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Editorial

Welcome to the Spring 2019 edition of the APPI eJournal.

Andrew Wright continues his engaging session at the recent APPI Storytelling Day in Porto with an article about the importance of stories in and out of the classroom. On a similar theme, Helena Rodeiro and João Rodrigues take a look at the pitfalls and pleasures of engaging language learners in extensive reading.

Ricardo Barreto encourages us to seize the opportunities in the classroom to explore the need to develop students' role as global citizens while Alyse Schoenfeldt reflects on what makes teaching such an enjoyable experience for her, even after fifty years.

Claudia Correia takes a slightly whimsical look at the process of gaining a CELTA. In contrast, Carolyn Leslie offers us a critical look at developing learning strategies and practical ways of organising your work.

Encarna Pérez is enthusiastic about 'Dictogloss' and claims this can offer the teacher a chance to integrate all four skills in just one activity and develop the learner autonomy of their students. Then Sandra Luna explains some ways of getting the best use of apps in the classroom – and management of mobiles in general.

We introduce what we hope will become a regular feature – a light hearted look at your top teaching tips and we look forward to sharing your contributions.

Finally, Judite Fiúza once more offers us a book review to consider and this time she has chosen Chaz Pugliese's *Creating motivation: Activities to make learning happening*.

So, there is plenty of a varied diet to be getting your teeth into. Should you feel that you have something to share for a future edition then please get in touch.

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Stories:

Their importance in and out of the classroom

Andrew Wright

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'Homo Sapiens conquered this planet thanks above all to the unique human ability to create and spread fictions. We are the only mammals that can cooperate with numerous strangers because only we can invent fictional stories, spread them around and convince millions of others to believe in them. As long as everybody believes in the same fictions, we all obey the same laws and can thereby cooperate effectively.'

Yuval Noah Harari (2018) 21 Lessons for the 21st Century (p233) London. Jonathan Cape

What are stories?

Stories are descriptions of events in which protagonists are struggling to achieve something.

1 Fact: social media, anecdotes, media news, history.

2 Fiction: myths, fairy stories and legends. Canterbury Tales, James Bond, Paddington Bear.

3 Everyday life: all the world is a stage! We live out our stories in our daily lives! Shakespeare. As You Like It. Jacques Seven Ages of Man. 2.27-139-40.

4 Story map: the values, perceptions and behaviours we adopt from the above three kinds of story join together in our minds and act like a 'story map' or 'life narrative'. This story map guides us in deciding what is important and what is not important in life... what is good and bad... and so on.

Why are stories important in our daily life?

It is estimated, based on recent research, that 9 million bits of information assail our five senses every second.

We need a path to walk on through this infinite complexity. Stories tell us what is important in the opinion of the story maker and teller. Stories give us values, perceptions and ways of behaving. Stories help us to make 'story maps' which guide us in our daily lives and help us to cope with complexity.

Our guiding story maps are put in to us by: our parents, teachers, priests, politicians, business companies and military. (Story maps can also be called 'narratives' or 'life narratives'.) The food we eat makes our bodies and the stories we hear and read and experience make our minds.

If an individual has a 'story map' which fits the circumstances he or she is in then it is a good story map.

If individuals in a society have compatible story maps then society is able to cooperate and live together.

If societies have conflicting story maps there may be 'story wars'. (The many wars over the centuries between Catholics and Protestants)

Why are stories important in language teaching?

Stories are central to human thinking for adults as much as for children. Donald Trump said he is going to make the United States great again. The British have voted to, 'make Britain free and great again'. The news is told as stories, 'The top stories today are...'.

If stories are so central to the life of individuals and societies, how can they not be central in language teaching and learning... and at all levels and ages?

Some of the benefits of stories in language learning

- 1 Motivation. We need stories and stories can be mainly based on words.
- 2 Experience. Stories engage our emotions and so we can experience language through stories instead of merely studying it.
- 3 Sharing. Stories offer shared experiences and bonding between students and students and the teacher.
- 4 Learning language. Krashen's research shows overwhelmingly that all aspects of language learning are improved through listening to and reading texts which are engaging and not 'damaged' by heartless exercises.
- 5 Springboard activities. Very often stories can naturally give rise to responding in various ways.
- 6 Given the centrality of stories in daily life it follows that one of the main things we need to do with our target language is to listen to and to tell stories! Why

not develop this skill in the language lesson?

If you are learning to drive a car, you drive a car and don't spend all your time studying the engine.

STORIES ENGAGE OUR EMOTIONS
AND SO WE CAN EXPERIENCE
LANGUAGE THROUGH STORIES
INSTEAD OF MERELY STUDYING IT

The goose that laid the golden eggs

A farmer and his wife were very lucky because their goose laid golden eggs. One evening they decided they might get even more gold if they found out how the goose laid golden eggs. So they killed it, opened it up and found nothing but a dead goose. Stories offer you and the students the golden eggs of involvement, caring and experience of language. Kill the story with language practice and testing and you will finish up with withdrawal by most of the class. My son at the age of eleven wrote a story for his English class entitled, 'The End of the World'. His story was five lines long. He

told me, 'There is something you learn at school. The less you do the less mistakes you can make.'

Andrew! We need to test their comprehension and give them marks!

To test their comprehension of the language why not test them with texts which do not invite them to care with their hearts and feelings?

Of course, you might want to know if they have understood the story but if you have chosen the story well and then presented it as helpfully as possible, they WILL have understood enough to enjoy it and to benefit from it. (See the suggestions below.) Furthermore, some activities they might enjoy doing will show if they have understood.

More practical ideas in my articles

Please see my practical suggestions for using stories in my other articles:

Responding to stories

Creating stories orally

Writing stories

The craft of telling stories.

Further reading

David Heathfield (2014) *Storytelling with our Students*. London. Delta

A book for developing as a classroom storyteller. It features over 40 folk tales from around the world, each one of them illustrating a different technique or activity.

Andrew Wright (Sec Ed 2004) *Storytelling with Children* Oxford University Press.

This book contains 32 stories and lesson plans and 92 different activities you can do with any story. Children and teenagers.

Andrew Wright (1997) *Creating Stories with Children*. Oxford University Press.

Lots of ways of helping children to make stories and story books. Children and teenagers.

Andrew Wright and David A. Hill. (2008) *Writing Stories*. Helbling Languages.

More suitable for teenagers

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Andrew Wright is an author, teacher trainer and well-known storyteller. Andrew's books include: 'Storytelling with Children', OUP; 'Creating Stories with Children', OUP and 'Writing Stories', Helbling Languages. He has worked as a storyteller and storymaker with students in 55 countries.



Top Teaching Tips

What are your top teaching tips? We'd love to hear from you and feature a regular update on what you think are vital tips to make the most of your job. Drop us a line on ejournal.appi@gmail.com

To get started, here's ours:

1. **Smile.** Always walk into the classroom with a big smile on your face. Perhaps you have had a hard day, or maybe the previous lesson didn't go so well with that particular group, you can always think of something that makes you happy. Practise the smile before you go into class. And get your students to smile as well. Smiles are contagious. Here are some ways to find reasons to smile:

<https://www.entrepreneur.com/article/241801>

2. **Brain teasers.** Why not start off the lesson with a problem-solving activity to warm up those brains before you start the lesson. Not only are they fun, it's a great way to engage your students right from the start. You can find some here <https://www.puzzleprime.com/brain-teasers/>

3. **Read your students.** Look at their faces throughout the lesson. Are they with you? Or are they bored and their attention drifted elsewhere? If you find that you're not getting through to them, why not stop the lesson and do something completely different? One of my favourite activities involves a bit of mindfulness. Get them to close their eyes for one minute. During that minute there must be complete silence in the classroom. Get them to listen out to all the sounds they can hear, i.e. someone coughing outside, a car going by, etc. Then get them to tell their partner all the sounds they heard. You can even make it a bit competitive by getting them see who heard the most sounds. Once you've had that little break, you're ready to go back to work.

4. **Anecdotes.** Students love it when teachers tell them stories about themselves. It makes teachers more human in the eyes of the students. I tend to introduce in each lesson the "Do you know what happened to me?" and students go "What?" and I tell them a little anecdote/story about something that happened to me. Like the time when I locked myself out of the house and needed my car keys to get to work. Luckily, I had left one of the windows opened and managed to get in with a ladder from the garden. And get your students sharing their stories as well.

5. **Don't take it personally.** This is especially the case with teenagers. Sometimes they may say things that are very disrespectful or hurt you. Don't let them get away with it. Respect is crucial in the classroom, but don't take it as a personal attack. They're going through their own stuff, whether it's hormones or teen problems, and don't quite know about boundaries and might take it out on the teacher.

Don't forget to let us know your Top Tips ejournal.appi@gmail.com

Educating for global citizenship in the teaching of foreign languages: a moral imperative

Ricardo Barreto

Introduction

In a globalised world that is, more than ever, defined by a transversal sense of intercultural interactions, it is crucial to promote a scaffolded creation of notions that would allow everyone to be part of a fluid, proactive and collaborative mass, which should then express itself as the main pattern of actions and traits that would define a solid global community.

Teachers have a role that, by definition, entitles them with a privileged potential to promote a conscious sense of citizenship on a global scale and, subsequently, also promote the creation and stimuli of personalities that favour a pro-social approach that is necessarily associated to the defence of human rights.

Being drawn to this particular sense of interdisciplinary potential in the teaching of a subject, namely a foreign language, I decided to, in the context of my master's degree's report and monography development, conduct some research to verify how viable it is to educate for global citizenship in the teaching and learning of foreign languages. Based on that research, I will draw a non-extensive report on what was covered throughout my work in order to offer some guidelines to

whoever might be interested in adopting an interdisciplinary approach that would bring together the main goals of the teaching of one's subject and the education for a profile based on global citizenship and human rights.

Global citizenship: what is its pertinence in the educational context?

First and foremost, before invoking the morality and ethics that are, *per se*, already a justification for the promotion of pro-social behaviour in the form

“... everyone, as individuals, are to be considered central agents for change ...”

of a type of enriched and awaken citizen, we should be able to identify the emergent importance that is being given to that referred need, namely by the authorities that validate the common approaches that should be undertaken on a national or international level. The Portuguese Ministry of Education (2017: 8) highlights that the best education is one that is directly linked to the constructiveness of people's role in the world, pointing out that a citizen,

nowadays, focuses on proactiveness to promote development, which, even though it might be linked to local realities, would be linked by consequence to a globalised perspective. On an international and non-governmental scale, the validation of that sort of approach comes from varied institutions, such as Oxfam; in a published piece of work meant to promote global citizenship in lessons, Oxfam (2015) states that everyone, as individuals, are to be considered central agents for change, having to properly acknowledge the wide and multifaced realities of the globe and recognising one's self-role as a citizen of the world's society - students should, therefore, be capacitated in these regards. Along that line one should aim to encourage, among other aspects: respect for diversity; proactiveness for social justice; collaborative participation in one's community (being the action more local or more global); cooperation for an equitable and sustainable reality and recognising one's actions and their consequences.

Global citizenship, which is “the recognition that individuals in the 21st century have rights, duties, identity and the potential for representation on a global scale”

(Langran, Langran and Ozment, 2009: 5) should have, therefore, not only a self-justified presence in the classrooms, but also a validated and pertinent presence, according to national and international recognition of its importance.

Throughout my work, I defend that there is a close correlation between educating for global citizenship and educating for human rights, as they both follow an indissociable and symbiotic line that aims for global harmony and social justice. Due to that, an implicit or explicit approach to human rights education in lessons should be leading to the formation of world citizens.

How to materialise this interdisciplinary approach in the teaching of a foreign language?

In order to make such integration purposeful, we should be looking for concrete goals to be pursued. The United Nations had set the Sustainable Development Goals, which are a set of seventeen goals to be achieved until 2030 and encompass all sort of problematics that have to do with issues to be fixed in the world (such as, for example, reducing inequalities). In a quite innovative line, some of the goals which were introduced also deal with environment and sustainability, making this particular set one that recognises

an irrevocably firm need of promoting actions and lifestyles that meet the planet's needs and, tacitly, our needs as human beings too.

Trying to teach, based on these goals for urgent matters that should be faced, allows teachers to explore transcultural scenarios and realities as well as varied spheres of debate, providing students with an empathetic perception of multiple realities and critical reflection about their potential in the local and/or global community; in language teaching and learning, that would be particularly useful in the development of an "intercultural dimension" which "aims to develop learners as intercultural speakers or mediators who are able to engage with complexity and multiple identities (...). Intercultural communication is communication on the basis of respect for individuals and equality of human rights as the democratic basis for social interaction" (Byram, Gribkova and Starkey, 2002: 5). A way of introducing the referred goals as a way of approaching global citizenship and human rights could be made by (*Ibidem*, 16) recognising the individual potential of each theme, grammar point or lexis to be taught. Let's assume that 'sport' is being covered as a theme in a specific lesson: having the chance, the teacher could allow

moments of debate that would critically focus on matters such as the influence of one's gender in sports (and that would meet one of the seventeen goals – the one that focuses on promoting gender equality). In a situation where grammar is being taught, the teacher could focus on formulating the examples to be presented in a way that would avoid and, ideally, deconstruct stereotypes and prejudices. While teaching lexis, a teacher should aim to include varied terminology that would co-relate in more or less evident ways with human rights and related notions of cultural diversity and topics of worldwide relevance.

Conclusion

The pertinence of educating for global citizenship, using human rights and the Sustainable Development Goals as pillars to promote a profile that matches what would be expected from a world citizen, is validated nationally and internationally, and overlapping it with the teaching of a foreign language, being that English as a foreign language or another one, is feasible and also benefits the student in the development of an intercultural dimension and in the gathering and developing of additional knowledge and formulations in the referred foreign language.

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Brief biography:

Ricardo Barreto is a language teacher at SOAS, University of London and at La Sainte Union Catholic School, having studied both languages and human rights at a postgraduate level. He is also a published writer, an international advisory board member of a Croatian academic journal and a visiting researcher at the Centre of Human Rights of the University of Coimbra.



My personal teaching style

Alyse Schoenfeldt

Unlimited possibilities are available for all educators. There are many roads to success. This is an example of one instructor's educational philosophy who has over 50 years of experience and who still teaches and who loves her work.

My thoughts about teaching are based on the premise that there are differences in learners and learning styles. Diversity exists in the age of students, the degree of literacy skills and educational background, varying levels of competency, goals, interests, and the wide range of life experiences with which each has coped.

Therefore, teaching is a process of involvement, the sharing of teacher or facilitator and student. Mutual respect and a collaborative spirit which encompasses cooperative planning, evaluation and a supportive, positive instructional climate must exist for true learning to occur.

A relaxed classroom atmosphere, one of teacher warmth, acceptance, and empathy is advisable. In order to establish a good rapport among participants at the beginning of a new class some "ice breakers" are suggested. Possibilities of involvement activities include introductions, personal character descriptions or word associations. In an informal setting, for example, humor may easily be injected to increase the retention rate of material. An open, nonauthoritarian atmosphere can be seen as conducive to learner initiative and creativity, encouraging the learning of attitudes

of self-confidence, originality, self-reliance, enterprise and independence. The latter is equivalent to learning how to learn.

A second requisite for positive learning experiences is good communication. It is most important for the facilitator to meet the participants' expectations. Learning only academic material may not fulfill all the student needs or expectations.

Learning is communicating. It is extremely difficult to devise one program that will accommodate everyone. There should be room for flexibility. The facilitator must be aware of the enthusiasm level of the student since his physical and/or emotional needs must be met before learning will occur. Therefore, the instructor must provide a variety of teaching methods to satisfy the wide assortment of student needs to bring about growth and change.

There are numerous methods to promote self-directed learning in addition to the traditional instructor's lecture. Learning is not a spectator sport. We learn by doing. There is less forgetting with more use of the senses. Learning often centers on

problems, and the problems must be realistic. Study groups may be formed to focus on a single topic. Case studies, problem-solving, seminars, buzz groups for brainstorming and peer network learning may be employed. Listening teams may be formed with reaction panels. Role playing and/or debating among groups are other possibilities.

Group participation in games and music should be encouraged. Games have excellent potential. Possibilities are *Simon Says*, variations of *Bingo* with both numbers and words, *Trivial Pursuit*, *Scrabble*, word or spelling bees and *Hangman* as well as computer versions.

Similarly, it has been found that music is a strong motivator and teacher. It reaches five of the seven perceptual learning styles: visual, aural, kinesthetic, interactive and print. Besides being enjoyable this activity lends itself beautifully to the discussion of cultural information.

My own teaching style must certainly be labeled eclectic. I use a great number of visual aids (posters, magazines, newspapers, transparencies, slides, filmstrips, videos, movies, and cultural props),

utilize TPR (Total Physical Response) instruction, and offer a variety of learning techniques (audio, oral, kinesthetic, written personally and with computer in order for the student to "grow" and achieve success.

Learning is not limited to the classroom. I insist upon research in the library as well as digital projects.

I have encouraged and motivated students in my own classes due partially to my inventive, personalized teaching techniques. Fieldtrips and community activities are woven into the syllabus. My focus on global communication and education, humanistic concerns for the improvement of the student, the potential of achieving a fully functioning individual and my reputation of having high expectations, being positive, industrious, and persistent all combine to make my language classes meaningful, relevant, practical and enjoyable for all concerned.

Although my teaching is certainly based on dedicated, academic

MY JOB IS TO STIMULATE, MOTIVATE
AND ENRICH. I WANT CLASS TO BE
EXCITING AND "THE SHOW" OR "SALES
PITCH" TO BE CONVINCING.

integrity and professional development, I often feel like an actress. My job is to stimulate, motivate and enrich. I want class to be exciting and "the show" or "sales pitch" to be convincing. I believe that a smile, humor, and a positive attitude are infectious. Even though I have been teaching since 1964, I have maintained my enthusiasm and love for the field of foreign languages. Because I am enthusiastic, energetic, humanistic and caring, my students respond in a similar manner.

I believe that teachers have a civic responsibility to better society. One of my personal goals is "to help create a better world," as it is sung in *We Are the World*. I do believe that I can impact the future through my students. I am concerned with the whole person, self-esteem and a

positive self-image for everyone. I do strive for empathetic human relationships. My students are encouraged to work cooperatively with classmates in classroom and out-of-class activities.

I try to make each person feel important and unique. I thoroughly enjoy assisting foreign students to feel more comfortable on campus and at the same time enriching American student's lives by learning about other cultures and by encouraging everyone to do more critical thinking about personal value systems. By means of collaborative effort we aim to arrive at an emerging consciousness or discovery of the world, its people and one's "self." We discuss the value of people and societies that are different from our own, the importance of, sensitivity to and tolerance for others. By comparing and contrasting the United States with other societies, we may better understand our own lives and that of minorities. If my students feel and see that it is attainable in a classroom situation, they may use the model and share these thoughts with the rest of society.



Alyse Shoenfeldt focuses on holistic education, self-esteem and the uniqueness of the individual; specializes in GAMES in the classroom; semi-retired American language Professor with over 50 years of joyful experiences; recipient of two Fulbright grants to Albania and Chile; inducted into the Teachers' Hall of Fame - FFLA (Florida Foreign Language Association).

Getting your CELTAfication

Claudia Correia

From gruesome and dreadful to fulfilling and rewarding, this is the inside scoop of what it really takes to get CELTAfied in 30 days.

CELTA is not a basketball team?!

To begin with, CELTA is a certificate in English Language Teaching to Adults (whereas the Boston Celtics are an American professional basketball team). On that note, I should make it clear that even though it states “teaching to adults”, the entire learning process and teaching methodologies that are spoken throughout the course make CELTA such a transversal tool for any teacher to use whatever the age of the students may be. Also, it makes it much easier to land a job abroad as it is a widely recognised qualification.

Why (not) me?

I asked myself the same question. Why should I, a native speaker with ten years’ teaching experience, who has attended an extended panoply of seminars and conferences, do a CELTA course? Personal development was my first obvious response. Still, you never know what tomorrow may bring and a CELTA degree makes you more employable in the eyes of many public and private institutions.

Ain’t nobody got time for that!

In a nutshell, it’s not easy doing an intensive 30-day course. In fact, I don’t find it easy to do an intensive 30-day anything!! I tried a 30-day diet once...it quickly went out the window the minute I saw that ice cream truck pull up to the curb of my street. I also tried a 30-day trial of free French lessons... I learned “Bonjour!” and very quickly learned “Au revoir!”. So how would I ever pull off a 30-day Celta course in Porto during the hot sunny days of August?! Three words:

Determination, Perseverance and Resilience.

Granted you’re also going to meet some pretty amazing people along the way to share ideas with and have some awesome trainers to guide you through the *so-there-is-a-light-at-the-end-of-the-tunnel* process.

PPP – Preliminary Preparation Process

Ok, so you’re now days away from starting your insane...ahem!...intense... ahem!... intensive CELTA course. What kind of preparation will you need? Well, the first thing to do is to grab a blank sheet of paper and think about what people

normally do during their summer holidays. Then, jot down about 10 ideas (e.g. go to the beach, travel, play with the kids outside, etc.). Once you’re done, slowly pick up that sheet of paper, read it, maybe sob for a minute or so and immediately dispose of it in the trash bin as it is simply a long-gone mirage of what your summer will NOT be like. Being committed to this course does require time, which means you’ll have limited

time for fun and games. However, during the course, make sure to take a breather and find some time at the weekend to relax and unwind (just a bit). Also, prepare all sorts of materials (e.g. flashcards, realia, grammars) and be familiarised with technology as there’ll be many written assignments and lesson plans to write up. And since time is of the essence, be sure to organise your meals and always take something for you to eat during the breaks considering all the brainwork that you’ll be doing. Be sure to do the same at home as you’ll be working at night as well. Good homemade soup goes a long way during these 30 days.

“... jot down about 10 ideas about what people do in the holidays ... Once you’re done, slowly pick up that sheet of paper, read it, maybe sob for a minute or so and immediately dispose of it in the trash bin.”

Let's do this!

During the course, make sure to get a grasp of all the acronyms thrown at you in a very short period of time. You'll have tons of TP and loads of LP to do in order to reduce your TTT and increase STT, as well as making sure your CCQs are up to par. That is to say, teaching practice (TP) under direct supervision of your trainer and peers; lesson planning (LP) which includes a detailed description of your lesson accompanied with a language analysis sheet, a vocabulary word list as well as a thorough list of anticipated problems and solutions; the undesirable teacher talking time (TTT); student talking time (STT) versus the spoon-feeding method we're used to; and the ever so crucial concept check questions (CCQs), which are the best way to check that your students actually understand the language.

Also, have an open mind. Don't be reluctant to change or stick to how you might have been taught things in the past. I thought I had it all figured out due to my many years of teaching and little did I know that I would be nominated the "parrot queen of repetition" during my TP. What this means is that I would subconsciously repeat whatever answer my student had given. I had no idea I did this until my trainer, Lucy, pointed it out to me. In addition to this, my time management was appalling as I failed to complete the tasks in

the allotted time. Thankfully, with the help of my trainers and colleagues, I was able to overcome this limitation and slowly started to take control of my inner parrot of repetition. Having said this, the feedback that is provided by trainers and peers is exceptionally valuable and must be taken as constructive criticism throughout the course. Nobody is there to fail us or to put us down. My colleagues were many times struggling with assignments, finding it hard to keep up with the fast pace of it all and sometimes even felt like giving up, yet we were all extremely supportive to one another and maintained our levels of motivation on high. As for the trainers, they were always available and taught us things that I'd never heard of before. Their knowledge on teaching practices is unlike anything you've seen, absolutely amazing.

Eureka!

And after all the sleepless nights, the endless lesson planning, the excruciating written assignments, the fearful teaching practices, it's finally come to end. Hard work and commitment that led to a CELTA qualification. It was by far one of the most challenging experiences of my life, yet the most rewarding which I would do all over again in a heartbeat. And once you're CELTAfied, your teaching world is seen through an entirely different set of eyes. Go for it!

Dedicated to my trainer, mentor and friend Lucy Bravo

Claudia is a CELTA qualified teacher who translates her twelve years of experience into teaching students of all ages. In 2010, she was an English Language Instructor at Felician University in New Jersey (USA) where she is originally from. Passionate about being an ESL teacher in Viseu, she is also working in collaboration with Texto Editora.



Teaching Language Learning Strategies

Carolyn Leslie

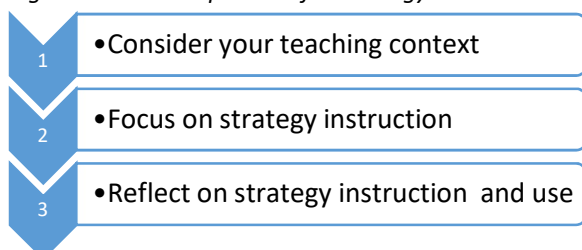
Introduction

It's every teacher's dream to have a class full of 'good' language learners who are effective at guessing the meaning of unknown words, who try to determine patterns in language, who take every opportunity to practise the language, and who can learn from their own mistakes. These characteristics of good language learners are all examples of language learning strategies, defined by Scarcella and Oxford (1992) as "specific actions, behaviours, steps or techniques ... used by students to enhance their own learning" (p. 63). Weaker students may not be aware of learning strategies or may use them in an unconnected, random manner. However, through strategy instruction, we can help all our learners use language learning strategies more systematically, which will help them take charge of their learning and become more autonomous learners. Here are some suggestions on how you can introduce a focus on language learning strategies (LLS) in your classrooms.

A model for strategy instruction

Lessard-Clouston (1997) suggests a 3-step approach to teaching LLS. These can be seen in Figure 1 below.

Figure 1. The 3-step model for strategy instruction



In step 1, it's important to think about some of the characteristics of your classroom. Start with your course book. Perhaps it already includes strategy instruction which you can use with your

learners. Secondly, it's important to find out what LLS students already use. For this you can ask students to complete a questionnaire such as the Strategy Inventory for Language Learning (Oxford, 1989), or you can have a discussion with them after a listening or reading exercise and ask them to share the strategies they used to understand the texts. This can help students become more aware of the strategies they already use and make them more effective learners. At this stage you can also share your own learning strategies and experiences with your students. How did you memorize vocabulary or cope with unknown words in a text when you were a student?

Step 2 involves a focus on LLS in your teaching. Let's imagine your students are going to do a piece of writing and you'd like to focus on some LLS that students could use to help them in this. You could have previously asked learners about this when they completed a writing task and already have a list of strategies students said they used before, during and after the writing process, or you could lead a class discussion on this before learners start writing. Your students might suggest the following:

- brainstorming ideas about the topic
- taking a break or re-reading their text if they don't know what to write next
- re-reading their finished text to check for mistakes.

To this you could add:

- making a paragraph plan before writing
- checking that their layout is the same as the model text
- getting feedback on their finished text from a peer.

Your learners would then complete their writing using these strategies to help them. In subsequent writing lessons you'd further remind students to use these strategies and feed in other such as making a list of keywords before writing, taking the audience into consideration and checking that the information in their final text was logically organised. Through this systematic focus on strategies, learners can be encouraged to consistently apply a variety of LLS to skills work, grammar and vocabulary.

Ideally LLS training should be interwoven with a communicative language teaching approach in the classroom, although you can also carry out explicit strategy training. You could for example

choose to focus on LLS for vocabulary in one lesson by hosting a discussion with learners on how they prefer to record new words and then introducing other ways to do this such as making mind maps or recording new words in a sentence on their mobile phone. You could also give learners practise in vocabulary-related LLS by:

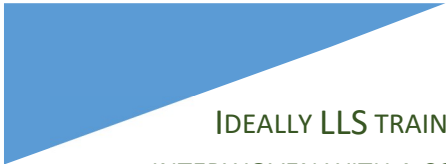
- providing them with a short text containing some nonsense words and asking them to guess their meaning from context
- playing a definition game. Give students in groups a set of cards with words they need to define for the others. This is a useful communication strategy to use in both writing or speaking

- providing them with a list of cognates (words like explosion) and getting them to guess the translation in Portuguese (*explosão*) or compound words (e.g. underage) and helping them to understand this means someone who is too young.

In addition, you could highlight online resources to practise vocabulary outside the classroom such as the United Nations World Food Programme 'Free Rice' site (World Food Programme, 2019), which allows learners to test their vocabulary knowledge while at the same time helping end world hunger.

Lastly, in step 3, both you and your students should reflect on the success of the use of LLS. Ask yourself whether students used the LLS

modelled and think about how you could improve strategy training in future lessons. You could ask your learners to reflect on their use of LLS by giving them the following sentence stems to complete each wee



IDEALLY LLS TRAINING SHOULD BE
INTERWOVEN WITH A COMMUNICATIVE
LANGUAGE TEACHING APPROACH IN THE
CLASSROOM

The teacher can then remind students to use strategies inside and outside the classroom, show them how to transfer strategies to new tasks and provide ongoing guidance on strategy use.

Conclusion

Remember that learning a foreign language is influenced by many different individual factors and not all strategies will work for all students.

Learners need to explore, experiment and decide what works for them, but ultimately all students can benefit from using language learning strategies to help them monitor, organise and reflect on their learning.

a) Two learning strategies I used this week were.....
b) Using..... (Name of strategy) helped/didn't help my language learning because.....
c) I think using LLS helps me learn because.....
d) Next week my goal is to.....
e) I would like to learn a strategy to help me.....
f) I need more help with.....
Fig

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'Dictoglossing' a Metaphor

Encarna Pérez Pulido

'Dictogloss' gives the teacher a good opportunity to integrate all four skills in just one activity. It also gives the students a great opportunity to raise language awareness and to encourage their learner autonomy.

I remember having suffered dictation throughout my entire academic life. Teachers reading out chunks of language back and forth until a full, decontextualized passage is complete have been part of my school life for as long as I can remember. But now I must confess that it is probably one of my favourite teaching strategies: I dictate in almost every single class! The old me wouldn't probably recognize this new me now, but there are good reasons for my change of heart.

Dictating has countless benefits, the most remarkable being its discipline-friendly aura (except if it's a running dictation!). Davis and Rinvolutri (1988) give ten good reasons for using this technique in their insightful *Dictation:*

New methods, new possibilities. Among them, the fact that students are active during and after the exercise, leading to oral communicative activities and fostering unconscious thinking; or that it helps level out mixed-ability groups...

In this same line of thought, Ruth Wajnryb (1990) also states some benefits of using dictation in her inspiring *Grammar Dictation*, but she goes one step further. What she calls 'grammar dictation' is indeed a 'dictogloss'. A 'dictogloss' can be an effective activity for focusing on a specific grammar

form since the text is prepared by the teacher. If the text is told rather than read aloud, an element of authenticity can be added. The text should be short and pitched according to the students' current competence.

The difference between traditional dictation and 'dictogloss' lies in both procedure and objectives. In a 'dictogloss', a short text is read at normal speed while students write down notes or chunks

as they listen. As students have to process the whole text for meaning, they are more likely to remember the general idea rather than the exact words. At the end of the dictation stage, students will probably have just a bunch of chunks

or isolated words. Now, in small groups, the students put their fragments of language together to reconstruct their version of the text. Collaboration is important as it not only fosters a positive group dynamic but also reinforces the role of the teacher as a facilitator.

The following activity presents a 'dictogloss' as the core of a lesson plan on the conceptual metaphor LIFE IS A JOURNEY. It is meant to be used at an intermediate level, although the structure of the activity makes it suitable for almost any level.

"If the text is told rather than read aloud, an element of authenticity can be added."

LIFE IS A JOURNEY

The aim of the activity is to work with some metaphorical expressions that stem from the conceptual metaphor LIFE IS A JOURNEY. The ones I used were:

take an unexpected turn / embark on a new stage of one's life / at a crossroads / move on / no turning back / a new direction / a landmark / a roadblock.

The reason behind the choice of these metaphors lies in the fact that they are part of the text that I'm going to use for the 'dictogloss'. I wrote the text myself, making sure that all the target metaphors are included. But I wanted to give my activity a personal touch: I'm a big fan of using the mother tongue to teach English (not of teaching in the mother tongue, which is quite different). I truly believe that the use of the mother tongue in the classroom helps scaffolding, processing, and noticing; it raises language awareness; it helps to create a good atmosphere in the class; it facilitates the grasping of concepts and, above all, it helps to raise students' self-esteem.

Thus, the first step is to provide the students with the mother-tongue equivalent of the metaphors:

listen for and identify the metaphors they have on the board. You might consider reading the text twice, depending on the level of your students. Once the dictation stage is finished, I put them in small groups, where they should pool their fragmented texts together. They should check grammar, textual cohesion, and logical sense, rather than resembling the original text. What I did ask them is to include the target language, that is, the metaphors, in their version of the text. The role of the teacher in this stage is to monitor, not to help or provide the students with any form of language.

There are several ways of correcting the texts: working with them in class in a peer assessment activity, where the groups swap their texts; as a whole class assessment, where each group reads their own version; or the teacher might show the original text and students can check their own.

The 'dictogloss' phase, where the input is totally controlled, can be followed by a more fairly predictable output. In order to achieve this, a week later, students can individually recall important

The image shows a chalkboard on the left with Spanish metaphors for 'Life is a Journey' and a printed English text on the right with the same metaphors highlighted in red. The chalkboard metaphors are: 'encrucijada' (crossroads), 'seguir adelante' (move on), 'no hay vuelta atrás' (no turning back), 'giro inesperado' (unexpected turn), 'obstáculo en la carretera' (roadblock), 'tomar una nueva dirección' (take a new direction), 'hito' (landmark), and 'embarcarse en una nueva etapa de mi vida' (embark on a new stage of my life). The printed text on the right is titled 'LIFE IS A JOURNEY' and contains the following text: 'I was born in Cáceres even though my parents were living in Germany at the time. When I was five years old my life took an unexpected turn, my parents decided to come back to Spain and there was no turning back, we've been living here in Cáceres since then. When I was 18 I came to a crossroads, I had to decide between going to university or looking for a job. As fate would have it, I decided to study English Philology, and that became a landmark because it was at University where I met my future. When I was 25 years old my life took a new direction, I bit the bullet; I moved in with my boyfriend. I guess it worked; we've been living together for 17 years now. When I was 29 fate put another roadblock in my path: I lost my job, and then I decided to take a new direction and move on to my most challenging job to date: I decided to become a mum. Now, I've embarked on a new stage of my life, becoming a teacher at the ILM, where I've been working for four years now.'

Then, I read the text which contains those metaphors in English, at normal speed, and students take notes as I read. I usually tell them to

events in their own lives and tell each other. Students are asked to use the target metaphors in their account of events.

'Dictogloss' activities combine both individual and group work. Students are actively involved in their learning process and there are multiple opportunities for peer learning and peer teaching. Languages are better learnt not by treating them as

an object of study, but by experiencing them as a medium of communication. 'Dictogloss' helps to close the gap between what Thornbury (1999) calls the students' *present language competence* and their *target language competence*.



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How to engage learners in extensive reading

Helena Rodeiro

João Rodrigues

From our experience over the years, we can say that extensive reading is usually regarded by teachers in basic/secondary schools as one of the many burdens to be dealt with in the school year. Many of us will at some point have heard or even made comments on how difficult it is to manage extensive reading. This common resistance is usually caused by various reasons: first, extensive reading is considered to be a time-consuming activity and, therefore, one of the obstacles teachers have to overcome when trying to cover all the topics on the syllabus; moreover, teachers usually think it is difficult to motivate students to read longer texts, not only because learners often dislike the topics, but also because they find the texts too difficult.

In order to promote reflection upon this topic, we believe it is useful to briefly address the concept of extensive reading, which has been defined by various authors. For example, in the Longman Dictionary of Language Teaching & Applied Linguistics, extensive reading is defined as “reading in quantity and in order to gain a general understanding of what is read. [Extensive reading] is intended to develop good habits, to build up knowledge of vocabulary and structure, and to encourage a liking for reading” (Richards and Schmidt 2002: 193-194; see also Bell 1998). It is also important to note that the definition of extensive reading is usually clarified through the opposition between extensive and intensive reading. On the one hand, intensive reading usually focuses on shorter texts selected by teachers, is aimed at developing specific knowledge of vocabulary and grammar, promotes detailed understanding and is mostly done in class; on the other hand, extensive reading usually focuses on longer texts selected by students, aims to promote reading fluency and general understanding and is done mostly out of class (see e.g. Stanley 2005 and Maley 2010).

In our opinion, the difficulties encountered in dealing with extensive reading are deeply connected with the fact that we as teachers do not always consider the features of extensive reading and end up dealing with it by using strategies which are very similar to the ones that are typical of the intensive reading process. This results in the fact that the feelings of enjoyment and pleasure to be experienced in reading are usually replaced with a negative feeling of frustration (for both students and teachers!) (see Martins 1998).

Considering the theoretical input mentioned above, it could be interesting to ask ourselves a few questions about the type of extensive reading activities we usually promote in class:

- Do we actually allow our students to select the texts they want to read?
- Are the extensive reading tasks we suggest to our students really that different from the ones proposed in the context of intensive reading?
- Do we really help our students focus on extensive reading as a mid-term/long-term process? Or do we present it to our students as a ‘heavy block’ to be dealt with in just a few classes?

Bearing all this in mind, our proposal is based on the idea that extensive reading should not be regarded as a point in time, but as a process that includes three interconnected key stages which can take place in the three terms of the school year: pre-reading tasks (1st term), aimed at involving students in the decision-making process; while-reading tasks (2nd term), which include various types of creative activities beyond the usual reading comprehension tasks; post-reading tasks (3rd term) relying on a project-based approach and focusing on students' own interests, skills or even fields of study. By carrying out these activities at different moments, we think it is possible to transform the extensive reading component of the syllabus into a project for the whole school year, as shown in the table below:

School year	
1st term	Extensive reading – I (selection and pre-reading tasks) (suggested no. of sessions: two 90-minute sessions)
2nd term	Extensive reading – II (while-reading tasks) (suggested no. of sessions: four 90-minute sessions)
3rd term	Extensive reading – III (post-reading tasks/projects) (suggested no. of sessions: two 90-minute sessions)

Due to the word limit of this contribution, we will mainly focus on the activities that are to be developed in the first term – the pre-reading phase.

Our suggestion is that we give students the possibility of playing an active role in the

selection of the book they are going to read. After all, considering the theoretical input presented above, students are supposed to be able to select their texts for extensive reading. Therefore, we have chosen four books from *Plano Nacional de Leitura (Ensino Secundário/Formação de Adultos)* (2017) as an example. The idea of pre-selecting four books to be presented in class can be seen as a strategy to find a halfway compromise between a totally teacher-oriented selection and the almost impossible task of letting students choose on their own without any sort of guidance and knowledge from the impressively long list of titles available in *Plano Nacional de Leitura* (2017). All the selected books are related to topics to be covered on secondary school levels (*About a Boy*, by Nick Hornby; *Brave New World*, by Aldous Huxley; *Through the Looking-Glass*, by Lewis Carroll; *The War of the Worlds*, by H.G. Wells).

We have planned two 90-minute sessions for the selection and motivation phase and we prepared two support worksheets that clearly display the sequence of tasks that we propose at this stage (see handouts 1 and 2). Thus, the description of the tasks below becomes clearer in the context of the handouts that follow this article.



The first task is based on the analysis of the four book covers without the titles. Students are invited to join in groups and each group is given an A3 format coloured cover they should analyse using the topics in exercise 1 (please see handout 1, exercise 1). The objective of this task is to give students the opportunity to first experience a book through the illustrations on its cover – after all, the cover is the first impression we as readers have of a book when reading for pleasure. It is the cover that triggers our predictions on the content of the book we have in our hands.

The proposed activities at this point range from describing the pictures/illustrations on the cover to speculating about possible titles, plot and introductory sentences of the book. Students are then

encouraged to share their results with their classmates. This approach gradually involves students in the selection process, raises their curiosity and stimulates their imagination. After the whole class has had access to the different covers and to their classmates' analysis and interpretation, learners have the opportunity to read the synopses of the four books and to match them with the correct cover (please see handout 1, exercise 2). This activity will allow them to confirm whether their initial assumptions and guesses were correct or close to the original version, but it is also a bridging moment to get to the next stage – finding the correct title for each cover based on what they have found out so far. Finally, students are shown the first paragraph of each book and they also have the opportunity to compare the original versions to the ones they have created in exercise 1. At this point, learners have enough information to individually select the book they would like to read by voting. Nonetheless, they do not have information that is too revealing and that can spoil their enthusiasm as an intrinsic part of the reading process.

After the voting process and the selection of the book, a second series of activities is proposed (please see handout 2). The example presented here is based on a scenario in which students have chosen Book A (*About a Boy*, by Nick Hornby). These activities are intended to encourage students to explore the cover in more detail and to watch the trailer of the film based on the book, which can also be motivating. At the end of this class, learners are supposed to know basic information about the main characters and the conflict(s)/problem(s) they face and, by doing that, they are able to possibly guess the meaning(s) implicit in the book title. To conclude, they are also encouraged to learn more about the author through online research.

As we have previously mentioned, length constraints do not allow an in-depth description of while-reading and post-reading tasks in this article. However, we would like to briefly list some suggestions for both phases. For the while-reading tasks, to be developed in the second term, we suggest the use of online quizzes using interactive platforms such as Kahoot! to check students' understanding of specific chapters/passages, the Role on the Wall activity (a drama resource for character description and analysis), and the creation of a reading log for spontaneous feelings and thoughts about the book.

Concerning the post-reading tasks, to take place in the third term, we suggest a list of possible activities to be adapted to different groups bearing in mind their profiles, interests, and field(s) of study: performing and/or filming scenes of the book and presenting them in class; organising an Oscar-like session (voting best argument, actor/actress...); writing a new ending to the story; creating a song based on the book for a new film version (writing the lyrics, singing and recording a video clip); creating a new book cover (especially with Art students); and creating a short book trailer. All the proposed tasks should be prepared considering a project-based approach in order to deeply encourage interdisciplinary and group work by relying on learners' motivations and interests. These activities can also be used as a valuable alternative to the typical assessment strategy of giving students a written test on the book.

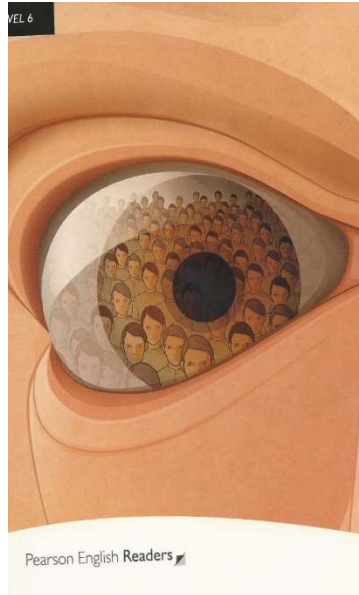
To conclude, we hope we have been able to show and describe new insights and practical strategies on how to manage extensive reading in a way that it is not seen and felt as a burden, but as a significant asset to inspire and motivate both learners and teachers.

Extensive Reading | 1st TERM – Suggested Activities (Selection Tasks)

BOOK A



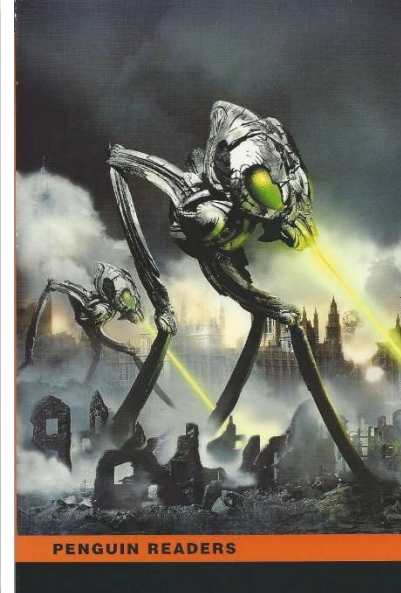
BOOK B



BOOK C



BOOK D



PART A

1. Look at the cover(s) you have just received and complete the table below. Use note-form.

1. Picture description	
2. Feelings/ Emotions	
3. Possible theme(s)	
4. Possible title	
5. Possible story line/ plot	
6. Possible introductory sentence(s)	

2. Share your ideas and thoughts with your classmates.

PART B

3. Read the four synopses and match each of them with the most appropriate book cover. State one / two reason(s) for your choice.

1

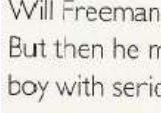


'I wish I could get through into looking-glass house,' Alice said. 'Let's pretend that the glass has gone soft and . . . Why, I do believe it has! It's turning into a kind of cloud!'

A moment later Alice is inside the looking-glass world. There she finds herself part of a great game of chess, travelling through forests and jumping across brooks. The chess pieces talk and argue with her, give orders and repeat poems . . .

It is the strangest dream that anyone ever had . . .

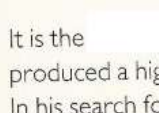
2



Will Freeman wants an easy life with no responsibilities. But then he meets Marcus – an unusual twelve-year-old boy with serious problems.

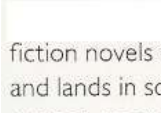
is a modern classic – a very funny story about a very serious subject: love. It's also a popular movie starring Hugh Grant.

3



It is the , 600 years in the future. Science has produced a highly ordered world of happiness and social stability. In his search for something more meaningful, Bernard Marx takes beautiful Lenina to see the savages of the Old World – and discovers more truth than he might have wanted!

4



is one of the most frightening science fiction novels ever written. When a spaceship falls from the sky and lands in southern England, few people are worried. But when strange creatures climb out and start killing, nobody is safe.

1		2		3		4	
---	--	---	--	---	--	---	--

4. Based on what you have learnt so far, select from the list of titles below the one that best matches each book.

Book Titles	Cover
<i>Through the looking glass</i> , by Lewis Carroll	
<i>About a Boy</i> , by Nick Hornby	
<i>Brave New World</i> , by Aldous Huxley	
<i>The War of the Worlds</i> , by H. G. Wells	

Check your guesses with your teacher's help.

5. Now read the first sentences of each book and compare them with the versions you have created. Are there any similarities?

Will Freeman was thirty-six years old and he had never had a job in his life. Sometimes he thought about working. He looked through the job advertisements in newspapers and wrote occasional letters to employers, but he was never invited to interviews.

A low grey building, of only 34 floors. Over the main entrance the words CENTRAL LONDON HATCHING AND CONDITIONING CENTRE, and below that the motto of the World State, COMMUNITY, IDENTITY, STABILITY.

One thing was certain, it was the *black* kitten that began it all. The white kitten had been unable to do anything for the last quarter of an hour, because the old cat was washing its face, very slowly and very carefully.

In the last years of the nineteenth century, no one believed that this world was being watched closely by intelligences greater than our own. We had no idea that we were being studied almost as carefully as a scientist studies the small creatures in a drop of water. With great confidence, people travelled around this world and believed that they were in control of their lives. No one gave a thought to possible threats from other planets.

6. Bearing in mind what you have learnt in class about the four reading suggestions, please vote individually to choose the book you are going to read.

Extensive Reading | 1st TERM – (Pre-reading Tasks)

1. Look at the cover of the book *About a Boy*. Then, watch the film trailer to find information about the characters below (sections 1 and 2). (Film trailer available at <https://www.youtube.com/watch?v=-apwoGTpi7E>).

3.

Comments on the title:

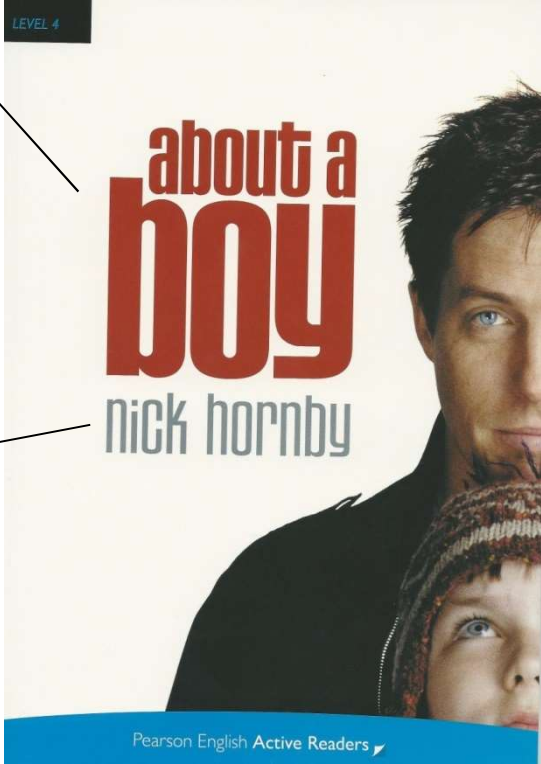
1.

Name:

Personality traits:

Occupation:

Problems:



4.

Nick Hornby

- Biodata
- **Other books (examples)**
- **Awards**

2.

Name:

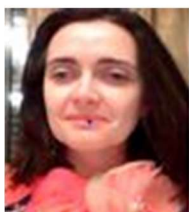
Personality traits:

Problems:

1. Based on what you have learnt from the trailer, discuss the possible meaning(s) of the title *About a Boy* (section 3).
2. Visit Nick Hornby's official website (<http://www.nickhornbyofficial.com/about/>) and find out information to complete section 4.

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“Go to your phone, app...”

Using Mobile Devices in the classroom.

Sandra Luna

How often do you check your phone a day? Nomophobia is the name given to the phobia of having no mobile phone, and I think most of us can agree that this is a real issue among society in general, and particularly among our teenage students. Mobile devices (MD) allow the “real” world into the classroom; they promote autonomy, enhance digital literacy and 21st century skills and equally importantly, they facilitate/promote collaborative learning. [1]

There are hundreds, probably thousands of apps available which can quickly be replaced by new ones. However, every mobile device is equipped with some pre-installed apps that we can use in class while others can be easily downloaded. It's always best to ask students to download any app you'll need before your lesson as to save up on class time. Here is a small selection of apps and some suggested activities.

YouTube

YouTube can be used for a whole class activity using a computer. However, there are other uses. For example, if the topic of the lesson is “writing a film review”, each student can use their MD to watch a film trailer. If you would like to introduce the topic of “other cultures /languages”, divide the class into small groups and ask each group to find a tourism official video about a particular country. By telling students the video needs to come from an official tourism channel, you minimise chances of inappropriate content being accessed.

Camera and Sound Recorder

Two different apps that can be used similarly. Sound Recorders can be used as a tool to record an interview or to contribute to creating a class audio blog. Phone cameras can be used for the same purpose but be sensible. Some teenagers will love the spotlight, while others would rather not be filmed.

Web Browser

From search tasks for topics such as “Communication” or “Varieties of English”, for example, to learner independence through inductive learning, where students can watch a video to supplement or clarify, for instance, the use of the present perfect simple. Why not use a Visual Thesaurus such as <https://www.visual-thesaurus.com/> to support students when studying collocations or Wordvis (<http://wordvis.com/>), which is a visual dictionary that will help students build a lexical set needed for a written task, for example?

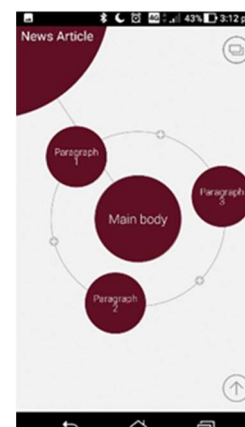
Mindly (<http://www.mindlyapp.com/>)

This is an app that has helped my students organize content for writing and speaking. It helps create an

“outline”. In the example opposite (Figures 1-4), you can see the screenshots of the News Article structure I shared with my students using the app. Students were divided into groups and given a topic. Before writing they had to add their ideas to each circle, sometimes adding more circles if they wished to go into more detail. I monitored using my own phone and checking students were on task. The graphic organizer could be printed or shared with other groups to stimulate cooperation between groups from different classes who had the same topic for the News Article. The app allows adding image or a web link to any section.



Figure 1-4 Mindly "News Article". Figure 1 shows the overview of the graphic organizer, whereas Fig. 2 – 4 show the details students wrote for each section.



Apps which help students organize their work can be highly effective for students who struggle to stay on task or, for students with dyslexia or simply to guide them through the process of independent learning.

Capture & Translate – OCR with text to speech (<https://play.google.com/store/apps/details?id=com.imagnettranslator.textscanner.audiobooks>)

With the introduction of new policies for inclusion and flexibility in schools, some apps can contribute to more personalized teaching approaches. This app takes a picture of a page, converts it into text format and then allows you to listen to the text. Useful for cases of dyslexia, for blind students, or for turning an internet article into a listening activity, this app can help you save time while being inclusive.

Many of us consider MD a distraction preventing students from paying attention and learning. Remember that if you let them use their MD, you can also tell them to put them away but it's not advisable to go into open confrontation. It's best to set rules, establish expectations and consequences as early as possible in the year. Let students know there will be times when they will have access to their phones and others when phones will be off limits. It's important to incorporate tech naturally. Consider your classroom layout and how you'll be monitoring each activity. Effective use of MD in class means students will spend a short time using it (about 5 minutes) and then will continue with other related activities which will no longer require mobile use.

Designate a mobile master when doing group work who will be the only student allowed to use their phone. Consider allowing "tech breaks" every now and then, letting students check their phones for messages. I normally have a "on" "off" button (Fig. 5)

that lets students know whether they can use their phones.

Figure 5 – Green Button and Red button indicating whether mobile use is allowed or not. Coloradd symbols included for colour blind students.

I encourage them to leave MD at our charging station

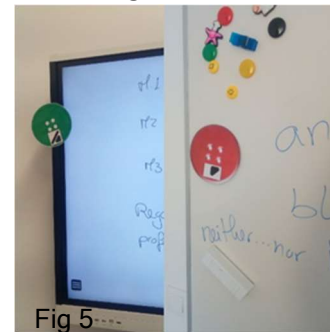


Fig 5---

(Fig. 6) by awarding students points. These points are then added up and included, for example, in their grade at the end of the term.

Figure 6 – Charging station. Students are awarded points for leaving their phone at the charging station. I recycled a box for socks which can accommodate up to 16 phones.



Fig 6

This is not to say that everything is perfect, and sometimes students do break the rules.

Time, consistency, assertiveness, good sense but also acknowledging that mobile phones are part of our students' lives, will certainly help us better deal with them, while promoting responsible use and hopefully setting the example of how technology can be effectively incorporated in our professional/academic lives. I'm curious to know what you think. Which is your favourite app?

References

- [1] "Using mobile devices in the language classroom Part of the Cambridge Papers in ELT series," 2018.



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On the bookshelf

Creating motivation Activities to make learning happening *Chaz Pugliese*

Judite Fiúza

HELBLING LANGUAGES 2017
THE RESORCEFUL TEACHER SERIES
ISBN 978-3-99045-508-1

CREATING MOTIVATION spotlights a huge diversity of creative, innovative activities ready to make you think and to be put into action, that is to say 'Activities to make learning happen'.

Chaz Pugliese is a trainer, author and presenter. He has worked with hundreds of teachers all over the world and is a founding member of The Creativity Group. He has written several articles and papers for all major ELT journals. He is the author of *Being Creative* (2010, DELTA), *The Principled Communicative Approach* (with Z. Dörnyei and J. Arnold, 2015, HELBLING) and *Creating Motivation* (2017, HELBLING).

'*Creating Motivation* introduces a creativity pedagogy that embraces teaching as an art form celebrating uncertainty and risk. Creative teachers are rewarded by their students' enhanced motivation to learn.', (Helbling, 2017).

This book is divided into six parts: **General Introduction** and **three chapters, References and further reading** and **Teacher's quick-reference guide**.

In the first part, Chaz Pugliese explains he has written *Creating Motivation* for English language teachers with the objective of offering 'a set of practical strategies teachers can use to ignite students' motivation'.

Why motivation matters highlights the role of intrinsic and extrinsic motivation required to learn a second language: 'it would be fair to say that the environment is shaped by the teacher, but the bulk of the work lies with the student.'

A GPS (Group, Priming and Surprising) for motivational teaching is crucial to emphasise **the importance of the group** as a community where students find support and confidence to act. However, this can be a long process and it is up to the teacher to create an environment of trust as 'paying attention to group processes goes a little deeper than just doing an ice-breaker at the beginning of class, and requires extreme vigilance.'

'Priming, or getting the students English-ready means being alert to the students' interests much more than to the teachers'. A few examples of priming are explained for the teacher to use so that the students may feel motivated to learn English.

Stimulating and Surprising the students proves to be of the utmost importance as the activities provided by the teacher should encourage and arouse interest not only in what concerns the students' performance but also in making them think on themselves as a whole and their role in society. **Surprising the students** becomes a

paramount asset to engage them in participating and making them curious to learn.

Then follows **The role of creativity** linked to **motivation** in language teaching. Lubart and Sternberg state 'When creative students are taught creatively and their achievements are assessed in a way that values their creative abilities, their academic performance improves.' Nevertheless, we should not forget that creativity is not always innate, we can acquire it, given the right conditions which differ from student to student. That is when the teacher should intervene.

Last but not least, a **Manifesto for creativity in language teaching** is listed through 24 topics which will greatly help teachers boosting students' resourcefulness and imagination.

Chapter 1- GROUP PROCESSES - suggests an array of practical activities from elementary to upper intermediate levels done in about 2 to 15 minutes aiming to create groups that communicate and bond, which helps the teacher's role as an element of cohesion.

In **Chapter 2 - PRIMING** - teachers are given a myriad of practical ideas so as 'to declutter' students' minds 'before the lesson actually starts (...) raise the students' awareness of their distractions (...), start focusing and hopefully get into a state of maximum alertness.' Only then is it possible for the teacher to get students' attention and flow. The target audience remains the same as in Chapter 1 as well as the time spent in such activities.

Last Chapter (3) - STIMULATE AND SURPRISE - offers a wide variety of innovative tasks to trigger students' cognitive and affective engagement and lead them to use the 4 C's, Critical thinking, Creativity, Collaboration and Communication. Albeit the target audience remains the same as in the previous chapters, the time spent in these activities has increased to a maximum of 45 minutes.

Teacher's quick-reference guide proves to be of great value once the tasks are organized on a table under the headings 'lesson time', 'level', 'focus' and 'activity number'.



Judite Fiúza, APPI member A-1327, has taken a degree in Filologia Germânica (English/German) and Línguas e Literaturas Modernas (Portuguese/English) at Faculdade de Letras da Universidade de Lisboa and the curricular part of a Masters in Anglo-Portuguese Studies at Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa; taught Portuguese for foreigners at Universidade de Lisboa and later at Universidade Nova de Lisboa and has been teaching English for about 38 years in Secondary Schools. She is currently a member of the APPI executive board.