic References .....	116
Suggested Readings .....	116

### Inglés



#### Especialistas

Silvana Barboni  
Patricia Guzmán  
Mabel Franch  
Marcela Jalo  
Rubén Mazzei

#### Contribuciones

Dora Dessel  
Mabel Franch  
Paula Gelemur  
Pilar Martínez  
Ruben Mazzei  
Augusta Rabinovich  
Adriana Usabiaga  
Jorgelina Carlassare  
Ana Larramendy

Dolores Marti  
Ana Quiroga,  
Patricia Rodríguez  
Ana Laura Somaini  
Claudia Dabove  
Gabriela Díaz  
Karina Elbey  
Rosana Greco  
Carina Grisolia

Programa de capacitación para Secundaria Básica

Coordinadoras

Lic. Alejandra Paz

Lic. Claudia Venturini

Asesora pedagógica en educación a distancia

María Liliana Cedrato

Colaboradores

Fabiana Smaha, Karim Wiedemer, María Cecilia

Corinaldesi y Máximo Calabrese.

Edición y diseño: Área de Publicaciones

de la Subsecretaría de Educación

dir\_contenidos@ed.gba.gov.ar

Octubre de 2006

# Carta de presentación

*La Plata, 13 de septiembre de 2006*

## Estimados directores y docentes de primer año de Educación Secundaria Básica:

En 2005, la provincia de Buenos Aires inició un proceso de transformación y creó una nueva escuela secundaria de seis años cuyo Primer Ciclo, la Educación Secundaria Básica, se constituye en un espacio privilegiado para la educación de las y los adolescentes bonaerenses.

En función de avanzar en la construcción de la Educación Secundaria se ha elaborado una propuesta de enseñanza que se plasma en el nuevo Diseño Curricular con el propósito de posibilitar a los jóvenes construir proyectos de futuro y acceder al acervo cultural de la humanidad.

La complejidad de la tarea docente, la actualización disciplinar y didáctica y los cambios curriculares requieren de una formación docente continua que permita la revisión crítica de la propia práctica. Por ello, la propuesta de capacitación que se inicia constituye un primer acercamiento al Diseño Curricular de la nueva Educación Secundaria con el propósito de acompañar a los docentes en los procesos de cambio que se impulsan y de ofrecerles herramientas que incidan en los procesos de enseñanza y en la implementación de la prescripción curricular.

Por todo ello, este módulo constituye un espacio de diálogo e intercambio en relación con la práctica del docente y los posicionamientos teórico prácticos sobre la base de los cuales se deberían ir constituyendo los acuerdos para que el nuevo Diseño Curricular se constituya en una herramienta de la planificación de la enseñanza.

En este sentido, la propuesta de trabajo no agota –ni en profundidad ni en extensión– los ejes de contenido seleccionados, aunque intenta *abrir puertas* hacia un saber compartido acerca de la propuesta curricular vigente para construir juntos la escuela que todos queremos.

Los despedimos animándolos a participar de esta capacitación con el mismo compromiso con el que día a día enfrentan el desafío de la enseñanza.

Dirección de Capacitación

## Objetivos del curso

El objetivo general de este curso es promover la lectura y análisis del nuevo diseño curricular de la ESB para que, como profesor de Inglés, Usted pueda:

- Analizar el diseño curricular de la ESB
- Comprender y utilizar los lineamientos establecidos en el Diseño Curricular al planificar y llevar a cabo proyectos áulicos para el primer año de la ESB.
- Reconocer las variables del contexto de enseñanza en el que se desarrolla la actividad docente e identificar cómo afectan al desarrollo del currículum de primer año de la ESB en lengua extranjera.
- Planificar secuencias didácticas adecuadas para el contexto de clase teniendo en cuenta el currículum institucional y las prescripciones diseño curricular.
- Diseñar estrategias de evaluación que sean coherentes con lo establecido en el nuevo diseño curricular.

## Contenidos organizados por unidades

### *Unidad 1*

La propuesta de enseñanza para la Educación Secundaria Básica. Sus propósitos y organización. Su concreción en el primer año de la Educación Secundaria (ES) en Inglés. La enseñanza del inglés en la ESB como acceso a la cultura letrada (*literacy*) en lengua extranjera en el siglo XXI y su relación con la articulación paradigmática del nuevo diseño curricular de la ESB. La enseñanza de la lengua desde un enfoque discursivo. Definiciones de *literacy* como práctica comunicativa en un contexto socio histórico y cultural en la producción y recepción de textos. Su rol en el diseño curricular de inglés en la ESB y con el Marco General para la ESB. Su vinculación con las dimensiones texto y contexto del Diseño Curricular de la ESB.

## Unidad 2

El uso de la literatura en la ESB como medio para el desarrollo (*literacy*) en lengua extranjera. El diseño de proyectos áulicos de ESB centrados en el eje de la literatura: el abordaje de la literatura desde un enfoque por tareas. La relación de la literatura con la cultura, la diversidad y la identidad en la clase de inglés. El uso de la literatura en la evaluación integradora que establece el nuevo Diseño Curricular de primer año de la ESB (evaluación sumativa).

## Unidad 3

La planificación por proyectos en el Diseño Curricular de la ESB. Las características y los componentes de una planificación por proyectos. El uso de contenidos interareales en el desarrollo de los mismos. La integración de macro habilidades en el desarrollo de las secuencias didácticas de un proyecto y materiales de enseñanza. La evaluación en proceso integrada al desarrollo de proyectos como se establece en el nuevo Diseño Curricular de primer año de la ESB (evaluación formativa).

## Modalidad de trabajo

Para el desarrollo de este curso se ha adoptado la **modalidad semipresencial**, lo que implica que usted participará de una propuesta de capacitación que alterna instancias de trabajo no presencial o autónomo (23 horas reloj) con encuentros presenciales (9 horas reloj) diseñados secuenciadamente para lograr los objetivos explicitados. Este material irá pautando ambas instancias ya que fue pensado para guiar, orientar y acompañar su proceso de aprendizaje. A continuación le presentamos la secuencia con la que hemos diseñado el trabajo.

Modalidad	Característica	Actividad a realizar	Fecha y horario
Trabajo no presencial o autónomo	Análisis y aplicación	Unidad 1 (T. 1-11) Unidad 2 (T. 1-4)	
Encuentro presencial	Integración de conceptos	Debate Trabajo grupal	3 horas de duración
Trabajo no presencial o autónomo	Análisis y aplicación	Unidad 2 (T. 5-10) Unidad 3 (T. 1-5)	
Encuentro presencial	Integración de conceptos	Debate Trabajo grupal	Tres horas de duración
Trabajo no presencial o autónomo	Análisis y aplicación	Trabajo Práctico final	
Encuentro presencial	Integración de conceptos	Evaluación	Tres horas de duración

Recuerde que este material constituye una propuesta de enseñanza elaborada para lograr los objetivos explicitados y fue organizado en unidades didácticas que incluyen contenidos y actividades que orientarán el análisis del diseño curricular de la ES.

### Para las instancias no presenciales o autónomas le sugerimos que:

- Organice su tiempo de lectura y trabajo.
- Cuando reciba el material realice una lectura rápida del módulo para tener una percepción global de los contenidos abordados.
- No postergue la realización de las actividades propuestas; cada una fue pensada desde una secuencia didáctica tendiente a facilitar el proceso de auto capacitación.
- Destaque los conceptos que identifique en cada lectura.
- Registre los comentarios, cuestionamientos y/o preguntas que le vayan surgiendo a fin de articular el marco teórico con su experiencia profesional.
- Anote las certezas, interrogantes o dudas que se le presenten para poder trabajarlas en los encuentros presenciales.
- Durante la lectura no deje de plantearse qué está entendiendo.

- Al cerrar cada actividad permítase reflexionar sobre lo leído y propóngase relacionar lo nuevo con lo conocido.

#### En cada unidad encontrará:

- **Breves referencias sobre los contenidos de Inglés** que se abordan en la unidad, que le facilitarán la lectura del Diseño Curricular.
- **Actividades elaboradas para:**
  - favorecer y orientar el aprendizaje de los conceptos, ideas... desarrolladas en el Marco General del Diseño Curricular y en el capítulo referido a la enseñanza del Inglés (primer año)
  - vincular su práctica docente con los conceptos y concepciones analizados.

Al final de cada módulo se incluyen una serie de **anexos** con diferentes características que complementan y enriquecen los contenidos del Diseño Curricular y las actividades propuestas- Recuerde que si lo necesita puede recurrir a la biblioteca del CIE.

Los **encuentros presenciales** son instancias de trabajo grupal diseñadas para el intercambio y la comunicación entre los docentes participantes y el docente a cargo de la capacitación. En este espacio podrá intercambiar ideas, plantear y resolver las dudas surgidas del estudio individual, construir grupos de estudio para analizar los contenidos y discutir las distintas formas de resolución de las actividades de aprendizaje. Estos encuentros constituyen espacios para desarrollar contenidos no incluidos en este material impreso pero que necesitan que cada cursante haya realizado las actividades y lecturas propuestas en las instancias de trabajo autónomo, previas al encuentro ya que son los cursantes -con sus inquietudes, preguntas, comentarios- los que irán enriqueciendo el encuentro junto con el docente otorgándole así una dinámica particular. En este material impreso se detalla la actividad o actividades que deberá llevar a cada encuentro presencial.

Es aconsejable que los grupos de estudio funcionen también en los momentos de trabajo autónomo para intercambiar experiencias, trabajar cooperativamente y relacionarse con otros cursantes que enriquecerán su aprendizaje y su desempeño laboral en el aula y en su institución.

El CIE será el encargado de atender las cuestiones operativas de la implementación del curso con el que podrá comunicarse cuando necesite información respecto de las fechas y horarios de los encuentros presenciales, las fechas de entrega de trabajos, cuestiones relativas a los materiales de estudio, etc.

## Evaluación y acreditación

Para lograr la acreditación del curso usted deberá cumplir con los siguientes requisitos.

- Asistir a la totalidad de los encuentros presenciales.
- Entregar y aprobar un trabajo práctico.
- Aprobar la evaluación final presencial, individual y escrita.

Para la corrección de la evaluación final y el proyecto anual los criterios de evaluación serán:

- Coherencia en el desarrollo de ideas con lo prescripto en el nuevo diseño curricular.
- Calidad y originalidad.
- Comprensión de conceptos fundamentales del diseño curricular.
- Conciencia crítica sobre pedagogía apropiada a las situaciones establecidas, sus ventajas y desventajas.
- Uso de estrategias de resolución de problemas.
- Habilidad para aplicar los conceptos trabajados a la práctica en 1º año ESB.

# Unit 1

---

## English in the ESB curriculum

### Aims

The aims of this unit are to discuss important issues that relate language to culture, identity and literacy development in the English curriculum in ESB and to introduce the concept of literacy and its relationship with English language teaching in the 21<sup>st</sup> century.

### Objectives

At the end of this unit, you should be able to:

- Define the relationship between language and culture and apply it in the analysis and design of teaching situations in ESB.
- Define the concept of literacy and apply it in the analysis of teaching situations in ESB.
- Relate the concept of literacy with text and context dimensions in the analysis and design of teaching sequences.
- Identify literacy development as a social and communicative practice in teaching sequences for ESB.
- Identify the key concepts presented in the text of the English curriculum.
- Apply the key concepts presented to planning, teaching and reflection stages.

## Contents

English teaching in ESB. Language, culture and identity. English as a lingua franca and its relationship with the paradigmatic articulation of the school curriculum in ESB. English teaching from a discourse perspective. The role of literacy development in the new English curriculum and its relationship with text and context dimensions. *Literacy development* in the 21st century. Definitions of literacy as communicative and social practice in the production and reception of texts.

### Key terms

Language - culture – intercultural – text – context – communicative competence - literacy – media education

## Features of Secondary Education

In order to characterize Secondary Education and understand its purposes we ask you to read “Marco General para la Educación Secundaria” and do the following tasks. The answers you develop for these tasks will be discussed in your first tutorial class.

- Relate the historical sequence made explicit in the document with your school and professional biography.
- Jot down how Secondary Education is organized.
- Explain the purposes established for Secondary Education and analyze its importance in relation to present day social demands.
- Under the title “Fundamentos de la propuesta para la Educación Secundaria” the main conceptions that define this proposal are established. Read and analyze the text and then explain the following expressions that support some of the principles of the curriculum design for Secondary Education in the Province of Buenos Aires.
  - Children, teenagers and young people as subjects of right and social subjects.
  - Citizenship inside and outside school.
  - Educational experience developed in diversity, inequality and difference.

- School as a place for intercultural contact.
- School as an institution with intergenerational relationships.
- Teachers assuming the task of teaching as an intentional act, as a political and ethical decision.
- School requesting young people to be a student and not a young person or a teenager.
- The need for school to advance in the construction of the relationship between language and knowledge.
- Differences between obligatory schooling for the generation of the 80s and for us today.

- Characterize the main technical criteria that are developed. Explain the reasons and decisions that justify these criteria.

In this first approach to the materials you must have noticed that the main issues presented are the continuity of the studies of citizens and their development as active and participatory subjects of knowledge integrated to a society. The materials also point out the importance of Secondary School to orient and facilitate the entrance of young people to the world of work. All these expectations are related with a conception of subject that has been modified throughout history and that at present day cannot be conceived separately from knowledge. On the other hand, all this entails viewing the subject within schools where different cultures and ages co exist.

## The Teaching of English in 1º ESB

### • Language

“Whatever her reasons, whether she is fat, or can’t climb the stairs, or is afraid of English, she won’t come down. She sits all day by the window and plays the Spanish radio show and sings all the homesick songs about her country in a voice that sounds like a seagull.

Home. Home. Home is a house in a photograph, a pink house, pink as hollyhocks with lots of startled light. The man paints the walls of the apartment pink, but it's not the same, you know. She still sighs for her pink house, and then I think she cries. I would.

Sometimes the man gets disgusted. He starts screaming and you can hear it all the way down the street.

Ay, she says, she is sad.

Oh, he says. Not again.

¿Cuándo, cuándo, cuándo? She asks.

¡Ay, caray! We are home. This *is* home. Here I am and here I stay. Speak English. Speak English. Christ!

¡Ay! Mamacita, who does not belong, every once in a while lets out a cry, hysterical, high, as if he had torn the only skinny thread that kept her alive, the only road out to that country.

And then to break her heart forever, the baby boy, who has begun to talk, starts to sing the Pepsi commercial he heard on T.V.

No speak English, she says to the child who is singing in the language that sounds like tin. No speak English, no speak English, and bubbles into tears. No, no, no, as if she can't believe her ears." (Cisneros, 1984: 77-78)

## REFLECTION TASK

---

The aim of this task is to help us start thinking on the topics of this unit.

After you've read the extract from the novel *The House on Mango Street* jot down some answers to the following questions with the ideas you have in mind. Then proceed with the rest of this section. When you have finished, come back to your notes and reflect on your answers.

1. What is the role of language?
2. What is the connection between language and culture?
3. What is the role of English today?

**(You are expected to spend 15 minutes on this task)**

This extract taken from Sandra Cisneros' novel *The House on Mango Street* wonderfully illustrates how language relates to human experience. By the language she speaks and the language she refuses to learn, *Mamacita* conveys her experience of homesickness and loneliness in the foreign country she emigrated to. As Widdowson (1996: 3) points out, "Language figures centrally in our lives. We discover our identity as individuals and social beings when we acquire it during childhood. It serves as a means of cognition and communication: it enables us to think for ourselves and to cooperate with other people in our community.

Language is the main source for communication that human beings have and as such, it bears a complex relationship with culture and identity. Claire Kramsch (1998: 3-5) supports the view that language "expresses cultural reality" since it is the main means whereby culture is passed on from generation to generation. In the extract, Mamacita speaks Spanish to her child and will pass on her traditions as Chicana in that language. Spanish is the language of home and the family. In addition, language "embodies cultural reality" simply because language itself- through accent, style, gestures, tone of voice, mode, etc. - can be interpreted in terms of the meaning it conveys within a certain group of people that might be very different from a different cultural reality. Facts, ideas and events that constitute culture refer to knowledge shared by other people within the same cultural background. It is through the Spanish expression "Ay" that Mamacita's husband and the Spanish reader understand her feelings of homesickness from the Hispanic background that they share. Last, language "symbolises cultural reality" because speakers identify themselves as members of a society through the language they use. English symbolises cultural reality when the woman says to her child "No speak English". She is identifying herself and her child as foreign to the society they live in. She affirms her identity and the child's as Chicanos.

## TASK 1

You are expected to spend no longer than 30 minutes on this task.

- Look at this comic strip. Do the words used there refer to “common experience”? Facts? Knowledge about the world we share? Ideas? Beliefs? Events? Attitudes we share with others?
- What about the tone of voice? Gestures? Conversational style? Choice of words? Do you identify yourself or others through their use of language?



© Joaquín Salvador Lavado (Quino). *Mafalda & Friends 1*. Ediciones de la Flor. 2004.

Account for your answers. You are expected to take your conclusions to the first tutorial class.

How do these concepts relate to the teaching of English in the 21<sup>st</sup> century?  
The next section will help you reflect on an answer to this question.

16

## English as a global language

“There has never been a language so widely spread or spoken by so many people as English” (Crystal, 1997: 139).

“English has become the world lingua franca. Projections are showing us that in the next few years “there could be around 2 billion people learning English in many different contexts around the world” (Graddol, 2006: 100). As Modiano (2001: 34) explains, it is difficult to avoid learning English simply because the language is a pre-requisite to participate and have access to findings in science, technology, industry, finance and even art. To be a full citizen of the global village and to participate in its construction, it is essential to speak English. The British Council’s English 2000 Project summarised: “English is the main language of books, newspapers, airports and air-traffic control, international business and academic conferences, science technology, diplomacy, sport, international competitions, pop music and advertising” (In Graddol, 1997: 2).

The widespread of English has given rise to contrasting attitudes and renewed debate. There are those who celebrate the widespread of English as a tool for mutual understanding and integration while there are others who regard the widespread of English as new form of colonialism (Phillipson, 1992) (Canagarajah, 1999) (Macedo et al, 2005) (Pennycook, 2001). Yet, it is undeniable that the context of diversification in which English has become a lingua franca presents new dimensions in sociological, linguistic and attitudinal responses of non-native speakers such as “I will use English as a tool for my culture, my identity, my conventions.” The ownership of English could then be thought of in terms of its users among which native speakers are a minority (Kachru, 1998). Learners of English appropriate the language, that is to say, they “make a foreign language and culture their own by adopting and adapting it to their own needs and interests” (Kramsch, 1998: 81).

In the same trend of thought, David Graddol (2006: 90-91) anticipates that the teaching of English as a lingua franca (ELF) in the 21<sup>st</sup> century will be characterised by:

- A focus on international intelligibility retaining national identity with a need for receptive skills in a range of international varieties.

17

- The development of all skills with an emphasis on intercultural communication strategies to facilitate understanding with other non-native speakers of English.
- The use of materials/ content related to another curriculum area.
- A view of the student as a “global citizen” in a complex multicultural world.

The teaching of English under these circumstances ought to be understood as from an **intercultural** perspective. Such an approach presupposes that the learner will acquire somebody else’s language and will be able to understand his culture but he will retain his own identity. The learner defends his own identity and recognises “others” as possessing a different culture from the self. In this respect, Armendariz (2005: 30 – 31) points out “it is by defending the self identity that one can know and defend the identity of others and avoid what is exclusive and search for what is common.”

It is thus important to carry out culturally sensitive teaching practices addressing issues of ethnicity, gender and social class to aid learners develop a multicultural perspective of reality which consolidates the self identity in two ways: as an individual with a certain cultural background in a complex social net as well as an individual with a certain national identity in a globalised world. These two ways of understanding cultural diversity are addressed by Filmus (1999: 141-142) when he refers to the role of education in consolidating national identity:

**“[...] el fortalecimiento de las identidades nacionales es necesario para garantizar que el proceso de integración planetario no sea el resultado de la imposición de algunos países sobre otros. Sólo se puede integrar lo diferente, aquello que tiene personalidad propia. Un proceso basado en la pérdida de la identidad nacional conduce a la disolución, no a la integración [...] la concepción de identidad nacional que está implícita en esta propuesta no presupone la negación de las identidades y culturas particulares. [...] Pero no se trata del reconocimiento de la heterogeneidad, se trata de utilizarla como elemento pedagógico. Si el otro es distinto, es posible aprender cosas de él (Mayor Zaragoza 1995). En palabras de Emilia Ferreiro (1994) “Transformar la diversidad conocida y reconocida en una ventaja pedagógica: ese me parece ser el gran desafío para el futuro. [...] En esa dirección la identidad nacional no significa**

**uniformidad cultural. Por el contrario, es unidad en la diversidad.”**

## TASK 2

---

Read the first part of the curriculum design for 1º ESB under the title “La Enseñanza del Inglés como Lengua Extranjera en la Educación Secundaria Básica” and “Marco general para la Educación Secundaria Básica” and underline the parts of the text that refer to the concepts analysed in the preceding sections of this module.

**(You are expected to spend 60 minutes on this task)**

## TASK 3

---

Reflect upon your teaching practices in 1º ESB. Go through the teaching materials you are using in class (lesson plans, annual project, texts, textbooks, pictures, etc.) and try answering the following questions:

- Do the topics you work with expand students’ awareness and enrich their experience? How?
- Do you use topics that include different cultures? What perspective are those cultures seen from? Developed or developing countries? Eastern or western?
- Is our Argentinian society in its multiple ethnic and social variety represented somehow? How are different groups presented with reference to ethnic origin, geographical origin, social class, gender, occupation, disability, etc.?
- Are teenagers presented in a stereotyped way? What are their habits, lifestyles, likes/dislikes, family backgrounds, social class? Are working teenagers included?
- Are women portrayed and represented equally with men?
- Are elderly people included? How are they represented?

**(You are expected to spend at least 40 minutes on this task. You are expected**

to bring the answers to these tasks to the tutorial class).

## Teaching English in ESB

“Nunca como ahora el conocimiento se convirtió en un elemento central para el desarrollo sostenido. Al mismo tiempo, nunca como ahora el quedar al margen de ese conocimiento significa también marginarse de toda posibilidad de participación activa en este crecimiento” (Filmus, 1993).

Teaching English in our schools today has deep educational implications when we consider its role in the access that our students have to information and knowledge. What competences in English do they need to develop? What is necessary for our students to learn in our English class to have the competences required for the 21<sup>st</sup> century?

## Language from a discourse perspective

### TASK 4

---

**(You are expected to spend at least 40 minutes on this task)**

Read the following poem *Deaf Donald* by Shel Silverstein and answer the following questions. Then procede with the module but only when you have provided an answer to these questions.

1. What's the poem about? Write one or two statements explaining the main conflict.
2. Why do they miss the message? Consider what is said and what's left unsaid in the poem.
3. To what extent are the following discourse concepts involved in the analysis of the text?

a) Negotiation of meaning

b) Speaker/listener assumptions

### DEAF DONALD

Deaf Donald met Talkie Sue

But  was all he could do.


And Sue said, "Donald, I sure do like you."

But  was all he could do.


And Sue asked Donald, "Do you like me too?"

But  was all he could do.

"Good-bye then, Donald, I'm leaving you."

But  was all he did do.

And she left forever so she never knew

That  means I love you.

Taken from: Silverstein, S. 1981. *A Light in the Attic*. New York: Harper Collins Publishers. (page 143)

This poem is an example of the “absence of understanding” on the part of the characters. There are only two characters: Deaf Donald and Talkie Sue, whose names are immediately revealing. They meet and try to communicate with one another. Sue, of course, uses the means of communication that is familiar to her, talking, never realizing that Donald cannot hear her. Deaf Donald uses the means of communication that is familiar to him, signing, not knowing that Talkie Sue cannot “hear” him, and therefore cannot understand him. Talkie Sue says to Deaf Donald, “I sure do like you. Do you like me too?” In addition, each time he sees her move her lips, Deaf Donald grins and signs, “I love you.” Finally, she gets frustrated because he is not saying anything, and she says, “I’m leaving you!” And she walks away forever, never knowing that he is signing that he loves her. He never knows either that she really likes him. Sue is so talkie that she is limited to receiving communication in only one way, by someone talking. So, because she doesn’t realize that there are more means of communication besides “talking,” she misses, “forever,” an important message that is being communicated in another way. This simple little poem makes a strong argument for exposing students to ways of listening to others, other than the one way to which most of them are accustomed. Donald and Sue in Shel Silverstein’s poem fail to communicate NOT simply because they speak different languages – sign language in Donald’s case and English in Sue’s case- but because they do not negotiate meanings. Even though they both speak, they do not *interact*.

What is to communicate effectively? It is to exchange and negotiate information through the use of verbal and non verbal symbols, oral or written modes and production and comprehension processes. Information is assumed to consist of conceptual, affective, sociocultural and other content (Skehan, 1998). This negotiation of meaning is supposed to be constantly changing and to be affected by further information, context of communication, choice of forms and non verbal behavior. It involves permanent evaluation and negotiation of meaning on the part of the participants. To consider communication as negotiation of meaning is in brief to focus on language as a process not a product. It is to consider language from a discourse perspective. Widdowson (1978: 31-32) clearly explains that “what we do when we produce discourse is to provide as many clues as we think necessary for the satisfactory conveyance of our meanings:

we do not express everything we mean. Indeed, it is probably impossible to do this even if it were necessary. But it is not necessary. We inevitably rely on common knowledge. We make assumptions about what the person we are addressing can infer from what we say. If we judge correctly and make the right assumptions, then the person being addressed will be able to reconstitute our meanings on the basis of the clues we provide and with reference to the knowledge he shares with us. Of course, this knowledge does not necessarily mean that what the discourse producer creates will be the same as what the discourse receiver recreates. Apart from the fact that the latter may miss or misinterpret certain clues, his purpose in processing the discourse may not require him to recover all the meaning that the producer intends. These points have relevance for the definition of the language skills.”

When speaking of competence we need to resort to the concept of **communicative competence** (Canale, 1983) which involves four distinct competences:

1. Grammatical competence: phonology, orthography, vocabulary, word formation and sentence formation.
2. Sociolinguistic competence: the expression and understanding of appropriate grammatical forms for different communicative functions in different sociolinguistic contexts.
3. Discourse competence: aspects of cohesion and coherence according to oral and written genres in meeting the learners’ communication needs.

4. Strategic competence: the use of strategies to compensate for breakdowns in communication and to enhance the effectiveness of communication.



© Joaquín Salvador Lavado (Quino). *Mafalda & Friends 1*. Ediciones de la Flor. 2004.

### Part A

Take a word from one of those texts: eg: "interest"

Is it in the dictionary? So, its meaning is **denotative**.

But its meaning is also **connotative**, i.e. the same word has connotations. Which ones can you think of?

A word has also **semantic values**. It reminds you of something else. Let's take "poetical" What does it remind you of?

We've been dealing with **semantics**: the meaning word to word.

Explain what each character said,

why they said it,

how they said it

and to whom.

That is to say, you are to use **textual information**.

### Part B

How does the meaning as used in a **context** change? eg: "interest" "public

relations"

What is the meaning conveyed between speakers in each interaction?

In a communicative event you find speech acts: apologising, complaining, requesting, etc. That's the field of **pragmatics**. **Words are blueprints for action!!**

What language functions can you identify in the comic? e.g. "A candy" an offer

Describe the other utterances from a pragmatic point of view. You are to use the **contextual information** now.

When you have finished doing this task read Extracts 1 and 2 from the Bibliographic Compilation at the end of this module.

### TASK 6

You are expected to spend at least 2 hours on this task)

#### Part 1

Read pages 4–8 of the curriculum design for 1º ESB under the title "Consideraciones didácticas".

- Draw a mindmap to summarize the context – text dimensions that the curriculum design refers to in the subtitle "Las dimensiones: contexto y texto".
- How are grammatical, sociolinguistic, discourse and strategic competences embedded in these dimensions?

#### Part 2

Read pages 2-3 of the curriculum design for 1º ESB under the title "Consideraciones didácticas".

- Analyse the English test included in Appendix 1. This test was designed by a teacher to assess her 1º ESB students after 8 teaching hours in a school in the Province of Buenos Aires. What content is she assessing in terms of context and text dimensions? Refer to the following:
  - Context: topic, situation, notions / functions, strategies and skills assessed.
  - Text: lexis and grammar assessed.
- What "eje" has the teacher probably been working with?

e. What “expectativas de logro” is she assessing?

You are expected to bring the answers to these tasks to the first tutorial class.

## Literacy development and language teaching

### REFLECTION TASK

---

Read the following extracts. The first comes from an article by Sven Birkerts, and the second from an article authored by Pat Aufderheide both published by *the Boston Review, A political and Literary Forum*.

How does each of them see students today? Which text do you sympathize with? Why? What is your idea of the effect of technology on education and in particular on language teaching?



#### Into the Electronic Millennium

Sven Birkerts

(<http://bostonreview.net/BR16.5/birkerts.html>)

Transitions such as the one from print to electronic media do not take place without rippling—more likely, *reweaving*—the whole of the social and cultural web. And we don't need to look far for evidence that this is what is happening. We can begin with the headlines, and the millennial lamentations sounded in the op-ed pages and on talk shows. That our educational systems are in decline; that our students are less and less able to read and comprehend their required texts, and that their aptitude scores are falling like the index of consumer confidence. That tag-line communication, called “bite-speak” by some, has destroyed the last remnants of discourse in our public political life and made spin-doctors and media consultants our new shamans. That as communications empires fight for global hegemony, publishing itself has fallen to the tyranny of the bottom line, and that the era of the “blockbuster” is upon us. That funding for the arts is being cut on every front, while the arts themselves appear to be suffering a deep crisis of irrelevance. And so on.

#### Be All You Can Buy

A response to *Into the Electronic Millennium*

Pat Aufderheide

(<http://www.bostonreview.net/BR17.1/aufderheide.html>)

We might or might not be in the middle of a shift in popular consciousness as a result of the invasion of electronic media, as Sven Birkerts and others suggest. It is certainly true that my students today behave differently from those of a mere fifteen years ago. They are, for instance, much better at judging performative aspects of my teaching than their predecessors. And they are, if not worse at reading, much less apologetic. (On the other hand, academics write more to less purpose, and more obscurely, than ever before, so maybe the grounds for indignation are less ample than one might think.)

Traditionally, literacy was defined as the ability to read and write. With the advent of the 21<sup>st</sup> century, the concept has acquired new dimensions. As Ferreiro (2001: 57) points out, we are witnessing deep changes in the definition of what reading and writing practices are. Knowing how to read and write deems insufficient in our world today. Withers (1989 in Green 2001: 7) clearly explains: “We are long beyond the stage of accepting basic literacy –the ability to read and write one’s own name- as the norm for the general population. We have also passed beyond the stage of wanting functional literacy for all – a set of relatively simple abilities to comprehend and produce written text at home, in the streets and in the workplace. What we have come to realize is needed is “critical literacy”... the direction of those functional skills toward the ability to mount a personal critique of all those issues which surround us as we live, learn and work –to help us understand, comment on and ultimately control the direction of our lives.”

Literacy, in this last sense, is what has been called “critical literacy” and is considered from a sociological analysis as cultural capital. In multilingual societies, specific modes and genres of linguistic and literate practice constitute forms of cultural capital with exchange value and they relate with social, cultural and power issues (Luke, 2003) (Klingner and Edwards, 2006). The importance of literacy seems to lie in its function as “a kind of currency to exchange, transfer and stock social capital” (Berg, 2003). It is for this reason essential to understand that literacy cannot be split into decontextualised skills since both reading and writing take place in specific socio-cultural and communicative contexts and are affected by them. As Kern (2000: 16) states:

“Literacy is the use of socially -, historically-, and culturally – situated practices of creating and interpreting meaning through texts. It entails a tacit awareness of the relationships between textual conventions and their contexts of use and ideally, the ability to reflect critically on those relationships. Because it is purpose-sensitive, literacy is dynamic –not

static- and variable across and within discourse communities and cultures. It draws on a wide range of cognitive abilities, on knowledge of written and spoken language, on knowledge of genres, and on cultural knowledge.”

## Literacy –based instruction in the English class

Before critical literacy can take place, good literacy practices should be used in the classroom. Green (Ibid, 2001: 12) refers to the need for students to read and write for a variety of purposes and to access to different texts, there can be no critical literacy. Emilia Ferreiro (2001: 84-85) summarizes good literacy instruction practices as those in which:

- students can interpret and produce a variety of texts
- several types of interaction situations are fostered
- there’s a diversity of communicative purposes for writing
- students can assume different roles before a written text (writer, editor, commentator, actor, etc)
- students can “enrich the interpretation of a text and distinguish between the exact wording and the intended meaning through the diversity of experiences they bring”

The relationship between reading and writing for critical literacy to develop seems to be crucial. Green (2001: 10) points out that “the most effective way to develop critical readers is through writing. Such approaches to literacy offer potential for students to understand how language works, the ways in which various individuals and groups use literacy to their own ends, and the reasons behind such use.”

Kern (2000: 16 – 17) defines seven principles for a literacy-based language curriculum going beyond the concept of literacy as attached to the written language:

- 1. Literacy involves interpretation.** All language users interpret the meanings of the world of their interlocutors. A reader interprets the view of the world presented by the writer, for example.
- 2. Literacy involves collaboration.** All communicative practices are based on an

understanding of the interlocutor. In this way, a speaker speaks for a listener and decides what must be said to contribute to listener motivation and understanding.

3. **Literacy involves conventions.** Cultural conventions govern the way in which people interact in written and spoken language and these conventions can be modified by individual purposes.
4. **Literacy involves cultural knowledge.** Language users operate within particular systems of attitudes, beliefs, values, ideas and customs which need to be known and understood for communication to be effective.
5. **Literacy involves problem solving.** Language is embedded in linguistic and situational contexts and being literate involves being aware of the relationships between words, texts and the world.
6. **Literacy involves reflection and self-reflection.** Language users reflect upon language and its relation to themselves and the world.
7. **Literacy involves language use.** It is necessary to know how language works to create discourse.

Kern (Ibid: 303) refers to “thoughtful communication” the one that derives from a literacy based curriculum in that “it assumes the primary importance for developing communicative ability in a new language, but it also emphasizes within that general goal, the development of learners’ ability to analyze, interpret, and transform discourse and their ability to think critically about how discourse is constructed and used towards various ends in social contexts.”

The following chart summarizes the main differences between the roles of teachers and learners in structural, communicative and literacy – based curricula.

	Structural	Communicative	Literacy
<b>Role models for teachers and learners</b>	“Linguists”	“Native speakers”	“Discourse analysts” and “Intercultural explorers”
<b>Primary instructional role of the teacher</b>	Organizing overt instruction and transformed practice	Organizing situated practice, overt instruction, and transformed practice	Organizing critical framing, situated practice, overt instruction and transformed practice.

<b>Primary mode of teacher response</b>	Correcting (enforcing a prescriptive norm)	Responding (to communicative intent)	Responding (to language as used), focusing attention to reflection and revision
<b>Predominant learner roles</b>	Deference to authority	Active participation: focus on using language in face to face interaction	Active engagement: focus on using language, reflecting on language use, and revising.

(Summarized from: Kern, R. 2000. *Literacy and Language Teaching*. Oxford: OUP. Page 312)

## TASK 7

You are expected to spend at least 1 ½ hours on this task

### Part A

Re – read the English curriculum design for 1° ESB and find out how the seven principles for literacy development are implicitly referred to throughout the document. Using a number for each principle, mark the document on the margin placing a number as each principle is presented. Note that the same principle can be found several times in the body of the document.

### Part B

Re- read “Consideraciones didácticas” in the English Curriculum Design for 1° ESB and decide how literacy roles for teachers and learners have been prescribed.

You are expected to take your marked document to the first tutorial class.

When you have finished doing this task read Extract 3 from the Bibliographic Compilation at the end of this module.

## TASK 8

You are expected to spend 40 minutes on this task

Analyse the following teaching sequence for 1° ESB and find out if it might

be considered as part of a literacy based curriculum. Consider the following issues:

- Kern's seven principles for literacy.
- Teacher and learner roles

You are expected to account for your choices.

### Love Lost

Love  
Love you  
Love your words  
Love your voice  
Love your touch  
Love your eyes  
Love your lips  
Love your face  
Lost your face  
Lost your lips  
Lost your eyes  
Lost your touch  
Lost your voice  
Lost your words  
Lost you  
Lost

### Caliban's dreams

<http://www.poemhunter.com/caliban-s-dreams/poems/poet-59068/page-1/>

a. SS read the poem *Love Lost* and T asks them the following questions:

- What is it about?
- How many people are involved?
- Who is speaking?
- What happened?

b. Tasks students to transform this poem into a photo story for teenagers their age. They are expected to think of the effect they want to create on the reader and discuss about the language they will use for that purpose (organisation,

content, grammar, etc) before starting to write. They will have to take/draw the pictures as well.

- c. T will correct their work through process writing: making them go through their work at least twice.
- d. Contest: all students will read all the stories and they will choose the one they like best. All the stories will be compiled in a book, a title will be chosen for the book, one copy of the book will be kept in the school library and another copy will be sent to the poet in Wales.

## TASK 9

---

### You are expected to spend 2 hours on this task

1. Look at Appendix 2. It contains part of a lesson plan developed by a 1º ESB teacher based on Shel Silverstein's poem "Deaf Donald". The teaching sequence is part of a project called "People in my community". Analyse the sequence of activities which will be carried out in 2/3 teaching hours.
2. Why is it possible to say that the lesson plan is an example of good literacy instruction?
3. The OBJECTIVES ("expectativas de logro") and CONTENTS ("contenidos") of this lesson plan have not been included in the appendix. Write down the objectives and contents for the plan. You are expected to use the curriculum design for 1º ESB to help you perform this task. Do not forget to refer to the "ejes" covered as well as context – text dimensions.
4. How can the teacher assess students? If you were the teacher, what type of evaluation would you carry out? Formative or summative? How? Read the curriculum design "Orientaciones de evaluación" to decide.

**You are expected to take the answers to these tasks to the tutorial class.**

## Critical literacy and media education

A main challenge that teachers face is the fact that new texts are constantly appearing as a result of media development, especially information technology. In this respect, Au

and Raphael (2000: 150) state that literacy education is important “for preparing students to read, comprehend, and interpret ideas presented through all the literacy artifacts available within today’s society, as well as for preparing them for successful encounters with literacy that we may only dream of today... Some researchers have expressed a preference for the term multiliteracies (New London Group, 1996) to connote the cultural and linguistic diversity of increasingly globalised societies and the related circulation of diverse texts, and to argue that the teaching of literacy must account for the proliferation of text forms growing from new technologies.” Halmer (2005: 4-5) refers to the need in the English class to develop critical practices towards the flood of information that “might be manipulative and may not necessarily present trustworthy information”. Halmer proposes media education as a central issue in the development of a 21<sup>st</sup> century literacy in order to teach our students not only *how* to use the media but also “*about* the media and its strategies, which might be manipulative as well as informative” (Ibid, 2005: 4).

### TASK 10

**You are expected to spend 15 minutes on this task**

Match the four competences Halmer refers to within media competence with the descriptions she gives of each.

*Social competence – creative competence – technological competence – information competence*

1. the ability to use new media in order to get information and communicate with others.
2. the ability to collect information by all possible means, to organise data, to select whether information is relevant or trustworthy and to process it in order to acquire a qualified opinion on a broad level.
3. the ability to produce and offer information with the help of the media.
4. the ability to realise the social consequences of new media and develop appropriate responsibility.

**When you have finished doing this task check your answers by reading Extract 4 from the Bibliographic Compilation at the end of this module.**

### TASK 11

**You are expected to spend 1 hour on this task**

Analyse the teaching sequence attached in Appendix 3. It is part of a project called “The Media” developed by a teacher of 1º ESB. Answer these questions:

1. What media competences are being developed? How?
2. What other teaching point from 1º ESB apart from the simple present for daily routines could you teach using this project? How would you include it in the project?

**You are expected to take the answers to these tasks to the tutorial class.**

### Self Assessment Task

The aim of this task is to help you reflect upon YOUR own experience as a student teacher while reading this unit of the module and to prepare yourself for the tutorial class. You can take as much time as you need to complete the following questions!!!

#### A. Contents of this unit

- The main ideas presented in this unit are: .....
- The ideas I found particularly relevant for my teaching are..... because .....
- I need to read further on the following issues: .....

#### B. Problem solving skills

- The task/ tasks I found difficult to perform was/were ..... mainly because .....
- By performing the tasks I feel I could .....
- I feel I need to ..... in order to improve my solving the tasks.

### C. Language practice

- While reading this unit I feel my English .....  
because .....
- While solving the tasks I feel my English .....  
Because .....

## Bibliographic references

Armendáriz, A. and C. Montani. 2005. *El Aprendizaje de Lenguas Extranjeras y las Tecnologías de la Información*. Buenos Aires: Lugar Editorial.

Au, K and T. Rápale. 2000. "Equity and Literacy in the next millennium". In Readence, J. And D. Barone (eds.). *Envisioning the Future of Literacy*. Delaware: International Reading Association. (pages: 143-159)

Berg, C.2003. The role of grounded theory and collaborative research. *Reading Research Quarterly*, 38, 105-111.

Canagarajah, A. 1999. *Resisting Linguistic Imperialism in English Teaching*. Oxford:OUP. Cap.1.

Canale, M. 1983. "From communicative competence to Communicative language pedagogy." In Richards, J. And P. Schmidt. *Language and Communication*. London: Longman.

Cisneros, S. 1984. *The House on Mango Street*. Toronto: Vintage.

Crystal, D. 2001. "Twenty First Century English" In Pulvernes ed. IATEFL . Cambridge: CUP.

Diseño Curricular de Inglés Educación Secundaria Básica 7º Año.

Ferreiro, E. 2001. *Pasado y Presente de los Verbos Leer y Escribir*. México: FCE.

Filmus, D. 1999. *Estado, Sociedad y Educación en la Argentina de Fin de Siglo Proceso y Desafíos*. Buenos Aires: Troquel.

Filmus, D. 1993. "El papel de la educación frente a los desafíos de las transformaciones científico-tecnológicas". In Filmus(comp.) *Para qué sirve la Escuela*. Buenos Aires: Tesis Norma.

Graddol, D. 2006. *English Next*. London: British Council

Graddol, D. 1997. *The Future of English?* London: British Council.

Green, P. 2001. "Critical Literacy Revisited". In Fehring and Green (eds.). *Critical Literacy*. Delaware: International Reading Association.

Halmer, E. 2005. "21<sup>st</sup> century literacy". In *English Teaching Professional*. 36 Pages: 4-6.

Kern, R. 2000. *Literacy and Language Teaching*. Oxford: OUP.

Klingner, J. and Edwards, P. 2006. Cultural considerations with Response to Intervention models. *Reading Research Quarterly*, 41, 108-117.

Kramersch, C. 1998. *Language and Culture*. Oxford: OUP.

Luke, A. 2003. Literacy and the Other: A sociological approach to literacy research and policy in multilingual societies. *Reading Research Quarterly*, 38, 132-141.

Macedo, D., Dendrinós, B. And P. Gounari. 2005. *Lengua, Ideología y Poder: La hegemonía del Inglés*. Barcelona: Grao.

Modiano, M. 2001. "Linguistic imperialism, cultural integrity, and EIL. In *ELT Journal* Oxford: OUP. 55/4

Pennycook, A. 2001. *Critical Applied Linguistics*. New Jersey: LEA.

Phillipson, R. 1992. *Linguistic Imperialism*. Oxford: OUP.

- Quino. 200. *Mafalda and Friends*. Buenos Aires: Ediciones de la Flor.
- Silverstein, S. 1981. *A Light in the Attic*. New York: Harper Collins.
- Skehan, P. 1998. *A Cognitive Approach to Language Learning*. Oxford: OUP.
- Widdowson, H. 1978. *Teaching Language as Communication*. Oxford: OUP.
- Widdowson, H. 1996. *Linguistics*. Oxford: OUP.

## Suggested readings

**We strongly recommend your further reading of the following bibliography:**

- Canale, M. 1983. "From communicative competence to Communicative language pedagogy." In Richards, J. And P. Schmidt. *Language and Communication*. London: Longman.
- Filmus, D. 1999. *Estado, Sociedad y Educación en la Argentina de Fin de Siglo Proceso y Desafíos*. Buenos Aires: Troquel. (last two chapters)
- Graddol, D. 2006. *English Next*. London: British Council
- Green, P. 2001. "Critical Literacy Revisited". In Fehring and Green (eds.). *Critical Literacy*. Delaware: International Reading Association.
- Halmer, E. 2005. "21<sup>st</sup> century literacy". In *English Teaching Professional*. 36 Pages: 4-6.
- Kern, R. 2000. *Literacy and Language Teaching*. Oxford: OUP. Chap. 1, 10.
- Kramsch, C. 1998. *Language and Culture*. Oxford: OUP.

## Appendix 1

Student: .....

### English Test

Calvin is at school. Complete the dialogues.



## Appendix 2

---

### LESSON PLAN

**Lesson plan based on the poem DEAF DONALD by Shel Silverstein.**

Creating interest

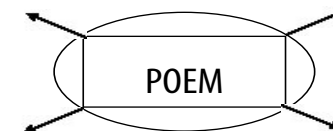
Teacher enters the classroom and greets the students by using sign language (saying "hello, how are you?" and "Today we're going to read a poem"). The students will not understand and will start asking why I'm doing these signs. The aim of this is to set the issue of non-communication (then the poem will lead us to the topic of exclusion and being different)

Students will guess the reason for my greeting them in SL.

Teacher: Do you understand my signs? (Students may guess)

Well, what I said: Hello, how are you? Today we're going to read a poem. (T. writes the "poem" on the board)

What is a poem?



Teacher elicits features of poems from students.

Do you read poems in Spanish? Do you have a favourite poem? Have you ever read a poem in English?

### BEFORE READING

Teacher gives students a copy of the poem.

- 1) Look at the poem. Who is the author?
- 2) What is different in this poem? (To elicit: there are pictures)
- 3) What is the title of the poem? What word can you recognize?
- 4) What can you see in the pictures? Is he the same boy? What's his name? What is he doing? (Students predict and will probably relate it to my signs at the beginning of the lesson)
- 5) Why is he doing these signs? (Students: porque es sordo.) So, what is the title of the poem?
- 6) Who is Donald talking to? (Students scan the poem to locate the name)

### READING

Teacher reads the poem and does the signs as he reads. Students listen to the poem and follow in their handout.

#### TASK

Pair work / group work.  
Read the poem again and answer.  
a) What is Donald trying to tell Sue?  
b) What is Sue trying to tell Donald?  
c) Can they communicate with each other?  
d) What does Sue do then?

Students share their answers.

Teacher asks students to make reference to the poem to account for their answers.

#### TASK

Pair work

Complete the sentences which explain what is happening in the poem

a) Donald is excluded because .....

b) Sue can't communicate with Donald because .....

c) Donald can't communicate with Sue because .....

d) Sue leaves Donald because .....

#### CRITICAL THINKING

What is the message of the poem? What does the author, Shel Silverstein, want to transmit?

If students don't have the necessary language to answer, you can give them these prompts:

Exclusion                      Being different

Importance of sharing a language

Students should account for their choices. In fact, the three of them apply to this poem.

Sometimes people can speak and hear, but they can't understand each other. In which situations?

If students do not come up with the case of languages, introduce the importance of English as a lingua franca.

## LANGUAGE FOCUS / LANGUAGE-RAISING AWARENESS

**Vocabulary:** the senses

Complete this table

Parts of the body	Senses	Related verb
	sight	
	hearing	
	taste	
	touch	
	smell	

### Reading aloud

Students practise reading the poem aloud.

## FOLLOW-UP TASKS

### TASK

Pair work

You are certainly different for other people. List examples of people who could consider you different. Use a dictionary to help you if necessary.

Example: deaf people

### TASK

There are no pictures of Sue in the poem. How do you imagine her? Complete this table:

AGE:

EYES:

HAIR:

HEIGHT:

FAMILY:

INTERESTS / HOBBIES:

Now write a text with this information. Start like this:

I think Sue is ..... She has .....

## TASK

---

Think what it would be like to be deaf and not hear. What things you like you would not be able to hear?

## TASK

---

What senses do deaf people use more?  
What senses do blind people use more?

## TASK

---

You listen to lots of songs every day. Deaf people can't enjoy the pleasure of music as we do.  
Imagine you want to transmit the story or the message of a song to a deaf boy or girl.  
Choose one of your favourite songs and draw a sequence of pictures explaining the lyrics.

NB: This task may be changed by using a song in English in the class for listening practice, and then all the students draw the content of the song.

## TASK

---

### Research work / class work

Students can do some research on sign language, or

Teacher can provide texts about sign language or Braille for reading comprehension, and content development.

## TASK

---

### Instructions for teacher:

- Tell the students you will have a brief moment to help understand hearing and identify sounds
- Ask students to close their eyes and ask them to be silent.
- Tell them to listen to all the sounds.
- After a minute or two, have them write down on paper all the sounds they heard.
- Share the list as a class. (you may use a web diagram for this)
- Now do the same exercise, but this time students look at everything possible. Again, share the list (you may use a web diagram)

## VISITS:

You can arrange the visit to a school for deaf people or to a Braille library.

## Appendix 3

### ACTIVITY 1:

T introduces the topic of the unit and starts asking questions: Do you read comics? Which ones? Do you like them? Why? Can you describe comics? Are they funny/ ironical/ boring? What are they about?

### ACTIVITY 2:

T hands in the comic strip to the children and analyses it with the children

- ss describe the pictures –eg: I can see two men with a TV, etc
- T asks 3 students to read the comic aloud and then she clarifies the meaning of utterances in the context – eg: “Is your mother in...?” in where? / “and the little girl?” complete the question.
- T asks the following questions to the students: Who made this comic? Do you know? Where can you find these comics? Who reads it? What is Quino talking about?



© Joaquín Salvador Lavado (Quino). *Mafalda & Friends 1*. Ediciones de la Flor. 2004.

### ACTIVITY 3:

---

A survey on the media and people. Students should find out preferences in different age groups? What do children /teenagers /young adults/ middle aged people /elderly people prefer among the following: TV, internet, the radio, the newspaper, magazines? Ss should first ask their partners the following questions:

*Do you watch TV? / Do you listen to the radio? / Do you use internet? / Do you read the newspaper/ magazines?*

Students should draw conclusions on what teenagers prefer in writing: eg. "I think teenagers prefer..... because in my class ..... people watch TV and I think they do not like ..... because ..... people read the newspaper.. "

As homework they should ask different people at home and in their neighbourhood and bring their results to the class.

The following class, they should report their findings in groups of 4 students in English in the following way "My mother and my father listen to the radio and watch TV so I think adults prefer ..."/"I think young people prefer the TV and internet because I watch TV and chat with my computer."

The class should draw conclusions on what people prefer a different ages by drawing a chart and reporting it to their partners to decide whether there are coincidences.

### ACTIVITY 4:

---

Speculation on the results of the surveys carried out. From the survey, we know that our students watch TV a lot. T brings three videotaped advertisements (or a scene from a programme they watch) that appeal to teenagers. As ss watch, they have to analyse the hidden messages:

Students have to guess the following information from the scenes of the adds:  
Characters - Age - physical descriptions - place where characters are - daily routine suggested by the add /programme.

### ACTIVITY 5

---

Reflection: What stereotype is each add presenting? Why? Are all teenagers like that? Why? /Why not? T asks students to imagine they are producing the ad again to make it more real.

Ss imagine they are the directors of the add. In groups of three or four students they have to write down a description of the character they want in their new add summarizing their ideas.

## Unit 2.

### Teaching English through literature in ESB

#### Aims

The aim of this unit is to explore the relationship between language teaching and literature in the language class and to analyse how the latter can be a rich resource for language learning and literacy development in ESB.

#### Objectives

At the end of this unit you should be able to:

- Define the relationship between literature and literacy development in a foreign language and apply it in the analysis and design of teaching situations in ESB.
- Define the concept of literature and apply it in the analysis of teaching situations in ESB.
- Relate the concept of literature, culture, diversity and identity with text and context dimensions in the analysis and design of teaching sequences.
- Identify the key concepts presented in the text of the English curriculum.
- Apply the key concepts presented to planning, teaching and reflection stages.
- Apply the use of literature in planning and making integrative evaluations

## Contents

Literature as a means for literacy development in a foreign language. The design of ESB classroom projects centred round literature: the treatment of literature through a task based approach. The relationship of literature with culture, diversity and identity in the English class. The use of literature for integrative evaluation (summative evaluation).

### Key terms

Literature – referential language – representational language – text – context – language based literature -

## Literature and language teaching

### You are expected to spend 15 minutes on this task

The aim of this task is to help us start thinking on the topics of this unit. After you've read the poem "40- Love" by Roger McGough answer the following questions with the ideas you have in mind.

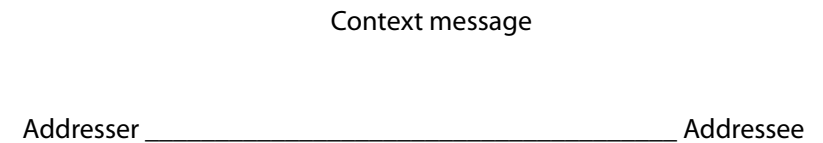
1. What is the essence of the message?
2. Could it be a written or a spoken text?
3. Try to write it as sentences, how different is it from the poetic version?
4. What do you think makes it a poem?

40	-	Love
middle couple ten when game and go the will be tween		aged playing nis the ends they home net still be- them

Roger Mc Gough

In a language-teaching context, some texts will stimulate more language production than others, some will give information, and others will give more imaginative stimuli.

Jakobson defined "the constitutive factors in any speech event, in any act of verbal communication" as:



Contact code

According to where the accent lies, Jakobson determines the different functions of language:

- Expressive
- Connative
- Referential
- Phatic
- Metalingual
- Poetic

The distinction we must draw here is the one between referential and representational language. Representational language is language which engages the imagination of the receiver to be decoded. Representational language has Jakobson's connative function (appealing or influencing the addressee) and more of the metalingual, poetic and expressive functions. In contrast, referential language is language which communicates on only one level, usually in terms of information. It does not engage the interlocutors' imaginative faculties. It is socially conditioned and transaction-based. It is limited to everyday real-life situations.

Unfortunately, a closer look into our everyday teaching practices in ESB classrooms reveals that most of what is done in the class is based on referential language. This might be one of the reasons why many teachers feel that they are teaching a dead language. By using representational language, we can enhance learning the foreign language, we can make it alive in our class for a number of reasons:

- It opens up, calls upon, stimulates and uses areas of the mind, from imagination to emotion, from pleasure to pain.
- It brings about personal interaction between text and reader, between other texts, between the readers themselves, between teacher and students, between the producer and the receiver of the message
- A network of ideas and stories, images and emotions are represented by the text.
- It gives a wide frame of linguistic reference. The learner has to *think* about the content of what is being said, read or heard.
- The learning process goes on well beyond the actual moment of teaching-

Many language-learning materials have begun to take steps towards the use of representational texts, giving a token nod in the direction of imaginative involvement with the use of illustrations or of passages, frequently adapted from novels and stories. For many teachers it is seen as OK once in a while, but they feel it gets in the way of “real language” teaching.

What is “real language” teaching for most teachers in our classrooms?

- Communication activities,
- Grammar presentation and practice,
- Skills development activities,
- Vocabulary teaching and practice,
- Social skills such as turn-taking, politeness strategies, practice.

It is certainly true that these are mechanical and measurable areas of language teaching that will remain the necessary foundation when learning a language. However, a high proportion of what is said both in written and spoken language goes further beyond the fact of simply conveying information which is to be received and understood.

There is a wide range of discourse whose primary goals are beyond informative ones. Since referential language requires very little in the way of thinking, it simply requires a memory for vocabulary and an ability to manipulate grammatical forms. In consequence, the content very often becomes subordinate to the mechanics of the language. The student is easily discouraged and demotivated, and communication is lost.

Mc Rae(1991: 6-7) states that “Referential language is no more than a very basic framework for communicative survival in carefully circumscribed environmental contexts. As Halliday confirms: “Learning is essentially a process of constructing meanings”. It is an imaginative process, involving cognition and interpretation, rather than a quantifiably scientific process which can be measured in the same terms for every learner. The use of representational and ideational materials in language teaching will make use of students’ capacities for self-awareness, and lead them to a wider knowledge of the target language and to a greater fluency in it. We will also see in this unit that literature is a rich source for literacy development in our students.”

## What is literature?

### TASK 1

---

#### You are expected to spend 20 minutes on this task

Each of the quotations below has certain implications for the approach we adopt to using literature in the language classroom. These implications are examined in the seven paragraphs that follow. Match each paragraph with the relevant quotation.

**A. Literature could be said to be a sort of disciplined technique for arousing certain emotions.** (*Iris Murdoch, The Listener, 1978*).

**B. Great literature is simply language charged with meaning to the utmost possible degree.** (*Ezra Pound, How to Read, Part II.*)

**C. The Formalists' technical focus led them to treat literature as a special use of language which achieves its distinctness by deviating from and distorting "practical" language. Practical language is used for acts of communication, while literary language has no practical function at all and simply makes us see differently.**

**D. One can think of literature less as some inherent quality or set of qualities displayed by certain kinds of writing all the way from *Beowulf* to Virginia Woolf, than as a number of ways in which people *relate themselves* to writing. It would not be easy to isolate, from all that has variously been called "literature", some constant set of inherent features...any bit of writing may be read "non-pragmatically", if that is what reading a text as literature means, just as any writing may be read "poetically". If I pore over the railway timetable not to discover a train connection but to stimulate myself general reflections on the speed and complexity of modern existence, then I might be said to be reading it as literature. (Eagleton, 1983).**

**E. Literature is the question minus the answer. (Roland Barthes, *New York Times*, 1978).**

**F. In the allocation of the label "great literature" to a literary work we cannot be making a judgement which is objective or factual, however much we like to think that we are. A value judgement is constituted by the social and historical conditions which determine our particular ideology. The teachers and professors who have the power to decide which books make up an English literature syllabus reflect in their choices, and in the knowledge of the literature which they purvey, a fundamental structure of beliefs and interests which reflect the particular culture or section of society into which they were born and in which they grew up. (Brumfit and Carter – 1986).**

**G. Literature, fiction, poetry, whatever, makes justice in the world. That's why it is almost always on the side of the underdog. (Grace Paley, 1974).**

1. One of our main aims in the classroom should be to teach our students to read literature using the appropriate literary strategies. This involves them not in reading for some practical purpose, for example to obtain information, but rather in analyzing a text in terms of what it might mean symbolically or philosophically.
2. Our main task in the classroom is to pinpoint how far literary language deviates from ordinary language.
3. Literary texts have a powerful function in raising moral and ethical concerns in the classroom. The tasks and activities we devise to exploit these texts should encourage our students to explore these concerns and connect them with the struggle for a better society.
4. The texts traditionally prescribed for classroom use may generally be accorded high status, but often seem remote from, and irrelevant to, the interests and concerns of our students. In fact, being made to read texts so alien to their own experience and background may only increase students' sense of frustration, inferiority and even powerlessness. We need to select texts for classroom use which may not be part of the traditional literary canon, but which reflect the lives and interests of our students.
5. Our main aim when using literature with our students is to help them unravel the many meanings in a text. Students often need guidance when exploring these multiple levels of meaning in a literary text – we need to devise materials and tasks which help them to do this.
6. Literature provides wonderful source material for eliciting strong emotional responses from our students. Using literature in the classroom is a fruitful way of involving the learner as a whole person, and provides excellent opportunities for the learners to express their personal opinions, reactions and feelings.
7. We should not expect to teach any definitive interpretation of a literary text with our students. Rather we should use the text as the basis for generating discussion, controversy and critical thinking in the classroom.

(Lazar, 1993: 1-3)

## Why use Literature in the language classroom?

**"I see," Miss Honey said. "Well, all I came to tell you was that Matilda has a brilliant mind. But I expect you knew that already."**

**“Of course I knew she could read,” the mother said. “She spends her life up in her room buried in some silly book.”**

**“But does it not intrigue you”, Miss Honey said, “ that a little five-year-old child is reading long adult novels by Dickens and Hemingway? Doesn’t that make you jump up and down with excitement?”**

**“Not particularly,” the mother said. “I’m not in favour of blue stocking girls. A girl should think about making herself look attractive so she can get a good husband later on. Looks is more important than books, Miss Hunky...”**

**“The name is Honey,” Miss Honey said.**

**“Now look at *me*,” Mrs Wormwood said. “Then look at *you*. You chose books. I chose looks.”**

**Miss Honey looked at the plain plump person with the smug suet-pudding face who was sitting across the room. “What did you say?” she asked.**

**“I said you chose books and I chose looks,” Mrs Wormwood said. “And who’s finished up the better off? Me, of course. I’m sitting pretty in a nice house with a successful businessman and you’re left slaving away teaching a lot of nasty little children the ABC.”**

**Dahl (1988: 97-98)**

Should we teach literature in the English classroom at secondary school? This question is certainly in the forefront of debate today with the inclusion of literature in the curricula. Yet, it remains controversial, and the attitude of many teachers, ambivalent. Opinions may be divided into those who are against the inclusion of literature in the English classroom and those who are for. Probably, after having read the extract from Roal Dahl’s *Matilda* at the beginning of this section, we will share Collie and Slater’s (1999: 2) opinion when they say that “Literature, which speaks to the heart as much as to the mind, provides material with some emotional colour, that can make fuller contact with the learner’s own life, and can thus counterbalance the more fragmented effect of many collections of texts used in the classroom.”

The following chart includes some of the reasons why teachers may be for or against the inclusion of literature in the English classroom.

Against	For
<ul style="list-style-type: none"> <li>• The emphasis on modern linguistics on the primacy of the spoken language can make many teachers distrust what is seen as essentially a written, crystallised form.</li> <li>• Literature is thought of as embodying a static kind of language far removed from the utterances of daily communication.</li> <li>• It is sometimes tarred with an ‘elitist’ brush and reserved for the most advanced level of study.</li> <li>• The need for a ‘metalanguage’ of literary terms may convince many teachers that it can not be studied satisfactorily in the foreign language.</li> </ul>	<ul style="list-style-type: none"> <li>• Literature is a means to develop literacy in the foreign language.</li> <li>• Literature is ‘authentic’ material which provides cultural as well as language enrichment.</li> <li>• Literature motivates students by touching on themes they care about.</li> <li>• Good literature is about the human experience; it is meaningful to students from different linguistic and cultural backgrounds.</li> <li>• Literature offers new vocabulary in context and serves as a source for learning about the mechanics of language in authentic context as they are used by masters of that language.</li> <li>• Literature can give students the means to imagine and think creatively.</li> </ul>

## Literature for Language approach

It has to be clear that using representational materials in our ESB class does not mean teaching literature courses. We are talking here of what is called “literature for language approach” (aimed at helping students improve their knowledge and proficiency of the foreign language). The use of this kind of material is part of *language* learning. Representational materials are, in fact, significantly more complex, both in linguistic and content terms. But language teachers are not textual analysts, so the texts used should be chosen with language-teaching viability in mind.

Gillian Lazar (1993) summarizes the features of three different ways of understanding language-based approaches to literature.

- Literary texts are seen just as a resource, among other types of text, to provide stimulating language activities: the text is a means to an end.

- Literary texts are used to focus on close study of the linguistic features of the text to develop students' interpretative abilities and critical thinking.
- Literary texts are used to develop language-based study skills to develop language awareness and provide an unthreatening way of bridging the gap between language study and the more literary based skills.

We know that an early exposure to meaningful literary experiences is essential for the development of young learner's literacy. Teachers in EPB usually resort to stories or fairy tales to favour children's response to reading. However, as students grow up, teachers seem to forget this. As C. Grondona White (2001) suggests: "Teachers need to use strategies that encourage reflection, discussion and critical thinking. For example, Students might answer to questions such as 'What was my first impression of this text?' or 'Did I enjoy reading this text?' 'What characters remind me of other people I know?' etc. At later stages, the scope could gradually be extended to encourage critical responses, such as 'Whose point of view is presented and whose is not?' 'What assumptions about society exist in the text?' etc. These questions are meant to help students understand that each text (including his or her own response to the reading experience) reflects a particular viewpoint and a set of values that are shaped by social, cultural or historical context."

### TASK 3

---

#### You are expected to spend 30 -40 minutes on this task

Analyse the teaching sequence attached in Appendix 1 which is based on the opening paragraph of the novel *The Bluest Eye* by Toni Morrison. Give your opinion on the tasks developed taking into account your class of 1º ESB and the contents of the curriculum design. What approach do you think it follows? How is literature being used?

**(You are expected to take the answers to this task to the first tutorial class.)**

## Literature: What kind? How?

### REFLECTION TASK

---

#### You are expected to spend 15 minutes on this task

Think about these questions. Jot down some answers with the ideas you have in mind. Then proceed with the rest of this section. When you have finished, come back to your notes and reflect on your answers.

What kind of literature should be used with language learners in 1º ESB?  
How can literature be used effectively in the classroom?

### What sort of literature is suitable for use with language learners in 1º ESB?

The criteria of suitability clearly depend on each particular group of students, their needs, interests, cultural background and language level. However, one primary factor to consider is, whether a particular work can stimulate some kind of personal involvement by arousing the learners' interest and provoking strong, positive reactions from them. If it is meaningful and enjoyable, reading is more likely to have a lasting effect upon the learners' linguistic and cultural knowledge. It is important to choose material which is relevant to the life experiences, emotions, or dreams of the learner. Language difficulty has to be considered as well. It is much better to choose a work that is not too much above the students' normal reading proficiency.

Taking a broad definition of literature in mind, the selection of material should include: songs and poetry, fiction and non-fiction, drama and folktales.

In selecting literary texts we should be guided by the following concerns:

- **Student interest.** Literature should be age-appropriate and should address themes of interest to the learners.
- **Linguistic accessibility.** The language of literature should be clear and simple enough for the student to understand, yet it must be expressive, figurative, and evocative.

Poetry is simple and memorable, it makes use of rhyme, rhythm, and repetition to enhance comprehensibility -yet it is also complex, evoking deep emotion and thoughts in the reader.

- **Cultural relevance.** Literature should reflect many cultures and teach about the English speaking culture.

## How can literature be used effectively in the classroom?

Traditionally, the way literature is presented follows a teacher-centred approach in which the teacher imparts information about the author, the background to the work, the particular literary conventions that inform the text and so on. Learners are somehow expected to have the ability to take all this in and make it their own. This approach may foster detailed comprehension but students will probably not have made the text their own. Nor will the classroom process have encouraged them to share their own views with each other, and they may not have used the target language very much.

Modern views will aim to stimulate students' desire to read and to encourage their response. An array of enjoyable student-centred activities such as: role play, improvisation, creative writing, questionnaires, visuals and many others is particularly important when working with students who have not yet developed a wish to read literature in the target language. Moreover, the availability of a variety of activities enables the teacher to concentrate on meeting students' weaknesses in particular skill areas – in speaking or listening, for example.

In devising activities for integrating language and literature we have to bear in mind the notion that learning is promoted by involving as many of the students' faculties as possible. By itself, the printed page can be a fairly cold, distancing medium appealing to a restricted part of the reader's visual sense and to the intellect. As teachers we should try to exploit the emotional dimension that is a very integral part of literature as well as supplement the printed page with visual aids.

**Before doing task 4 read Extract 5 from the Bibliographic Compilation at the end of this module.**

## TASK 4

---

**You are expected to spend 30 minutes on this task**

What kinds of literature are included in the curriculum design of 1º ESB?

Read the curriculum design "eje del Discurso Literario" and find out.

What approach to teaching literature is suggested in the curriculum design?

**(You are expected to take the answers to this task to the first tutorial class.)**

**You are expected to attend your first tutorial class at this point. Do not proceed with the module materials until you have attended the class. Remember to take the answers to the preceding tasks as well as the curriculum design. Your "capacitador" will help you integrate the topics discussed in this first part of the module and will help you answer any questions that might have arisen from the reading of this module.**

## Why use poetry with language learners?

### TASK 5

---

**You are expected to spend 30 minutes on this task**

Do the following activities adapted from Collie and Slater (1999:238). While you're working on them reflect upon their effectiveness as a language learner.

Think of reasons why you would use poetry with your 1º ESB students.

#### Pre-reading activities:

1. In small groups, talk about your neighbours. How close to your house/flat do they live? What kind of neighbours are they? Use adjectives to characterize them.
2. Now, in pairs, use the following grid to interview each other about one or two of your neighbours.

NEIGHBOUR	JOB	HOW HAVE THEY LIVED THERE?	HOW MANY IN THE FAMILY?	INTERESTS, HOBBIES	ECCENTRICITIES, STRANGE HABITS	QUALITIES
1.						
2.						
3.						

**While –reading activities:**

1. You are going to read a poem called “The couple upstairs”. While you’re reading think about what has happened.
2. Share your answers with the whole group.

**“The couple upstairs” by Hugo Williams**

Shoes instead of slippers down the stairs.  
She ran out with her clothes.

And the front door banged and I saw her  
Walking crookedly like naked, to a car.

She was not always with him up there,  
And yet they seemed inviolate, like us,  
Our loves in sympathy. Her going

Thrills and frightens us. We come awake  
And talk excitedly about ourselves like guests.

3. In small groups, read the poem and study the handwritten notes and choose the comments you find most interesting

**“THE COUPLE UPSTAIRS” BY HUGO WILLIAMS**

slippers, soft, homely

shoes hard for outside

Shoes instead of slippers down the stairs.

Her only

She ran out with her clothes.

possessions?

Angry?

And the front door banged and I saw her

man or woman?  
Nosy?

tired,sad,drunk?

Walking crookedly like naked, to a car.

Not actually  
naked. Stripped of security?

She was not always with him up there,

same

relationship?

And yet they seemed inviolate like us,

Our loves in sympathy. Her going

Of what? Why come and not are?

are they enjoying

this event?

Thrills and frightens us. We come awake

And talk excitedly about ourselves like guests.

What could they be saying?  
strange image

4. Discuss your ideas with the whole group.

### Post-reading activities

1. In small groups, improvise the conversation between the couple downstairs and the man (now living alone?) upstairs.

2. Writing:

Imagine what is going on in the departing woman's mind as she runs down the steps and, turning just catches a glimpse of the curtain moving in the neighbours' bedroom.

Begin:

"Watching, always watching..."

### TASK 6

---

Analyze the sample classes attached in Appendices 2 and 3 which were designed to use poetry with 1°ESB. You are expected to use the curriculum design to help you.

#### PART A (You are expected to spend at least 1 ½ hours on this task)

- a. Are the poems suitable for 1°ESB students? Why? To answer to this question you need to refer to the ideas presented in this unit of the module.
- b. Decide what contents ("contenidos") are being taught through the use of poetry. (You are expected to refer to context – text dimensions in the curriculum design).
- c. Decide what objectives ("expectativas de logro") are being aimed at through the teaching sequences.
- d. Are the sequences presented following a task based approach? Support your answer referring to "Consideraciones didácticas" in the curriculum design.
- e. Analyze the organisation of each lesson. What do they have in common? Is there any common sequencing among them?

### PART B

- f. Test the sequence in your own teaching context: Choose one of the lessons to carry it out in your 1°ESB. Write down your experience after the class as if you were writing it down in a teacher's diary. In your account you can include as much information as you want. You are expected to refer to: your feelings, positive/ negative aspects, students' response, etc.

You are expected to take your answers to all these questions to the second tutorial class.

### TASK 7

---

(You are expected to spend 30 minutes on this task)

Your experience in task 6 might have changed your view on the use of poetry in class. Look at the following remarks, all made by language teachers, (in Lazar, 1993:99). Do you agree with them? If so, why? If not, then why not?

- 1 If poetry's deviant language, what's the point of using it with language learners? They want to know what's right, not what's wrong!
- 2 I've got a very demanding syllabus to get through, so there's no real time for playing around with poetry in my lessons.
- 3 My students don't read poetry in their own language, so how can they possibly read it in English?
- 4 It's alright to use poetry with students who intend to study literature further when they leave school. But reading poetry is too specialized an activity for most students, isn't it?
- 5 I've tried using a poem with students, but they found it difficult to understand, and just wanted me to give them the "right" interpretation of what it meant.
- 6 I sometimes wonder if I've really understood the meaning of a poem myself –it's a bit daunting then to explain it to a group of students.
- 7 It's impossible to find poems in language simple enough for students at lower levels to understand.

- 8 Lower level students may understand the individual meaning of each word in a poem but completely miss its deeper meaning.
- 9 We can use activities similar to those we use with other kinds of texts to exploit a poem with students at lower levels.
- 10 Students at lower levels may enjoy and understand the deeper meaning of a poem without actually having sufficient oral skills to discuss it.
- 11 Poems do not have to be used as an end in themselves, but can be used as a way of extending students' knowledge of the language.
- 12 It's too intimidating for both students and teachers to use poetry at lower levels.
- 13 Poetry works particularly well with students who are very literate or well-educated in their own language, even if their proficiency in English is limited.

### The use of narrative with language learners.

**"...stories are a culture's coin and currency. For culture is, figuratively, the maker and enforcer of what is expected, but it also, paradoxically, compiles, even slyly treasures, transgressions. Its myths and its folktales, its dramas and its pageants memorialize both its norms and notable violations of them." (Bruner, 2002:15)**

The role of narrative in education has been pointed out by a great number of scholars in the last years. We know that human beings understand the world by means of two main types of thought: paradigmatic thought and narrative thought. Paradigmatic thought is logic thought, that is to say, the type of mental operations related to facts and logic. Narrative thought, in contrast, is the type of thought that involves the imaginative and the subjective of human experience. This is why stories are a powerful vehicle to pass on cultural information and this is why narratives are so important in the teaching of a language.

Taking the example of fantastic stories as used in the language class, it is possible to say that they are an incredible trigger for imagination, creativity and fun. It is a key element

in the psychological development of any person. Fantastic stories seem to reflect the struggle that all youngsters face to feel powerful in the adult world. In the ELT classroom, fantasy motivates students, and encourages them to express themselves spontaneously.

Fantastic stories, whether in the form of tales, myths, legends or canonic works, have the power not only to entertain and excite but also to nurture one's imagination. They often provide an explanation of ancient and modern riddles as well as offer a sort of moral. In their vivid narrative form, they have the power to provoke a strong response in any sensitive reader or listener.

Fantastic stories are incredible opportunities for learning a foreign language. The fight between the good and the evil, dragons, wizards and princesses invite readers to open the door of a world of wonder where stories become even more important than the reader's possible lack of language command. Fantasy, then, arouses learners' motivation and creativity encouraging them to respond to stories without the language constraints of a typical ELT classroom. In this respect, Mc Rae (1991: vii) states *"In future years, the absence of imaginative content in language teaching will be considered to have marked a primitive stage of the discipline... Representational materials make an appeal to the learner's imagination: they can be any kind of material with imaginative or fictional content that goes beyond the purely referential, and brings imaginative interaction, reaction and response into play."*

Story telling in the foreign language class, undoubtedly, arouses curiosity and interest focusing children's attention on learning with fun. Moreover, a good story will always elicit views, feelings and experience stimulating discussion. For the teacher, it is not only a means to revising learning while diagnosing difficulties, but it helps teach new content as well.

Why tell your students a story?

#### **A story has a suitable discourse organisation**

Being story telling an oral activity, it is to be listened to and participated in. There is a sequence of events, i.e. time unfolds. Moreover, there is a thematic structure ending up in the resolution of a problem. A story also features a moral, which is not always explicitly stated.

**A story provides teachers with an opportunity to make students THINK.**

It is a fact that there is no learning without understanding and story-telling involves high-order thinking enabling students to :

- a. *reason* as the chain of cause and effect evolves
- b. *form concepts* when they are encountered with new vocabulary
- c. *predict* as one incident leads to another
- d. *infer* what is happening in spite of the language
- e. *solve problems* as the difficulties seem difficult to overcome

**Stories are literacy events.** A good story

- provides us with opportunities to share meaning( social literacy)
- develops the skills and knowledge required to process an oral text in a given context ( cognitive literacy)
- puts into action both the top-down approach the bottom-up approach
- counts on the phonological information and the spoken words to understand semantic hints

**Stories feature educational value.** A good story will

- offer opportunities for foreign language learning
- have educational value in the sense that
  - . there is a link between what they know and what they do not
  - . it gives a chance to look at reality from a different point of view
  - . language is introduced in context
  - . it may lead to other skills : reading and joint writing
  - . it enables children to work cooperatively
  - . there is vocabulary gain

**Stories foster intrigue.** It is instrumental for a good story to offer a sense of suspense and a surprise event “ *a pattern that suits human psychology: a degree of comfortable familiarity combined with just the right amount of surprise and change*”(Cameron, 2001: 162)

**TASK 8**

---

**(You are expected to spend 1 hour on this task)**

Analyse the project included in Appendix 4. The activities of the project have been designed for students of 1º ESB using Rachel Isadora’s story Ben’s Trumpet.

- a. The final task is what the teacher thought first when designing the project. How do all the previous activities combine to develop the necessary linguistic competence for the final task?
- b. How are the four skills developed?
- c. What language will it be necessary to teach throughout the sequence? If you were to use the sequence with your 1º ESB students would you include stages in between the tasks? Which ones?

**You are expected to take your answers to all these questions to the second tutorial class.**

## A model for teaching Literature

A model which includes activities for use before, during and after reading can become really supportive when devising projects based on literature.

**Before reading activities** connect students’ own experience to the literary selection they will read and provide background information about the literature to guide them “into” the work.

**While reading activities** provide a variety of ways to guide students “through” the work, including activities such as reading aloud to students, shared reading, supportive

questions during reading, dividing the reading into manageable “chunks,” and many cooperative learning activities.

**After reading activities** use thought-provoking discussion questions, cooperative learning activities, experiences to expand comprehension of literary concepts and terms, writing activities, project ideas and suggested further readings to take students beyond the work into their own high-level thinking and original creations. These activities may help students relate the works to one another around the literary themes by employing graphic organisers and developing learning strategies.

In all cases we are using a task based approach to working with literature since students are using language with a purpose as they perform the tasks. It is important to see that among the tasks that we can present to our students, we need to make a distinction between pedagogical tasks and real world tasks. As Ellis (2003: 347) explains, pedagogical tasks are those “designed to elicit communicative language use in the classroom, e.g. Spot-the-difference. Such tasks do not necessarily bear any resemblance to real-world tasks although they are intended to lead to patterns of language use similar to those found in the real world.” It can be said, in consequence, that many of the tasks that students will carry out in our class are “meaning focused” in that language is used meaningfully with a purpose beyond the fact of learning language per se. Yet, these will not be tasks that students will perform in real world. For example, students are unlikely to order a sequence of pictures of a story and write the story in the real world, however, that is a meaningful task within the context of the classroom because it generates patterns of language that are similar to the ones they will have to use in the real world. In contrast, real world tasks or target tasks are the ones that students will find in real world. For example, students are likely to write an email or give their opinion on a book. It is important to notice that teaching sequences within a project require thinking of a final task as a real world task, since this last task will have a public repercussion of some kind as will be explained in unit 3 of this module.

Daisey (1996/ 1997) provides interesting suggestions for target tasks in projects with literature. As target tasks, students may:

74

- Make a collage using photocopied pictures and phrases from the book/story to interest other people to read the story.

- Make a book jacket for the book/story. Inside write a summary and describe the type of persons who might like to read it.
- Pretend you are the author of the book/story and ask a classmate to interview you about your book/story on a TV talk show.
- Choose an exciting scene/event and act it out.
- Write some paragraphs describing how the world pictured in the story is different from your own.
- Make a flip book of an exciting scene.
- Conduct a panel discussion with a classmate who read the same book.
- Prepare an advertisement to sell the book/story.
- Illustrate scenes from the book/story in a comic strip.
- Write a poem, song, or biopoem about one character in the book/story.
- Write a journal or diary entry or a telegram from the perspective of a character.
- Write a letter to the editor persuading the public about an issue raised in the book/story.
- Write a CV for a character in the book/story.
- Tape a conversation with a character.
- Write a children’s version of the story.
- Write a movie review of the story in the book.
- Look up information you would like to know after reading the book/story.
- Make a photo album of the character’s life.

It is important to note that narratives can be a source of inspiration for us, teachers, as we are designing projects for our students. In many cases, stories can empower ourselves to create rich teaching experiences that can stimulate language learning and develop our student’s critical literacy in unthinkable ways.

75

## TASK 9

---

This task is to show you how literature can inspire you.

### PART A

(You are expected to spend 40 minutes on this task)

Read the following text and answer the questions. There are no *true* answers, but there are *hints* as to what an appropriate answer *might* be. Account for your answers, and mention the hints that guided them.

**“Niki, the name we finally gave my younger daughter, is not an abbreviation; it was a compromise I reached with her father. For paradoxically, it was he who wanted to give her a Japanese name, and I –perhaps out of some selfish desire not to be reminded of the past- insisted on an English one. He finally agreed to Niki, thinking it had some vague echo of the East about it.”**

(Extract from *A Pale View of Hills*, by Kazuo Ishiguro)

- 1 Do you think the writer is a man or a woman? Why?
- 2 How many daughters does the narrator have?
- 3 Does the narrator have any sons?
- 4 Why do you think the narrator use the word ‘paradoxically’?
- 5 Why do you think the narrator doesn’t want ‘to be reminded of the past’?
- 6 What nationality do you think the narrator is?
- 7 Is the narrator married? What do you think? Who to?
- 8 What do you infer from ‘some vague echo of the East’?
- 9 Where do you think the narrator live, and who with?

**There are a number of things that are taken for granted in this text; that is, things that we readers are expected to understand though they are not said. We, as readers, somehow perceive the conflict and the story behind. Write a story about the narrator’s possible past. You can introduce all the facts you think might be relevant to this present situation.**

## PART B

(You are expected to spend at least 2 hours on this task)

Analysis for working in the class:

- a. How does this extract from the novel inspire you to design a unit of your 1º ESB programme? What topics which are brought about by this piece could you work with your students in class? Choose the topic you feel is most relevant for your students from the ones you thought of.
  - b. What teaching points from the curriculum could you teach?
  - c. Which objectives form the curriculum design would you be covering?
  - d. Adapt your story for 1º ESB students introducing all the necessary changes, as regards form and content.
  - e. Think of the target task or real world task you would carry out with students.
  - f. Design activities for writing, reading, speaking and listening
  - g. Sketch a plan of the project you have thought of and bring it to the next tutorial class.
- (your sketch ought to have at least the following items: objectives, contents, teaching sequence, and materials)

**You are expected to take your answers to all these questions to the second tutorial class.**

## TASK 10

---

(You are expected to spend 1 hour on this task)

In Appendix 5 you will find a language test that was designed using the extract from *Matilda* by Roal Dahl that you’ve read in section 2.3. of this unit of the module.

This summative test is assessing reading, writing and use of English in 1º ESB. Find out in what ways it is a good example of testing practices in ESB. Consider

the following issues: context –text dimensions, communicative situations, topic, types of tasks, level of difficulty, treatment of skills, etc. You are expected to use the curriculum design to help you in the analysis.

**You are expected to take your answers to all these questions to the second tutorial class.**

### Self Assessment Task

The aim of this task is to help you reflect upon YOUR own experience as a student teacher while reading this unit of the module and to prepare yourself for the tutorial class. You can take as much time as you need to complete the following questions!!!

#### A. Contents of this unit

- The main ideas presented in this unit are: .....  
.....
- The ideas I found particularly relevant for my teaching are.....  
..... because .....
- I need to read further on the following issues: .....

#### B. Problem solving skills

- The task/ tasks I found difficult to perform was/were ..... mainly because .....
- By performing the tasks I feel I could .....
- I feel I need to ..... in order to improve my solving the tasks.

#### C. Language practice

- While reading this unit I feel my English .....  
because .....
- While solving the tasks I feel my English .....  
because .....

## Bibliographic references

Bruner, J. 2002. *Making Stories*. London: Harvard.

Cameron, L. 2001. *Teaching English to Young Learners*. Cambridge:CUP.

Collie,J. & Slater, S. 1999 *Literature in the Language Classroom* , C.U.P, Cambridge.

Dahl, R. 1988. *Matilda*. New York: Scholastic.

Daisey, P. 1996/1997. Promoting literacy in secondary content area classrooms with biography projects. *Journal of Adolescent & Adult Literacy*, 40, 270-278.

Ellis, R. 2003. *Task Based Language Learning and Teaching*. Oxford: OUP.

Ferradas Moi. 2004 *Literature in ELT, Net-Learning*, Buenos Aires.

Gronzona White, C. 2001. Carpeta de trabajo sobre “Estrategias de para la enseñanza de una lengua extranjera” Licenciatura en Educación, Universidad Nacional de Quilmes.

Isadora, R. 1979. *Ben’s Trumpet*, Greenwillow Books, U.S.A.

Lazar, G. 1993. *Literature and Language Teaching. A guide for Teachers and Trainers* C.U.P, Cambridge.

Mc Rae, J. 1991. *Literature with a small ‘l’*, Macmillan, London.

Mc Rae, J. 1998. *The Language of Poetry*, Routledge, London.

Silverstein, S. 1981. *A Light in the Attic*. New York: Harper Collins.

## Suggested readings

Collie,J. & Slater, S. 1999 *Literature in the Language Classroom* , C.U.P, Cambridge.

Mc Rae, J. 1991. *Literature with a small ‘l’*, Macmillan, London.

Mc Rae, J. 1998. *The Language of Poetry*, Routledge, London.

# Appendix 1

---

## *THE BLUEST EYES* by Tony Morrison

### A. Before reading answer the following questions:

1. What does your house look like? Is it big or small, old or new? Has it got many colours?
2. Who lives in your house with you?
3. Have you got friends?
4. Do they play with you in your house?

### B. Now read the following story:

"Here is a house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick and Jane live in the green-and-white house. They are very happy. See Jane. She has a red dress .She wants to play. Who will play with Jane? See the cat. It goes meow-meow. Come and play .Come play with Jane. The kitten will not play. See Mother. Mother is very nice. Mother, will you play with Jane? Mother laughs. Laugh, Mother, laugh. See Father. He is big and strong. Father, will you play with Jane? Father is smiling. Smile, Father, smile. See the dog. Bowwow goes the dog. Do you want to play with Jane? See the dog run. Run, dog, run. Look, look. Here comes a friend. The friend will play with Jane. They will play a good game. Play, Jane, play."

#### a. Say if the following sentences are True or False:

1. Jane lives in a green and white house.
2. She hasn't got any brothers or sisters.

3. Her mother is happy.
4. Her father is short and small.
5. She's got two pets.
6. She's got a friend.

b. Draw a photograph of Jane's house and her family.

c. What's Jane like? Is she happy? Why /Why not? Write some sentences describing her.

d. Complete the following chart with opposite of these adjectives from the text:

unkind	
sad	
bad	
Small	
ugly	
weak	

e. In pairs, write the story using the above opposite adjectives. What is it like now? Do you like it?

f. In pairs, write the dialogue between Jane and her family.

### C. Final task

Students design a book gathering all the descriptions of different families.

## Appendix 2

### The fly is in

The fly is in  
 The milk is in  
 The bottle is in  
 The fridge is in  
 The kitchen is in  
 The house is in  
 The town.

The flea is on  
 The dog is on  
 The quilt is on  
 The bed is on  
 The carpet is on  
 The floor is on  
 The ground.

The worm is under  
 The ground is under  
 The grass is under  
 The blanket is under  
 The diaper is under  
 The baby is under  
 The tree.

The bee is bothering  
The puppy is bothering  
The dog is bothering  
The cat is bothering  
The baby is bothering  
Mama is bothering  
Me.

Silverstein, S. 1981. *A Light in the Attic*. New York: HarperCollins. Page 100.

### Before reading

- 1) What is the name of the poem?
- 2) Who is the author?
- 3) What is a fly?
- 4) Look at the poem. The last line in each stanza has been removed. In pairs, read the poem and predict the missing lines.
- 5) Now, share your lines with the whole class.

### While reading

- 6) Listen to the poem and complete the real lines.
- 7) Who is "speaking" in this poem?
- 8) How old do you think the person is?
- 9) What is he/she describing?

### After reading

#### TASK 1

---

Match words from the different stanzas to create a new poem. For example:

The flea is bothering the dog  
The dog is under the tree.

#### TASK 2

---

Replace the nouns in each line to create a new poem. You should keep the prepositions.

#### TASK 3

---

Memory game: try to mention the nouns in the first stanza. (Repeat for the other stanzas)

OR:

In pairs, take turns to ask and answer about the poems like this:

Student A: Where's the dog?

Student B: Under the tree.

Student A: No, you're wrong. Try again.

Student B: On the ground.

Student A: Yes, that's right!

#### TASK 4

---

Imagine you are going to take part in an art contest. The task is to illustrate this poem. Work in small groups and draw/ paint the pictures that would accompany the poem.

### Language focus

Prepositions

Present continuous (last stanza)

Vocabulary (revision in some cases)

## Appendix 3

---

### **Where Do All The Teachers Go**

Where do all the teachers go  
When it's four o'clock?  
Do they live in houses  
And do they wash their socks?

Do they wear pyjamas  
And do they watch TV?  
And do they pick their noses  
The same as you and me?

Do they live with other people?  
Have they mums and dads?  
And were they ever children?  
And were they ever bad?

**Peter Dixon**

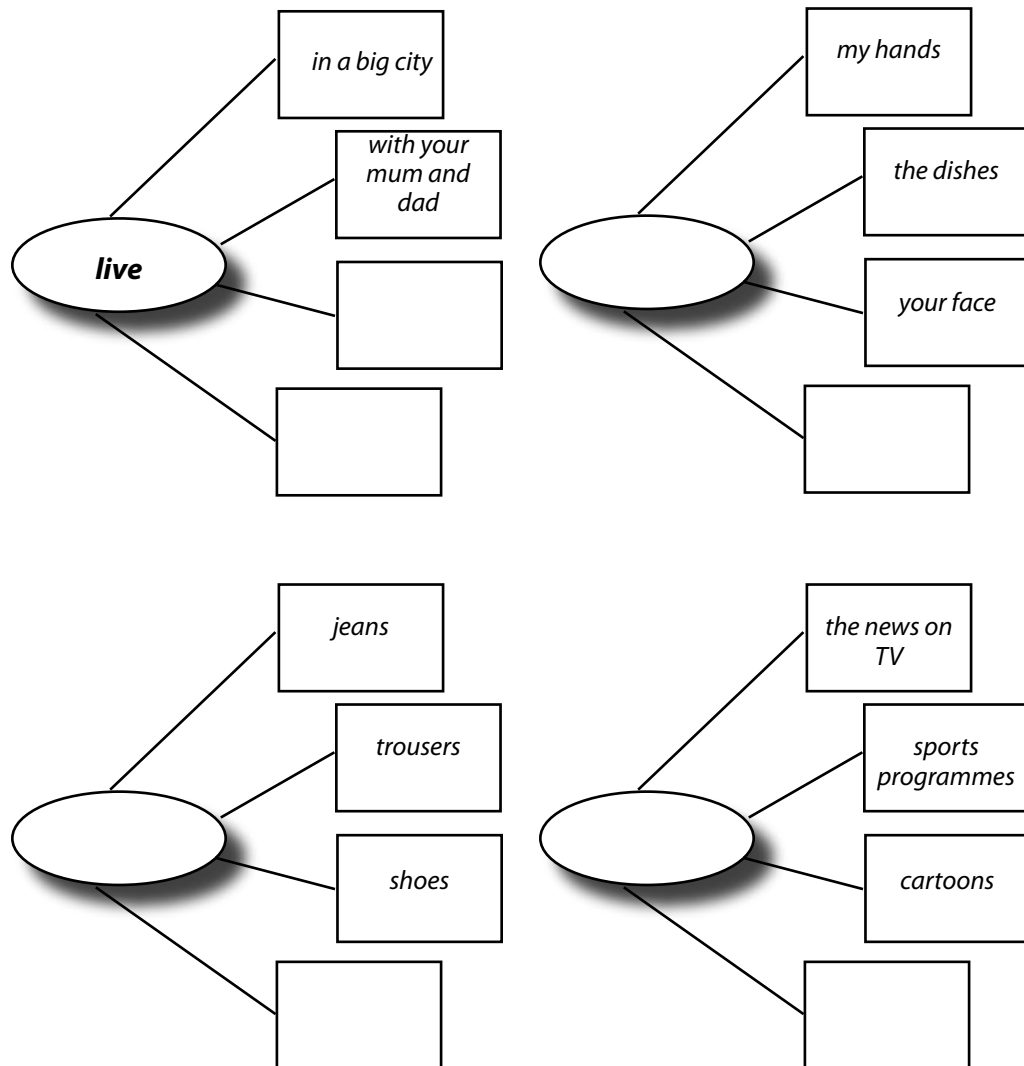
### **I.BEFORE YOU READ**

---

**Teaching aims** for tasks 1 to 3. To introduce vocabulary: common verbs and collocations.

**TASK 1.**

We can use the verbs in the box to talk about our routine. Write the verbs in the circles below.



live	wash	wear	watch
------	------	------	-------

**TASK 2.**

Add these words and phrases to the diagrams in task 1.

in houses	their socks	TV	pyjamas	with other people
-----------	-------------	----	---------	-------------------

**II. While you read**

**TASK 3.**

Read the first part of the poem "Where do all the teachers go" and underline the expressions in task 2. Are there other verbs in the poem? What do they mean?

**Teaching Aims** for task 4: To check students' comprehension

**TASK 4.**

What's the poem about?

- Tick the best alternative:
  - Teachers' activities at school.
  - Teachers' activities after school.
  - Teachers' activities when they were children.

**III. After you read**

**Teaching Aims** for tasks 5: To make students use the simple present.

**TASK 5.**

---

We all do different things. Can you guess what I do when I get home after school?

**GAME: Ten questions!** You can ask me ten questions, I can only answer Yes I do/No I don't.  
E.g.: Do you watch TV? Yes, I do/ No, I don't

**Teaching Aims** for tasks 6 and 7: To make students write creatively  
To interact with other students

**TASK 6.**

Imagine crazy answers for the questions in the poem. Then, in pairs, write another poem about your teachers.  
Example:

**Teachers go to their castles**  
**At four o'clock in the morning**  
**They live with many people**  
**And wear expensive clothes...**

**TASK 7.**

---

Acting out the poem.  
With your partner, act out one line of the poem. The class tries to guess.

**IV. Follow up:**

**TASK 8.**

---

Interview other teachers at school. Ask them about their routines. Then write the answers in the chart below.

Teacher's name	Do you...?	Yes, I do.	No, I don't
	read the newspaper in the morning		

**TASK 9.**

---

Complete this poem about you.

I have breakfast at ..... o'clock  
Sometimes at .....  
I ..... I .....  
And I ..... till lunch time.

I have lunch at .....  
Sometimes at .....  
I ..... I .....  
And I ..... in the sun.

I have dinner at .....  
**Sometimes at .....**  
I ..... I .....  
**And I sleep till breakfast time.**

**Post your poems around the class.**

## Appendix 4











**Ben's Trumpet** by Rachel Isadora (1979.)

### I. Before reading:

1. Do you like music? What kind of music do you like? Tick the ones you like:

pop	<input type="checkbox"/>	tango	<input type="checkbox"/>	romantic	<input type="checkbox"/>
rock	<input type="checkbox"/>	jazz	<input type="checkbox"/>	hip-hop	<input type="checkbox"/>
folklore	<input type="checkbox"/>	cumbia	<input type="checkbox"/>	classical	<input type="checkbox"/>

2. Match the instruments with the kind of music:

## II. Read the following story:

In the evening, Ben sits on the fire escape and listens to the music from the Zigzag Jazz Club. He joins in, playing his trumpet. Sometimes he plays until very late and falls asleep in the hot night air.

Every day on the way home from school, Ben stops by the Zig Zag Jazz Club. He watches the musicians practice. The pianist, the saxophonist, the trombonist and the drummer. But most of all Ben thinks the trumpeter is the cat's meow.

Ben feels the rhythm of the music all the way home. He plays for his mama, grandmother and baby brother. And for his papa and his friends.

One day, Ben is sitting on the stoop and playing his trumpet.

"I like your horn," someone says.

It is the trumpeter from the Zig Zag Jazz Club! Ben smiles and watches him walk to the Club.

The next day, after school, Ben stops and listens to the musicians practicing a red hot piece. He starts blasting away at his trumpet. Some kids in front of the candy store watch him.

"Hey, what ye doing?" they ask again.

"I'm playing my trumpet," Ben answers.

"Man, you're crazy! You got no trumpet!"

They laugh and laugh.

Ben puts his hands in his pockets and walks slowly home. He sits on the stoop and watches the blinking lights of the Zig Zag Jazz Club. He sits there a long time, just watching.

Down the street the band comes out for a break. The trumpeter comes over to Ben.

"Where's your horn?" he asks.

"I don't have one," Ben says.

The trumpeter puts his hand on Ben's shoulder.

"Come on over to the club," he says, "and we'll see what we can do."

1. Answer:

- a. Is Ben a man or a boy? How do you know?
- b. What does he like doing?
- c. What does he do after school?
- d. Who's Ben's favourite musician?
- e. Has Ben got a trumpet? How do you know?
- f. Is Ben happy?
- g. Where is Ben going in the end of the story?
- h. Is he happy now? Why/Why not?

2. Complete the table with words from the text. Words connected with:

weather	
feelings	
relations	
music	
light	

3. In pairs, imagine you are Ben. Write the dialogues between:

- a. Ben and his friends
- b. Ben and his family
- c. Ben and the musicians at the club

Choose one and act it out.

- 4. In small groups: What's the Zig Zag Club like? Write a short description for a flyer advertising the place.
- 5. Discussion. In your own words, think and answer:  
 Can Ben be a trumpeter? Why/Why not?  
 Why doesn't Ben's family buy him a trumpet?  
 What are his problems to be a trumpeter?  
 What can he do?

III. Follow up:

- 1. What kind of music is "jazz"? Find some information about it (You can ask your parents)
- 2. At the beginning of the jazz movement, most of the jazz musicians were African-American men. They sang "negro spirituals", music that connected them with their African roots.

Listen to the following "Negro spiritual" *He's Got the Whole World in His Hands* "and choose the correct answer:

He's got the whole world in His hands (x 4)  
 He's got the **snow and the cold/ wind and the rain** in His hands (X 4)  
 He's got the whole world in His hands  
 He's got the **little baby/ little girl** in His hands(X 4)  
 He's got the whole world in His hands  
 He's got **you and he/ you and me**, brother in His hands  
 He's got **you and me you and she**, sister in His hands  
 He's got **you and he/ you and me**, brother in His hands  
 He's got the whole world in His hands  
 He's got **the sea and the sun/ the earth and the sky** n His hands(X 3)  
 He's got **the young and the old/the beautiful and the ugly** in His hands  
 He's got the whole world in His hands.

3. Think: Who's HE for you?

**IV. Final Task:** In small groups, find information about music that connects us with "our roots". Collect photos, draw, and make a poster showing your work.

## Appendix 5

### English Test

1° ESB

Read the story.

Matilda is brilliant. She is five years old and she can read perfectly. Her teacher, Miss Honey, is impressed. Mrs Honey talks with Matilda's mother about Matilda's ability but Matilda's mother is not very happy.

"Mrs Wormwood!", says Miss Honey

"Yes? What's the problem?" says Matilda's mother.

"No problem. It's Matilda. She is an incredible girl. She can read very well. That is fantastic. She is very young! She is only five," says Miss Honey.

"Oh! Yes! Books! Books, books and books! Stupid books!" says Matilda's mother.

"Aren't you happy she likes books?" says Miss Honey.

"Of course not! Books are not important!" says Matilda's mother.

1. True or false?

- a. Matilda is a young girl.
- b. She isn't very intelligent.
- c. She can write books.
- d. Her teacher is very happy.
- e. Her mother is very happy.

2. Imagine Matilda's mother. Describe her.

.....  
.....

3. Matilda is at the school library. Complete the conversation between Matilda and the librarian.

Librarian: Hello.  
Matilda: Hello.  
Librarian: ..... a new student in the school?  
Matilda: Yes, I am new in the school.  
Librarian: OK. Let's complete this information in a library card.  
.....?  
Matilda: I'm Matilda Wormwood.  
Librarian: .....?  
Matilda: I'm five years old.  
Librarian: .....?  
Matilda: 22<sup>nd</sup> Forest Street.  
Librarian: .....?  
Matilda: 247-49376  
Librarian: OK. That's all, Matilda.  
Matilda: Thank you. I love books.  
Librarian: Oh! Really? .....?  
Matilda: Yes, I can.

4. You are Miss Honey, Matilda's teacher. Write a report for the school about Matilda. Use the information in the chart.

<b>CLASS 1 B</b>	<b>APRIL</b>
	<b>TEACHER: MISS HONEY</b>
<b>REPORT</b>	
Matilda Wormwood: She is an excellent student. She likes school very	
much. She.....	
.....	
.....	

<b>Matilda</b>
Age: 5 years old.
Read: yes
Write: no
Favourite subject: English
Character: quiet

**Marking key**

**Total marks: 50**

**Exercise 1: 3 marks each 15 marks**

**T - F - F - T - F**

**Exercise 2: 9 marks**

Marks are awarded on the following analytic scale:

Content: 2 marks

Fluency: 3 ½ marks

Accuracy: 3 ½ marks

**Exercise 3: 17 marks**

(Deduct 1 mark for each mistake. Award a mark if there is evidence of comprehension even though deductions award 0 marks)

Are you (2 marks)

What's your name? (3 marks)

How old are you? (3 marks)

What's your address? (3 marks)

What's your telephone number? (3 marks)

Can you read? (3 marks)

**Exercise 4: 9 marks**

Marks are awarded on the following analytic scale:

Content: 2 marks

Fluency: 3 ½ marks

Accuracy: 3 ½ marks

## Unit 3.

### Project planning in ESB

#### Aims

The aims of this unit are to develop a framework for planning and developing projects in the English curriculum in ESB and to discuss how projects can develop literacy through a cross curricular approach.

#### Objectives:

**At the end of this unit you should be able to:**

- Define what a task is and provide examples.
- Distinguish different types of tasks according to their features.
- Analyse and design projects for ESB through a task-based approach.
- Develop process evaluation instruments.
- Relate other areas of the curriculum to language teaching in the development of projects for literacy development.
- Identify the key concepts presented in the text of the English curriculum with reference to project planning and assessment.
- Apply the key concepts presented to planning, teaching and reflection stages.

## Contents:

Project planning in task based learning. Task types. Features and components of project planning. The use of crosscurricular content in the development of projects. The integration of macro skills in teaching sequences and the use of instruction materials in project planning. The impact of projects on literacy development. Process evaluation in project development (formative evaluation).

### Key terms:

Task – meaning focused - first generation task – second generation task – third generation task – process evaluation

## Projects and task based learning

Projects are not new in the teaching profession. In fact, they have been used in schools for the last fifty years in different subjects of the school curriculum. However, project-based learning has become popular with the advent of task-based instruction in language teaching mainly because task-based approaches present a change in the way content is taught. Unlike other communicative approaches that are based on linguistic syllabi –based on the pre selection of the language students will be taught-, task based syllabi are procedural in nature (Prabhu, 1987) since language is taught *through* actual communication rather than *for* communication. In consequence, the content to teach will be the tasks themselves. It is possible to say that the “what” and the “how” to teach merge in task based learning. Nunan (1989 in Ellis, 2003: 205) argues there is a shift “from ‘the outcomes of instruction’, i.e. the linguistic knowledge or skills to be mastered, towards the ‘processes of learning’, i.e. what learners need to do in order to learn.” Task based approaches focus on enhancing the process of learning, that is, creating conditions for language acquisition to occur by providing learners with activities in which they can communicate and even reflect upon language use. Consequently, these approaches require a different model to planning units of work that is in tune with this change of paradigm.

## Task types

### What is a task?

It is important to make a distinction between the concepts of “task” and “activity”. What characterises a task is that it is *meaning focused*. A task requires learners to use the same type of communicative processes as those they would use in real life situations. A task contains *pragmatic meaning*, that is to say, the learner is a language user as he performs the task. Although the learner may focus on form, there is a primary focus on meaning. In contrast, activities are *form focused*, the learner uses language to practise language, not to communicate. We may conclude, “a task is an activity which requires learners to use language, with an emphasis on meaning, to attain an objective” (Bygate et al, 2001: 11)

**You are expected to read Extract 6 from the Bibliographic Compilation at the end of this module. After you have read the extract, proceed with this section of the module.**

There are different types of tasks and categorisations are based on different approaches to analysing tasks. In this module, we shall be referring to two main ways of classifying tasks, as informed by Ellis (2003, 211) which can be applied to language teaching in ESB.

#### 1. From a pedagogic perspective:

This classification is based on the tasks that may be designed or found in teaching materials. Willis (1996: 149-154) provides 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 or differences)
- Problem-solving (demanding intellectual activity such as solving puzzles or using logic to find the answer)
- Sharing personal experiences
- Creative

## 2. From a cognitive perspective:

This classification is based on the cognitive operations that different tasks require on the part of learners. Prabhu (1987: 46-47) 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.

### Tasks in projects

#### **REFLECTION TASK**

**Can any task be part of a Project?**

**Is a Project a sequence of tasks of any kind?**

Ribé and Vidal (1993) distinguish between first, second and third generation tasks to explain how a project is developed.

- **First generation tasks** are those which are commonly found in communicative classrooms and which are used to develop communicative ability. For example, one would present an information gap task for students to rehearse the use of the present simple to refer to routines. In this particular case, one would be aiming at the development of fluency in use/usage of a specific linguistic item. A linguistic syllabus would be demanding the use of a task at a certain point in the sequence presented.

- **Second generation tasks** present more challenge since they require learners both to manipulate language and to use cognitive abilities at the same time. “*Second generation tasks focus primarily on content, procedure and language. The learner is challenged mentally in these areas and the tasks aim at developing not only language skills, but also general cognitive strategies of handling and organising information... Language becomes a vehicle for doing a ‘real’ piece of work. This implies using not one, but a range of structures, functions and lexical sets. Language is then approached globally, not sequentially.*”(ibid:2) An example of this type of task could be to make a poster on animals in Argentina. Students would have to investigate, summarize information and produce a written text using the language they have.
- **Third generation tasks** are characterised by an educational purpose as well as a cognitive and linguistic one. In this sense, they are more inclusive and become especially appropriate for a school context. In this sense, the authors say that third generation tasks: “*aim at developing the personality of the student through the foreign language. Third generation tasks fulfil wider educational objectives (attitudinal change and motivation, learner awareness, etc.) and so are especially appropriate for the school setting, where motivation for the learning of the foreign language needs to be enhanced... Some of the main characteristics of third generation tasks are a high degree of task authenticity, globality and integration of language and contents and involvement of all the aspects of the individual’s personality, previous experience and knowledge; this includes artistic, musical, literary interests, hobbies and concerns. Creativity is usually the factor that links all these elements*”(ibid: 3) . For example students might be asked to produce an advertisement to help protect wild animals in Patagonia. This task would require students to find out about animals in Patagonia, decide upon the ones they will try to protect, work out the way in which ads are developed thinking of the audience, content and language required and finally produce the add. All three aspects – linguistic, cognitive and educational- are developed in the task.

### **TASK 1**

**(You are expected to spend 1 hour on this task)**

Which of the three types of task contain all the necessary elements that would characterise literacy based practices? You are expected to analyse first, second and third generation tasks using the ideas presented in unit 1 of this module.

**You are expected to take your answers to all these questions to the second tutorial class.**

### **TASK 2:**

---

**(You are expected to spend 15 minutes on this task)**

**Analyse the following tasks. Decide which ones are first, second and third generation tasks. Support your answers.**

1. Students turn a story into a film script and they role play it for an audience.
2. Students listen to a radio programme and complete a chart with specific information.
3. Students investigate about environmental issues in the city and write a report summarizing the main problems and their reasons.
4. Students read a jumbled text and they order the sequence.
5. Students solve a puzzle on a detective case: through the clues they have to find who the murderer is and support their answer.
6. Students write a story using a set of pictures provided by the teacher.

**You are expected to take your answers to all these questions to the second tutorial class.**

## **Planning a project from a task based approach**

Estaire and Zanón (1994: 4) describe this framework as a way of planning task based instruction. Their framework consists of six stages which are:

1. Deciding the theme or topic of the project.
2. Planning the final task or outcome.
3. Deciding what the objectives of the unit will be.
4. Specifying what content will be taught.

5. Selecting, designing and sequencing the tasks.

6. Planning instruments of evaluation of process and product.

Let us use an example to exemplify each stage. The context of our example will be a state school from a densely populated area in the outskirts of La Plata. There is an institutional concern about eating and drinking habits among teenagers.

### **1. Deciding the theme or topic of the project**

The topic or theme will depend greatly on students' needs and motivations but also on the context in which students are. The teacher will consider topics that will enrich students' understanding of the world and that will provide them with a rich learning environment for language acquisition and literacy development to take place.

In this particular example, the topic arises from students' needs in the institution. The topic or theme of the project will be "We are what we eat and drink".

### **2. Planning the outcome or final task**

Projects require this final task to generate a tangible end product to be made public. This final task is likely to be a third generation task and will be characterised by its being a real world task (as described in unit 2 of this module). The whole unit will pivot around it so it requires that students know about this outcome from the very beginning. The real world task that students will perform at the end of this project will be a publicity campaign directed to all the students in ESB to make them reflect on what they eat and drink. Students will make posters that they will hang around the school. As a task, this is a third generation task since it involves linguistic, cognitive and educational dimensions.

### **3. Deciding upon the objectives**

The final task will indicate the student's development of communicative competence and we shall be able to draw global objectives as well as specific objectives. In this particular example we have the following objectives which

are just some examples of the objectives we would be aiming at through the project:

Some general objectives can be:

- Recognize and use oral and written vocabulary related to nutrition habits.
- Participate in oral interaction and communicative practices that facilitate learning the language.
- Understand simple texts in oral and written language.

Some specific objectives can be:

- Use the simple present to talk about eating and drinking habits.
- Produce lexical items related to food and nutrition.
- Read to get the gist of a simple text on a good diet.
- Interact with a partner on eating habits.

#### 4. Specifying the content

Content refers to the language that will be taught considering functions, linguistic items, lexical items, strategies and skills. In this particular case, an important content will be the present simple to refer to routines to speak about eating habits. Also, vocabulary related to food and drink will be essential language for students to know.

#### 5. Selecting, designing and sequencing tasks

Estaire and Zanon (1994: 32) describe 4 steps within this stage:

- a. To decide on communication tasks and enabling tasks that will be required to learn the content needed for the final task or outcome.
- b. To select, adapt or produce classroom materials for those tasks.

- c. To structure the tasks so that they have a clear purpose and clear procedures.

- d. To sequence those tasks so that they lead smoothly to the final task.

Sequencing tasks is not an easy matter. In fact, Ellis (2003: 221-223) suggests analysing tasks in terms of their complexity as regards: input (medium, code complexity, cognitive complexity, context dependency, familiarity of information), conditions (negotiation of meaning, task demands, discourse mode), processes (reasoning needed) and outcomes (medium of outcome, scope, discourse domain, complexity of the outcome).

In our example, two of the communication tasks that students will carry out will be interviewing young people to ask about the food they eat and to write a desirable menu for the teenager. Both tasks require enabling tasks, that is to say, tasks in which they can rehearse the language that they will need for these communicative tasks. Probably, the interview will come before the task on the menu because it is simpler as regards familiarity of information and reasoning needed. Most certainly, students will get some practice on how to ask questions about routines before doing the interview so that they can ask questions such as: Do you eat four meals? How often do you eat...? What food do you prefer? Do you drink alcohol?

#### 6. Planning evaluation instruments

Task based projects can be assessed in different ways both through formal testing and process assessment to assess both the product and the process. In this particular case, the teacher can provide formative feedback while students are working in the development of the publicity campaign. The teacher might provide corrective feedback on students' productions for them to revise and edit so that the final product is the result of a whole process of revision of errors of different kinds.

**You are expected to read Extract 7 from the Bibliographic Compilation at the end of this module. After you have read the extract, proceed with this section of the module.**

### TASK 3

---

(You are expected to spend 11/2 hour on this task)

#### Part A

This letter has been written by a student from 7th form to be sent abroad. Do you think the six steps (variables) mentioned in the project described in the Curriculum Design for 1° ESB were taken into account to write this letter?

Dear friend,

My name is Juliana. I am 12 years old. I go to Bellas Artes School. I can play the piano very well. We have seven lessons a day. Classes start at 1:00 p.m and finish at 7 .m. My favourite subject is History. What is your favourite subject?

I live in La Plata with my father Manuel, my mother Silvia and my brother Francisco. He studies Physics at University. We have got a pet. His name is Tom. It is black and white.

La Plata is a big city. It has got a Cathedral, a Zoo, a Science Museum, a lot of parks and there are a lot of shops and cinemas. I go to the cinema at the weekends. I usually go with my best friend. Her name is Lucia. She is 12, too. What do you do in your free time?

Write soon  
Juliana

#### Part B

Choose from this list the steps you would follow to guide your students to write the letters. Put them in order. Say why.

- 1) Teacher and students make a brainstorm of ideas.
- 2) Teacher writes the schema of the letter on the board.
- 3) Teacher shows students similar letters.

- 4) Teacher and students agree on general topics for each paragraph.
- 5) All students should include the same topics.
- 6) Students can choose the topics freely.
- 7) Students write drafts that are corrected by the teacher.
- 8) Students correct each others' letters.
- 9) The teacher corrects the final versions.
- 10) The teacher marks the mistakes and students correct them.
- 11) Students edit the letters.
- 12) Students can stick photographs, pictures, etc on the letters.

#### Part C

##### Answer

- A) How can this activity help your students in the development of literacy?
- B) Can you develop other projects from this activity?
- C) Can you connect this activity to other areas? Which ones?

**You are expected to take your answers to all these questions to the second tutorial class.**

### TASK 4

---

(You are expected to spend at least 3 hours on this task)

1. Read "Consideraciones didácticas" in the curriculum design and find out how the structure described in 3. 3. is realised in the explanation and the example of project planning.
2. Use the example given in 3.3. to develop the whole project to be used in your 1° ESB class in around 8 – 10 teaching hours.

**You are expected to take your answers to these questions to the second tutorial class.**

## TASK 5

---

**(You are expected to spend at least 2 hours on this task)**

Consider one of the teaching sequences presented in units 1 and 2 of this module. Use them to develop a project following a task based approach.

**You are expected to take your answers to these questions to the second tutorial class.**

**You are expected to attend your second tutorial class at this point.**

**Remember to take the answers to the preceding tasks as well as the curriculum design. Your “capacitador” will help you integrate the topics discussed in this first part of the module and will help you answer any questions that might have arisen from the reading of this module.**

## FINAL TASK

---

**(to be handed in for correction as a final task in the third tutorial class)**

Design a Project for your ESB course. Follow the steps described in this unit of the module. You are expected to integrate the concepts developed in the previous units.

## Self Assessment Task

The aim of this task is to help you reflect upon YOUR own experience as a student teacher while reading this unit of the module and to prepare yourself for the tutorial class. You can take as much time as you need to complete the following questions!!!

### Contents of this unit

- The main ideas presented in this unit are: .....  
.....
- The ideas I found particularly relevant for my teaching are.....  
..... because .....
- I need to read further on the following issues: .....

### Problem solving skills

- The task/ tasks I found difficult to perform was/were ..... mainly  
because .....
- By performing the tasks I feel I could .....
- I feel I need to ..... in order to improve my  
solving the tasks.

### Language practice

- While reading this unit I feel my English .....  
because .....
- While solving the tasks I feel my English .....  
Because .....

## Bibliographic References

- Ellis, R. 2003. *Task Based Language Learning and Teaching*. Oxford: OUP.
- Estaire, S. and J. Zanón. 1994. *Planning Classwork: A task based approach*. Oxford: Macmillan Heinemann
- Fried-Booth, D. 1986. *Project Work*. Oxford: Oxford University Press, Introduction.
- Graddol, D. 2006. *English Next*. London: British Council.
- Kern, R. 2000. *Literacy and Language Teaching*. Oxford: OUP.
- Legutke, M. & Thomas, H. 1991. *Process and Experience in the Language Classroom*. Essex: Longman, Chapters 5 and 6.
- Lucarelli, E. and E. Correa. 1996. *¿Cómo generamos proyectos en el aula?* Buenos Aires: Santillana.
- Ribé, R. & Vidal, N. 1993. *Project Work Step by Step*. Oxford: Heinemann.

## Suggested Readings

We strongly recommend your further reading of the following bibliography:

- Ellis, R. 2003. *Task Based Language Learning and Teaching*. Oxford: OUP. Chap. 1- 7 – 8.
- Estaire, S. and J. Zanón. 1994. *Planning Classwork: A task based approach*. Oxford: Macmillan Heinemann.

## Extract 1

Canale, M. 1983. "From Communicative competence to communicative language pedagogy". In Richards, J. and R. Schmidt. *Language and Communication*. London: Longman. (pages: 22 – 24)

### GRAMMATICAL COMPETENCE

#### 1.1. Phonology:

- 1.1.1 Pronunciation of lexical Items in connected speech L, S
- 1.1.2 Liaison (e.g. *Je suis arrivé.*) L, S
- 1.1.3. Word stress in connected speech:
  - 1.1.3.1. Normal word stress L, S
  - 1.1.3.2. Emphatic or contrastive word stress (e.g. *Marie est compétente mais Paul est incompétent.*) L, S
- 1.1.4 Intonation patterns in connected speech;
  - 1.1.4.1 Normal intonation for different clause types (e.g. imperative, declarative, interrogative) L, S
  - 1.1.4.2 Emphatic or contrastive intonation patterns for different clause types (e.g. *// est venu!* with rising intonation to signal an interrogative) L, S

#### 1.2. Orthography:

- 1.2.1 Graphemes R, W
- 1.2.2 Spelling conventions (including accents) for:
  - 1.2.2.1 Individual lexical Items R, W
  - 1.2.2.2 Compounds (e.g. use of hyphens as in *un lire-bouchon*) R, W
  - 1.2.2.3 Other (e.g. *Parle-t-il*) R, W
- 1.2.3 Punctuation conventions R, W

#### 1.3. Vocabulary:

- 1.3.1 Common vocabulary related to topics selected according to analysis of learners' communicative needs and interests:
  - 1.3.1.1 Basic meaning of content vocabulary L, S, R, W Items in context
  - 1.3.1.2 Gender of nouns and pronouns L, S, R, W
- 1.3.2 Meaning of idioms in context L, S, R, W

1.3.3 Basic meaning of other vocabulary items in context (that is, grammatical function words such as prepositions and articles)

#### 1.4. Word formation:

1.4.1 Inflection, in context of:

1.4.1.1 Nouns for number (singular/plural)

1.4.1.2 Adjectives for number and gender

1.4.1.3 Verbs for person, number, tense

1.4.2 Agreement, in context of:

1.4.2.1 Pronouns with nouns (number and gender) (ler)

1.4.2.2 Adjectives with nouns/pronouns (number and gender)

1.4.2.3 Nouns/pronouns with verbs (person and number for verbs, case for pronouns)

1.4.3 Derivation of new words (e.g. *refaire* from *faire*, *lentement* from *lentle*)

1.4.4 Variation at word boundaries in context (e.g. *á + le = au*)

#### 1.5. Sentence formation;

1.5.1 Common sentence and subsentence structures selected according to analysis of learners' communicative needs and interests:

1.5.1.1 Form of a given structure in context

1.5.1.2 Literal meaning of a sentence having a given structure (with vocabulary) in context.

## 2 SOCIOLINGUISTIC COMPETENCE

2.1 Expression and understanding of appropriate social meanings (that is, communicative functions, attitudes and topics) in different sociolinguistic contexts

2.2 Expression and understanding of appropriate grammatical forms for different communicative functions in different sociolinguistic contexts (where functions and contexts are selected according to analysis of learners' communicative needs and interests).

## 118 3 DISCOURSE COMPETENCE

3.1 Common oral and written genres selected according to analysis of learners' com-

#### munication needs and interests:

3.1.1 *Cohesion in different genres:*

3.1.1.1 Lexical cohesion devices in context (e.g. repetition of lexical items, use of synonyms)

3.1.1.2 Grammatical cohesion devices in context (ex.; co-reference of nouns with pro-nouns, ellipsis, logical connectors, parallel structures) ' L. S. R. W

3.1.2 *Coherence in different genres:*

3.1.2.1 Oral discourse patterns. E.g. the normal progression of meanings (particularly literal meanings and communicative functions) in a casual conversation L. S. R

3.1.2.2 Written discourse patterns. E.g. the normal progression of meanings in a business letter R. W

## 4 STRATEGIC COMPETENCE

#### 4.1. For grammatical difficulties:

4.1.1 Use of reference sources (e.g. dictionary, grammar book) R, W

4.1.2 Grammatical and lexical paraphrase (e.g. use of *devoir* + infinitive or *fallout* + infinitive instead of *U faut que* + subjunctive; or use of general vocabulary items such as *la chose, l'affaire, le truc, la personne, l'en-droit, le temps*, etc. followed by a description to serve as a paraphrase for an unmastered vocabulary item) S, W

4.1.3 Requests for repetition, clarification, or slower speech S, L

4.1.4 Use of non-verbal symbols (e.g. gestures, drawings) W, W

#### 4.2 For sociolinguistic difficulties:

4.2.1 Use of a single grammatical form for different communicative functions (e.g. a declarative such as *On sert le dîner á 17 heures*, which may be used as a statement, a question (with rising intonation), a promise, an order, an invitation, or a threat depending on sociolinguistic context) L, S, R, W

4.2.2 Use of the most sociolinguistically neutral grammatical form when uncertain about appropriateness of other forms in a given communicative situation (e.g. use of the form *Comment ça va?* instead of *Comment allez-vous?* or *Comment vas-tu?* in greeting a stranger) S, W

4.2.3 Use of first language knowledge about appropriateness of grammatical forms or communicative functions in the second language L, S, R, W

**4.3 For discourse difficulties:**

4.3.1 Use of non-verbal symbols or emphatic stress and intonation to indicate cohesion and coherence (e.g. use of drawings to indicate sequencing of actions and ideas) S, W

4.3.2 Use of first language knowledge about oral or written discourse patterns with about such aspects of second language discourse "" L, S, R, W

**4.4 For performance factors:**

4.4.1 Coping with background noise, interruptions and other distractions S, L

4.4.2 Use of pause fillers (e.g. *eh bien, eifin, alors*) to maintain conversation while searching for ideas or grammatical forms S, L

Extract 2

Widdowson, H. 1978. *Teaching Language as Communication*. Oxford: OUP. (pages: 22-24)

**2. Discourse**

**2.1 Sentence, proposition and illocutionary act**

The discussion in the preceding chapter makes it clear that although we can consider usage by restricting our attention to sentences, the consideration of use requires us to go beyond the sentence and to look at larger stretches of language. Normal linguistic behaviour does not consist in the production of separate sentences but in the use of sentences for the creation of *discourse*. In this chapter I want to enquire into how the notion of discourse might be characterized.

We may begin by pointing out that when people produce a sentence in the course of normal communicative activity they simultaneously do two things. They express a proposition of one kind or another and at the same time in expressing that proposition they perform some kind of illocutionary act.<sup>1</sup> To illustrate this, let us imagine that during a conversation between two people one of them (A) makes the following remark :

A: My husband will return the parcel tomorrow.

Now if the other person taking part in the conversation (B) wishes to report this remark to a third person, he can do so in one of three ways. He may make use of direct speech:

B: She said: 'My husband will return the parcel tomorrow.'

Here B is reporting A's *sentence*. Alternatively, he can use indirect speech:

B: She said that her husband would return the parcel tomorrow.

In this case it is not A's sentence that is being reported but the *proposition* that her sentence is used to express. Now whereas there is only one possible version of A's remark as a sentence, there are several possible versions other remark taken as the

expression of a proposition. Thus all of the following represent accurate reports:

- B: (i) She said that the parcel would be returned by her husband tomorrow.  
(ii) She said that it would be her husband who would return the parcel tomorrow.  
(iii) She said that it would be the parcel that her husband would return tomorrow.  
(iv) She said that what her husband would do tomorrow would be to return the parcel, and so on.

I will return presently to the question of what controls the choice of one version rather than another. But first let us note the third way in which B can report A's remark. This involves him in specifying what *illocutionary act* he supposed A was performing at the time. Depending on the circumstances of utterance, what has preceded in the conversation, what B knows of the situation, the relationship between A and her husband, between A, B and the person that B is reporting to, the nature of the parcel, and so on, B might interpret A's remark in a number of ways, and report it accordingly. The following, then, are all possible:

B: She promised that her husband would return the parcel tomorrow. She threatened that her husband would return the parcel tomorrow. She warned me that her husband would return the parcel tomorrow. She predicted that her husband would return the parcel tomorrow. She mentioned in passing that her husband would return the parcel tomorrow.

**Notice that in reporting these acts (promise, threat, warning, prediction, casual comment) B at the same time reports A's proposition, but not her sentence. Thus he can**

B: She promised: 'My husband will return the parcel tomorrow.' She warned: 'My husband will return the parcel tomorrow.'

We can now take up the question of what it is that determines B's choice of a particular version. Each version represents a different way of organizing the information expressed in the proposition. If B decides that the person he is reporting to (C) is principally interested in the parcel rather than the husband, then he will be inclined to use version (i). If, on the other hand, he thinks that C might be in some doubt as to what it is that the husband is to return, then he might be inclined to

stress the fact that it is the parcel (and not, say, the money or something else) that is to be returned and he would accordingly select version (iii). If he feels that C might be

uncertain whether it is the husband or some-body else who is to do the returning of the parcel, then he would be likely to prefer version (ii). B's decision, then, is dependent on what he knows of C's state of knowledge, on what he judges C needs to be informed about. Now B may be familiar with C's state of knowledge beforehand: it may be part of the situation. Thus B may meet C after having talked to A and the following exchange may ensue:

C: Well? B: She said that the parcel would be returned by her husband tomorrow.

Here B is already aware that C knows about the parcel and that C wants to know what is going to happen to it. It may indeed be the case that the parcel is of such over-riding importance to the two of them that no specific reference to it need be made at all. We might have this exchange:

C: Well? B: She said that it would be returned by her husband tomorrow.

Again, it might be that both B and C already know that the parcel is to be returned and that A's husband is to do the returning, but that they do not know when. In this case, B's reply could take the following form:

C: Well?

B: She said it would be tomorrow that her husband would return the parcel.

Or, again, B might judge that such explicitness is unnecessary on the grounds that both he and C already know about the parcel and the husband. In this case, we might simply get:

C: Well? B: Tomorrow.

### Extract 3

Kern, R. 2000. *Literacy and Language Teaching*. Oxford: OUP. (pag. 307 – 311)

#### The 'three Rs' of literacy-based teaching

Given the centrality of the design processes of interpretation, collaboration, problem-solving, and reflection in the literacy-based curriculum, teacher and learner roles can be characterized by the 'three Rs' of *responding*, *revising*, and *reflecting*.

#### *Responding*

The first of the three Rs, *responding*, means both 'to give a reply' and 'to react'. Both meanings come into play when one reads, writes, and talks. In reading, readers respond to a text in the sense of 'reacting', based on how well the text meshes with their knowledge, beliefs, values, attitudes, and so forth. Readers also respond in the sense of 'repaying' or participating in a dialogic exchange with the writer, by filling in discourse that the writer has left implicit in the text (see, for example, the Lewis Thomas 'stigmergy' passage in Chapter 4). It is therefore important to bring students to a realization that their understanding of a text cannot occur without some kind of response on their part. Of course, during the process of discussing a text, other students' (and the teacher's) responses become 'secondary lexis' to which one also responds—and these 'secondary' responses will ultimately influence one's response to the 'primary', written text.

Writing involves responding in both concrete and abstract ways. On the concrete level, one may respond to a letter, to a teacher's assignment, or to an exam question, by writing. On a more abstract level, the processes of inventing, planning, redesigning, and evaluating what one wants to say involve responding to a complex array of factors, including the task demands, the ultimate purpose of the writing, the identity of the addressee (and the writer's relationship to the addressee), and limitations in the extent of one's Available Designs. From this perspective, every text that students write is a response, as is every text they read. A literacy-based approach to teaching thus encourages learners not only to respond to the texts they read, but also to have some sense of how the texts they read are themselves responses to something. This involves attention, then, not only to Available Designs (i.e. the inner circle of Figure 2.3), but also to the particular contexts of their use.

#### Revising

The second of the three Rs, *revising*, is often associated exclusively with writing. Literacy-based teaching, however, incorporates revision in a wide range of language activities. At the level of the lesson plan, as well as at the level of curriculum, literacy-based teaching emphasizes rereading, rewriting, rethinking, reframing, and redesigning language. The point is not to repeat, but to *redo* within a different contextual frame, purpose, or audience, in order to develop learners' ability to reflect on how meaning is designed differently in different situations. Tierney and Pearson (1984) discuss the importance of the revising process in reading as follows:

If readers are to develop some control over and a sense of discovery with the models of meaning they build, they must approach text with the same deliberation, time, and reflection that a writer employs as she revises a text. They must examine their developing interpretations and view the models they build as draft-like in quality—subject to revision. (Tierney and Pearson 1984: 41)

As we saw in Chapter 3, rereading is a way to fine-tune interpretations and make connections that were not at first obvious, but it is also a way to better understand the reading process itself. By evaluating their responses to reading from various angles, readers can experience the contingencies of meaning that accompany shifts in context. If readers remain bound to a view of reading as remembering as much as possible from a single pass through a text, they not only limit the richness of their reading experience, but also hold themselves back from fully developing their communicative potential as language users. One implication of this view is that in-depth reading of fewer texts may be more beneficial to language learners than superficial reading of a large number of texts (although there should certainly be a place for extensive reading too, as an out-of-class activity, based on learners' interests). And it is in-depth reading that most requires the careful guidance of a teacher.

.....

#### Reflecting

The third R, *reflecting*, takes us back to the point made in Chapter 4 concerning the importance of evaluation of designs (including responses and revisions) as a goal in literacy-based pedagogy. From the standpoint of receptive language use (i.e. listening, reading, viewing), reflecting might involve questions such as the following: What might be this person's intentions? What does this particular manner of expression (use of language) imply about the speaker/writer's beliefs and attitudes about the topic, about me (the reader/listener), and about our relationship to one another? Are other signs (for

example, body language, gestures, situational context, text formatting) consistent with or in opposition to the semantic meaning of what has been said or written?

From the standpoint of expressive language use (i.e. speaking and writing), reflecting might involve questions such as: In what ways might the other person interpret what I say if I say/write it like this? What am I assuming that he or she knows or believes? Is it appropriate for me to say this, given my social role *vis-a-vis* my interlocutor/reader? What might be communicated (about me, about our relationship to one another) by the very act of communicating this?

Imbricated in all of these questions are issues of cultural norms and cultural knowledge (i.e. relationships across the three circles of Figure 2.3). In reflecting on culture, teachers must concern themselves with the target culture to which learners are being exposed, but also with the culture (s) that learners themselves bring to the language classroom, and the relationship between the two. As Jin and Cortazzi (1998) have pointed out, the culture learners (and teachers) bring to the foreign language classroom is more than just a background influence. It shapes what happens in the classroom, including how teachers and students interact and how they evaluate one another's roles and performance (p. 98). Jin and Cortazzi recommend that language learners become more aware of their own cultural presuppositions and those of others in order to build a bridge of mutual intercultural learning. The process of raising cultural awareness implies a willingness for classroom participants to challenge their own assumptions. (p.99)

## Extract 4

Halmer, E. 2005. "21<sup>st</sup> century literacy". In *English Teaching Professional*. 36 Page: 5.

### Media competence

What does being literate actually mean today? Is it still sufficient just to be able to read, write and calculate or does literacy require other skills in the new century? At the *21st Century Literacy Summit* in Berlin in 2002, it was agreed that media competence was a skill which people would need in the future and, in fact, one they already need today in most key positions. Certainly, media competency cannot substitute for what we conventionally regard as literacy, but without the following competencies it will become more and more difficult to succeed in our economic world:

- *Technological competence*: the ability to use new media (for example, the internet) in order to get information and communicate with others
- *Information competence*: the ability to collect information by all possible means, to organise data, to select whether information is relevant or trustworthy and to process it in order to acquire a qualified opinion on a broad level
- *Creative competence*: the ability to produce and offer information with the help of the media
- *Social competence*: the ability to realise the social consequences of the new media and to develop the appropriate responsibility

Schools are expected to train and educate students accordingly so that they are best prepared for their future professional life.

## Extract 5

Collie, J. & Slater, S. 1999 *Literature in the Language Classroom*, C.U.P, Cambridge. (pages: 8-10)

### Aims that underlie our approach

#### MAINTAINING INTEREST AND INVOLVEMENT BY USING A VARIETY OF STUDENT-CENTRED ACTIVITIES

In establishing a number of ways in which a text could be explored, we have tried to bear in mind that any approach used exclusively can turn to tedium in the classroom. We have found that role play, improvisation, creative writing, discussions, questionnaires, visuals and many other activities which we use successfully to vary our language classes can serve a similar purpose when we teach literature. An array of enjoyable student-centred activities is particularly important when working with students who are not literature specialists and who may not as yet have developed a wish to read literature in the target language on their own initiative. Moreover, the availability of a variety of activities enables the teacher to concentrate on meeting students' weaknesses in particular skill areas—in speaking or listening, for example.

#### SUPPLEMENTING THE PRINTED PAGE

In devising activities for integrating language and literature we have borne in mind the notion that learning is promoted by involving as many of the students' faculties as possible. By itself, the printed page can be a fairly cold, distancing medium appealing to a restricted part of the reader's visual sense and to the intellect. And yet, of course, the words that make up that printed page can create a whole new world inside the reader's imagination, a world full of warmth and colour. As teachers we try to exploit as fully as possible the emotional dimension that is a very integral part of literature, though it is so often lacking in more neutral language learning lexis.

## TAPPING THE RESOURCES OF KNOWLEDGE AND EXPERIENCE WITHIN THE GROUP

Pair and group work are now well established as a means both of increasing learners' confidence within the foreign language and also of personalising their contact with it. Although it may seem paradoxical we have found that shared activity can be especially fruitful in helping the learner find a way into what is usually an intensely personal and private experience, that of coming to terms with and inhabiting an author's universe. In the creative endeavour of interpreting this new universe, a group with its various sets of life experiences can act as a rich marshalling device to enhance the individual's awareness both of his or her own responses and of the world created by the literary work.

On a more practical level, working with a group can lessen the difficulties presented by the number of unknowns on a page of literary text. Very often someone else in a group will be able to supply the missing link or fill in an appropriate meaning of a crucial word, or if not, the task of doing so will become a shared one. Shifting attention away from the text itself to such shared activity is often conducive to the creation of a risk-taking atmosphere. With the group's support and control, the individual has greater freedom to explore his or her own reactions and interpretations. Above all, we hope that the group will stimulate learners to reread and ponder the text on their own.

#### HELPING STUDENTS EXPLORE THEIR OWN RESPONSES TO LITERATURE

This aim has been strongly hinted at within those already discussed. Our activities try to help students to acquire the confidence to develop, express and value their own response. Through this process, we hope that they will become less dependent on received opinion and therefore more interested in and more able to assess other perspectives.

Students who have had to accomplish a range of tasks and activities centred on a literary text, often as a shared activity in groups, may come to be more personally familiar with that text. The effort they have brought to it and the personal investment they have made in it will sharpen their own response, making it more likely that they will want to extend their understanding of it by personal reading at home.

## USING THE TARGET LANGUAGE

One of the principles which fashions our classroom approach to literature is that of using the target language with the range of activities chosen. We want to give learners the maximum chance of entering the universe of any selected book. This will be facilitated if, instead of trying to transpose it into their own language and cultural experience, they try to put them-selves imaginatively into the target situation. The main difficulty with this approach is, of course, that some learners may not yet possess the richness and subtlety of vocabulary and structure in which to couch their response in the target language. We feel that there are a number of ways in which students can be helped to express this response either non-verbally or by making a limited linguistic repertoire go a long way.

If, however, in the discussion following a shared activity there is a reversion to the native language, in groups which have a common first language, then we feel that this is not a disaster. First of all, it usually indicates that the learners are enjoying the task and are engrossed in it; then, too, it shows that learners are bringing their knowledge and experience to bear on the new language, thus identifying with it and personalising it.

Finally, in order to achieve this aim of using the target language as much as possible and framing our approach to the literary text consistently within its own language, we have tried hard to avoid the meta-language of critical discussion. We feel that concentration on this kind of language can undermine students' confidence in their own response, especially when they are working in the target language.

## INTEGRATING LANGUAGE AND LITERATURE

The overall aim, then, of our approach to the teaching of literature is to let the student derive the benefits of communicative and other activities for language improvement within the context of suitable works of literature. Sharing literature with students is a spur to their acquiring these benefits, providing the teacher makes a balanced selection of activities and presents them with confidence. However, before we turn to a description of some activities and techniques that may be helpful, we would like to answer a few of the more detailed practical queries and doubts that practising teachers might still have.

## Extract 6

Ellis, R. 2003. *Task Based Language Learning and Teaching*. Oxford:OUP. (pages: 9-10)

### Criteria features of a task

The following criteria features of a task can be identified:

1 A task is a workplan.

A task constitutes a plan for learner activity. This workplan takes the form of teaching materials or of ad hoc plans for activities that arise in the course of teaching (see Note 1). The actual activity that results may or may not match that intended by the plan. A task, therefore, may not result in communicative behaviour.

2 A task involves a primary focus on meaning.

A task seeks to engage learners in using language pragmatically rather than displaying language. It seeks to develop L2 proficiency through communicating. Thus, it requires a primary focus on meaning. To this end, a task will incorporate some kind of 'gap', i.e. an information, opinion, or reasoning gap. The gap motivates learners to use language in order to close it. The participants choose the linguistic and non-linguistic resources needed to complete the task. The workplan does not *specify* what language the task participants should use but rather allows them to choose the language needed to achieve the outcome of the task. However, as we have seen from the preceding discussion, a task creates a certain semantic space and also the need for certain cognitive processes, which are linked to linguistic options. Thus, a task *constrains* what linguistic forms learners need to use, while allowing them the final choice. As Kumaravadivelu (1991: 99) puts it, tasks 'indicate' the content but 'the actual language to be negotiated in the classroom is left to the teacher and the learner'. However, as we shall shortly see, one type of task can be designed in such a way as to predispose learners to use a *specific* linguistic form, for example, a particular grammatical structure. This task type is discussed below. Even in this kind of task, however, the final choice of what resources to use is left up to the learner.

3 A task involves real-world processes of language use. The workplan may require learners to engage in a language activity such as that found in the real world, for

example, completing a form, or it may involve them in language activity that is artificial, for example, determining whether two pictures are the same or different. However, the processes of language use that result from performing a task, for example, asking and answering questions or dealing with misunderstandings, will reflect those that occur in real-world communication.

- 4 A task can involve any of the four language skills. The workplan may require learners to: (1) listen to or read a text and display their understanding, (2) produce an oral or written text, or (3) employ a combination of receptive and productive skills. A task may require dialogic or monologic language use. In this respect, of course, tasks are no different from exercises.
- 5 A task engages cognitive processes. The workplan requires learners to employ cognitive processes such as selecting, classifying, ordering, reasoning, and evaluating information in order to carry out the task. These processes influence but do not determine the choice of language; they circumscribe the range of linguistic forms a user will need to complete the task but allow the actual choice of forms to remain with the learner.
- 6 A task has a clearly defined communicative outcome. The workplan stipulates the non-linguistic outcome of the task, which serves as the goal of the activity for the learners. The stated outcome of a task serves as the means for determining when participants have completed a task.

## Extract 7

Estaire, S. and J. Zanón. 1994. *Planning Classwork: A task based approach*. Oxford: Macmillan Heinemann. (pages: 84-86)

### 4.3.3 The structure of the units

Units generated through the framework are goal-oriented systems. All the tasks in the unit lead towards a goal - the final task(s) - which creates a series of requirements (linguistic, conceptual, procedural, etc). Within a goal-oriented system these elements are organised in an integrated, global way which is clearly perceived by students as coherent, purposeful and logical, all of which has positive effects on the learning process. We see this as an important advantage over some of the limitations of grammatical or functional planning procedures<sup>6</sup>.

In the framework all the tasks in a unit build up a 'scaffolding' for students to use to 'climb up' and do things in English beyond the abilities they started with, and at a level they could not reach individually. We have seen that expanding and constructing new schemas requires the manipulation of levels of formal and instrumental knowledge beyond what exists. For learning to take place, the tasks we plan for a unit should start at the level of knowledge students are at and then slowly stretch their level of communicative competence. While doing tasks, students' interaction with the materials used, their classmates, and with the teacher acts as the motor in this process<sup>7</sup>.

Let us now look at the elements that make up the 'scaffolding'. Units generated through the framework are composed of two types of tasks: enabling and communication task (see Chapter 1 for definitions). The balance and combination of both types within a unit is crucial for the construction of communicative competence, which was earlier defined as the fusion of formal knowledge and instrumental knowledge. Figure 40 below shows the relationship between tasks and the construction of communicative competence.

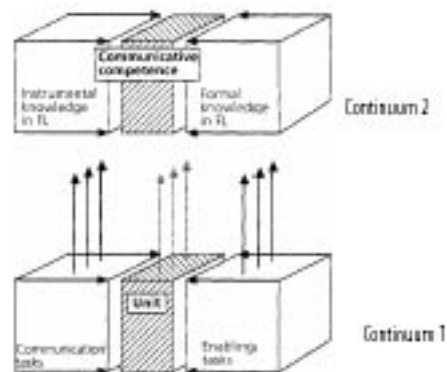


Figure 40 Construction of communicative competence through the tasks in a unit

#### 4.3.4 The lessons

As we saw in Chapter 1, enabling tasks focus on form. Their objective is the development of the necessary linguistic content for the realisation of the communication tasks which will be done throughout the unit<sup>8</sup>. They are therefore responsible for the construction of formal knowledge. Communication tasks, on the other hand, focus on meaning and reproduce processes of everyday communication. They are responsible for the construction of instrumental knowledge and for its integration with formal knowledge.

As discussed in 1.2, both types of task form part of a continuum, with many enabling tasks sharing some of the characteristics of communication tasks and not all communication tasks developing their full communication potential. It is important to keep this fact in mind when planning units, and to try to include tasks which spread in a balanced way along the whole length of the continuum.

In doing this, it is crucial to remember another point made earlier in this chapter: the fact that formal and instrumental knowledge are not constructed in isolation but in an interrelated way. This would show the mistake of planning units in which the beginning of the unit is a long succession of enabling tasks leading to just one communication task at the end. The structure of such a unit has no

scope for a gradual, integrated development of instrumental knowledge. The most effective structure is one in which every class hour includes communication tasks, which can vary in degree of communicativeness and complexity. This would offer students the opportunity to make progressive use of the contents learnt previously through enabling tasks and thus work gradually on the construction of instrumental knowledge day by day all through the unit.

For students learning English in an English-speaking community this would be reinforced outside the classroom. They would be surrounded by real communication tasks to be carried out in English. For the millions of students in contexts where the English classroom is the only place where they can use English, classroom communication tasks are the only possible way to develop instrumental knowledge which is essential for communicative competence.



## AUTORIDADES

PROVINCIA DE BUENOS AIRES

GOBERNADOR

Sr. Daniel Scioli

DIRECTOR GENERAL DE CULTURA Y EDUCACIÓN

Prof. Mario Oporto

SUBSECRETARIO DE EDUCACIÓN

Lic. Daniel Belinche

DIRECTOR PROVINCIAL DE INSPECCIÓN GENERAL

Prof. Jorge Ameal

DIRECTOR PROVINCIAL DE EDUCACIÓN DE GESTIÓN PRIVADA

Dr. Néstor Ribet

DIRECTORA PROVINCIAL DE EDUCACIÓN SECUNDARIA

Mg. Claudia Bracchi

DIRECTORA PROVINCIAL DE EDUCACIÓN SUPERIOR Y CAPACITACIÓN EDUCATIVA

Lic. María Verónica Piovani

DIRECTORA DE CAPACITACIÓN EDUCATIVA

Lic. María Alejandra Paz

# Inglés

Serie documentos para capacitación semipresencial  
Educación Secundaria 1º año (7º ESB)

