UNIVERSITAT DE BARCELONA

English Is It!

(ELT Training Series)

Grup de treball ICE-UB:*From English*

Acquisition to English Learning and Teaching

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A D D E N D A

"*I never teach my pupils; I only attempt to provide the conditions in which they can learn*"
(Albert Einstein)

Introduction

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The Research group *From English Acquisition to English Learning and Teaching* is registered at the Institute of Professional Development Teaching (ICE), at the University of Barcelona. It started in 2013, and, at present, it is composed of **Rosamaria Fàbrega, Ana Maria Fuentes**, and **Lourdes Montoro** (coordinator).

All members are teachers of English: Ana María Fuentes and Rosamaria Fàbrega (secondary education and vocational training) and Lourdes Montoro (adult English teaching). R. Fàbrega and L. Montoro are also teacher trainers. R. Fàbrega is teaching *Foreign Language Learning* at the Teacher Training School at the International University of Catalonia (UIC Barcelona); L. Montoro has taught at the Open University of Catalonia (UOC) and at the Teacher Training School at the University of Barcelona.

The group shares work ethics, vocation, and senior professional careers. Their human and academic background enhances the team with specialties such as art, films, group dynamics, computer science, interpretation, literature, mass media, music, philosophy, sports, theatre and translation. The group analyses the work of those teachers who we all know, and who, day after day, do admirable teaching works of art, making a difference in their students´ lives and in theirs, and from which schools and educational system very much benefit.

We have all met excellent teachers who are so submerged in their daily lessons, administrative chores and the constant updating of professional life, that they are not given the chance to consider research or publications. *English Is It!* (ELT Training Series) was created with a view to providing opportunities which can make up, somehow, for this gap. The aforementioned members are the permanent teaching staff in the group; they investigate their different areas of expertise in their classes, expose them to the group and make proposals, which are later turned into articles.

To do that, all members have extensively trained to spend the most time in the writing process in order to give the least work to the reader. They have both been succinct and explicit, and tried to say what they meant while meaning what they said. They bear in mind that, unlike training sessions, there is no audience in front, who can ask for clarification; therefore, all the planning, the sequencing, the explanations and details have been considered under this premise.

With articles meant for immediate implementation, all members have aimed at clear, yet thorough texts, which include images, charts, lists, questionnaires, tables, photos… to facilitate the reading. They also include references. In general, the articles summarize what regular classes stand for each member and all: they show the picture of a human teaching forest, where we can observe distinct areas in its vegetation, with individual human plant life and a didactic ground which is covered by them all.

Long-time quantitative and qualitative work has taken their classes to the documents in writing into which they have turned, like flowing creeks in the above-referred forest. And this has all been part of the learning processes which all members have undergone, and a consequence of them too.

From original theses, which were presented individually and welcomed by all members, they proceeded to the defense of their general didactic framework, basically the inclusiveness of the basic pillars in teaching English as a foreign language, and also the sequencing of the contents, with cohesiveness lighting all the way through.

Without leaving aside the authors´ teaching style, this group has pretended to blend everybody´s work in and ensure that balancing the articles out in the group teaching environment was possible: that their work could leave their classrooms for a while, and reach out for other colleagues in the field.

As pointed out earlier, all articles in this volume have stemmed from the basics in lesson planning, whether, depending on their nature, they are fully or partially pointed out and/or described: topics, levels, organization, timing, objectives, contents - procedures and concepts (communicative structures, vocabulary, pronunciation, culture) and attitudes-. Materials are also referred, as well the general development of activities along with references, evaluation and comments.

This publication counts on an *ADDENDA* section, which welcomes other teaching professionals, as well as allows the permanent staff members of the research group to present other academic works. It is also open to alumni among the members of the group, so that further pedagogical interventions from them can be considered in the future.

In the *Addenda* section included in this volume, the group presents the work of two guest EFL teachers: **Consuelo Belda and Ester Magrinyà.** Their abstracts and their bios, as well as the group permanent members´ are presented next.

None of these articles would have been possible without the group supervisors at ICE: **Francesc Amorós**, Continuing Primary and Secondary Teacher Training Coordinator; **Mercè Martínez**, Director of Continuing Teacher Education**,** and **Mercè Gracenea**, Director of Publications, who supported the group research work from the start, and turned it into what it is: *English Is It!* (ELT Training Series)

Abstracts

ROSAMARIA FÀBREGA

***The Jungle Book* Can Enhance Speaking, Thinking and Enjoyment by Hook or by Crook**

At times, we find original films and remakes which are at the same artistic level. This is the case of *The Jungle Book*, by Rudyard Kipling, the original literary story writer, and the 2016 film version, directed by Jon Favreau. They are both works of art which can stand for excellent EFL pedagogical tools both for vocational school and high school. Through a flexible 6-step procedure and 6 adaptable sixty-minute sessions which this teacher based on the movie production, students are exposed to a film in which the quality of the cast, their voices, the pronunciation, and the intonation lead the way, while students improve their speaking and thinking skills, and enjoy it all.

ANA MARÍA FUENTES

Confidence Building Activities for Low-Performing 9th and 10th Grade Students Part I: Class Strategies and Webtools

After dealing with the theoretical and her own practical approach to junior high school 7th and 8th grade in volume 10, in the present volume, this teacher explores 9th and 10th grade low-profile groups. She focuses on the main difficulties of 9th and 10th graders. Part I covers the factors affecting the teaching of these two highest courses in secondary education, looking into these students' state of affairs to provide teachers with effective class management guidelines, highlighting the importance of the right motivation and "slow teaching". Her need to respond to this student profile has made her experience a search for valuable resources which she has picked out into a varied selection of webtools to achieve a student-friendly English class.

ANA MARÍA FUENTES

Confidence Building Activities for Low-Performing 9th and 10th Grade Students. Part II: Lesson Planning and Output Activities

This is the closing article about low-performing students in junior high school. In Part II, this teacher pays attention to lesson planning. Her valuable teaching evidence blends appealing activities, convenient websites, appropriate timing and the right presentation of contents, such as quizzes, language games, video grammar summaries, researches and presentations. She focuses on output oral and written activities, to promote students' motivation and self-esteem, giving practical and useful recommendations. To top it all off, she complements her research and experience by showcasing actual examples of practical activities by her students, enhancing 21st century learning skills: communication, collaboration, creativity and critical thinking, key elements in the future of students.

LOURDES MONTORO

Didactic Virtual Assessment for EFL Teachers. Part 1: Introduction

This article is the first part of a collection of 5 articles based on a 30-hour teacher trainer course, *Didactic Virtual Assessment for EFL Teachers*, which this teacher pedagogically designed in 1999 and taught during four academic years. Being the first EFL virtual course in ICE at UB, and being cited at REDINED, its innovative, virtual, dynamic and thorough contents are still consulted, and being adopted and adapted both in virtual teaching and in-session classes. The course fulfilled its objectives and developed its contents through three

main areas: a Virtual Board, a Didactic Forum, and a Didactic Clinic. The teacher trainer was the only person allowed to write on the Virtual board. Yet, both the teacher trainer and the trainee teachers could send messages to both the Didactic Forum and the Didactic Clinic.

LOURDES MONTORO

Didactic Virtual Assessment. Part 2: Virtual Board

Part 2 focuses on the first of the three key virtual pedagogical spaces. The Virtual Board was the only space that was designed for the teacher trainer to post practical, general, and informative messages. This article presents an account of virtual classes which includes samples from the Message Index, providing pedagogical insights and guidelines on this EFL web space. Messages in the Virtual Board covered the following aspects: welcoming participants; providing the calendar and research work topics; presenting the Virtual Board, the Didactic Forum, and the Didactic Clinic; getting ready to start; informing about EFL seminars and congresses; encouraging field trips and visits; referring to bibliography; informing about academic advising; informing about resource centers; facilitating the creation of a contact list for participating trainee teachers; and, sending the course farewell.

LOURDES MONTORO

Didactic Virtual Assessment. Part 3: Didactic Forum: From an Ice-breaker to a Multiple Choice Research Work

Part 3 describes and exemplifies the second key virtual space and service. The Didactic Forum, which included 14 sections, was the corresponding site for the presentation of EFL materials, where the teacher trainer presented a discussion didactic topic every two weeks. This article introduces the first 7 sections and includes samples, providing insights of this EFL web space through an ice-breaker; a home place welcome; readings and the course content didactic procedure, the 1st EFL research work (Internet Elementary school addresses); the 2nd EFL research work (Internet junior high school and high school addresses); the 3rd EFL research work (Internet American and British culture addresses); and, finally, a general presentation of the 4th EFL open research work (Choice of Internet addresses on games, grammar and dictionaries, speaking, listening comprehension, or newspapers).

LOURDES MONTORO

Didactic Virtual Assessment. Part 4: Didactic Forum: From a Grammar Research Sample to Puzzle Exploitation

Part 4 covers the remaining 7 topics which were covered in the Didactic Forum: a sample on research work on games, and grammar and dictionaries; a final research work on English-speaking countries, which was a model for further work; wh-questions riddles; jokes and puzzles, and their exploitation, and, finally the Didactic Forum farewell. The trainee teachers were expected to choose 1 address, two or several, among the ones that they were offered, and to plan their didactic sequences, the activities around the web site or web sites, and to put them all into practice. They had to include the level, the grammatical or communicative point/s which was/were being covered, the objectives, the timing, the skills involved, the task, the materials, the procedure, and their own feedback after having implemented the didactic sequence.

LOURDES MONTORO

Didactic Virtual Assessment. Part 5: Didactic Clinic

Part 5 focuses on 8 materials for the teaching and learning of English as a foreign language: web pages on oral comprehension and speaking; newspapers; epals for teachers; epals for the trainee teachers´ students; music and songs resources; song projects created by students; musical backgrounds; and farewell. In addition to the course contents, attendees were always oriented and accompanied through different kinds of messages while the contents were presented, explored and developed: orientation messages, followed -up messages,

holiday greetings, and involvement messages. Finally the article explains how, by means of a brochure, the trainer exported her Didactic Clinic to both to her EFL language classes, and teacher training courses.

ADDENDA

CONSUELO BELDA

EFL and Spanish Literature in High School. Part 1: *Wuthering Heights* (Introductory Literary and Historical Context, and Assessment)

This is the first part of a collection of 5 articles on a crosscurricular EFL and Spanish literature project, whose final aim is to have students enjoy literary masterpieces in either language, and be able to relate each aspect in each literary work, to finally crosscurricularly compare them, and reach their own conclusions. Part 1 and Part 2 are on Emily Brontë's *Wuthering Heights.* The other three articles are on Emilia Pardo Bazán´s *Los pazos de Ulloa* and *La madre naturaleza*, and the comparative study*.* This article presents the first part of the project*,* and focuses on the biographical approach to Emily Brontë within her literary and historical context. Students are guided by means of introductory questions, research work, sharing, and knowledge addition. Assessment takes place through students´ secret color cards. The teacher also values how they all learn from one another, and agreement on the final score is reached. Keys are provided at the end.

CONSUELO BELDA

EFL and Spanish Literature in High School. Part 2: *Wuthering Heights* (Biography, Fiction, Structure, Narrators and Characters)

Part 2 includes three specific lesson plans which take students on a pedagogical journey to a biographical approach to Emily Brönte (through introductory videos, a biographical table, a preface reading, her first writings, creative compositions, and content sharing); structural elements (pointing to settings, locations analysis, the film (part I), the "I am HeathclIff"scene, and the plot); and, finally, to the narrators and characters (studying the film - part II-, looking at the summary, getting familiar with the narrative frame, and the main characters – Heatchcliff and Catherine-, and a character list). The four skills are involved as well as varied student groupings. The assessment method which was applied in Part 1 is also used in the second part of the project. Yet, since Part 2 covers more details than Part 1, the teacher particularly values accuracy on the numerous contents, the students´ comprehension, their attention, and their ability to reach conclusions. Keys are provided at the end.

ESTER MAGRINYÀ

Ethical Values and EFL Animation Clips for Seventh Graders

This teacher presents a project which emerges from the need to make students work on ethical values in the EFL classroom. It is a project which, besides dealing with the four language skills, covers different subjects: ICT, English and Arts. The lesson plan consists of nine sessions where students first prepare a writing task with a view to finally using it to create an animation clip. Students work in groups to prepare their stories and get familiar with several apps, which allow them to design characters that interact among them while illustrating a social value. At the end, students watch their own video stories, which are related to the main rules within society and what they reflect about them. The teacher assesses the students´ work through two rubrics which students also use to evaluate themselves.

Professional bios

RESEARCH GROUP

Rosamaria Fàbrega has been a secondary school English teacher since 1985. She comes from a family devoted to teaching, and has exchanged teaching experiences in England, Ireland, Uganda, and the US. She is currently teaching "Aprenentatge de les Llengües Estrangeres" at UIC Barcelona in the Faculty of Education and English in a Secondary Public School. She loves New Technologies and has a blog (https://rosafabrega.wordpress.com/) to help her students work in an autonomous way.

Ana María Fuentes holds a B.A. in English Philology and a postgraduate course in Textual Translation Analysis from the University of Barcelona. She has also specialized in Text management for professionals at the University Pompeu Fabra in Barcelona. She has taught English in Catalonia for fourteen years. She enjoys exploiting drama and audiovisual projects in class as well as new technologies to support students' learning process and group dynamics.

Lourdes Montoro is a professor of English at Escola Oficial d´Idiomes in Barcelona. She initially taught all levels, from elementary school to high school and vocational school. She has also taught at the Open University of Catalonia (UOC), the University of Barcelona (UB), and the University of Wisconsin-La Crosse (UW-L), in the United Sates. She is also a teacher trainer, a translator and a critic reader. She has specialized in American culture, English-speaking countries, paremiology and project work.

GUEST TEACHERS

Consuelo Belda holds a Spanish Philology Bachelor´s Degree from Universitat de València, a Comparative Literature Master´s Degree, and a Ph.D. from Universitat Pompeu Fabra. She has had her critical edition on Miguel de Unamuno´s *Teresa* published by Cátedra. Being a CEFRL English C1 user has facilitated her research and professional comparative language and literature work. Teaching her specialty in secondary school, has led her to several teaching projects, some around the topic of women in literature.

Ester Magrinyà holds a B.A. in English Philology and a M.A. in Applied Linguistics and Acquisition of Languages from the University of Barcelona. She has trained extensively in EFL and is also qualified to teach Catalan, Spanish and French. She has taught all English levels both in language schools and private schools. At present, she is working at a public high school. She is interested in linguistics, and particularly, in researching about students who grow in multilingual contexts.

The Jungle Book Can Enhance Speaking, Thinking and Enjoyment by Hook or by Crook

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I love films, and I have fondly worked with films in the EFL class for over three decades. In my experience, films can be an excellent pedagogical tool by means of which many learning skills can be easily tackled, with speaking, thinking, and enjoyment leading the way. We have often heard of teachers who use films to end up the school term or to fill up class time. Students often watch them in full in the belief that they are some kind of rewarding gift.

From my view and in my practise I find that films are effective when students are exposed to varied excerpts and movies along the school year. Additionally, when entertainment plays its role, the procedure aiming at involving all students can take such a successful lead that enjoyment is automatically it. Therefore, in my opinion, films from the EFL learning/teaching view can become outstanding didactic exercises which easily bond with the audience, in this case, our students.

Classroom films have to be carefully chosen. It is true that we can usually find something to learn from any material but I like pointing my students aspects that they might not catch on their own. Needless to say that students are going to be aware of the quality of an aspect if the teacher offers them the hint that is going to lead them to the key which will open the door to their wonder and amazement.

This is why the teacher is always necessary. The film whose work I have chosen to present here is a remake of *The Jungle Book.* I am going to focus the learning outcome on the voices of the actors and actresses that make it all possible. When dealing with different versions of the same film, we know that although, in general, the plot usually remains the same, the outcome may vary a lot.

Sometimes remakes beat the original film. As I see it, an example that easily comes to mind may be *Cinderella* (2015), the new version by Kenneth Branagh. Instead of imitating any previous production, the fairy tale is told to a 21st-century audience, balancing new technologies with the classic elements which have always turned a film into a jewel: best actors, outstanding music (by Patrick Doyle, in this case), and a superb theatrical presentation.

Yet, at times original films are not ever beaten by the remakes. This is exemplified by *Sabrina* (1995), which never stood out in the film industry as the original film production immediately did. Despite having the well-known and admired Harrison Ford, and attempting to get as close as possible to the original film to reach the largest audience, when it is compared to the original film (starred by Humphrey Bogart and Audrey Hepburn in 1954), the new version does not particularly stand out. It is really important to provide our students with our personal opinions, like the ones which have been just expressed, because this encourages our students to build their own opinion too, fostering their creative thinking.

And, what is more, occasionally, we find original films and remakes which can be assessed as being at the same artistic level, and, therefore, be considered works of art. This is the case of *The Jungle Book*. When the original Walt Disney *The Jungle Book* (1967) was presented, a new emerging musical format came out through cartoons. With *The Jungle Book* (2016), another emerging format came out: VR (Virtual Reality), that is to say, the latest technology was added to Mowgli's story, turning it all into a work of art of the present times.

https://www.rogerebert.com/reviews/the-jungle-book-2016

For the original version (1967), the production was made after endless drawings which brilliantly added up and turned the artistic work into the beloved classic film; for the 2016 version, 3D technological creative design was used at its best, and our hearts were conquered as well. In both films, the plot of the story is, obviously, very well-known to us all. However, as indicated earlier, some versions do call our attention more than others and the 2016 version is certainly the case. The director, Jon Favreau, clearly explains it

"Films have to be an emotional experience to the audience. You have to tell a good story" (https://www.youtube.com/watch?v=laRkbKVrPb4). As I see it, a good story does not only refer to the plot. A lot of films can include good stories but not all of them can be emotionally attaching, and this is something which is a priority for me before choosing them for the EFL class.

In addition, when looking for film excerpts that can emotionally involve my students, I look for productions which correspond to their generation and time. This has been fully applied to the EFL didactic implementation which my students and I have enjoyed while working on the latest *The Jungle Book* production (2016).

Despite knowing that the 1967 film is as good as the 2016 one, I naturally discarded the former one to avoid dealing with material that would certainly not be appealing to my students' generation and age, because at times the original movie contains scenes which could be considered either childish, or, even old-fashioned. On the contrary, just by looking at the screenshot of the 2016 trailer, included below, we can easily realise at a glance that both the scenery and the animals are products of a technological studio and, consequently, virtually real.
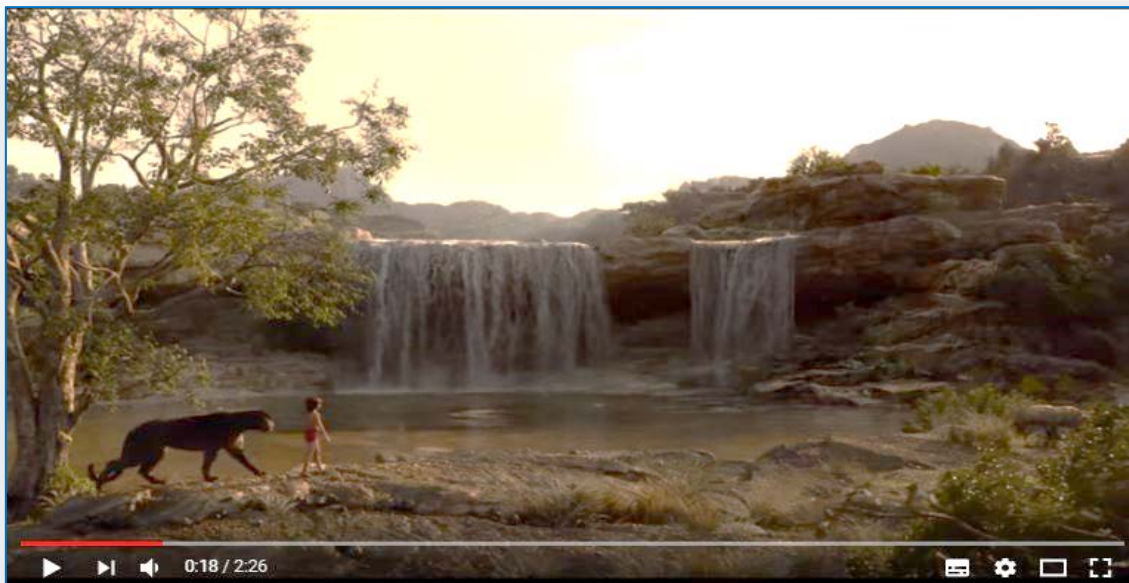
(*The Jungle Book* Official Big Game Trailer: https://www.youtube.com/watch?v=C4qgAaxB_pc)

I have worked on this film with different groups of students aged 16-17 both in vocational school and high school, and it has always been absolutely rewarding, both for them and for my own self. Oftentimes students, while watching and very much enjoying the film, become aware of certain areas which they had never thought about before, for instance, the actors and actresses' voices, which I had mentioned earlier, and which was precisely the key element which made me choose this film for EFL class exploitation.

The film also counts on a first-rate cast: Bill Murray, Scarlett Johansson, Ben Kingsley, Lupita Nyong'o, and Christopher Walker, among others, whose characteristic voice, intonation and pronunciation truly make the film into a fascinating adventure and journey. It is worth stating that often actors and actresses in the English-speaking world are not chosen because of their good-looking faces, gestures or mannerism, but because of their voices too, as this film proves.

In order to make students get the most of the casts' voices and production insights, I designed an easily adaptable six-step procedure, in which the last step counts on three activities around which students rotate:

6 – S T E P   P R O C E D U R E
STEP 1) Assigning individual students, pairs or groups twenty different activities related to the film, the cast, Jon Favreau (the film director) and J. Rudyard Kipling (the original literary story writer).
STEP 2) Having students research on them and note down the corresponding information.
STEP 3) Having students prepare a *PowerPoint* presentation including all the information.
STEP 4) Having them present them to the class.

STEP 5)   Watching the film as a group (1h 51')

STEP 6) Complementing the former steps with three rotation activities
         a) Watching a video entitled "Go Behind the Scenes of The Jungle Book" (13'21'')
         https://www.youtube.com/watch?v=zTebgHNSe_4

         b) Reading along Kipling's poem "The Law of the Jungle"
         http://www.kiplingsociety.co.uk/poems_lawofjungle.htm

         c) Finding out "Who said what"? (Relating quotes to characters)

The six-step procedure is divided into six 60-minute sessions, where steps are included:

6   S I X T Y - M I N U T E   S E S S I O N S
1st SESSION: Step 1 and Step 2
2nd SESSION: Step 3 (if necessary, they can finish their work at home)
3rd SESSION: Step 4
4th SESSION and 5th SESSION: Step 5
6th SESSION: Step 6 (This is a convenient time to gather the students opinions on the project)

Since most steps involve students´ work at different independent levels, while they are being monitored by the teacher, I will present here the rest of the activities which need more specific guidance, and are implemented in **Step 1** and in **Step 6 (b and c)**, and which can easily be adapted and or adopted as follows:
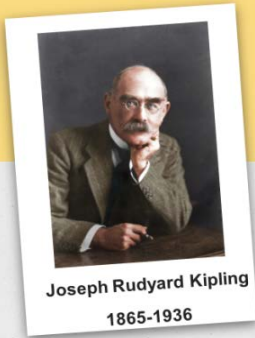
S T E P   1

STEP 1 is fundamental to introduce the whole project. Firstly, students watch a video which introduces them to the role of voice in English films by showing a double-screened presentation on the cast which give to the animal characters: *The Jungle Book* (2016) *Live-Action   Voice   Actors   Cast   and   Characters*   (1'55'') (https://www.youtube.com/watch?v=4xCxjUZAvJc)

Secondly, the teacher presents students with glimpses of the work which they are going to be expected to do (i.e. *PowerPoint* oral presentation outlines - Step 3). Accompanying students in the presentation of the project and in their development makes a bit difference in their involvement both as teenagers and students.

So, when students feel prepared for the choices that they have to take and feel part of the whole group, they become more eager to help one another, move forward more easily, and get the most out of any project, in this case, *The Jungle Book* Project. These are two examples of *PowerPoint* presentations prepared by some of my students:

1/

2/

Thirdly, students are given the choice to work either individually, in pairs or in groups (depending on the number of students) on a twenty-activity list, which refer to the film, the

cast, the original literary story writer and the film director. The twenty-activity list is projected on the screen:

THE FILM, THE CAST, THE FILM DIRECTOR AND THE ORIGINAL LITERARY STORY WRITER		
1.	**Literary Author**: J. Rudyard Kipling	Original work
2.	**Film director**: Jon Favreau	Director and Pygmy Hog voice
3.	**Music composer**: John Debney	Soundtrack
4.	**Visual Effects**	Technology
5.	**Comparison with former Disney's version**	1967 – 2016
	Actors	**Characters**
6.	Ben Kingsley	Bagheera
7.	Bill Murray	Baloo
8.	Neel Sethi	Mowgli
9.	Idris Elba	Shere Khan
10.	Scarlett Johansson	Kaa
11.	Lupita Nyong'o	Raksha
12.	Giancarlo Esposito	Akela
13.	Christopher Walker	King Louie
14.	Madeleine Favreau	Raquel
15.	Rocky	Russell Peters
16.	Rusell Peters	Rocky the Rhino
17.	Sara Arrington	Neelgai Deer
18.	Sam Raimi	Giant Squirrel
19.	Brighton Rose	Gray
20.	Gary Shandling	Ikki

The teacher leads the students into the different areas that are being analysed and studied, and provides them with web links which support their research, some examples being:

Technology and visual effects behind the movie

(2´40´´video:https://www.youtube.com/watch?v=laRkbKVrPb4

How Neel Sethi Got His Part in "The Jungle Book"

(4´ video: https://www.youtube.com/watch?v=ERoV6NP9SmA)

Through the first sample, students become aware of how technology excels in the film. Through the second one, they enjoy observing how Neel Sethi recalls the events that led him to being cast for *The Jungle book*, and talks about the time spent with the film director. Students also enjoy noticing Bill Murray sitting next to him.

S T E P   6   (B)

To round up the previous steps, and the whole project, students are asked to read Joseph Rudyard Kipling's poem "The Law of the Jungle". Depending on the number of students, and grouping method, I number the stanzas differently, and students get to choose what their favourite one, and explain its meaning and their contribution.

Just before students do that, I project Noelle Thompson´s introduction to the riches of the poem:

"We can learn a lot from wolves. Pohnpei did a good job explaining the benefits of wolf responsibility and how humans can learn a lot from their wolf society in Rudyard Kipling's The Jungle Book *as a whole and "The Law of the Jungle" specifically. Let's take a look at some specifics of the poem that show the rights and responsibilities of wolves (and people)"*

(What is the message in the poem "The Law of the Jungle" in The Jungle Book?

https://www.enotes.com/homework-help/what-message-poem-law-jungle-by-kipling-how-would-261411)

The Law of the Jungle

NOW this is the Law of the Jungle — as old and as true as the sky;
And the Wolf that shall keep it may prosper, but the Wolf that shall break it must die.

As the creeper that girdles the tree-trunk the Law runneth forward and back —
For the strength of the Pack is the Wolf, and the strength of the Wolf is the Pack.

Wash daily from nose-tip to tail-tip; drink deeply, but never too deep;
And remember the night is for hunting, and forget not the day is for sleep.

The Jackal may follow the Tiger, but, Cub, when thy whiskers are grown,
Remember the Wolf is a Hunter — go forth and get food of thine own.

Keep peace withe Lords of the Jungle — the Tiger, the Panther, and Bear.
And trouble not Hathi the Silent, and mock not the Boar in his lair.

When Pack meets with Pack in the Jungle, and neither will go from the trail,
Lie down till the leaders have spoken — it may be fair words shall prevail.

When ye fight with a Wolf of the Pack, ye must fight him alone and afar,
Lest others take part in the quarrel, and the Pack be diminished by war.

The Lair of the Wolf is his refuge, and where he has made him his home,
Not even the Head Wolf may enter, not even the Council may come.

The Lair of the Wolf is his refuge, but where he has digged it too plain,
The Council shall send him a message, and so he shall change it again.

If ye kill before midnight, be silent, and wake not the woods with your bay,
Lest ye frighten the deer from the crop, and your brothers go empty away.

Ye may kill for yourselves, and your mates, and your cubs as they need, and ye can;
But kill not for pleasure of killing, and seven times never kill Man!

If ye plunder his Kill from a weaker, devour not all in thy pride;
Pack-Right is the right of the meanest; so leave him the head and the hide.

The Kill of the Pack is the meat of the Pack. Ye must eat where it lies;
And no one may carry away of that meat to his lair, or he dies.

The Kill of the Wolf is the meat of the Wolf. He may do what he will;
But, till he has given permission, the Pack may not eat of that Kill.

Cub-Right is the right of the Yearling. From all of his Pack he may claim
Full-gorge when the killer has eaten; and none may refuse him the same.

Lair-Right is the right of the Mother. From all of her year she may claim
One haunch of each kill for her litter, and none may deny her the same.

Cave-Right is the right of the Father — to hunt by himself for his own:
He is freed of all calls to the Pack; he is judged by the Council alone.

Because of his age and his cunning, because of his gripe and his paw,
In all that the Law leaveth open, the word of your Head Wolf is Law.

Now these are the Laws of the Jungle, and many and mighty are they;
But the head and the hoof of the Law and the haunch and the hump is — Obey!

(http://www.kiplingsociety.co.uk/poems_lawofjungle.htm)

STEP 6 (C)

When students reach STEP 6, they rotate from one activity to another, and this is one of last activities to which students are exposed. Students are encouraged to discover "Who said what" in the movie, and to find that out by relating well-known quotes to characters:

WHO SAID WHAT?						
Mowgli	**Bagheera**	**Baloo**	**Baa**	**Raksha**	**Sheer kan**	**King Louie**
Human	**Black panther**	**Bear**	**Anaconda**	**Female wolf**	**Bengal tiger**	**Orangutan**
Neel Sethi	Sir Ben Kingsley	Bill Murray	Scarlett Johansson	LupitaNyong'o	Idris Elba	Christopher Walken
1.	**Kaa**	[to Mowgli]*Are you alone out here? What are you doing so deep in the jungle? Don't you know what you are?... I know what you are. I know where you came from. Poor, sweet little cub. I'll keep you clossse. Let go of your fear now... and trussst in meee...*				
2.	**Raksha**	[to Mowgli*] No matter where you go or what they may call you, you will always be my son.*				
3.	**Baloo**	*Forget about your worries and your strife...* **Mowgli**: *What's that?* *That's a song about the good life.*				
4.	**Bagheera**	*Come on, Mowgli. Let's be on our way.*				

		MowgliBut I'm helping Baloo get ready for hibernation. Bears don't hibernate in the jungle. **Baloo**: Not full hibernation, but I nap a lot.
5.	**Mowgli**	I am Mowgli of the Seoni, and this is my home!
6.	**Mowgli** **Bagheera** **Baloo** **Raksha**	This is the law of the jungle it's old and it's true as the sky And the wolf that should keep it may prosper but the wolf who will break it must die. For the strength of the pack is the wolf and the strength of the wolf is the pack.
7.	**King Louie**	You're the man-cub who wants to stay in the jungle. **Mowgli**: How do you know that? Kid, I got ears. My ears got ears. Only I can protect you.
8.	**Baloo**	If anything happens to that kid, I'll never forgive myself!
9.	**Shere Khan**	I can't help but notice there's this strange odor today... What is it, this scent? It's almost like some kind of man-cub.
10.	**Bagheera:**	The jungle is no longer safe for you. **Mowgli:**But this is my home! Only man can protect you now.
11.	**Baloo**	Am I in the right monkey temple?
12.	**Shere Khan**	I will have you all in my teeth!
13.	**Bagheera**	**Mowgli**: But I want to fight like the wolves! You can't fight him like a wolf! You're NOT a wolf! Fight him like a man!
14.	**Bagheera**	I'm the one who brought him to you. And now I'll return him to where he belongs.
15.	**Raksha**	Never forget this. You're mine. Mine, to me. No matter where you go, or what they may call you. You will always be my son.
16.	**Shere Khan**	Did you think I would let you grow old? Either I'll devour you or the red flower will. It's only a matter of time. How long did you really think you'll survive in the jungle? Longer than your father? Longer than Akela?
17.	**Baloo**	Forget about your worries and your strife. **Mowgli**: What's that? That's a song about the good life.
18.	**Shere Khan**	Have I got your attention now? I didn't want it to be this way. I made it so simple. All I ask for is one thing and you denied me. Well, that ends now. Spread the word. Until I have the man cub these hills are my hills. You don't respond to reason. So you now know fear.
19.	**King Louie**	Now you might think it's ridiculous/ That me, a gigantipithicus/ Would ever dream, I'd like to team/ With the likes of you, man-cub/ But together, we'd have powers/ All the jungle's treasures, ours/ I got desire, you got the fire/ But the dream I dream takes two. So, ooh, I wanna be like you/ I wanna use that flame just the same/ You can do/ Oh, how magnificus it would be/ A gigantipithicus like me/ Could learn to do like you humans do/ Can learn to be like someone like you/ Can learn to be like someone like me.
20.	**Baloo**	Oh my gosh is that King Louie? This is so exciting. The legend do you know justice sir? You are truly enormous! Look at all that flesh just squatting there on that ancient throne. How majestic! **King Louie:** Seize him!

As this six-step excerpt and film procedure and guidance shows, the EFL Class movie exploitation does not necessarily need to be comprehensive. What matters is that from the very start of the film project, students grasp learning aspects which, sometimes, are not made explicit in course books, and make them theirs. A flexible, independent and monitored project based on speaking, thinking and enjoyment, like the one which has just been presented, facilitates student/teacher work, and student/student work, providing multiple chances to work on assessment and to listen to the students´ proposals which usually take us all to further aspects of the film, and/or the consideration of others in the new projects to come.

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EFL Confidence Building Activities for Low-performing 9th and 10th Grade. Part I: Class Strategies and Webtools

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Low-performing students in secondary school represent a great challenge for the educative system. Every teacher, school department and the whole teaching staff join their efforts to contribute to the well-being of these students. In fact, when these students arrive at junior high school, the various lacks in knowledge areas such as languages, maths and study skills emerge very clearly. Later on, in middle high school if these problems still exist, the obstacles to learning are even larger. In the case of English, the teachers' ready-witted criterion is essential to identify what type of learning activities will serve these students the best to achieve motivation and recover their foreground place as EFL learners.

All my EFL work on confidence building stems from a strong need to approach, help and serve students with low levels of English, disruptive behavior and learning difficulties with a great deal of positivity. To work with this sort of groups is not easy, continuous or consistent. Most days are irregular, uncomfortable or challenging. So teachers, like me, have to find solutions to these setbacks, which have given me the professional and personal background to attend to my students' needs. My professional practical knowledge on this matter is explained through **four articles** that illustrate my search for the best strategies in class management and the most motivating activities and sources for low performers.

Taking learners individually, with their own personal, psychological and social characteristics becomes an authentic and realistic **made-to-measure teaching**. So, methodologies such as 'slow teaching' become tremendously suitable and necessary. More time to learn things, to consolidate learning gains and really assimilate them in a slow-paced timing, as well as progressive pre-teaching, reinforcement and reviews have brought excellent results in my lessons.

Not only is slow teaching very valuable in the present day of these students, but also finding out the right motivation in them. That is why the feelings of belonging, empowerment, fun, excitement and amusement are so powerful to really boost self-confidence and encouragement to learn. Even, several other procedures can be carried out too, so automatic trial and error process serves to choose the suitability of what teachers propose in class.

In **Volume 10, "Confidence-Building Activities for Low-Performing 7th and 8th Grade. Part I. Theoretical Frame and Class-Friendly Webtools"** and **"Confidence-Building Activities for Low-Performing 7th and 8th Grade. Part II. Visual Activities and References"** approach the first two years in junior high school. Here, in **Volume 11** two articles **c**over the two following years of junior high school, bringing together the professional and personal effort to make these groups actually learn English:

- "EFL Confidence Building Activities for Low-performing 9th and 10th Grade. Part I: Class Strategies and Webtools"
- "EFL Confidence Building Activities for Low-performing 9th and 10th Grade. Part II: Lesson Planning and Output Tasks"

In this article, the main focus of the work is the description of the ideal class management for the present situation of these students, after two years of high school with a close attention from the teaching staff, including individual programming, slow teaching techniques and effective classroom strategies. Highlighting the role of the 'right' motivation, teachers who want to hook their low-level students to their lessons can find a selection of web tools as a source to consult, exploit and a reference to adjust, enlarge or simply enjoy. Following the same layout as in the previous volume, in part II, I am going to deal with lesson planning for these groups and helpful treatment of oral and written text production.

I also illustrate my experience with low-performing groups of students showcasing various types of activities created by my students, including videos, digital games and research projects and expositions, to offer a consistent full depiction of my work in the four last levels of compulsory education. Most of the analysis that I described for 7th and 8th grade (part I) applies to 9th and 10th graders, but it is absolutely necessary to add some particularities. To offer a careful description of my research and work in 9th and 10thgrade, I provide an account of my proven class strategies, along with the choice of web tools and samples to achieve the best results and working atmosphere in class. This is detailed as follows:

I. **CLASS STRATEGIES FOR LOW PERFORMING EFL LEARNERS HIGH SCHOOL ENGLISH**
    i. **STATE OF AFFAIRS**
    ii. **THE RIGHT MOTIVATION**
    iii. **SLOW TEACHING**

II. **WEB TOOLS FOR LOW-PERFORMING HIGH SCHOOL ENGLISH**
    1. **POSTERS AND PRESENTATIONS**
    2. **VIDEOS**
    3. **QUIZZES AND MIND MAPS**
    4. **USE OF LANGUAGE**

I. **CLASS STRATEGIES FOR LOW PERFORMING EFL LEARNERS HIGH SCHOOL ENGLISH**
    i. **STATE OF AFFAIRS**

After 7th and 8th grade, low-performing students have been approached by the teachers and pedagogical professionals of the schools for at least two years, which has probably alleviated the attitudinal and curricular issues to a certain extent. In general, out of my experience of several years attending to this profile of students, I have been able to observe that low-performance students in 9th and 10th grade have:

A. shown considerable **lacks in knowledge areas** probably, as they generally do not keep the pace of the groups of students of their year. Most of their problematic areas have been dealt with and their teachers are very much aware of them to deal with them efficiently. They have probably been able to get on and not to fall behind.

B. acquired efficient tools to deal with **frustration and impulsivity** in positive and encouraging ways so that co-existing in the school community can happen easily and

C. been bereft of negative repercussions in their school reports.

D. covered some areas in the **English language** successfully, as well as in their native

language, having worked for the previous two years in diversity groups with special attention from their teachers, despite some unfavoured areas.

E. understood **the role of English** in the current world as a means of communication, in a professional, academic and private context, a source of interest in various ways.

However, some of these students are still reluctant to follow the instructions, resort to confrontation and disengagement. In many cases the frustration and neglect that many of them feel in the first years of high school, change into three differentiated attitudes: accommodating to the class work, extending their disruptive behaviour so that they reach 16, the maximum age of compulsory schooling, or simply, dropping out, in the worst cases.

As the teacher trainer Rob Plevin (2016) describes in his article "Student Motivation Made Simple", we may find the various types of students in disruptive classrooms: the "I-couldn't-care-less" students, the incessant talkers, the wanderers, the lazy and the jokers and, as a whole, those who intent on "ruining" the lessons, by preventing the activities from happening. Despite the total success with students may never take place, I have resorted to suitable strategies to address the day-to-day classroom to make the most of my teaching and their learning.

ii. THE RIGHT MOTIVATION

In the above-mentioned cases, it is extremely necessary to make use of strategies that help the teacher corner the behavioural issues, find the right motivation and be able to actually teach English to these students. Some pedagogy experts and psychologists have studied intrinsic and extrinsic motivation such as Stipek (1998), Huitt (2005 and 2011) and Franken (2006) among many others. In my practice, I tend to lean on four simple practical solutions, which have worked effectively for my students, encouraging their underlying motivation by:

1. Approaching disruptive behavior with clear instructions and goals
2. Appealing to creative strategies
3. Placing the students as responsible creators
4. Providing opportunities for achievement
5. Finding ways to keep the group united

To ensure **the right type of motivation** in students, I believe that our choice of activities should promote occasions for them to fulfill their need for belonging, empowerment, fun, excitement and amusement and also surprise. Curiously enough, these are the same key factors that make our students be so keen on console games.

The University of Rochester's motivational psychologist Richard M. Ryan (2007) points out the connection of playing and motivation, "*We think there's a deeper theory than the fun of playing. It's our contention that the psychological 'pull' of games is largely due to their capacity to engender feelings of autonomy, competence, and relatedness.* I have found that activities blending all these motivational factors make my students feel engaged and connected to the group and to the activities proposed in class.

iii. SLOW TEACHING

Jamie Thom describes in *Slow Teaching* (2018) another way to see teaching, encouraging teachers and students to work at a more **moderate pace**, letting students more time to learn, to explore and to think. I have found in this a really helpful pedagogical strategy for low-performers, as frequently we want to cover as much as possible of our students' books with fast-paced lessons do not work for a group like that.

"Slow Teaching" puts forward being able to go outside the curriculum and even further, without feeling that we are wasting time. There are many aspects in our school that the current structures cannot approach by now. According to Thom, because we are too tied to the lesson lengths, we have to bring thinking, a debate or a discussion to an end. In fact, some key concepts adhere better to memory and understanding with more time. So, working on a unit - as long as the topic demands and at a moderate speed -, is a way to recover enthusiasm and humour in lessons for the sake of our students' knowledge and the teachers' well-being.

II. WEB TOOLS FOR LOW PERFORMING HIGH SCHOOL ENGLISH

In Volume 10, Fuentes (2018), a selection of sixteen web tools for 7th and 8th grades is provided. As pointed our earlier, the adaptation of the level of English and the complexity of the tasks, can be, to a great extent, suitable for 9th and 10th, low performing graders as well. In the context of the current **competence-based curriculum** for linguistic subjects in mind, the selected web tools are intended to blend the following competences:

- Oral communication
- Reading comprehension
- Writing expression
- Literary dimension
- Attitudinal, Cross-curricular and Plurilingual dimension

In my teaching of these groups, there is also a paramount consideration to the "**Framework for 21st Century Learning**", which defines the skills and knowledge that students need to succeed in with regards to work, life and citizenship, as well as the support systems that enable their learning. These factors embrace skills for life and career, media and information technology, key subjects for 21st century and learning and innovation skills, which include the 4-Cs: collaboration, communication, creativity and critical thinking, as shown in the following chart:
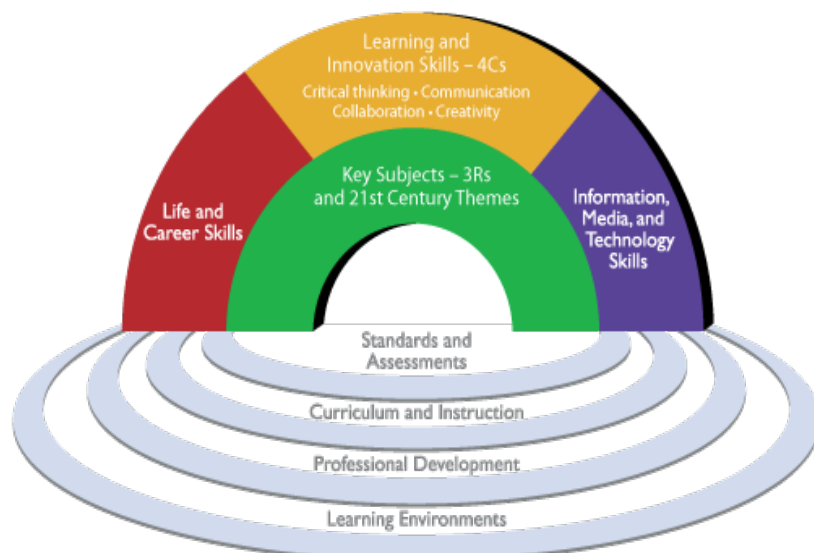
(P21 Framework for 21st Century Learning: 2007 partnership for 21st Century Learning)

Within this composition of linguistic, personal and social strategies that these competences and skills assemble, I work with **fourteen web tools**, which I apply in four main categories:

1. Posters and presentations
2. Videos
3. Quizzes and mind maps
4. Use of language

Firstly, visual elements such as posters and presentations are analyzed to note how decisive they can be to provide the lesson a good start. Secondly, videos of reliable sources can offer valuable and accessible input language and content. Thirdly, working on vocabulary and semantic with quizzes and mind maps complement the lessons with language analysis and synthesis. And finally, putting the semantic, grammatical and communicative elements into practice grants meaningful learning and raises self-confidence in low-performing learners.

Because of space limitation, in the following description and practical approach to the different types of activities, I have selected a total of eight out of the most suitable web tools that I have worked with to favour learning confidence in low-performing students. With several years of experience, I have concluded that they all work efficiently with students because they are very clear, intuitive and their class application is very varied and flexible. These last qualities are very relevant when the teacher has to adapt or vary the lesson plan for the sake of the students' needs.

1. **Posters and presentations:**

Posters and presentations are ideal to present the thematic content of the unit. First, the teacher can show a poster and a presentation showing, for example, a stunning image. Then, with simple headings and powerful labeling the students with learning needs easily engage in and brisk the preliminary steps of a lesson. There are two websites which help to elicit content of a presentation through images, photos or short videos:

- **Biteslide**: https://www.biteslide.com/
- **Emaze**: https://www.emaze.com/

Biteslide has always been very effective in class because it is visually very appealing. This educative resource looks like a paper poster with photos, stickers and cello tape. The material from *Biteslide* really fosters the students´ engagement, and keeps their interest and active participation. **Emaze** looks a bit more academic but it also offers practical and effective presentations for students. Many *Emaze* slides are already set to use and the teacher can create the presentation with the specific linguistic and communicative content on purpose.

When dealing with the topic of "Environment", there are presentations to present the basic vocabulary with pictures and videos in both websites. The students can read and watch the presentations as a group or individually, answer a short questionnaire or simply take notes of the information provided. They reinforce their abilities of information processing and, by reading the labels and headings accompanying the images, they start applying associations and consolidate the related concepts and ideas. The teacher can elicit a wordlist of the topic or encourage a simple interaction with the students such a class or group discussion.
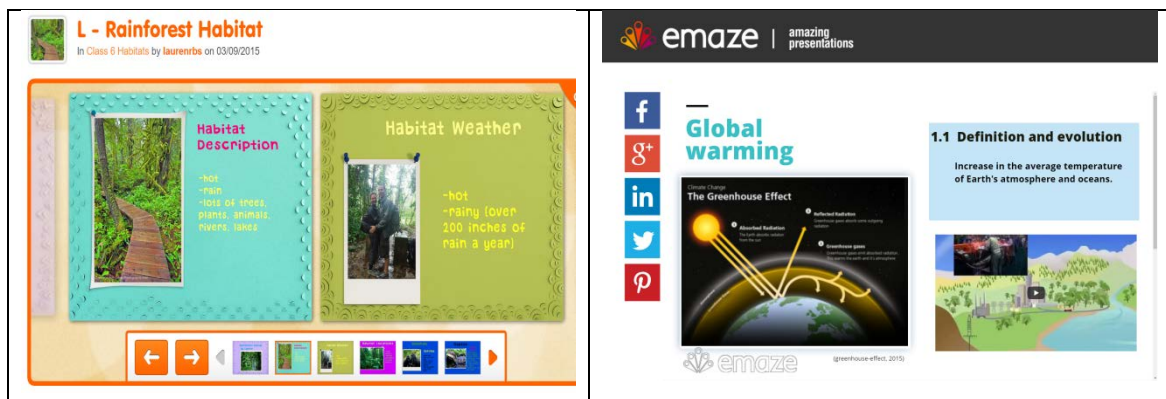
BiteSlide sample ("Rainforest Habitat")   *Emaze* simple ("Global Warming")

2. Videos:

Interesting and motivating content is absolutely necessary for these learners´ profile; that is why quality videos other than the ones provided by the publishing houses, especially from reliable sources, should be considered so that the lessons catch our students' attention all the time. Often these quality sources are too far from our students' possibilities, but there are some ways to make this content available to them. They can be documentaries, *TED talks*, or *YouTube* videos. I often work with:

- **BrainPop**: https://www.brainpop.com/
- **ESLBrains**: http://eslbrains.com/

In ***BrainPop***"Free Stuff" section, there are videos about different themes. Based on those videos there are activities of various types to check comprehension: quizzes, games, quotables, lesson ideas and extending activities. It has always worked very well in class because creativity is given a big role. In fact, after doing pre-watching and watching activities, students can create their own quizzes, mind maps and films with *BrainPop*. For example, in the lesson "Martin Luther King" we are offered a lot of lesson tips attached to each video, as well as varied extension activities so that students who want to can go deeper in the matter.

BrainPop lesson sample ("Martin Luther King, Jr.")

The ***ESLBrains*** website offers high quality material in authentic language, but there are many recommendations for the teacher to make the content available to them, which I find extremely helpful. Teachers may also find *TEDTalks* very interesting as subject content in class but they should be carefully chosen to ensure their convenience. The lesson plan *"Questions no none knows the answers to"*, which despite being a *TEDTalk* source, is made available for this typology of learners because they can understand the video through captions, visual clues and the synchrony of content with the narrator's voice and the subtitles. The following three images show the exploitation of *"Questions no none knows the answers to"* by Chris Anderson.
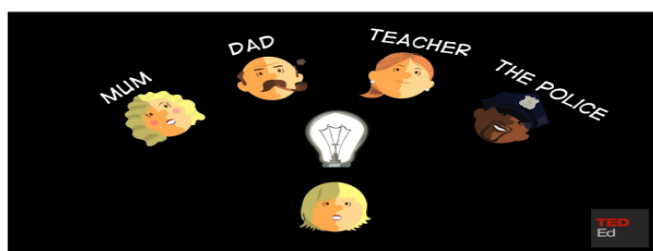
ESL Brains video (*"Questions no none knows the answers to"* by Chris Anderson)

ESL BRAINS

Questions no one knows the answers to
by Chris Anderson

GRAMMAR

1. Write one question to each answer. Ask for the underlined part.

a) ....?

I went on holiday with <u>my parents</u>.

b) ....?

The train station is <u>in front of the supermarket.</u>

c) ....?

I haven't done my homework <u>because I wasn't feeling well.</u>

d) ....?

My company is going to develop a new system <u>next year</u>.

e) ....?

I would like to study <u>medicine</u> in the future.

f) ....?

<u>Yes, I really like watching comedies.</u>

VIDEO & DISCUSSION

5. Discuss:

- Can you give some examples of questions children ask?
- Do you know any questions which cannot be answered?

6. Watch the video and write down three questions the speaker asks. (see script)

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

How would you answer these questions?

ESL BRAINS

Questions no one knows the answers to
by Chris Anderson

VIDEO SCRIPT

On a typical day at school,
endless hours are spent
learning the answers to questions.
But right now, we'll do the opposite.
We're going to focus on questions where you can't learn the answers,
because they're unknown.
I used to puzzle about a lot of things as a boy.
For example, what would it feel like
to be a dog?
Do fish feel pain? How about insects?
Was the Big Bang just an accident?
And is there a God?
And if so, how are we so sure that it's a He and not a She?
Why do so may innocent people and animals suffer terrible things?
Is there really a plan for my life?
Is the future yet to be written,
or is it already written
and we just can't see it? But then, do I have free will?
Who am I, anyway? Am I just a biological machine?
But then, why am I conscious?
What is consciousness? Will robots become conscious one day?
I mean, I kind of assumed
that some day I would be told the answers to all these questions.
I mean, someone must know, right?
Huh. Guess what? No one knows.
Most of those questions puzzle me more now than ever.
But diving into them is exciting
because it takes you to the edge of knowledge,
and you never know what you'll find there.
So, two questions to kick off this series,
questions that no one on Earth knows the answer to ...
Text: How many universes are there?
Why can't we see evidence of alien life?

ESL Brains lesson plan (*"Questions No One Knows the Answers To"; TED talk by Chris Anderson)*

3. Quizzes and Mind maps

Being a foreign language learner involves several linguistic skills, among them, being able to find the information needed and search and select the appropriate data using digital tools. So, looking up in dictionaries, online translators, correctors, spell checkers, and other resources such as books, encyclopedias, and press make a student become a competent EFL learner. How well the data for a research is collected reverberates on the understanding and expression of concepts and ideas. To do that, these web tools can be helpful:

- **Quizlet**: https://quizlet.com/
- **Popplet**: http://www.popplet.com/

The **Quizlet** interface permits the creation of a wide variety of quizzes, such as fill-in the gap, spelling, matching and flashcards, which are very useful to elicit the vocabulary or the main grammatical points in a lesson. However, it is very interesting to progressively make the students get familiar with the most important vocabulary in a very visual and clear way and check if they remember it.
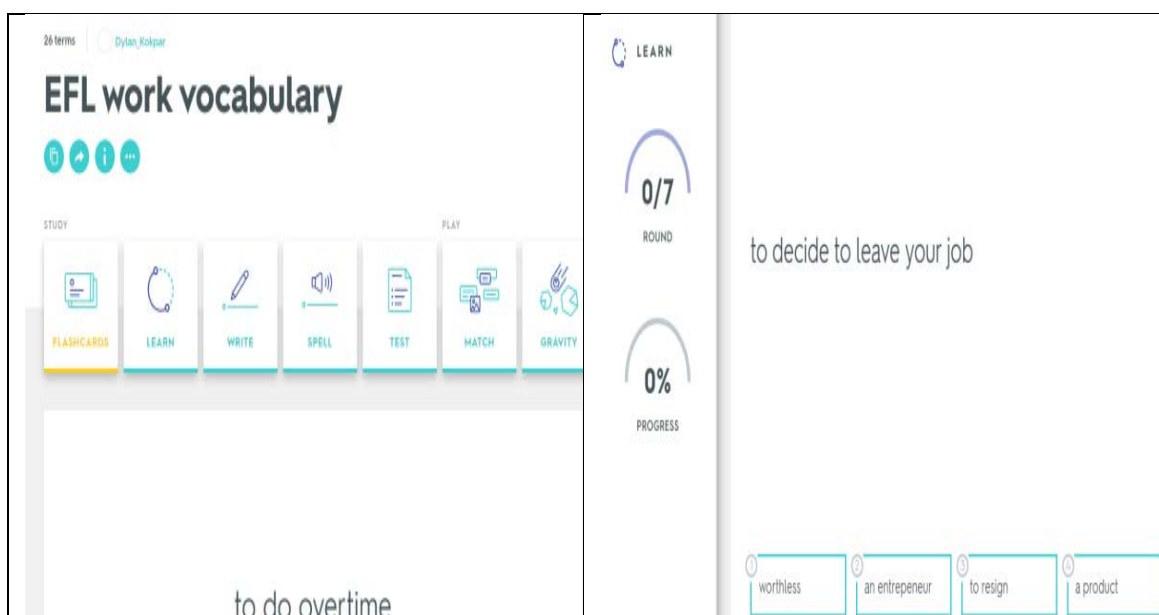
Quizlet Flashcards and Learn sample ("EFL Work Vocabulary")

These two screenshots show the teacher's exploitation of the topic of "Work": on the left, the flashcards that the teacher creates present the vocabulary list, and on the right, the quiz to help the students match the words and their short definitions. The flashcards allow adding high-quality photos and the various types of activities are very user-friendly and constitute a useful language practice: learn again, write, spell and match and gravity, both in a game layout, which can be followed by students on their own.

Popplet is a practical and effective way to present a topic with big labels, short texts, images and videos. Students can create their own mind map and be able to organize their ideas with a great deal of clarity to finally expose a topic. Because it is really user-friendly, it offers a large number of possibilities and it is extremely flexible in its application: presenting grammar, vocabulary, brainstorming, and topic exposition, and as the look is very dynamic, we can easily drag and drop the elements and zoom them in and out.

4. Use of language

The opportunities to use the language are greatly valuable together with the opportunity to enhance the communicative abilities of this typology of students. There has to be the necessary elicitation of language, orally and in a written form. The linguistic structures need to be very explicit and it is very important to provide examples to make sure that the students know how to produce the vocabulary and the grammatical or communicative task.

These factors and providing the necessary amount of time, an atmosphere of interest and an entertaining use of the language use ensure the effectivity of the tasks. To do that, and with the necessary anticipation of language and activity preparation, I use the following web tools with my students:

- **Akinator**: https://en.akinator.com/
- **H5P**: https://h5p.org/

The artificial intelligence program *Akinator* is an entertaining app, which is a real spur to practice language. It shows a smart cartoon genie that guesses a popular character when the user answers a series of questions with "Yes", "No", "*Probably*", "*Probably not*" and "*Don't know*" to narrow down the potential character. As an individual or a class activity, students can practice their reading comprehension and a positive students' interaction (teacher-student and student-student) is granted, becoming an engaging and motivating task.
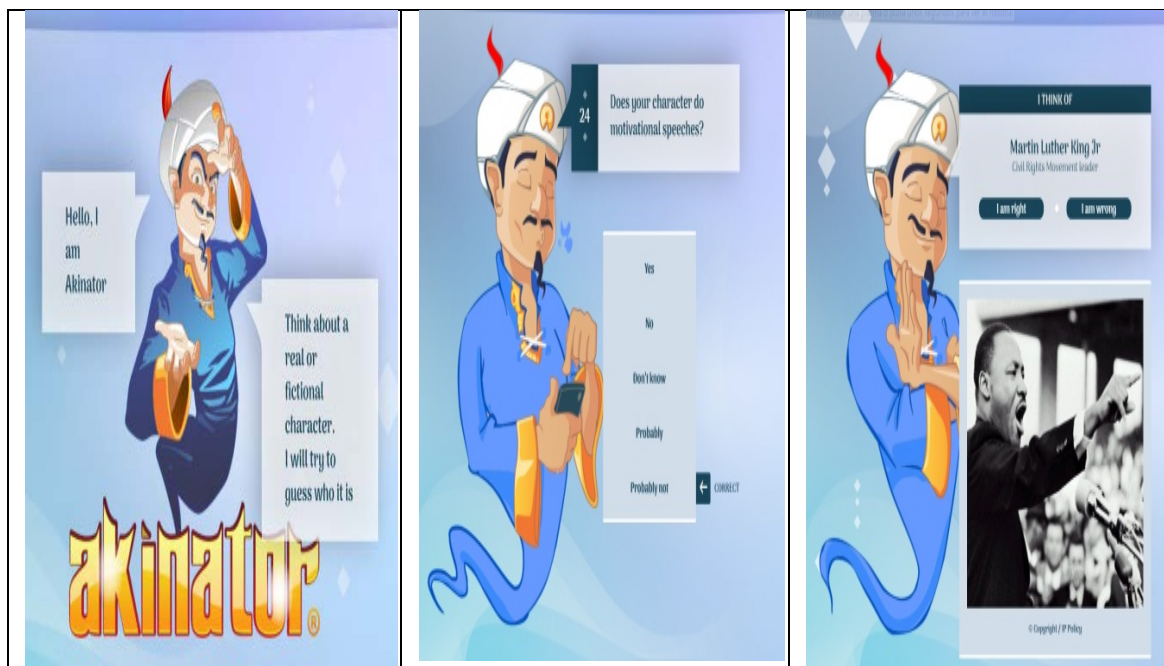
*Akinator*game sample ("Guessing at Martin Luther King Jr.")

H5P is an open source, community-driven project to create richer online content and improve online learning experiences, with exercises and tasks of a wide variety of types. There are nearly 40 different activities. Some of the types of tasks are: quizzes, true-false questions, fill in the blanks, find the hotspot and memory games. Students and teachers can create their own activities for their peers to enrich the English class, too. Following there is an example of "Fill in the Blanks" to practice regular past tenses.

EA2 - Regular Verbs Past Simple

Submitted by olympias on Wed, 02/08/2017 - 13:54

In the past simple, regular verbs end in **-ED**. Fill in the blanks with the correct form of the regular verb:

1. We [____] all night on the research proposal. *(to work)*
2. They [____] to change the day of the meeting. *(to want)*
3. The employees [____] more free time. *(to demand)*
4. We [____] an appointment earlier that day. *(to plan)*
5. We all [____] to talk about it next week. *(to agree)*
6. I [____] to motivate them! *(to try)*
7. I [____] the dinner. *(to enjoy)*
8. She [____] to leave early today. *(to decide)*
9. They [____] the game very well indeed. *(to play)*
10. The team [____] to meet the deadline. *(to manage)*

✔ Check

H5P fill-in-the-blanks sample activity ("Regular Verbs Past Simple")

These websites are very appealing to students and certainly are an actual call for their attention, eliciting language in a way that is eye-catching and entertaining for low-performing students. In fact, dynamic, flexible and versatile teaching, as well as novelty and appealing content makes learning valuable and consistent. However, the introductory activities, the pre-teaching activities and the while-teaching ones are as important as the coherent organization of the rest of the content in the lesson.

The proposed activities cannot be successful enough without an accurate approach of the lesson planning, appealing at the right motivation in students and putting 'slow teaching' into play. With students with fluctuating motivation, behavior and effort, every day and every activity have to prove their efficiency. So, all these factors are as important as the suitable orientation in their output activities.

This will also appliy in Part II. In the following article, "EFL Confidence Building Activities for Low-performing 9th and 10th Grade. Part II: Lesson Planning and Output Tasks", I will present my work, along with students´ samples, with regards to lesson planning tips, and specific oral and written activities (interaction, text writing and expositions), as well as visual ones, ranging from grammar video summaries, to language games, publicity, presentations, and research.

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EFL Confidence Building Activities for Low-performing 9th and 10th Grade. Part II: Lesson Planning and Output Tasks

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Coursebooks are scarce in activities strictly for low-level students, so we, as teachers, become a key element in the learning process of many low-achieving students. They actually make a change in the students' educative welfare by selecting and compiling the materials and tools to use in class to adapt the contents of the curriculum for low-performing students. As I previously described in "**EFL Confidence Building Activities for Low-performing 9th and 10th Grade. Part I: Class Strategies and Webtools**", all the resources, together with the practical teaching guidelines have become a turning point in EFL teaching, both for me and for the sake of my students´ English level and attitude to the subject.

This actual made-to-measure teaching has ensured individual programming, personal attention and close observation of the evolution of my students. As a result of my teaching application of the various treatments of 'diverse' students, in this article, **EFL Confidence Building Activities for Low-performing 9th and 10th Grade. Part II: Lesson Planning and Output Tasks**, I present whatI have learnt and exploited after exploring the main factors that determine lesson plans and the most useful typology of oral and written output activities, which improve these students' **production abilities**. All this is exemplified here through some of students' works too, which are showcased and described with a comprehensive explanation of class implementation and development.

The use of web tools enriches classes, giving recent feed to the lesson and, mixed in the right measure, makes an actual change in the students' motivation and, ultimately, in their confidence. It definitely involves individualized programming organised in a convenient sequencing, on a daily basis, frequently, occasionally, or as part of a long-term project. Some of the apps and web tools which will be introduced here can be applied in various different ways. Also, the timing of the lessons is a factor that has to be attentively taken into account when teaching groups require a careful lesson plan. This has been a direct out-turn in their improvement at many levels: attitude, achievement results, and at a global scale, generating rewarding experiences for students and teacher.

By the end of high school students take the Competences exam ("**Examen de Competències**"), so 10th graders are expected to have acquired the main content of the curriculum of secondary education. Thus, considering the barebone of the contents in the 9th and 10th grade curriculum, I have based my lesson planning and personal sequencing of contents on 'slow teaching' and the appropriate treatment of students' oral and written production. Next, I will present a set of considerations about lesson planning for low-performing EF learners in full detail. Moreover, I will give an account of useful exploitation of oral and written activities, recommendations and directions. A selection of real activities carried out by students also complements the practical recommendations in lesson planning for EFL low groups. This article is divided as follows:

I.   **LESSON PLANNING FOR LOW-PERFORMING EF LEARNERS**

II. **ORAL AND WRITTEN ACTIVITIES**
   i.   **PAIR AND GROUP INTERACTION**
   ii.   **TEXT WRITING**
   iii. **EXPOSITIONS**

III. **VISUAL ACTIVITIES**
   1. **GRAMMAR VIDEO SUMMARIES**
   2. **LANGUAGE GAMES: ALPHABET GAME**
   3. **PUBLICITY**
   4. **PRESENTATIONS: MY FUTURE**
   5. **RESEARCH: SURVEYS, STATISTICS AND CONCLUSIONS**

I.   **LESSON PLANNING FOR LOW-PERFORMING EF LEARNERS**

Lesson planning for low-performing 9th and 10th graders is essential to ensure the good development of the activities and to make the most of the sources and materials that we use in class and are exposed in the articles. Firstly, it is extremely important that the **pre-teaching** and preparatory activities are developed slowly and gradually enough so that the learners feel confident to follow the development of the lesson, always adapting to the students' needs.

Often these students need **reinforcement** of previously learnt vocabulary and grammatical structures, as they may not have assimilated them before, so "slow teaching" is more advisable than to fast-pace from one unit to another to cover as much as possible in our students' books. Also, short reviews on recent content, from the previous sessions help **consolidate** the topics and linguistic structures before the teacher continues with some new items or communicative activities. When the lesson finishes, it is advisable to summarize and review the most important aspects of the lesson to consolidate the learning and prepare for a successful assessment.

At the beginning of each school year I show my students the following diagram. It summarizes the **main themed areas** and **text genres** that students are expected to master at the end of the secondary studies.
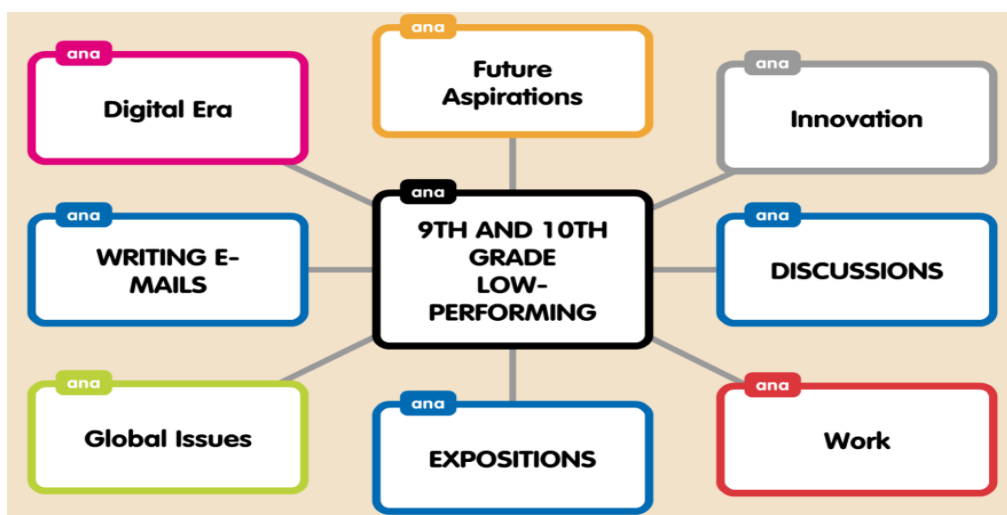
*Popplet*sample (diagram)

Among the various key competences that students in this stage must acquire, they are expected to be able to write e-mails in a formal and professional context, and carry out discussions with other students and perform expositions in a confident way. They should also be able to understand, use and interpret the most relevant traits of the semantic fields of: the digital world, the future, innovation and inventions, global issues and the labor market in their morphological, semantic and pragmatical characteristics.

The evaluation of each competence is based on the rubrics corresponding to every activity, which, along the course units, cover the various subject areas ("dimensions"): oral communication, reading comprehension, writing expression, and the literary, attitudinal, cross-curricular and plurilingual dimensions. Together with the key contents ("continguts clau"), the activities are assessed according to the curricular and evaluation standards set by the Department, and adapted to each reality in every English department, and eventually, in every classroom. The EF activities for low-performing groups that I am going to describe revolve around the mentioned themed areas and text genres, which take into account the corresponding curricular subject areas, key contents and evaluation criteria.

II.   ORAL AND WRITTEN OUTPUT

Making students produce oral or written texts can be a hard task with these groups. **Models** and **starters** are provided to ensure that every student can participate and never feel left out to ensure their feeling of accomplishment and empowerment, directly affecting their participation and their levels of achievement.

1. Pair and group interaction

In the case of oral production, it is extremely important to grant some time for pair and group interaction in every lesson. Many students feel very insecure about uttering sentences in class, especially participating spontaneously. They need very clear instructions, even examples on what to say, how to start sentences, or how to give their opinions.

Being able to produce language and express themselves is extremely important and motivating. So, the most useful way to make them participate is by favoring the use of English, praising effort and **encouraging them** with every correction. To do that, I usually propose activities from purposeful web pages. There are two websites that provide useful material and teaching ideas about different topics:
- **AllThingsTopics:** https://www.allthingstopics.com/
- **ALLESL:** https://allesl.com/

They help to build students' confidence as far as production of language is concerned because they offer the necessary vocabulary and grammatical structures to produce an utterance or a text about numerous topics. Putting forward wordlists, questions, games and discussions grants the students' interaction. One of the topics in 10th grade is "Job Interview", a practice for their professional future. Students can search the section "Jobs and Work" on the web *AllThingsTopics* for the necessary vocabulary and expressions to be able to talk about jobs. Then they prepare to talk about jobs and the appropriateness of language in a job interview.

In *AllESL*.com they can find different ways to put the lexicon and the grammar into practice. With the activities "Job Interview" and "Your Dream Job", students are made aware of the linguistic elements in this type of conversations and interact with each other with models and attainable production goals, as well as establishing better group links. Samples about the two are provided next:

TOPICS DISCUSSION
JOBS and WORK
Student 'A'

- *Discuss the questions below with your partner.*

1. What do you do?
2. What job would you love to have? Why?
3. Is it easy or difficult to find a job? Why?
4. What are three jobs with very high salaries? Would you like to have these jobs?
5. What are some very dangerous jobs?
6. Can you think of five kinds of jobs that dogs can have?
7. Is it better to work inside or outside? Why?
8. What should you do if you have a low salary but like your job?
9. Is money the only reason that people have jobs?
10. Which is better: working or doing nothing? Why?

✂ --

TOPICS DISCUSSION
JOBS and WORK
Student 'B'

- *Discuss the questions below with your partner.*

1. What do you do?
2. What job would you hate to have? Why?
3. How can a person find a new job?
4. What are three jobs with very low salaries? Would you like to have these jobs?
5. Should children go to work? Why? / Why not?
6. At what age should people retire from work? Why?
7. What should you do if you have a high salary but don't like your job?
8. What are three very dangerous jobs? Would you like to have these jobs?
9. Is it more fun to be a student or to go to work? Why?
10. Do Superman and Batman have good jobs? Why? / Why not?

Permission granted to reproduce for classroom use. © www.allthingstopics.com

NAME: _____   DATE: _____

LISTENING PRACTICE
JOB INTERVIEW

- *Listen to the questions carefully and choose the best sentences to respond.*

1. a) John Smith.
   b) John.
   c) I'm sorry, I don't know your name.

2. a) J-O-H-N.
   b) J-O-H-N S-M-I-T-H
   c) S-M-I-T-H

3. a) I'm here for an interview.
   b) I got here an hour ago.
   c) I'm 25 years old and single.

4. a) I can start the job tomorrow.
   b) Yes, I want this job.
   c) I'm interested in banking.

5. a) I worked at First National Bank.
   b) I liked it.
   c) I quit my last job.

6. a) Last year.
   b) I had to move to a new city.
   c) It was my first job.

7. a) It's almost three o'clock.
   b) Well, it's twenty-five years old.
   c) I like your company.

8. a) Four thousand dollars per month.
   b) I was thinking about lunch.
   c) A good salary is important.

9. a) Three languages.
   b) I'm not a talkative person.
   c) I'm speaking English.

10. a) I always get up early.
    b) I have lots of free time.
    c) I like to read and cook.

11. a) That's a personal question.
    b) Of course, it's very important.
    c) I finished college two years ago.

12. a) I'm happy to start work next week.
    b) I really need a job.
    c) That's no problem.

13. a) I used a street map.
    b) My friend told me about it.
    c) Last week.

14. a) I can use a computer.
    b) Three.
    c) Yes, I do.

15. a) Right away.
    b) I work very hard.
    c) I think you should.

16. a) Tomorrow at nine o'clock.
    b) Thank you for your time.
    c) When will the job start?

15 – 16 = Excellent   13 – 14 = Good   12 or Less = Practice More!

AllThingsTopics sample ("Jobs and Work")

Job Interview

Practice a job interview for any job you want to be. You can use the questions below and use the evaluation form.

- Tell me about yourself.
- Why do you want this job?
- Why would you be good at this job?

How much did the speaker say?	1	2	3	4	5	6	7	8	9	10
Did you understand the speaker?	1	2	3	4	5	6	7	8	9	10
How was the pronunciation?	1	2	3	4	5	6	7	8	9	10
How was the speaker's attitude?	1	2	3	4	5	6	7	8	9	10

Adjectives for Job Interviews

- confident
- determined
- outgoing
- energetic
- enthusiastic
- helpful
- eager
- excited
- empathetic
- talented
- brave
- efficient
- careful
- devoted
- flexible

Your Dream Job

Ask your partner "Do you want to..." questions. Circle your partners answer and count how many "yes" is in that column. This is your partner's dream job.

Do you want to...	Be outside?	Help people?	Be Outgoing?	Meet people?	Have money?
Doctor	No	Yes	Yes	Yes	Yes
Farmer	Yes	No	No	No	No
Pilot	Yes	Yes	No	Yes	Yes
Bus Driver	Yes	No	No	Yes	No
Accountant	No	Yes	No	No	Yes
Lawyer	No	Yes	Yes	Yes	Yes
Cook	No	No	No	No	No
Actor	Yes	No	Yes	Yes	Yes
Thief	Yes	No	No	No	Yes

AllESL sample ("Job interview")

2. Text Writing

When these students have to produce their written texts, either long or short, '**the fear of the blank page**' is very common. In this case, it is essential to start with motivating starters such as writing prompts to appeal to their interests and work on short structures to later build more complex texts. **Prompts** are very significant in arousing interest and the need to express ideas as well as questions to provoke a thought and a positive student response. Prompts that encourage students to actually take part in their learning and planning can offer students the right opportunities to make writing flow naturally.To do that, I use the following sources:

- **WritingPrompts**:http://writingprompts.tumblr.com/
- **Bogglesworld**:https://bogglesworldesl.com/

The appealing images in *WritingPrompts*, can be the best starting point for a writing activity. First, the students read, describe and comment the image in the prompt, and the teacher encourages ideas and a short oral interaction. Then the students may need help on linguistic issues and organising ideas. *Bogglesworld*, however, apart from offering materials of many types, proposes downloadable writing starters, in its section "Creative Writing" with several topics, levels and text typologies with a student-friendly approach. It can be the lead-in to oral interaction as a brainstorming exercise, and after a short preparation showing a model text, students start writing their texts.

Writing Prompts sample ("Which Door")   *Creative writing Bogglesworld sample*

3. Expositions

Presentations can be made on paper and by hand with scissors and glue, with *Powerpoint* (https://office.live.com/start/PowerPoint.aspx) or with *Prezi* (https://prezi.com/). To maximize language production, we can help these specific students to be able to create presentations. Thus, they exercise their oral, reading comprehension and reinforce their abilities of information processing. This presentation can be the presentation of a topic, a comprehension task and a class discussion. Finally, they can consolidate the contents by creating their own poster and presentation and exposing it in front of their class.

So, to **promote self-confidence** presenting content in the foreign language, they can use the sources that were mentioned in part I, in the section "Posters and Presentations". Students can use the following apps to create short visual presentations on video:

- **VideoScribe**: https://www.videoscribe.co/en/
- **Tellagami:** https://tellagami.com/

With *VideoScribe* students can create very professional video presentations. They type the text that they want to show, photos and images and the app produces a whiteboard animation where a hand is shown writing with a marker the content that they have typed. Students can record the voice-over, making it a more complete exercise. For an even more powerful

confidence-booster, with **Tellagami** they can produce expositions and videos with a Gami, a character that resembles the student who creates the video, so the result is very clear and appealing.

VideoScribe video sample

Tellagami video presentation

III.   VISUAL ACTIVITIES

Over the years my students and I have worked on a wide variety of activities, from videos, audio recordings, animations, language games and presentations among others, to build, encourage and enhance students' self-confidence in EFL. Next, I selected the most illustrative examples of my application of all the theoretical and empirical considerations for teaching low-performing 9th and 10th grade:

1. Grammar video summaries
2. Language games: Alphabet game
3. Publicity
4. Presentations: My future
5. Research: Surveys, Statistics and Conclusions

1.   Grammar summaries on video

Grammar is sometimes too hard for low-profile students. But considering 9th graders, who must have acquired some **research abilities** so far, grammar summaries can be more interesting from a pedagogical point of view. The grammar summaries that they do are on **video**. Firstly, in groups, they are given the task to do, for instance, "Present continuous". Secondly, they look up at their books' grammar section for 3 aspects: use, norms/spelling and examples. The teacher guides them to find the information, understand the explanations and checks that they can use the suitable video edition tools to produce their video.

They also record the **voice over** with the explanations. Underneath there are two examples of some of my students' grammar presentations, the first produced with *Camtasia* (https://www.techsmith.com/video-editor.html) and the second with *VideoScribe* (https://www.videoscribe.co/en/).
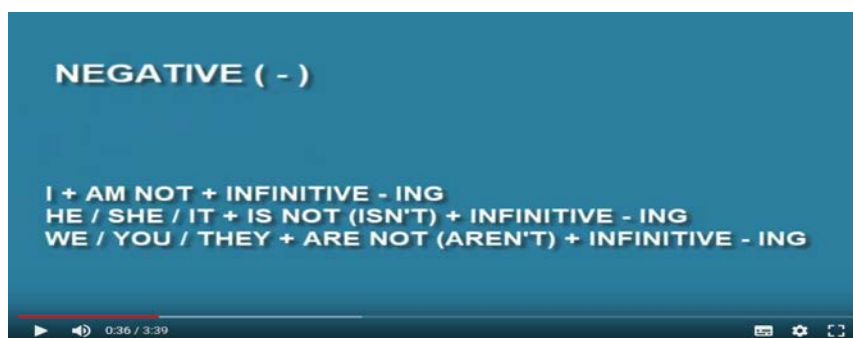
Camtasia sample ("Present Continuous Grammar Video")
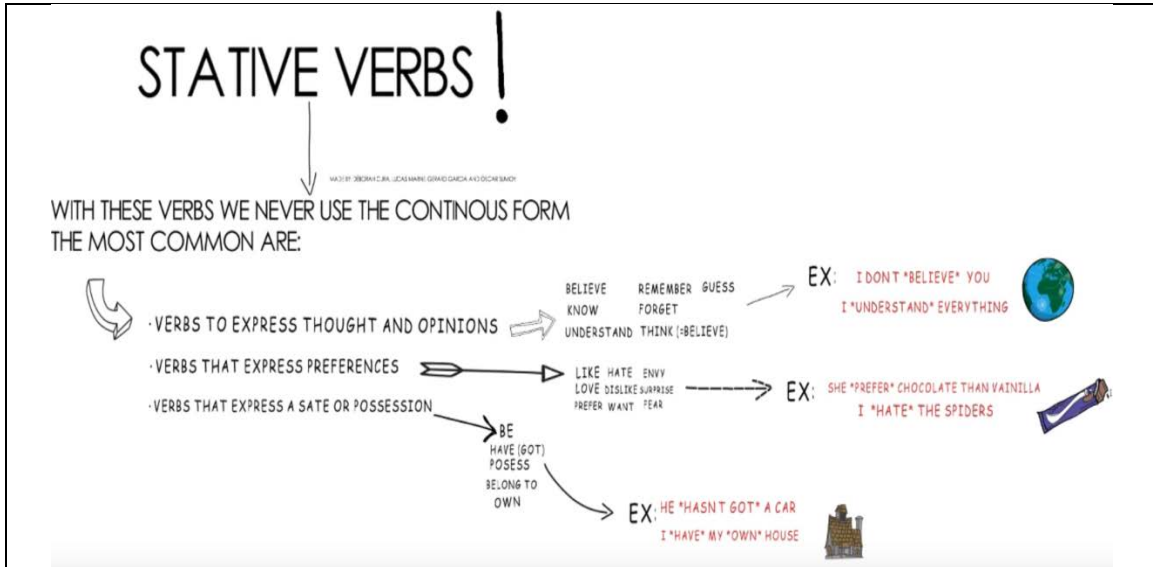
VideoScribe presentation sample ("Grammatical Explanation: Stative Verbs")

2. Language games: Alphabet Game

There are many language games that can be played in class, but what is really attractive for students is the fact that they can prepare them for their classmates. When we take the topic of the cinema and fine arts, appearing in the curriculum of 9th grade, the students can prepare a complete wordlist for the topic from a to z. They can consult different types of sources such as dictionaries, encyclopedias, and also websites, like *MyVocabulary.com*, (https://myvocabulary.com/), where they can find the list of words related to a topic. Once they have got their list, in pairs, they prepare the short explanations or definitions that will appear as clues.

All this information is introduced in the section **"Alphabet Game"** in *Educaplay* (https://www.educaplay.com/), and they can invite their peers to take part in the game as contestants. It is extremely practical because the definitions and seconds of game appear on screen and by clicking the "Check" button, the right and wrong answers are scored. The images below show resulting Alphabet game "Films" and the word list.
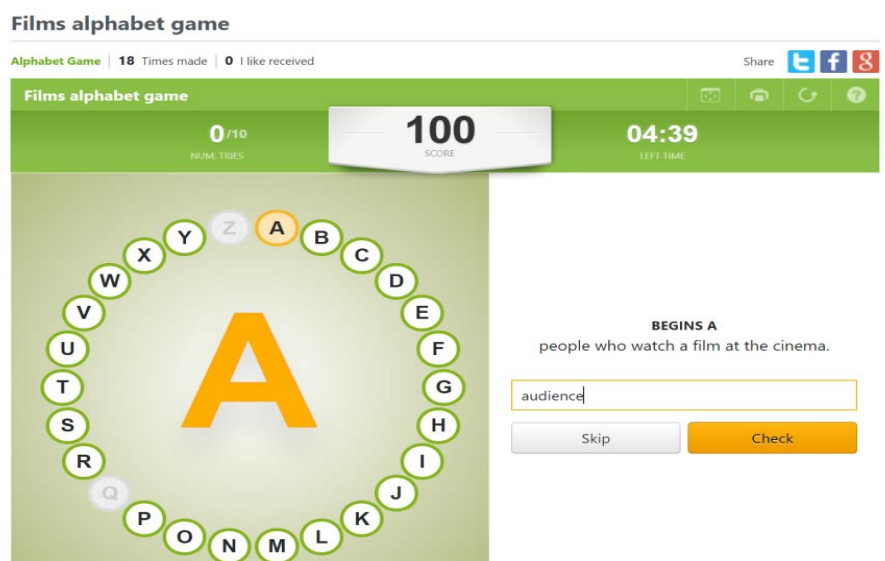
Educalia ("Alphabet Game", 9th grade)

VOCABULARY WORD LIST FOR FINE ARTS: OSCAR AWARDS (306)

A) Academy, Acceptance, Accolades, Accommodate, Achievement, Actor, Actress, Adaptation, Admire, Affection, Agent, Announcement, Anticipation, Anxiety, Appreciation, Artistry, Atrocious, Attraction, Audience, Award, Awesome

B) Backlash, Backstage, Ball-gowned, Ballot, Banner, Best, Best-director, Big-name, Black-&-white, Boost, Box-office, Brilliant, Broadcast, Buzz

C) Camera, Capacity, Career, Category, Catwalk, Celebration, Celebrities, Ceremony, Charisma, Charm, Cheering, Chemistry, Choreograph, Cinema goer, Cinematography, Comedy, Commemorate, Commercial, Commercialism, Commitment, Composer, Conference, Confidence, Consolation, Console, Conspicuous, Contribution, Costuming, Coveted, Craft, Craftsmanship, Credit(s), Cynicism

D) Debut, Decoration, Deft, Demeanor, Designer, Dialog, Dignify, Dignity, Direction, Documentaries, Drama, Dramatize, Dynamic

E) Ecstasy, Ecstatic, Editing, Editor, Ego, Emotion, Emotional, Enhance, Enigmatic, Envelope, Epic, Escapism, Esteem, Experience

F) Failure, Famous, Fans, Fashion, Feature, Festival, Fierce, Film, Filming, Filmmaker, Foreign film, Fracas, Frou-frou, Fuddy-duddy, Fuss

G) Gander, Genial, Genius, Genre, Gleaming, Glorious, Greed, Gross, Gruff, Gutsy

H) Hatred, Hollywood, Host, Hostess, Hubbub

I) Insight, Intense

J) Jealousy, Jokes, Joking, Journalists, Joy, Judge

K) Keen, Knockout

L) Laud, Laughter, Lengthy, Lifetime, Like, Lose, Loser, Love, Luster

M) Magical, Magnificence, Magnificent, Makeup, Media, Melodramatic, Members, Membership, Mezzanine, Miffed, Mixed media, Moment, Momentum, Motion picture, Musical

N) Neckline, Nomination, Nominee, Nostalgia

O) Official, Opening night, Original, Oscar, Overlook, Overrated

P) Panel, Passionate, Payroll, Perfectionism, Perform, Performance, Performer, Picture, Pinnacle, Podium, Popular, Popularity, Portray, Portrayal, Pose, Predict, Premiere, Preparation, Presence, Presenter, Pressure, Prestigious, Prize, Procession, Proclaim, Production, Profession, Prognosticator, Progra Programming, Projection, Projector

Q) Quail, Quake, Quest, Quick, Quiet

R) Ratings, Recipient, Recognition, Record, Recording, Red-carpet, Rehearsal, Release, Rendition, Replica, Reserve, Resilience, Respected, Revenues, Revival, Role, Romantic, Root

S) Saga, Salute, Scenario, Scoop, Score, Screen, Screenplay, Script, Seatings, Seats, Selection, Sentiment, Sequence, Shine, Shoo-in, Shooting, Shrine, Slam-dunk, Smash, Smear, Sobs, Speculation, Speech, Spiel, Splendid, Spotlight, Stage, Star, Stardom, Stare, Starlet, Starlight, Statue, Statuette, Stre Studio, Stunning, Style, Stylistically, Success, Supporting, Surprise, Sway, Sweepstakes, Synergy

T) Talent, Tears, Technique, Telecast, Television, Tension, Theater, Theme, Tickets, Tracker, Treatment, Tribute, Triumph, Trumpet

U) Ultimate, Underdog, Uplifting, Upstage

V) Venue, Versatile, Verve, Victory, Visible, Vision, Visual-effects, Vivid, Vote, Voting

W) Wardrobe, Winner, Wisecrack, World-class, Writer

X)

Y) Yesteryear, Yore, Youth

Z) Zealous

My Vocabulary.com Wordlist ("Oscar Awards")

3. Publicity

As a consolidation activity, students can develop their artistic and creative skills by designing a commercial **leaflet** to publicize a product or a business. Students usually love activities like these, because they allow them to show very attractive and professional results, affecting very positively on their **motivation**. In class, we usually work with *Canvas* (https://www.canva.com/).

Canva sample

4. Presentations

High school students should be able to give presentations of the themes and topics suitable to their level. However, they are not used to speaking in front of others, and provide a coherent development of ideas. As part of the development of presentational skills, I ask my 10th grade students to create a presentation explaining what they think about their future studies and professional perspectives. In the presentation entitled 'My Future', students present their future plans, and talk about their study or work prospects to their classmates. This individual task requires, firstly, careful preparation of content and language, secondly, organizing information, and thirdly, using presentation software appropriately. In this way, they practice and exhibit their exposition skills and have their chance to **be heard**, affecting positively on their self-image.

Prezi presentations ("The Future" by E. F.)

5. Research: Surveys, Statistics and Conclusion

Researching is a key competence that students should have acquired at the end of the secondary school. Students in 10th grade need to be familiar with the various forms to collect data, select information and extract conclusions. Nowadays there are very easy-to-use apps to make this process very simple for students with quite professional results. With *Emaze*, students create a **survey**, with questions about the topic assigned by the teacher. They invite their classmates and other students of their level to answer to their questions. The answers are saved and they generate **statistics** automatically.

Students can comment the results for every answer and finally, they elaborate a global **conclusion**. They use four different processes: data compilation and selection, and synthesis and analysis of the information, promoting critical thinking and collaboration. The following images illustrate the research on "Global Warming", with its survey, statistics and global conclusions.

Emaze samples ("Global Warming")

To conclude, I must say that bridging the gap between EFL low-performers and the minimum requirements in their curriculum is an actual example of the teachers' abilities of adaptation and selection of materials to attain their students' maximum achievement results. Given that coursebooks do not always satisfy the reality in our classes, and that internet resources are so varied and extensive, teachers have the chance to sort to the most interesting and appealing websites and internet apps to approach the reality of their classrooms.

From my experience, I find that, apart from finding an effective answer to discipline and behavior problems, this approach keeps me focused on providing my students with excellent teaching and learning chances, as well as high quality working hours. They all contain daily opportunities for all involved, and particularly, and most importantly, for my students, which easily acquire and master the necessary 21st century learning skills: collaboration, communication, creativity and critical thinking, which, needless to say, readily benefit them and prepare them for their study career and professional future.

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Didactic Virtual Assessment for EFL Teachers. Part 1: Introduction

Lourdes Montoro

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Didactic Virtual Assessment for EFL Teachers is a 30-hour teacher trainer course which I had the honor to pedagogically design in 1999, and teach during four academic years

(Extract from AQU CV - 2005)

When the occasion arose, as a young EFL teacher and teacher trainer, I had already presented workshops on areas which I was specializing in: project work, namely, the creation of magazines, newspapers, radio programs, theatre plays, comic strips, and cookbooks; taught EFL sequences at the school pool, the gym, the kitchen, and the dining hall; prepared train station surveys, and airport excavenger hunts; arranged for penpals, and, based it all, on the promotion of individual and group likes and talents. Additionally, I had also started specializing on translation, and begun to travel to Commonwealth countries, where I could carry out some studies on them as well.

By then, I had published some articles on my specialties: "Chat Jamaican" (1991); "A Taste of Hawaiian" (1992); "To Do a Magazine in a First Level or Not" (1993), Wanna Find out about Merlin the Wizard and ´La Tribu´" (1993); "How about some Bahamian?"(1994), "Getting Culturally Involved. Organizing a Thanksgiving Dinner" (1995); "Combine a Textbook and Cartoons. Have your own Play" (1995), or "Have Your Students Perform while Visiting an Imaginary Amusement Park" (1995).

Others followed: "A Pot-Luck Cooking Contest. Four Skills in One Project" (1996); To Kill a Mockingbird and its Three Spanish Translations. Analysis and Conclusions" (1996); "A Project to Consolidate 4 years of English: A Magazine" (1997); Raising the Theatrical Tone in a First Year of English" (1997), "Class Explotation of Some ELT Resources" (2001); "Crèdit variable de Traducció" (2001); "Introducing the Maltese Language and Culture" (2002); and "Creating a Radio Program in the Elementary English Class" (2003)

In addition, by the time I was asked to design and teach **Didactic Virtual Assessment for EFL Teachers**, I was training teachers in courses such as *Anglès a primària. Llengua i metodologia. Aprofundiment* (2000); *Expressió oral a l'area d'anglès*: *Activitats i recursos* (2000); *Didàctica de la llengua anglesa. Expressió oral. Continuïtat.* (2000*); Language and mass media in the Elementary ELT class* (2001*); English as a Piece of Cake: Fun Ingredients for ELT Classes* (2002); *Practical Mass Media Projects for the Elementary ELT Class* (2002, 2003); *Communicative English in the ELT Class* (2003), *and Good Outstanding Objectives for Studying English* (2003).

All my studies, projects, and teacher training background, that is, a feel and wish for innovation, virtuality, and dynamism, through thorough EFL contents, prepared me to easily blend in all my specialties, which led to a practical **Didactic Virtual Assessment for EFL Teachers** course, which became a milestone in my teacher training career

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(http://redined.mecd.gob.es/xmlui/handle/11162/18773)

REDINED, the Spanish educative information net, presents research work, innovation work and educational resources which have been created in Spain. It is a fundamental resource both in initial and continuous teacher training, which is valuable for researchers, students and education administrators.

Because ***Didactic Virtual Assessment for EFL Teachers*** was cited by **Redinet** (http://redined.mecd.gob.es/xmlui/), I still hear from teachers who ask me about it. That was the first virtual teacher training course, which **ICE** (Institut de Ciències de l´Educació: http://www.ub.edu/ice/) at **UB** (University of Barcelona: https://www.ub.edu/web/ub/en/) promoted).

And I will always also be grateful to **UOC,** the Open University of Catalonia (https://www.uoc.edu/portal/ca/index.html), because I had earlier taught there, which had given me the chance to learn what virtual teaching was when the virtual university was starting. Some of the mottos that I had seen in some of their offices read: "No year without advancing", and "Being efffective is doing the job; being efficient is doing the job with the people".

I also want to gratefully acknowledge my supervisor at ICE, the Institute of Education Sciences, in those years, Dolors López, who supported all my school teaching initiatives, turned my teaching methods projects into courses, and, trusting my recent virtual teaching experience, asked me to design ***Didactic Virtual Assessment for EFL Teachers,*** in my own manner, and assigned an IT specialist to turn my pedagogical vision into a reality.

Action, investment, innovation, vision, creativity, and efficiency may point to some of the assets that I found in Dolors López, a German language professor, and the secondary education teacher training supervisor at ICE, at the University of Barcelona at that time. From minute one, in the late nineties, she encouraged me to train EFL teachers in all the areas which I had been creative on, and on the ones which she also thought that I could contribute to.

Didactic Virtual Assessment for EFL Teachers is an example. Without her innate vocation, talent, and support, I would have never had the chance to pedagogically design the first virtual teacher training course for EFL teachers at the university.
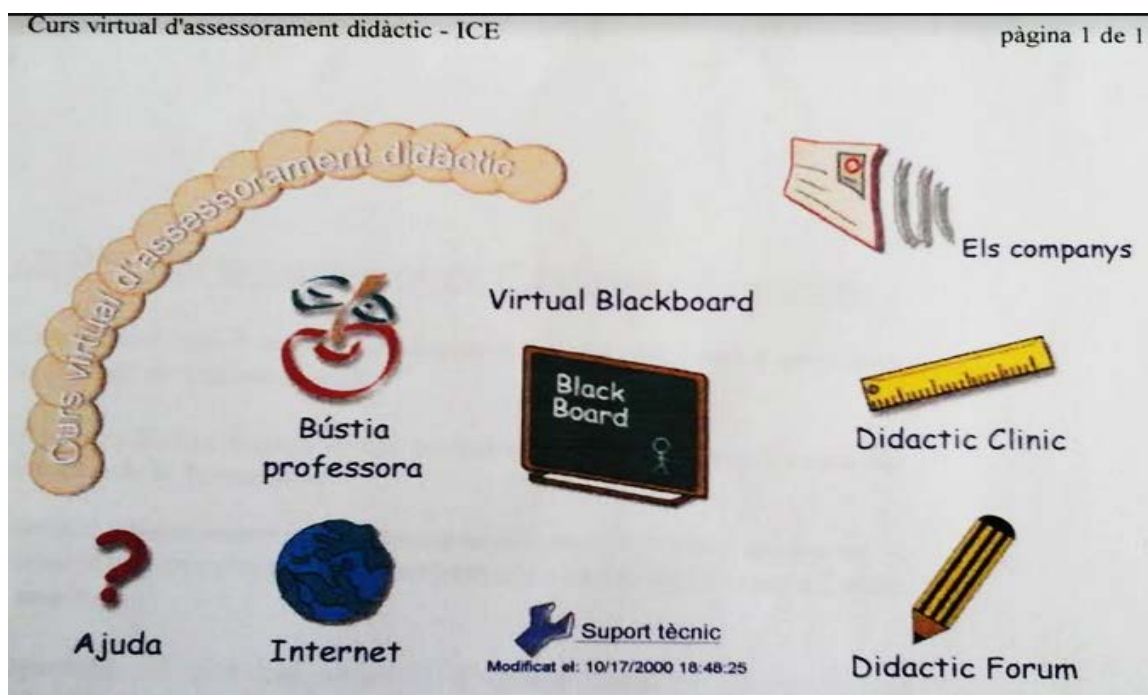
(Course main page)

I presented a design which divided the **course contents into three main areas**:
- **Virtual Board**
- **Didactic Forum**
- **Didactic Clinic**

The teacher trainer was the only person allowed to write on the **Virtual board.** However, both the teacher trainer and the participants could send messages to both the **Didactic Forum** and the **Didactic Clinic**. It also had an area for the participants, a world web outlet, and a help corner.

As soon as I presented my ideas, my supervisor assigned a computer science specialist to my design: Francisco Pérez. He and I got together, I explained my ideas to him, referred to icons, which I was imagining that I would like to have, and a background image for all the web pages: an apple, the symbol for teachers in the United States, where I have been trained for many years, and whose teaching methods and teacher training system excel.

Nora Mueller (https://gardencollage.com/inspire/wild-earth/why-do-students-give-apples-to-teachers/) explains that giving apples to teacher is said to have started in Denmark and Sweden, as a way to pay for tuition fees, along with/or potatoes. Apples are also related to the Tree of Knowledge in the Bible. In the United States, it was a staple in frontier homes, becoming an easy present for teachers, who were teaching a large number of multi-aged children. Apples are, definitely, related to school teaching and learning, going back to school, and the Fall, standing for gratitude to teachers.

(http://www.todayifoundout.com/wp-content/uploads/2014/07/apple.jpg)

The IT designer created a cheerful, elegant, and efficient EFL teacher training space, which both the participating teachers and I shared and cherished. It was a web space which was also used in different years, was presented in seminars, and whose format and contents led to other teacher training courses and venues.

This article is part of a series of five:
- **Didactic Virtual Assessment for EFL Teachers. Part 1: Introduction**
- **Didactic Virtual Assessment. Part 2: Virtual Board**

- **Didactic Virtual Assessment. Part 3. Didactic Forum: From an Ice-breaker to a Multiple Choice Research Work**
- **Didactic Virtual Assessment. Part 4. Didactic Forum: From a Grammar Research Work Sample to Puzzle Exploitation**
- **Didactic Virtual Assessment. Part 5: Didactic Clinic**

Part 1 presents a general perspective on the course, while Part 2, Part 3, Part 4, and Part 5 provide detailed explanations on each key section along with corresponding samples. This was the general presentation of the course:

DIDACTIC VIRTUAL ASSESSMENT FOR EFL TEACHERS (30h)
UNIVERSITAT DE BARCELONA - INSTITUT DE CIÈNCIES DE L´EDUCACIÓ

TEACHER TRAINER (AND PEDAGOGICAL CONSULTANT)
Lourdes Montoro

NUMBER OF STUDENTS
12

REQUIREMENTS
For secondary school teachers
Priority: Teachers in rural areas
It is essential to have an internet connection, an email address, and a basic knowledge of *Windows*, and the *Word* processor

OBJECTIVES
The main objectivity of this course is the introduction of an innovative technical and pedagogical service to the participants, and the usage of resources which are directly related to it; The course - objectives, contents, and services - has been didactically designed, by the trainer, Lourdes Montoro, at the request of Dolors López. The computer technician, Francisco Pérez, has given virtual form to the contents, objectives and services of the course, in a webpage format.

The specific objectives of the course are:
a/ Maintaining and improving the reading comprehension skills applied to related texts within the teaching of the English language
b/ Maintaining and improving the written expression of participants in the English language based on understanding, and/or opinion and research about the above-mentioned texts
c/ Acquiring a general knowledge of the main pedagogical resources on the Internet
d/ Facilitating the debate on issues of general interest in English
e/ Learning by practice, by being exposed to virtual and pedagogical materials, and their exploitation options in the EFI class
f/ Providing online counseling on questions which arise from either the participants´ own in-session classes and/or future training options
g/ Facilitating the participants the necessary strategies to continue research on this field in the future.
h/ Compiling materials for personal use, or for the creation of "crèdits variables" as an extension of the curriculum from the 7th to 10th grade, in high school, and in vocational school specialties in the medium and highest cycles

CONTENTS
- Introduction to the main web pages in EFL teaching:
    - Exploitation of virtual exercises
    - Exploitation of readings
    - Exploitation of games

- Exploitation of cultural themes in English-speaking countries
- Exploitation of online grammar and dictionaries
- Search on topics of virtual interest which apply to the English class:
- Songs
- Newspapers
- Chats
- Virtual friends, etc.
- Virtual Blackboard - Announcements
- Didactic Clinic - Public consulting service
- Didactic Forum - Bi-weekly tasks forums

VIRTUAL SERVICES OF THE COURSE
1.Teacher's blackboard: Virtual Blackboard
  a. Only the trainer can post messages there
  b. General messages are published: important dates, bibliographies,suggestions, information on
     conferences ...

2. **Public consulting service: Didactic Clinic**
  a. Trainee teachers ask questions about areas in their daily class practice and classroom which
     may interest them. They can also ask about further training.
  b. The trainer who is in charge of the course provides orientation and answers
  c. Participants who wish to provide additional information are welcome to do so, as they would do in a
     regular in-session teacher training class

Note: The teacher trainer is the professional who is in charge of the assessment, and watches for the course quality at all levels. It is important that every trainee teacher participates, but interventions must always be correct.

3. Weekly task forums: Didactic Forum.
a. The teacher trainer will present a discussion topic every two weeks
b. The activities will be didactic
c. The activities will have to motivate the trainee teachers´participation
d. A minimum of activities will be necessary to pass the course
e. Reading comprehension and oral expression techniques will be encouraged

4. Teacher trainer´s personal mailbox
  Fundamental to communicate with participants, and vice versa (a site aside from the assigned official
  group didactic spaces).

5. **Participants´ personal mailbox**
  Fundamental for communicating with the teacher, and the course partners (a site aside from the
  assigned official group didactic spaces)

6. List of virtual participants, including the teacher trainer
  a. It Includes photographs
  b. Sending messages directly to the students and/or the trainer is at a click

7. IT assessment while the virtual course is in session
   a. The IT specialist can be addressed if any technical problems arise

8. Internet browsing. Main servers

**9. Basic icons for sending personal messages; accessing the teacher'sVirtual Board, the
    Didactic Forum, and the Didactic Clinic; erasing messages; redirecting them...**

10. Screen explanation on all the functions that spaces and their corresponding icons offer

The records of the each course were over 150 pages long, and were ready to be registered by ICE in their annual report, and by EFL teachers, who would often ask me to consult them. I have no doubt that all the teachers who signed in the innovative *Didactic Virtual Assessment* course already stood out in the EFL field: they willingly embarked on a new adventure and format in their continuous learning and teaching endevours to do their best, and reach out for their students´ most successful and memorable English as a Foreign Language learning experiences.

MEMÒRIA *Curs* Assessorament virtual didàctic *Idea i disseny dels continguts pedagògics, espais/funcions virtuals, i objectius del curs :* **LOURDES MONTORO** *Formadora:* **LOURDES MONTORO** *Disseny tècnic espais virtuals:* FRANCISCO PÉREZ *Dates* **10 Febrer 00 - 4 Maig 00** *Nº hores* **30** Universitat de Barcelona *Institut de Ciències de l'Educació* Barcelona, Maig 2000	**COURSE REPORT SAMPLE** 1. General description of the course 2. Presentation of virtual classes in the VIRTUAL BLACKBOARD 3. Presentation of virtual classes in the DIDACTIC FORUM 4. Presentation of virtual clases in the DIDACTIC CLINIC 5. Presentation of samples on trainee teachers´ virtual participation 6. Conclusions INDEX OF MESSSAGES

All the *Didactic Virtual Assessment for EFL Teachers* course covered **all the areas** that had been planned, and participants, having been guided by the different virtual sessions, could publish their ideas in the **Didactic forum**. The **Didactic Clinic** gave them the chance to do research, and create their own didactic materials. They were related to:
• **GAMES**
• **ENGLISH SPEAKING COUNTRIES (GREAT BRITAIN, UNITED STATES, ETC.)**
• **GRAMMARS AND ON-LINE DICTIONARIES**
• **SONGS**
• **NEWSPAPERS**
• **CHATS**
• **EMAIL VIRTUAL FRIENDS** (both for themselves and their own students)

The course oficially began and ended with messages on the **Virtual Board**. On the Virtual Board of the course, trainee teachers received **information** on:
- **PEDAGOGICAL VENUES, AND CONFERENCES**
- **RESOURCE CENTERS**
- **PRACTICAL COMMENTARIES ON VIRTUAL LANGUAGE**
- **IT ASSISTANCE**
- **GROUP CONTACT CONTINUATION**

Participation was maximum and most accurate in all the areas which were presented. The trainee teachers´ **work** was excellent and enthusiastic from the very beginning, which very much facilitated my task, and led us to enjoyment, and a cherished memory as well. It was also very interesting to learn about the **different projects** which teachers were doing in their

schools, which were located **all over Catalonia** (some in remote areas, as one of the objectives had been); the projects which they were preparing themselves; the ones that they had already prepared; how all participants exchanged **ideas, materials**… ; and above all, getting to know **the persons behind each teacher** who enrolled in this virtual course.

As the pedagogical designer, teacher trainer and consultant, I tried to provide participants with a lot of tools and **research work**, which easily **complemented all the virtual sessions** which we shared. Given the nature of the course, the extensive character of the Internet, and the materials around which we worked, participants soon felt able to carry out their own **self-learning research sessions** after the type of virtual course in which they had enrolled, and after all the specific course contents to which they had been exposed.

Trainee teachers certainly proved their expertise and professionalism, which was a pleasure to certify. To top it off, I had the chance in further years to learn that they **continued working along the same line; kept in touch with their virtual colleagues; got the most out of the course, and the experiences and practices which they shared; and went on carrying research work in their field of interest.**

Didactic Virtual Assessment for EFL Teachers was also a very **motivating course** for me beause I was very fortunate to: **be asked to design its pedagogical contents and spaces; see that it all worked from the start; confirm, from minute one, that participants were taking the maximum advantage of it in all the covered areas; witness the fulfillment of all the objectives; witness the inclusion of all the expected contents; taylor-like make a learning and teaching suit which fit each trainee teacher, individually, and them all, as a group; and, enjoy the daily virtual work, the participants, and the in-session and final results.**

At the end of each virtual course, which, as indicated, was taught 4 times, I sent technical feedback to the IT technician, and to my supervisor, Dolors lópez, so that suggestions could be taken into account, and improvements could be made for the next course.

As the years passed, I designed courses such as *Approaching Britain to the ELT Class* (2004); *Towards the 5th Skill in the EFL Class* (2004); *Aprofundiment en la comunicació oral en llengua anglesa* (2006); *El tandem anglès i àrees* (2007); *El tandem anglès i àrees: planificació de materials* (2008); *Expressió oral i escrita a l'aula* (2007); *Didàctica de la llengua anglesa de primària per a professorat novell* (2009); *English Teaching Methods for New Elementary School Teachers* (2010), or *Training English Teachers in Academic Writing* (2013).

I could also teach EFL trainee teacher students and primary school teachers-to-be at the Teacher Training School at the University of Barcelona, the subjects being: *Upper intermediate English*, *Advanced English*, *Practicum 1*, *Practicum 2*, and *EFL Teaching Methods*. I also participated in different pedagogical research groups at ICE: Grup d' innovació de llengua anglesa (2010); Formació de formadors. Programa de Llengües Estrangeres (2010, 2011); and Foreign Language Innovation Team (2012, 2013).

Last but not least, I have been coordinating the research group *From Language Acquisition to Language Learning and Teaching* (2014, 2015, 2016, 2017, 2018). Being led along with Ana Maria Fuentes, and Rosamaria Fàbrega, it welcomes innovative teachers and original EFL classroom projects, and helps them publish their work in a virtual collection which **Mercè Martínez**, Director of Continuing Teacher Education**, Mercè Gracenea**, Director of Publications, and **Francesc Amorós**, Continuing Primary and Secondary Teacher Training Coordinator have been supporting

From English Acquisition to English Learning and Teaching

Grup de treball:

From English Acquisition to English Learning and Teaching

Coordinadors/es:

Lourdes Montoro Cardo

Adreça del grup de treball:

Institut de Ciències de l'Educació (ICE) Passeig de la Vall d'Hebron, 171 08035 Barcelona

Correus electrònics de contacte :

mmontoro@xtec.cat

Àmbit temàtic:

Ensenyament/aprenentatge de la llengua anglesa

Descripció del treball :

1. L'apropament entre l'adquisició de llengües (1ª llengua) a l'ensenyament/aprenentatge de la llengua estrangera: De Comprensió (listening) a Expres (Speaking), i de Comprensió Lectora (Reading) a Expressió Escrita (Writing)
2. L'apropament de la realitat, del nostre entorn a l´ensenyament/aprenentatge a l'aula

Línies de treball:

Crear una publicació online per a mestres i professors
Compartir treballs d´aula que han estat molt destacats
Animar a professorat extern a publicar
Oferir formació a professorat tant de metodologia com de formació en escriptura acadèmica

- Si esteu interessats en participar com autors en alguna de les publicacions del grup podeu omplir el següent formulari

Paraules clau :

English
Elt
Teacher training

Documents i publicacions:

English Is It! (ELT Training series). Vol. 1 http://hdl.handle.net/2445/53624

English Is It! (ELT Training Series). Vol. 2 http://hdl.handle.net/2445/60964

English Is It! (ELT Training Series). Vol. 3 http://hdl.handle.net/2445/64132

English Is It! (ELT Training Series). Vol. 4 http://hdl.handle.net/2445/67369

English Is It! (ELT Training Series). Vol. 5 http://hdl.handle.net/2445/96336

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English Is It! (ELT Training Series). Vol. 7 http://hdl.handle.net/2445/105622

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Integrants del grup :

Lourdes Montoro, Rosamaria Fàbrega, Ana María Fuentes

Nivell educatiu:

Internivells

(http://www.ub.edu/ice/content/english-acquisition-english-learning-and-teaching)

As teaching professionals, we attend teacher training venues or participate in courses where our interests and/or the times may take us: be them, for instance, around *Moodle*, strategies to increase students´ motivation and autonomy, or fashionable mindfulness. We know the

features which courses and classes must fulfill to be successful. This is exactly what the course *Didactic Virtual Assessment for EFL Teachers* was from the very start, its specific reasons being that: it was an alive pedagogical product; sometimes it was live too, because we or some of us were connected at the same time, and, last but not least, participants could put what they weekly learnt into practice in their own classrooms on the next day.

Additionally, the four teams of teachers in the four years which I taught it were oustanding, both individually, and as a group; feedback was constantly shared; topics beyond virtuality were tackled, and they could name them too; trainee teachers could easily continue expanding their knowledge on topics of their interest; and they were exposed to a large number of assessed Internet addresses, which, individually, would have been hard to collect. Finally, teachers were offered the chance to enroll in a pack-like virtual pedagogical course, which instantly allowed them to brush up their knowledge, recycle it, and extend it, both while the course lasted, and in their immediate future.

After this general presentation of the course, the following four articles will detail work on the main three areas in it: the **Virtual Blackboard**, which somehow did the same job as the blackboard and white board do, or present the work that platforms may do these days; the **Didactic Forum**, which can somehow remind us of the numerous topics which need to be dealt with in class, and whose variety and deep or light hearted nature may have been a lesson by itself; and, to finish, the **Didactic Clinic**, whose approach and nature is strongly encouraged to be implemented both in teacher training and in the EFL class, since it allows excellent and detailed student/students/teacher joint methodological and content work.

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Universitat Oberta de Catalunya (Open University of Catalonia)
https://www.uoc.edu/portal/ca/index.html)

Didactic Virtual Assessment. Part 2: Virtual Board

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After having presented the objectives and contents of the 30-hour *Didactic Virtual Assessment for EFL Teachers* course in "Didactic Virtual Assessment for EFL Teachers. Part 1: Introduction", Part 2 will focus on the first of the three key virtual pedagogical spaces, the one which provided the service of opening the course, and closing it, among other key informative and organizational functions: the **Virtual Board.**

Getting familiar with the **Virtual Board** was as important as being introduced to the rest of the contents: main web pages, exploitation of virtual exercises, readings, games, cultural themes in English-speaking countries, exploitation of online grammar and dictionaries, exploitation of games, search on topics of virtual EFL interest, songs, newspapers, chats, and making virtual e-friends, that is, the **Didactic Forum** (Part 3 and Part 4), and the **Didactic Clinic** (Part 5).

The **Virtual Blackboard** was the corresponding site to the traditional teacher´s blackboard or white board. This was the only space that was pedagogically and technically designed for the teacher trainer to post messages on. This was the space where practical, general, and informative messages were published:
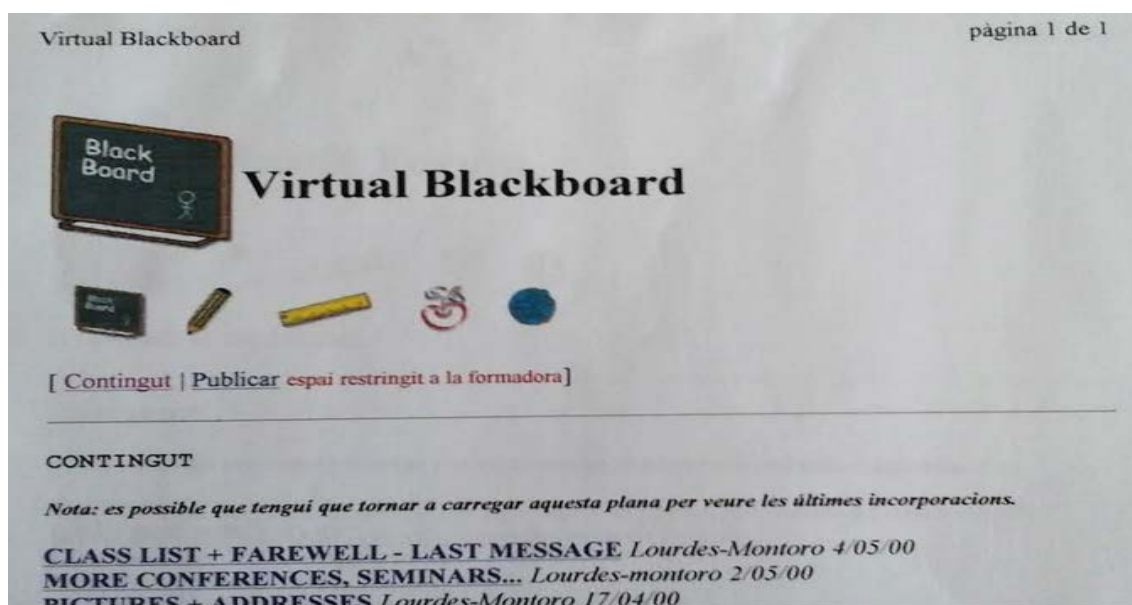
This article presents an account of virtual classes related to the above-mentioned areas, includes samples from the **Message Index**, which should provide pedagogical insights and guidelines on this EFL web space. Accompanying trainee teachers from minute one was as important as being introduced to the pedagogical contents and practical virtual work which was about to start. Messages in the **Virtual Board** covered the following aspects:

1. WELCOMING PARTICIPANTS

2. PROVIDING THE CALENDAR + RESEARCH WORK TOPICS

3. PRESENTING THE VIRTUAL BOARD, THE DIDACTIC FORUM, AND THE DIDACTIC CLINIC

4. GETTING READY TO START

5. INFORMING ABOUT EFL SEMINARS AND CONGRESSES

6. ENCOURAGING FIELD TRIPS AND VISITS

7. REFERRING TO BIBLIOGRAPHY

8. INFORMING ABOUT ACADEMIC ADVISING

9. INFORMING ABOUT RESOURCE CENTERS

10. FACILITATING THE CREATION OF A CONTACT LIST FOR PARTICIPATING TRAINEE TEACHERS TO KEEP IN TOUCH AFTER THE COURSE

11. SENDING THE COURSE FAREWELL

1. WELCOMING PARTICIPANTS

The teacher trainer presented the framework of the virtual course, pointed to the usage of the **Technical Support** icon and **Help** icon, and referred to when the didactic contents and activities would actually get started:

Dear all,

welcome to this virtual course! I look forward to working with you in the next months. I would like to refer to 3 aspects:

1. **Virtual site**. This website has been created for us. It is the first time that such a project -
   Virtual Didactic Assessment – takes place at the University of Barcelona (ICE) – first time in
   Spain too -. So, there may be some technical problems; if so, please notify them to
   Technical Support by clicking on the Technical Support button on the main page. Thanks.

2. Please print the section called **Help** on the main page too. That explains what the
   course will be like, and how we will work around it.

3. We will be **starting didactic activities** for the course next week.

Regards,
Lourdes Montoro

2. PROVIDING CALENDAR + RESEARCH WORK TOPICS

The teacher presented the calendar, the timing, general procedure, and guides trainee teachers to the presentation of the main key virtual sections in the course:

Dear colleagues,

You will find enclosed the **calendar of the course,** as well as the list of topics on which we will do research:

October 1st - 13th **EFL RESOURCES**
October 14th - 27th **CULTURE: BRITAIN AND THE U.S.**
October 28TH - November 10th **READINGS**
November 11th - 24th **GAMES**
November 25th- December 15th **RESEARCH WORK. TOPIC OF YOUR CHOICE:** **ON-LINE GRAMMARS AND DICTIONARIES /INTERNET SPEAKING RESOURCES** **NEWSPAPERS / ENGLISH-SPEAKING COUNTRIES**
December 17th - 20th **FINAL FEEDBACK /FAREWELL / EVALUATIONS**

The main core of the course, research work, will be dealt with in the DIDACTIC FORUM, and will be explained in due time. Please see the next message for more specific comments on the VIRTUAL BLACKBOARD, THE DIDACTIC FORUM, AND THE DIDACTIC CLINIC.

Regards,
Lourdes Montoro

3. PRESENTING THE DIDACTIC FORUM, THE DIDACTIC CLINIC AND THE VIRTUAL BLACKBOARD

The teacher trainer presented main guidelines to let trainee teachers know how to use the main pedagogical sites and get the most out of each and all. They were related to contents, the Internet, connections, and working methodology:

Dear colleagues,

here is a **summary** of the different virtual spaces in our course, and how we will work around them:

1. VIRTUAL BLACKBOARD

General information will be posted on the VIRTUAL BLACKBOARD, like the one you have seen today: welcome message, calendar + topics, and this one that you are reading now. You will be informed about other issues of your interest: conferences, resource centers…

2. DIDACTIC FORUM

As mentioned in the previous message, the research work, the lessons of the course - the main core -, will be tackled in this section. That is where the different guidelines from me will be, along with your comments based on the work that you will be requested to carry out, every 2 weeks (exception: research work - 3), according to the calendar provided in the previous message.

> **NOTE ON TOPICS**:
> There will be a considerable **bulk of information** because we are dealing with the **Internet**. So, do not pretend to work on all of it; it is impossible, and DO NOT WORRY either, because of that. Also be aware that there may be problems with some addresses, or the connection sometimes. Anticipate to all that, plan ahead, and move onto other addresses, if necessary. There will be plenty. Leave the rest for later. So basically, **JUST BROWSE, TAKE YOUR CHOICES ACCORDING TO HOW YOU TEACH, WHO YOU ARE, WHAT YOU LIKE, WHO YOUR STUDENTS ARE, WHAT YOUR OBJECTIVES MUST BE, AND MOST IMPORTANT, LEAVE THE REST OF THE INFORMATION FOR LATER, FOR FURTHER RESEARCH OF YOURS, AFTER THE COURSE IS FINISHED.** Make sure that you also save all the information which interests you, and which will be generated regularly, so that it is ready and available for you later (All the messages sent to the course will be erased right after the course finishes)

3. DIDACTIC CLINIC

Please consult it regularly. We willl be using it for other topics of your interest, like games for us, the teachers in this course, songs for our students, and/or doubts you might have about areas, which are different from the ones mentioned in FORUM, and that I/we can help each other with.

Regards,
Lourdes Montoro

4. GETTING READY TO START

The teacher trainer presented her checking-in timing, a reminder for the official required participation, the teacher trainer´s **personal emailbox** icon and usage, the **Didactic Clinic**, as the space where to send didactic concerns, and opened up the **Didactic Forum** and the **Didactic Clinic**:

Dear all,

This is my last message today, in our virtual blackboard. Here are 5 comments before you start:

1. I wilL be **checking our sections** once a day.
2. I will be taking notes of your participation, and work. As usual, **80% minimum participation** is required.
3. Please contact me through my **personal emailbox**, only if you have **any personal concerns** that I can help you out with, or I need to be aware of: illness, technical problems… PEASE DO NOT SEND ANY WORK THERE. THE COURSE TAKES PLACE AT OUR COURSE WEBSITE: http://ice.d5.ub.es
4. You can email your **didactic concerns** to the **DIDACTIC CLINIC**, so that everybody can benefit from that, and I/we can try to provide an answer or throw some light on the subject. I am sure that we are all experts in some area that we can all take advantage of, and learn from.
5. **The DIDACTIC FORUM BEGINS TODAY**. So, please check it, and get started. You have 2 weeks from now on to work on it, and send your comments.
6. **The DIDACTIC CLINIC BEGINS TODAY** too. Please check it as well, and let us read about you in this section too. You have got 2 weeks too.

I very much look forward to working with you.

Best of luck to you all,
Lourdes Montoro

5. INFORMING ABOUT EFL SEMINARS AND CONGRESSES

The teacher trainer provided information on pedagogical venues ranging from city seminars, to regional conferences to international ones. As information reached the trainer, she would forward it to the course participants. 4 sample communication emails are provided here (**A/**, **B/**, **C/**, **D/**). Unlike **A/** and **B/**, which are simply informative, **C/** and **D/** add content components. Through **C/** trainee teachers were encouraged to present their own pedagogical works in an EFL teacher´s venue. Through **D/** participants learnt about a specific international congres on audiovisual translation, the teacher trainer´s experience in them, and the works of a scholar were also recommended to them, if they happened to be interested in the translation field.

A/

Dear all,

here is some information about:

A. **ESADE. METHODOLOGY SERIES 2000.** They offer Saturday seminars; the next ones will be March 4th, 11th, April 8th, May 13th, 20th and 27th. Some of the topics are: Active Learning, Teaching and Learning Phrasal Verbs, Teaching Teaching Teenagers and the receptive skills... You may contact idiomas@esade.es for further information.

B. **TESOL. MANAGING LEARNING: LEARNING AND HELPING TO LEARN**. 23rd Annual Convention. Madrid. March 24th, 25th and 26th.
Contact email address: http://www.eirelink.com/ tesol-sp/

Regards,
Lourdes Montoro

B/

Dear colleagues,

You will find enclosed some information about:
- **Macmillan Heinemann Teacher´s Day:** "Classroom Management" May 6th, 2000. Barcelona. barcelona@bcn.mhelt.es
- **Special Interest Group Symposium British Council School** - Madrid 7-9 September 2000 www.britcoun.org/spain/ teresa.reilly@cs.britcoun.org

Regards,
Lourdes Montoro

C/

Dear colleagues,

I just wanted to let you know that **APAC** is calling for papers for the 2003 edition, the title being: THE FIFTH SKILL. The dates that they are advertising are: March 13th, 14th, 15th at the University of Barcelona. if you need any further information, please contact:
APAC
Gran Via de le Corts Catalanes 606, 4t-2ª, F
08007 Barcelona
Tel/fax 93.317.01.37
info@apac.es
http://www.apac.es

Thank you.
Lourdes Montoro

D/

Dear all,

I just received the following information. If you are particularly interested in translation, you might like to read about it:

I Jornada Internacional de Traducción Audiovisual. Las Traducciones fantásticas: Harry Potter y El Señor de los Anillos.
El Posgrado de Traducción Audiovisual del Departamento de Traducción de la Universitat Autònoma de Barcelona tiene el gusto de comunicarles que el
próximo día 26 de febrero de 2003 tendrá lugar la I Jornada de Traducción Audiovisual en la Facultat de Traducció i Interpretació de la Universitat Autònoma de Barcelona.
Personalidades del mundo de la traducción audiovisual estarán presentes en esta jornada y también se debatirán aspectos interesantes para todo aquel que esté relacionado con la disciplina.
Así pues, sólo queda emplazarles a la página web donde se encuentra toda la información para participar.
http://www.fti.uab.es/pg.audiovisual/novetats/congres26-2.html
Muy cordialmente,
La organización de Icongreso.

I must have attended 2 or 3 International Conferences there; they are always excellent; not only some of the translation skills that they talk about can be applied to 11th and 12th graders, but also one can have the pleasure of meeting outstanding language professionals.

A while ago, I attended a lecture by the translator of the *Magnum P.I.* TV Series; I had done some dubbing in class on it. The translator provided us with professional and fascinating details on the script, and also exemplified how he decided to solve some language dubbing problems the way he did.

Another great Internacional translation resource place is at the Universidad de León. I particularly recommend you to read Dr. Julio-César Santoyo´s books, if you are fond of translation.

Best regards,
Lourdes Montoro

6. ENCOURAGING FIELD TRIPS AND VISITS

The teacher trainer presented and encouraged field trips for the EFL Class. To do that, she indicated the procedure to contact the places where they might like to plan the pedagogical activity. She also provided specific examples of institutions where she had been able to take her students on EFL field trips. Being *Didactic Virtual Assessment for EFL Teachers* a course for trainee teachers in rural areas, she also encouraged participants to go on field trips in their areas:

Dear all,

 I would also like to say that you might like to take your students to radio stations, dubbing studios, institutions and any sites of your students´interest and yours. If you have not got started in **field trips (including questionnaires, interviews, excavenger hunts or any pedagogical activity that you might like to plan**), starting to think about it, and getting organized can be a first step.

To ensure that you will be helped and guided in the place of your choice, you will need to **contact the right persons**, in much advance**, show your class project** in detail to them - pre-work, in-work and post-work, which means, **asking for an interview, getting to know the place, present them your work plan so that they can assess it, and offer you real options for it.** That is, both you and the institution need to **join forces to turn your project into a very interesting joint work for both parts**.

The following institutions stand as samples of places whose guidance and assistance as a teacher excelled when I requested their services for my students, and my classes on the occasion of different field trips:

1. **Ca´n Ardiaca - ARXIU DE BARCELONA**
   It has a wonderful collection of very old unique books which they display upon request. You might like to link that with the history and literature class too.

2. The **TRANSLATION SCHOOL LIBRARY AT POMPEU FABRA UNIVERSITY**
   It provides a display of resources, dictionaries, methods, to show those students of yours,

who plan to study foreigh languages, for example. It is open at midnight.

3. The **LIBRARY at the NORTH-AMERICAN INSTITUTE**
   If you plan to work on American culture, they provide tours if you request them. There is also an academic advisor who takes care of scholarships, provides information about visits and internships in the US, both for teachers and students.

4. The **LIBRARY at the BRITISH INSTITUTE**
   They facilitate visits too, when contacted in advance, but, as I said, you must ask for an interview, and provide an accurate lesson plan, and clearly state what your objectives are.

5. The **ART MUSEUM in the FUNDACIÓ CULTURAL**, sponsored by LA CAIXA
   I have attended their tours for high school students, to see the teaching methods that they were using; the guides are young graduates in art, who are very professional, speak English, and use brilliant creative teaching methods, which they adjust to different ages.

6. **TERMCAT, Institute of Terminology**
   I attended it with students in my Translation course. It can also be very interesting for students in 12th grade, who would like to consider a degree on languages in college. They have a classroom, where they provide most of their information, as well as leaflets.

7. **TEATRE NACIONAL**
   Students may like to inteview actors, actresses… You can plan that ahead, and write to the person in charge: you might like to have your students attend a play by Shakespeare, for instance, and jointly work for that field trip with the Catalan class, and so, maybe plan on writing play reviews for a magazine that you may be working on in class, or a radio program. You name it!.

Anyway, I know that you do not teach in Barcelona, but I am sure that you can find options near your working place, be it a radio station, a local TV, a museum, or some other institution. These are just some ideas about field trips, a great option for the EFL class too.

Have a nice week.

Best regards,
Lourdes Montoro

7. REFERRING TO BIBLIOGRAPHY

The teacher trainer just pointed to some key books at the time of the course, and included what they offered:

Dear all,

here is some bibliography about the internet that you might like to check, at some point, if you are not acquainted with it yet:

1. **DUDENEY, G.(2000):** *The Internet and the Language Classroom. A practical Guide for Teachers*. **C.U.P.**

The first part discusses different facets of the internet. The second part provides a collection of practical activities for classroom use, grouped by theme and level, as well as guidelines as to how to create simple web pages and how to set up and run global projects such as email and cultural exchanges. There is a collection of **selected websites at the end**.

2. WINDEATT, S. et alia (2000) The Internet (Resource Books for Teachers) . O.U.P.

It gives **detailed examples of classroom activities, including searching on the web, evaluating web pages, creating language learning material, and communicating by using the internet.** It also provides suggested **websites**. The book website includes **downloadable worksheets** and **regular updates** to the information and ideas in the book.

Best regards,
Lourdes Montoro

8. INFORMING ABOUT ACADEMIC ADVISING

Both the Institute of North-American Studies and the British Institute count on academic advisors, who you can consult with on different areas: schools, colleges, internships, scholarhips… The sample below refers to the British Institute:

Dear all,

The British Institute offers a catalog, which includes a list of schools and universities, both for students and teachers, to spend a year, a term, or the summer holidays in the UK.

It also provides **ACADEMIC ADVISING** upon request.

Here is their address and phone number:
Institut Britànic
Amigó 83
Tel. 93.24.97.00/ 414.68.88

You may also ask for an interview with the academic advisor.

Regards,
Lourdes Montoro

9. INFORMING ABOUT RESOURCE CENTERS

The teacher trainer provided information on what the "xtec" main resource center offers
(the address has been updated in the message):

Dear colleagues,

The **CRP** at http://pie.xtec.es.crle (now: http://xtec.gencat.cat/ca/serveis/sez/crp/)
usually offers services related to:
GENERAL INFORMATION

SERVICES ADDDRESSED TO TEACHERS
SERVICES IN GENERAL
SERVICES ADRESSED TO GENERAL PUBLIC
INTERNET RESOURCES
NOVELTIES
…

I hope this is useful to you.

Best wishes,
 Lourdes Montoro

10. FACILITATING THE CREATION OF A CONTACT LIST FOR PARTICIPATING TRAINEE TEACHERS TO KEEP IN TOUCH AFTER THE COURSE

At a time where there was none of the present facilities to communicate with one another, the teacher trainer suggested making a list with all the participants. All of them, privately, gave consent to that, and sent in their contact information, and the list was sent at the end of the course:

Dear all,

It has been very nice to see you all in the picture list of ours. If you are interested, please send me - to my personal email box - YOUR COMPLETE NAME + EMAIL ADDRESS next week. Thank you.

I will make a **list** for you/us to have before the course is over. This way, you will be able to keep in touch later, which, I am sure will prove to be very rewarding and practical as well, both for those who live in nearby areas, and the rest too.

Thank you for your cooperation.

Best wishes,
Lourdes Montoro

11. SENDING THE COURSE FAREWELL

The teacher trainer sent the last message to close the course. It included the participants´contact list, a reminder on ICE being responsible for sending them the course evaluation forms, and their Certificates of Attendance; the trainer also acknowledged their excellent work, encouraged them to keep it up, and expressed her wish to get to meet them in person in the future.

Dear colleagues,

This is a message to officially **end up the virtual course**.

First, here is the **list** of your partners which you agreed to have. I hope it proves very useful to you in the future starting today:

M. C. aaaaaaa@aaaaaaaaa..aaaaaaaaaa
C.C. bbbbbbb@bbbbbbb.bbbbbb
M C. cccccc@cccccc.cccccc
M. C dddddd@dddddd.dddddd
A. D eeeeee@eeeeee.eeeeee
J. G. fffffff@ffffff.ffffff
A. J. gggggg@gggggg.ggggggg
S. J. hhhhhh@yhhhhhh.hhhhhh
F. L. iiiiiii@iiiiiii.iiiiiii
S. M jjjjjj@jjjjjj.jjjjjj
J. P. kkkkkk@kkkkkk.kkkkkk
P. R. llllll@llllll.llllll

 ICE will contact you to send you all both the **course evaluation forms**, and your **certificate of attendance.**

Thank you very much for your enthusiastic participation and your fabulous contributions since minute one in the *Didactic Virtual Assessment for EFL Teachers*. I definitely look forward to meeting you in the future – Teachers´venues, other courses, etc.

Until we meet again, I send you all, my best regards, and wish you too the best of luck as well. Keep up your excellent lessons, and carry out all your projects.

It has been a pleasure.

Sincerely,
Lourdes Montoro

The **Virtual Blackboard** was fundamental for both technical aspects and content ones. Trainee teachers were also informed about the course IT help service; internet browsing and main servers; basic icons for sending personal messages; accessing the teacher's board; erasing messages; redirecting them; getting familiar with the screen explanations of all the functions that the different icons and spaces offered; their email boxes; and the teacher trainer´s, and the list of virtual participants, including the teacher trainer.

Since this article focuses on the pedagogical contents, which were the main goal of the course, few technical comments were included in the above sample messages. Yet, the messages which the teacher trainer posted on technical matters, and the assistance provided by the IT designer, Francisco Pérez, were necessary to make it all easily work for us all in the virtual course.

Last but not least, the **Virtual Blackboard** was the key to lead to the two main pedagogical services: the **Didactic Forum**, with its bi-weekly tasks forums, and the **Didactic Clinic**, with its public consulting service. These spaces will be described in the next three articles: "Didactic Virtual Assessment. Part 3: Didactic Forum: From an Ice-breaker to a Multiple Choice Research Work", "Didactic Virtual Assessment. Part 4: Didactic Forum: From a Grammar Research Sample to Puzzle Exploitation", and "Didactic Virtual Assessment. Part 5: Didactic Clinic".

Didactic Virtual Assessment. Part 3: Didactic Forum: From an Ice-breaker to a Multiple Choice Research Work

Lourdes Montoro

mmontoro@xtec.cat

After having presented the objectives and contents of the 30-hour *Didactic Virtual Assessment for EFL Teachers* course in "Didactic Virtual Assessment for EFL Teachers in Part 1: Introdcution", and the first of the three key virtual pedagogical spaces and services, the **Virtual Board,** in "Didactic Virtual Assessment. Part 2: Virtual Board", Part 3 will describe and exemplify the first part of the second key virtual space and service, the **Didactic Forum**.

After trainee teachers got familiar with the **Virtual Board** (Part 2), they could start participating in the **Didactic Forum** (Part 3, and Part 4), and the **Didactic Clinic** (Part 5). They were ready to be introduced to the EFL contents: main web pages, exploitation of virtual exercises, readings, games, cultural themes in English-speaking countries, exploitation of online grammar and dictionaries, search on topics of virtual EFL interest, songs, newspapers, chats, and making virtual e-friends.

The **Didactic Forum** was the corresponding site for the presentation of EFL materials, and was both pedagogically designed and technically designed, for that purpose, and several course conditions were introduced and followed: the teacher trainer presented a discussion topic every two weeks; the activities were to be didactic; they activities were expected to motivate the trainee teachers´participation; a minimum of activities was to be carried out by the participants to pass the course; and last but not least, reading comprehension and oral expression techniques were encouraged.

In all the **Didactic Forum** trainee teachers could find the teacher trainer´s imput both through **dense content matter, along with light ludic actitivities** such as an ice-breaker, a home place welcome, riddles, jokes and puzzles; in all of them their **didactic function and exploitation** was prompted and included; that was always followed by the **participants´ answers**, and the teacher **trainer´s feedback**. This article presents an account of virtual classes related to the above-mentioned areas, and includes samples from the **Message Index**, which should provide insights of this EFL web space. The reminder on closing dates for tasks are also present in the messages, so that participants can stick to the virtual course calendar.

14 main topics were covered in the **Didactic Forum**. To submerge in all the topics, **the trainee teachers were expected to choose 1 address, or several, among the many that they were offered, which had to be interesting for their classes, because they were asked in all cases to put them into practice as the virtual course took place.**

Participants needed to plan the lesson, prepare the activities around the web site or web sites, and tell all the participants and the teacher trainer about it. They had to include the level, the grammatical or communicative point/s which was/were being covered, the objectives, the timing, the skills involved, the task, the materials, the procedure, and their own feedback after having implemented it. Specific **guidelines** were given in **Task 3: Various Readings – 1st Didactic Choice and Exploitation**, because it was the first one which opened up the hands-on content work.

Activities 1 to 7 were guided by the teacher trainer herself, and **the topics were chosen by her**. However, for the **4th EFL RESEARCH WORK (section 7)**, the teacher trainer provided **a series of Internet addresses within the range of different topics: grammar and dictionaries, games, English-speaking countries, speaking (chats, etc.), or listening comprehension, and newspapers**. For this research, trainee teachers were asked to **choose a topic of their own interest** so that they could analyze it, obtain new data, and share their results in the class **Didactic Forum.**

Part 3 covers the **first 7 sections**:

1. **ICE-BREAKER**

2. **HOME PLACE WELCOME**

3. **READINGS – 1ST DIDACTIC CHOICE AND EXPLOITATION**

4. **1st EFL INTERNET RESEARCH WORK: ELEMENTARY SCHOOL ADDRESSES**

5. **2nd EFL INTERNET RESEARCH WORK: JUNIOR HIGH SCHOOL AND HIGH SCHOOL**

6. **3rd EFL RESEARCH WORK: PRESENTATION AND STUDY OF INTERNET ADRESSES ON AMERICAN AND BRITISH CULTURE**

7. **4th EFL RESEARCH WORK: GENERAL PRESENTATION OF AN INTERNET MULTIPLE CHOICE BELONGING TO DIFFERENT FIELDS**

1. ICE-BREAKER GAME

The teacher trainer used an ice breaker to start creating the right virtual class atmosphere. The goal was to have, on the one hand, each individual trainee teacher want to communicate with the rest, and to have the whole class group start taking shape as such from the very beginning. The trainer modeled the game with personal statements of hers, and the participants were encouraged to do the same. Making guesses and looking forward to letting the others know about our lives, is usually very motivating for all.

Dear all,

here are 3 statements about me:
1. I have travelled to Tarragona by tandem
2. I have taught English to the actor Àlex Casanovas
3. I have seen Magnum´s house in Hawaii.

Two of the statements are true, and one is false. Do you Know which one it is? Please send your guesses to the **Didactic Forum** before Thursday 17th midnight.

Can you also do the same about you?. Can you please write 2 statements about you that are true, and one that is false?. Send them to the Forum as soon as you can, so we can all play the game, start to know one another, and send in our guesses before next Friday. Thank you.

Solutions to the game next Friday please. Have a nice weekend.

Regards, Lourdes Montoro

2. HOME PLACE WELCOME

The teacher trainer described where she was born and where she was writing from: Sants, in Barcelona. She rolemodeled that, and invited the participants to do the same, and tell all the participants about their homeplaces and neighborhoods.

"From Sants with love"

Dear all,

"As you have probably guessed from the title, I was born, and raised in Sants, a popular neighborhood in Barcelona, which, as you can imagine from the title, I love too. It is more than a commercial area. - I have heard that it has the longest shopping street in Europe- (referring to Sants-Creu Coberta street). I do not know if it is true. However, this very long street is in my neighborhood, is part of a wonderful district: Sants-Montjuïc...And what can I tell you about it that you may not know?

In this district I go for walks, bike, go to concerts, to the theatre, to the Monjuïc fountains on picnics... Sants also has one of the most modern train stations, which is very convenient to get to the airport, and to take trains everywhere. It also has a mellow night life; family restaurants, August festivals, a market, 2 subway lines, numerous bus lines, my elementary school and high school, my family, in a word, my permanent home, while I am not away out in the world exploring".

This is just a little part of me, and where I live. As you know this **course is addressed to teachers located in 12 different areas all over Catalonia**. Where are you at? Are you in the same village, town, or city where you were born? Would you like to send in **a brief description of your home place, and your neighborhood**... I am sure that all of us would love to know about you. By the way, do you know which the best I**nternet websites about your area** are? Let us know.

I look forward to reading all about you and the area where you live in.

All the best,
Lourdes Montoro

3. READINGS – 1ST DIDACTIC CHOICE AND EXPLOITATION

The teacher presented the first methodological contents and course procedure by offering participants various readings. As it would happen with the following forum sessions, trainee teachers were exposed to a large number of web sites, which, in this case, went from general to specific. They were also expected to choose one or two to their liking, with a view to enclosing them in a didacting sequence of theirs.

That sequence needed to be framed within the curriculum, including, as presented earlier, the level, the grammatical or communicative point/s which was/were being covered, the objectives, the timing, the skills involved, the task, the materials, the procedure. After having collected their feedback, they would need to send their didactic sequence, and complement it with the corresponding practical comments after their class work.

Dear all,

here is a **selection of web reading comprehension** exercises, which I would like you to **go through**. They go from general to specific. The work procedure which will be followed for the readings will be the same along all the **Didactic Forum** work. The **list of addresses** will usually be quite long to cover for **all kinds of choices**; so, take some addresses at a time, try them, and **select one or two** that you would like to **use in some of your classes**.

After that, you will need to **create a didactic sequence and implement it in your classes. The sequence will need to always include the level, the grammatical or communicative point/s which you want to cover, the objectives, the timing, the skills involved, the task, the materials, and the procedure. After having implemented it, you will need to send your didactic sequence and feedback to the class Virtual Forum**.

R E A D I N G S

ESL STORIES
http://www.nexus.edu.au/Schools/FECHS/esl1.htm#sect1

ESL READINGS
http://www.aitech.ac.jp/~iteslj/links/ESL/Reading/index.html

AMERICAN READINGS ROUTE 66
http://www.clta.on.ca/usa01.htm

AMERICAN READINGS WITH EXERCISES
http://www.clta.on.ca/usa01.htm

APPLYING FOR A JOB
http://www.milwaukee.tec.wi.us/esl/premply.htm

FABLES (+tasks for fluency)
http://www.comenius.com/fable/index.html

GUESS THE WORD
http://www.englishlearner.com/online/readbeg1.html

INTERNET HISTORY QUIZ
http://www.dcn.davis.ca.us/~explorit/quiz/java_techhistquiz.html

AIDS?
http://www.aitech.ac.jp/~iteslj/quizzes/in-aids1-bg.html

"PLOM", "FOLN", and "HULC" for ...?
http://www.englishlearner.com/online/readbeg1.html

TAIWAN (+ Questions)
http://www.aitech.ac.jp/~iteslj/quizzes/9704/dg-taiwan.html

THE EVIL LANDLADY ACTION MAZE
http://www.englishlearner.com/maze.html

TRUE, FLASE OR ELSE
http://www.englishlearner.com/tests/read2.html

THE LITTLE MERMAID WHODUNNIT
http://www.englishlearner.com/tests/mermaid.html

CLOZE (RC + blanks)
http://www.englishlearner.com/online/grint9.html

The deadline is Sunday, midnight.
Looking forward to reading you all. Have a nice week.

Best regards,
Lourdes

4. 1st EFL INTERNET RESEARCH WORK: ELEMENTARY SCHOOL ADDRESSES

Although the course was addressed to teachers in the last grades in junior high school and high school teaching, the teacher trainer provided participants with 4 elementary school addresses, whose contents, might suggest implementation techniques which could be applied in

secondary educaton too. Interlevel work is always very interesting in EFL teaching and learning. Trainee teachers were expected to choose one address, do some research on it, send their didactic implementation findings, and share any complementary web addresses of their choice.

Dear all,

here are **4 addresses about elementary school.** I know you are all teaching Junior High School and High School, but there are sections in them that I would like you to check, because they may be useful to your classses. This is your task:

1. Please **check the addresses** below - different sections, etc., and the guidelines included.
2. **Choose 1 activity** that you find interesting for your classes, and tell us how and when you would use it: Level, objectives, etc.
3. **Send** any **other useful address** - if any you may know of any other-, and/or a **reference to traditional resources** - which could complement our study this week, or your activity in point

The contents are thorough in some cases, and you might like to either check them this week, or save some of them for later. Please send us your opinion about some of the sites and areas within them and tell us how you think that how they could apply to your classes. This way all participants in the course can benefit from your research too.

Here they are:

ACTIVITIES FOR KIDS
http://www.activitiesforkids.com/
It includes teacher´s help, education, pre school, activities for kids, libraries... Take your pick.

ENGLISH PUPILS IN PRIMARY
http://www.w-angle.galil.k12.il/studio/english/pupils/primary/links.htm

KIDSDOMAIN
http://www.kidsdomain.com/kids.html
It has contests, on-line games, crafts, holidays, links…

KINDERART
http://www.kinderart.com/
Recommended section: Teachers´.

Remember: The deadline to send your comments is Sunday 27th (midnight). Thank you.

Looking forward to reading you all.

Best regards,
Lourdes Montoro

5. 2nd EFL INTERNET RESEARCH WORK: JUNIOR HIGH SCHOOL AND HIGH SCHOOL

The teacher trainer presented a detailed alphabetical list of junior high school and high school websites, which covered different areas: general information, outstanding teachers´ web pages... As usual, participants were expected to choose one address or two, do research on it/ them, create a didactic sequence, implement it, and share it along with their feedabck. Teachers were always welcome to provide any additional complementary web addresses of their choice.

Dear all,

here is another forum activity for you. This has a very **large selection** of addressses within a **general EFL range**. I would like you to **browse** through them, and **select** some that call your attention and that you would like to **use in** your **classes right away**. Please, as usual, also send us some **feedback** about how they work out in the real class.

You will notice that some of the addresses will be very **useful to carry out research after the course** is over, which is also one of the objectives of this virtual course. You have 2 weeks to send your comments. PLEASE SEND THEM BEFORE MARCH 19th – SUNDAY - (All forum activities after March 19th will be specific: we will work on culture, vocabulary, grammar, idioms, games, songs, etc.)

TEACHING ENGLISH AS A SECOND/FOREIGN LANGUAGE (GENERAL)

DAVE'S ESL CAFE RESOURCES FOR TEACHERS AND STUDENTS
http://www.pacificnet.net/~sperling/eslcafe.html

EFL LINKS FOR EFL RESEARCHERS
http://info.bris.ac.uk/~limdw/eflres.htm

ENGLISH AS A FOREIGN LANGUAGE MAGAZINE
http://www.u-net.com/eflweb/home.htm

ENGLISH AS A SECOND LANGUAGE HOME PAGE
http://www.lang.uiuc.edu/r-li5/esl/

ENGLISH LANGUAGE LINKS. THE COMENIUS GROUP
http://www.comenius.com/misc/links.html

FOREIGN LANGUAGE TEACHING RESOURCES
http://babel.uoregon.edu/yamada/forlang.html

GAVIN'S HOME ON THE WEB
http://www.encomix.es/~dudeney/

IT'S ON-LINE MANY RESOURCES FOR TEACHERS AND STUDENTS
http://www.encomix.es/~its/

LESSON PLANS AND RESOURCES FOR ESL, BILINGUAL AND FOREIGN LANGUAGE TEACHERS
http://www.csun.edu/~hcedu013/eslindex.html

LINGUISTIC FUNLAND T.E.S.L.
http://math.unr.edu/linguistics/tesl.html

OHIO UNIVERSITY CALL LAB
http://www.tcom.ohiou.edu/OU_Language/OU_Language.html

RESOURCES IN APPLIED LINGUISTICS
http://www.surrey.ac.uk/ELI/external.html

SPECIAL NEEDS EDUCATION NETWORK
http://www.schoolnet.ca/sne/esl-sne/tlinks.html

SNUNIT - IETN ISRAELI ENGLISH TEACHERS NETWORK-
http://ietn.snunit.k12.il/

THE INTERNET TESL JOURNAL
http://www.aitech.ac.jp/~iteslj/
This is a monthly web journal which carries practical articles, lesson plans, class handouts, etc. It has "Links of Interest to ESL Teachers," which covers extensive web resources. This site also has links for learning materials for students.

THE RESOURCES IN LANGUAGE TESTING WWW PAGE
http://www.surrey.ac.uk/ELI/ltr.html

Looking forward to reading you.

Have a nice week.
Regards,
Lourdes Montoro

6. 3rd EFL RESEARCH WORK: AMERICAN AND BRITISH CULTURE ADDRESSES

The teacher trainer presented a detailed list of American and British Culture addresses. They rotated around festivals and celebrations which went from general to specific, including travelling tips, and study options, as well.

Dear all,

here is a selection of links dealing with **British and American culture**. This is your task for the next 2 weeks

1. **Browse** through them.
2. **Choose a topic or an item** you like: **exploitation** of a holiday, for instance, a imaginary trip to the U.S. or Britain, or else.
3. **Explain the steps** that you would follow: virtual and traditional, level, number of hours...

G R E A T   B R I T A I N

ENGLAND
http://www.aitech.ac.jp/~iteslj/quizzes/lb/england.html

UNITED KINGDOM
http://www.aitech.ac.jp/~iteslj/quizzes/lb/uk.html

UNITED KINGDOM TRIVIA
http://www.aitech.ac.jp/~iteslj/quizzes/lb/uktrivia.html

SOME BRITISH FESTIVALS AND HOLIDAYS
http://www.aitech.ac.jp/~iteslj/quizzes/lb/holiday-uk.html

TIPS FOR THE TRAVELLER TO THE UK
http://www.aitech.ac.jp/~iteslj/quizzes/lb/uktravel.html

T H E   U N I T E D   S T A T E S

HALLOWEEN HOW TO MAKE A JACK-O´LANTERN
http://www.aitech.ac.jp/~iteslj/quizzes/9807/sc-nctrivia.html

THANKSGIVING
http://wilstar.com/holidays/thankstr.htm

CHRISTMAS (Symbols and traditions)
http://wilstar.com/xmas/xmassymb.htm

CHRISTMAS QUIZ (Symbols and traditions)
http://wilstar.com/xmas/xmasquiz.htm

MORE ON U.S. HOLIDAY S (From Halloween to Memorial Day)
http://www.aec.ukans.edu/LEO/holidays/holidays.html
http://www.aitech.ac.jp/~iteslj/quizzes/vm/us-holidays.html

STUDY IN THE US ONLINE DIRECTORY
http://www.studyusa.com/

AMERICAN UNIVERSITIES HOMEPAGES
http://www.clas.ufl.edu/CLAS/american-universities.html

Looking forward to reading you all.

Best regards,
Lourdes Montoro

7. 4th EFL RESEARCH WORK: GENERAL PRESENTATION OF AN INTERNET MULTIPLE CHOICE BELONGING TO DIFFERENT FIELDS

First of all, the teacher trainer acknowledged the thororugh excellent and qualitative work of the participants, along with their oustanding individual and group cooperation. The teacher trainer presented the main traïts of the last trainee teachers´research work. Unlike in the previous research works, the participants were referred to six areas to choose from: games, grammar and dictionaries, English-speaking countries, speaking (chats, etc.), listening comprehension, and newspapers (the last two were to be presented in the **Didactic Clinic**).

They were also told that they would need to:
- find their own web addresses corresponding to the areas of their choice
- follow the model which would be sent afterwards
- contact the teacher trainer if they needed some orientation and help
- stick to the course dates

Dear all,

Congratulations to you all for a **thorough and excellent work** both in our **Didactic Forum** and the **Didactic Clinic**!

We are at the **last stage** of the rearch work in our course. Please **choose** any of the worksheets which I am including in the following messages through our FORUM AND CLINIC about:

1. G r a m m a r   a n d   D i c t i o n a r i e s
2. G a m e s
3. L i s t e n i n g   a n d   s p e a k i n g
4. N e w s p a p e r s

Once more you will find **a lot of information and potential research work for later**. Just choose some topic that you like, that you could use in your classes, as you have already been doing, and that you feel comfortable with. And leave all the rest for later. As I said at the beginning of the course, one of the objectives is to enable you to continue EFL learning about Internet resources after our course is over.

or choose any:

5. E n g l i s h - s p e a k i n g   c o u n t r y of your interest (Barbados. Maldives, Fiji, Malta, South Africa, Singapore, The Bahamas, Barbados; Malaysia…).

Please, if possible, do not work on Great Britain, or the U.S., since you have already been virtually introduced to them earlier. Thank you.

English-speaking countries have always been one of my favorite topics both in college, on the Internet, and upon visits. However, as you will have noticed, for once, I am not providing you with any addresses in this area. Just some hints: click on COMMONWEALTH, THE NAME OF THE COUNTRY, ETC, and you will be on your way. Of course, by all means, contact me if you

have any trouble doing so on your own. All right? Good luck!

1, 2 and **5** will be presented in the **Didactic Forum**. Yet, the listening comprehension, speaking (chats, etc.), and newspapers will be introduced in the **Didactic Clinic**.

THE d e a d l i n e FOR YOUR LAST TASK is MAY 1ST - MONDAY, - NOT LATER. PLEASE; The course officially finishes on the 4th of May. But I/ we´ll need those 3 days to wind off, evaluate your/my work, have certificates made, and say goodbye.

i will be enclosing **a model of a possible research work** which combines **the Internet**, our **regular classwork**., and our **real world outside the classroom** in the following messages. **Your last task** for this course will need to be **in this line** too.

Thank you very much for your **cooperation**, and **excellent quality work** at alltimes.

Looking forward to reading you, and your final research work.

Best wishes,
Lourdes Montoro

As indicated above, the listening comprehension, speaking (chats, etc.), and newspapers exploitation were to be introduced in the **Didactic Clinic.** Therefore, these sections will be presented in the last article of the collection: "Didactic Virtual Assessment. Part 5: Didactic Clinic".

"Didactic Virtual Assessment. Part 3: Didactic Forum: From an Ice-breaker to a Multiple Choice Research Work" has presented the first part of the Didactic Forum in the 30-hour *Didactic Virtual Assessment for EFL Teachers* course, namely, the first 7 EFL pedagogical materials. They fulfilled the purpose of opening up the way towards the 7 remaining ones, which were to follow in the second part, and which will be presented in the next article: "Didactic Virtual Assessment. Part 4: Didactic Forum: From a Grammar Research Sample to Jokes and Puzzles Exploitation"

The second part will also close the presentation of this pedagogical section, and exemplify the former Activity 7 in this first part by means of three specific sections on grammar and dictionaries, on games, and and a final research work model on English-speaking countries; and a series of WH questions, jokes and puzzles, which will also be included for EFL class exploitation.

Didactic Virtual Assessment. Part 4: Didactic Forum: From a Grammar Research Sample to Puzzle Exploitation

Lourdes Montoro

mmontoro@xtec.cat

"Didactic Virtual Assessment. Part 3: Didactic Forum: From an Ice-breaker to a Multiple Choice for Research Work", described and exemplified the **first 7 EFL materials (out of 14)** which I presented as discussion topics in the **Didactic Forum** in the 30-hour **Didactic *Virtual Assessment for EFL Teachers*** teacher trainer course: an ice-breaker, a home place welcome, readings and the course content didactic procedure, the 1st EFL research work (Internet Elementary school addresses), the 2nd EFL research work (Internet junior high school and high school addresses), the 3rd EFL research work (Internet American and British culture addresses), and, last but not least, a general presentation of the 4th EFL open research work, with a choice of Internet addresses belonging to different fields.

Part 4 catches up with the 4th EFL open research work, detailing the previous general presentation, and adding three ludic topics to the forum. In all cases trainee teachers were expected to follow the same procedure as in the previous 7 EFL topic discussions. They had to choose 1 address, or several, among the numerous ones that they were offered. They were asked to plan didactic sequences around them, which took into account the level, the grammatical or communicative point/s which was/were being covered, the objectives, the timing, the skills involved, the task, the materials, and the procedure. They were also required to implement them, and send them to the virtual course along with their feedback. Being the last 7 **EFL materials** part of 14-topic Didactic Forum collection, they are numbered 8 to 14:

8. A SAMPLE RESEARCH WORK: GRAMMAR AND DICTIONARIES

9. A SAMPLE RESEARCH WORK: GAMES

10. FINAL RESEARCH WORK: ENGLISH-SPEAKING COUNTRIES. A MODEL

11. WH-QUESTIONS AND EXPLOITATION

12. JOKES AND EXPLOITATION

13. PUZZLES AND EXPLOITATION

14. FAREWELL

8. A SAMPLE RESEARCH WORK: GRAMMAR AND DICTIONARIES

In **Part 3**, the **7th EFL material** corresponded to: **"4th EFL research work: general presentation of an Internet multiple choice belonging to different fields".** It was introduced in general terms, and trainee teachers were told that they would be offered a selection of EFL areas to choose from.

As indicated in the sample introducing the 7th EFl material, grammar and dictionaries, games, and English-speaking countries were specifically referred to through the **Didactic Forum**. Yet, the listening comprehension, speaking (chats, etc.), and newspapers were presented in the **Didactic Clinic**. So, their description will be included in the following article: "Didactic Virtual Assessment. Part 4: Didactic Clinic".

In all cases, for the **EFL RESEARCHES,** and for the the most ludic activities, which were planned (riddles, jokes and puzzles) participants had to follow the **teacher trainer´s indications**: choose one, two, or more web addresses, create an in-session and virtual class after them, implement it in their classrooms, and present it along with the corresponding feedback in the class **Didactic Forum.** That way the rest of trainee teachers could benefit from them, and exchange ideas, and the teacher trainer could also do her follow-up on each, and send in her feedback as well.

Since the first sample for research work was on grammar and dictionaries, participants were offered **a first choice which included numerous addresses on grammars, encyclopedias, and dictionaries, which went from general to specific, and from basic to advanced level**, suggesting different types of potential grammar studies for them to carry out:

Dear colleagues,

Here is a selection of **grammars, encyclopedias, and dictionaries**, ranging **from general matter to specific, and from high level, to basic ones**. You might like to work on **quizzes, spot-the-error exercises, connectors, idioms, proverbs...** Browse through them to see what is available to you, and choose this topic: GRAMMAR AND DICTIONARIES, if you want to work on it for your research work. Do not forget to check on the following messages - and topics - before you make up your mind. Thank you.

AN ELEMENTARY GRAMMAR
http://vweb1.hiway.co.uk/ei/intro.html

AN ONLINE ENGLISH GRAMMAR
http://www.edunet.com/english/grammar/toc.cfm

GRAMMAR QUIZZES
http://www.aitech.ac.jp/~iteslj/quizzes/grammar.html

INTERATIVE QUIZZES
http://cctc.commnet.edu/HP/pages/darling/grammar/quiz_list.html-ssi

SELF STUDY QUIZZES
http://www.total.net/~nimdchenier/Esl/Quiz.html
(Verb agreement, word order, tenses, comparative/superlative, passive/active, gerund/ infinitive, irregular verbs)

GRAMMAR QUESTIONS + ANSWERS in 1 day or 2
http://webster.commnet.edu/shr-cgi-win/polyform.exe/grammar_request

HELP CENTER ON ENGLISH-RELATED QUESTIONS
http://www.eslcafe.com/help/index.cgi

IRREGULAR VERBS
http://www.gsu.edu/~wwwesl/egw/tenses.htm

VERB TENSES
http://www.aitech.ac.jp/~iteslj/quizzes/vm/verbtense.html

CONNECT WORDS
http://www.aitech.ac.jp/~iteslj/quizzes/vm/connectwords.html

IS THIS SENTENCE CORRECT?
http://www.aitech.ac.jp/~iteslj/quizzes/vm/sentences.html
 (Basic sentence parts, clauses and phrases, structural flaws, punctuation, pronouns, verbs, stylistic considerations, spelling, grammar quzzes)

CORRECT THE MISTAKE
http://www.aitech.ac.jp/~iteslj/quizzes/fb009-lk.html

COMMON MISTAKES
http://www.aitech.ac.jp/~iteslj/quizzes/9704/rv-mistakes.html

PROVERBS (Quiz)
http://www.aitech.ac.jp/~iteslj/quizzes/9801/lk-proverbs.html

THE WEEKLY IDIOM ANNEX
http://www.comenius.com/idiom/complete.html

IDIOMS
http://www.aitech.ac.jp/~iteslj/quizzes/idioms.html
http://www.eslcafe.com/idioms/id-mngs.html

ENCYCLOPEDIA BRITANNICA´S INTERNET GUIDE
http://www.ebig.com/

ENCARTA
http://encarta.msn.com/EncartaHome.asp

ON-LINE DICTIONARIES, GLOSSARIES AND ENCYCLOPEDIAS
http://www-ocean.tamu.edu/~baum/hyperref,html

DICTIONARIES AND REFERENCE MATERIALS
Http://www.aitech.ac.jp/~iteslj/links/ESL/Dictionaries_and_Reference_Materials/

COBUILDER´S WEEKLY COMMENTARY ON CURRENT ENGLISH
http://titania.cobuild.collins.co.uk/thiswatch.html

WORDMATCH MAILING LIST
http://titania.cobuild.collins.co.uk/addmaillist.html

WEBSTER´S DICTIONARY
http://www.m-w.com
(Words and definitions sent home everyday)
http://humanities.uchicago.edu/forms_unrest/webster.form.html

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Best regards,
Lourdes Montoro

9. A SAMPLE RESEARCH WORK: GAMES

The second sample for reserch work was on **games, ranging, for instance, from bingo to quizzes, word puzzles, anagrams or hangman.** Trainee teachers were also **addressed to** go to **the Didactic Clinic to check the sections on speaking, listening, and newspapers:**

Dear all,

here is a selection of games:

ESL GAMES
http://www.aitech.ac.jp/~iteslj/links/ESL/Games/
(Very throrough webpage)

EDUCATIONAL BINGO GAME WORD GAMES
http://www.wuziegames.com

FRUIT, SPORTS, DAYS, TIME
http://www.nanana.com
http://www.edgamesandart.com

GAMES, QUIZZES
http://www.englishclub.net

CROSSWORDS, WORD GAMES, PUZZLES, JOKES
http://www.englishday.com

ANAGRAMS
http://www.aitech.ac.jp/~itesls/anagrams/cooking.html
(From there go to Interesting Things for ESL students. Please check WORD PUZZLES AND WORD GAMES)

CHRISTMAS WORD SEARCH GAME
http://www.nanana.com

PLAID LIBS- YOU MAKE THE STORIES
http://www.billsgames.com/plaidlibs/

WORD PUZZLE GAME
http://www.billsgames.com/wordscram/

SPELL CHECK
http://www.funbrain.com/cgi-bin/sc.cgi?A1=s&A2=1

FUNBRAIN WORD DETECTIVE
http://www.funbrain.com/cgi-bin/wd.cgi

HANGMAN
http://www.aitech.ac.jp/~iteslj/links/ESL/Games/Hangman/

FREE FAST IQ
http://www.iqtest.com/

GAMES
http://www.lingolex.com/jstefl.#games

PLEASE CHECK NOW THE CLINIC FOR A SELECTION ON SPEAKING + LISTENING, and NEWSPAPERS. They will refer to topics which I/we have somehow referred to previously. For instance: epals – now complemented with chats, etc., or newspapers. The 2 sections on the **Didactic Forum** will then complement areas which we have mentioned or worked through somehow individually too.

Thank you very much for your cooperation.

Regards,
Lourdes Montoro

10. FINAL RESEARCH WORK: ENGLISH-SPEAKING COUNTRIES. A MODEL

In the previous research works, especially numbers 4, 5 and 6 (**Part 3**, "Didactic Virtual Assessment. Part 3: Didactic Forum: From an Ice-breaker to a Multiple Choice for Research Work"), participants were provided with web sites.

However, since the **last option for research work** was **optional**, and was **aimed at challenging the most Internet advanced participants,** trainee teachers were told that they needed to:
- **find their own web addresses corresponding to the country of their choice**
- **follow the model which would be included**
- **contact the teacher trainer if they needed some orientation and help**
- **meet the final course dates**

The model stood for a **possible research work** which combined **the Internet**, the **regular classwork**, and the **real world outside the classroom**. The teacher trainer also reminded participants that their last task would need to follow that all:

Dear colleagues,

here is an **example of a possible research work on English-speaking countries** which could be **implemented in secondary education (guidelines for students in the level are provided**). I would like you to first please read it, and later, to use it as a source of inspiration for your own search:

....

A U S T R A L I A   S P E C I A L

Have you ever been to Australia? Have you ever met any Australian people? They are great travellers. Have you ever seen a boomerang, a kangaroo, a koala bear? Have you ever tasted ostrich meat? It is now sold in some markets here. I am including some virtual activities based on the Internet, and Australia. If you would like to learn more about this country. I suggest you to:

a. Take an **Australian quiz,** to start with, at http://www.aitech.ac.jp/~iteslj/quizzes/9801/mg-australia.html. Did you know, for instance, that Aboriginal people have lived in Australia for around 40,000 years?

b. Find out more about Australia at http://www.aitech.ac.jp/~iteslj/quizzes/9801/mg-australia2.html. Did you know that there are 6000 species of flies in Australia?

c. Read about **Australian history** at http://www.aitech.ac.jp/~iteslj/quizzes/9801/mg-aushistory.html

Please
1. Tell us if you **liked the "Australia Special"**
2. Tell us also what you **learned about it** that called your attention.
3. Navigate and search for **more information about Australia**, or any other favorite country or countries of yours.
4. Tell us if you have been there**, what your experience was like**, etc., or,
5. Tell us **what you would do, if you could start planning your trip:** refer to time of the year, length of stay, history, main features, basic sightseeing (Ayer´s Rock, Great Barrier…), expectations, budget lodging (youth hostels, B&B...).

Number **1 & 2** are to be done individually - class group -. Previous to Number **3,** the teacher surveys the class, and organizes the groups, pairs, or helps individual students, depending on how much they can share, and want to as well. Number **4 and 5** can obviosuly be done is pairs, in small groups, or individually, if there is no coincidence regarding countries.

Students are to **combine oral, audio (musical background, songs…), visuals (posters, pictures, brochures, pamphlets…), and written work (descriptions, short stories, surveys, questionnaires…) They can write real emails - IN ENGLISH - to the countries´ embassy or consulate to enquire for information…** For instance: Australia´s CONSULATE is at Gran Via Carles III, 98. 08028 Barcelona. Australia´s TOURIST OFFICE in England is at: Gemini House, 10-18. Putney Hill, London SW156AA.

To validate and start the project, the teacher accepts the students´project, and monitors them through it. Students are to first decide on the country, and the task, and the teacher, will supervise them, and make sure the different steps are followed.

The students will be asked to provide Internet links at the end: be it a chat with some Australian students, exchanging epals addresses with Australian students…., writing to an Australian school through their virtual webpage, and telling them about what they have done… The project has to be real, get out of the classroom, and contribute to a better world communication and therefore, to tolerance.

Remember the deadline to post your research work was referred earlier.

Addresses for Grammars and Dictionaries, and Games will be found IN THE DIDACTIC FORUM.

Addresses for Listening + Speaking and Newspapers will be posted IN THE DIDACTIC CLINIC.

Please check all those sections, before you decide.

Remember that you can always work on an English- speaking country of your choice.

Looking forward to reading you.

Best wishes.

Lourdes Montoro

11. WH-QUESTION RIDDLES AND EXPLOITATION

Sections 11, 12 and 13 were no longer focused on the didactic sequences and didactic requirements that all the previous research works demanded. Firstly, trainee teachers were asked to **answer WH-Question riddles, and send in any similar riddles, explain how they had exploited them (if so**), and/or **add how they would use them in class** after being exposed to them. There was also **a reminder on dates and the key** that would be sent **in due time:**

Dear all,

Here are some **WH-Riddles.** I would like you to first **answer the questions** below; and secondly, to **send in any other riddles** - similar to these ones – that you might know. Please **allow a few days** for the answer, and **send the answer key** late next week. Thirdly, I would like you to **explain how you would use them in class, or how you have already worked with them**, if you have. The deadline is Sunday. Thank you.

Here are the questions:

----

1. What is the longest word in the English language?
2. What word is shorter if you put another syllable on the end?
3. What is something black, white and red?
4. What is there between mountain and valley?
5. What word of 3 syllables contains twenty-six letters?
6. What is worse than biting into an apple and finding a worm?
7. What word is always pronounced wrong?
8. What letter is an insect?
9. What letter is a sheep?
10. What can fly but has no wings?
11. What is the sweetest lesson?
12. What comes down but never goes up?
13. What is green and goes round and round? (Warning: this is a very very bad one)

14. What word of six letters has nine after you take two away?
15. What squeaks more loudly than a mouse?
16. What is red and has pips?
17. Which is the strongest day of the week?
18. Where was the first carrot found?

Good luck! Have a nice week.

Best regards,
Lourdes Montoro

Here is the **answer key**: 1. Smiles; **2.** Short; **3.** A newspaper is black (the ink), white (the paper) and red (=read=homophone); **4.** And; **5.** Alphabet; **6**. Finding half a worm; **7.** Wrong; **8.** B (=bee); **9.** U(=ewe=female sheep); **10.** Time; **11.** History, because it is full of dates; **12.** Rain; **13.** A cabbage in a washing machine - can it be worse?; **14.** Ninety; 15. Two mice; **16.** A telephone box; **17.** Sunday, because the rest are "week" days; **18.** In the ground (Riddles and key from: J. Merino (1984) *Miscelánea inglesa*. Madrid: CEEI).

12. JOKES AND AND EXPLOITATION

The teacher trainer presented brief exercises, like the one below on jokes, which could easly add some spice to classes in certain moments. Jokes can do the trick, and some cultural translation, which can be introduced quite naturally, can lead the students´ creativity, own language assertiveness, and language and cultural barrier realization:

Dear all,

here is a selection of **jokes (Topic: restaurants**), and **2 activities** that I would like you to do:

A/ Can you send any other **jokes than CAN BE USED IN CLASS**, and **tell us HOW** they could be
   exploited? (Work on certain language areas, themes...). Please DO NOT SEND VERBAL
   GAMES ABOUT THE ENGLISH LANGUAGE (like: What is the longest word in English?
   (SECTION 11)); if you are interested we can have a SECTION ON THEM in our **Didactic
   Clinic**.
B/ Can you send your **translations for joke 3**?

You have 2 weeks to send your jokes (+ exploitation), and creative translation exercise. Here are the jokes:
----
 1. Waiter: *How did you find the steak, sir?*
    Customer: *Oh! I just moved the potato and there it was*

 2. Customer: Waiter! This plate is wet.
    Waiter: *That's your soup, sir.*

 3. Customer: *This soup tastes funny*
    Waiter: *Then why aren't you laughing?*

 4. Customer: *Waiter! How long have you been working here?*
    Waiter: *Six months, sir.*

Customer: *Well, it can't have been you who took my order*

5. Customer: *I'll have a hamburguer, please.*
   Waiter: *With pleasure*
   Customer: *No, with mustard and ketchup, please.*

6. Customer: *I wish to complain about this food. Call the Chef!*
   Waiter: *I'm afraid he's gone out for lunch.*

7. ...If restaurants functioned like Microsoft....
Patron: *Waiter! Waiter: Hi, my name is Bill, and I'll be your Support Waiter. What seems to be the problem?*
Patron: *There's a fly in my soup!*
Waiter*: Try again, maybe the fly won't be there this time.*
Patron: *No, it's still there.*
Waiter: *Maybe it's the way you're using the soup; try eating it with a fork instead.*
Patron: *Even when I use the fork, the fly is still there.*
Waiter: *Maybe the soup is incompatible with the bowl; what kind of bowl are you using?*
Patron: *A SOUP bowl!*
Waiter: *Hmmm, that should work. Maybe it's a configuration problem; how was the bowl set up?*
Patron: *You brought it to me on a saucer; what has that to do with the fly in my soup?!*
Waiter: *Can you remember everything you did before you noticed the fly in your soup?*
Patron: *I sat down and ordered the Soup of the Day!*
Waiter: *Have you considered upgrading to the latest Soup of the Day?*
Patron: *You have more than one Soup of the Day each day??*
Waiter: *Yes, the Soup of the Day is changed every hour.*
Patron: *Well, what is the Soup of the Day now?*
Waiter: *The current Soup of the Day is tomato.*
Patron: *Fine. Bring me the tomato soup, and the check. I'm running late now.*
         (Waiter leaves and returns with another bowl of soup and the check)
Waiter: *Here you are, Sir. The soup and your check.*
Patron: *This is potato soup.*
Waiter: *Yes, the tomato soup wasn't ready yet.*
Patron: *Well, I'm so hungry now, I'll eat anything.*
                              (Waiter leaves)
Patron: Waiter! *There's a gnat in my soup!*
   (The check was : $8 (Soup of the Day) + $5.00 (Upgrade to newer Soup of the Day) + $2.50 (Access to support)!).

Looking forward to reading you all

Best regards,
Lourdes Montoro

13. PUZZLES AND AND EXPLOITATION

The teacher trainer presented puzzles as friendly-user **reading and thinking practices**, which could be presented in class at the participants´convenience, whether that was to **match a certain grammatical or lexical item, or to fit in any EFL session.** For the virtual course, the key was posted in due time:

Dear all,

Here are **9 puzzles and short reading and thinking practices**, which can be used to fix some grammar or vocabulary item, or simply, at any convenient time to start a class, spice it, and/or round it up**.** Try to **solve** them, and **send** your **guesses** to our forum BEFORE SUNDAY. If you know of **any other puzzles**, please **send** them to forum as well. We can try to solve them out too – same deadline. Please if so, I would appreciate that you include them in the same message - along with your guesses to these puzzles.

Here are the puzzles:
----
1) There is a man who lives on the top floor of a very tall building. Everyday he takes the elevator down to the ground floor to leave the building and go to work. Upon returning from work though, he can only travel half way up in the lift and takes the stairs the rest of the way, unless it's raining! Why?

2) A man and his son are in a car accident. The father dies on the scene, and the child is rushed to the hospital. When he arrives the surgeon says "I can't operate on this boy, he is my son!" How can this be?

3) A man is wearing all black. Black shoes, socks, trousers, jumper, gloves and a black coat. He is walking down a black street with all the street lamps off. A black car is coming towards him with its light off, but somehow manages to stop in time. How did the driver see the man?

4) One day Kerry celebrated her birthday. Two days later her older twin brother, Terry, celebrated his birthday. Why?

5) Why is it better to have round manhole covers than square ones? (This is logical rather than lateral, but it is a good puzzle which can be solved by lateral thinking techniques. It is supposedly used by a very well-known software company as an interview question for prospective employees.)

6) A man went to a party and drank some of the punch. He then left early. Everyone else who stayed late at the party drank the same punch and subsequently died of poisoning. Why did the man not die?

7) A man died and went to Heaven. There were thousands of other people there. They were all naked and all looked just as they did at the age of 21. He looked around to see if there was anyone he recognized. He saw a couple and he knew immediately that they were Adam and Eve. How did he know?

8) A woman had two sons who were born on the same hour of the same day of the same year. But they were not twins. How could this be so?

9) A man walks into a bar and asks the barman for a glass of water. The barman pulls out a gun and points it at the man. Surprised, the man says 'Thank you' and leaves the bar.

Good luck. Looking forward to reading you.

Regards, Lourdes Montoro

Here is the key: **1)** The man is very very short and so can only reach half way up the lift buttons! However, if it is raining then he will have his umbrella with him and so can press the higher buttons with that!; **2)** The surgeon is the boy's mother!; **3)** It was day time!; **4)** At the time she went into labor, the mother of the twins was travelling by boat. The older twin, Terry, was born first early on March 1st. The boat then crossed a time zone and Kerry, the younger twin, was born on February the 28th. Therefore, the younger twin celebrates her birthday two days before her older brother; **5)** A square manhole cover can be turned and dropped down the diagonal of the manhole. A round manhole cannot be dropped down the manhole. So for safety and practicality, all manhole covers should be round; **6)** The poison in the punch came from the ice cubes. When the man drank the punch, the ice was fully frozen. Gradually it melted, poisoning the punch; **7)** He recognized Adam and Eve as the only people without navels because they were not born of women, they had never had umbilical cords and therefore they never had navels (This one seems perfectly logical but it can sometimes spark theological arguments); **8)** They were two of a set of triplets (or quadruplets etc.) This simple little puzzle stumps many people. They try outlandish solutions involving test-tube babies or surrogate mothers. Why does the brain search for complex solutions when there is a much simpler one available?; **9)** The man had hiccups. The barman recognized this from his speech and drew the gun in order to give him a shock. It worked and cured the hiccups -- so the man no longer needed the water (This a simple puzzle to state, but a difficult one to solve. It is a perfect example of a seemingly irrational and incongruous situation having a simple and complete explanation. Amazingly this classic puzzle seems to work in different cultures and languages) (Puzzzles and key from: J. Merino (1984) *Miscelánea inglesa*. Madrid: CEEI).

14. FAREWELL

Unlike the farewell in the **Didactic Board**, where the teacher trainer had sent the last message which included mostly organization technicalities (contact list, evaluation forms, and Certificates of Attendance), the farewell in the Didactic Forum put an end to the thorough contents included in both the **Didactic Forum** and the **Didactic Clinic**. In the farewell, the trainer also acknowledged the participants´ enthusiasm, responsibility and hard work, and let them know that such work quality had definitely made her teacher training task enjoyable and memorable.

The trainer referred to all the learnings at the different schools where the participants worked in, the work that they were doing in each one, the projects that they had been or were involved with, their comradeship and ideas exchange, and most important, the fact that they had gotten to know who the persons behind the teachers that had enrolled in the virtual course were.

The trainer also encouraged them to continue in the same line, keep in touch with their new virtual colleagues, get the most out of what the innovative course had offered them: the collection of research works and lesson plans, which they could implement at their own pace and to their liking, and the experiences and practices which were shared:

Dear colleagues,

We have **covered**, and **done research** on:
* **Virtual exercises (elementary + secondary education)**
* **Readings**
* **Games**
* **English-speaking countries (Great Britain, and the U.S., etc.)**
* **On-line grammar and dictionaries**
* **Songs**

* Newspapers
* Chats
* Virtual epals etc.

There has also been **a hard, serious and enthusiastic work** from you all since the start, which has facilitated my task and made it **enjoyable** and also **memorable**.

I must say that it has also been very interesting for us all to know:
1. what you are doing at your **schools**,
2. what your **projects** are, or have been,
3. how you can **help each other**, and **exchange ideas**,
...and, best of all...
4. get to **know you.**

I hope you will all:
a. **continue** in this line,
B. **keep in touch** with your virtual partners /colleagues,
c. **take advantage** of what this course has offered you:
   - the **researches**
   - the lesson plans
   That you can NOW carry out on your own
   ... and...
  - the **experiences and practices** that you have all shared as well.

It has been A PLEASURE.

Thank you very much.

You are welcome to contact me through the address of mine posted in our virtual board, if I can be of any help for you in the future.

All the best to you all,

Lourdes Montoro

In this last message, the teacher trainer welcomed the teachers who had participated in the course to contact her through her email address, if she could help them somehow in the future. Accompaniment in the course had certainly been as fundamental as contents, leadership and feedback had been.

That was reflected in several group messages both in the **Didactic Forum** and the **Didactic Clinic,** along with **virtual cards** that the trainer sent on **special holidays**, and also through **individual feedback** addressed to a **trainee teacher´s presentation**, with a view to being shared by all the **course attendees**. To provide the last perspective and elements in this line on the **Didactic *Virtual Assessment for EFL Teachers*** course, some examples, along with participants´ excerpts will be included at the end of the next article, "Didactic Virtual Assessment. Part 5: Didactic Clinic".

Didactic Virtual Assessment. Part 5: Didactic Clinic

Lourdes Montoro
mmontoro@xtec.cat

After having presented the 30-hour *Didactic Virtual Assessment for EFL Teachers* course in **Part 1**, the first key virtual pedagogical space and service, the **Virtual Board**, and the second one, the **Didactic Forum (Part 3, and Part 4),** Part 5 will describe and exemplify the third and last key virtual space and service, the **Didactic Clinic.** The **Didactic Clinic** which I pedagogiclaly designed gave the chance to trainee teachers to ask questions about areas in their daily class practice and classroom which interested them.

They were also free to ask about further training. As their trainer, I was responsible for providing them with orientation and answers. Additionally, participants who wished to post extra information were welcomed to do so, as they would do in a regular in-session teacher training class. The **Didactic Clinic** always counted on the teacher trainer´s imput, the participants´ questions, the participants´ answers to their colleagues´answers, the trainer´s feedback, and protocol surveillance.
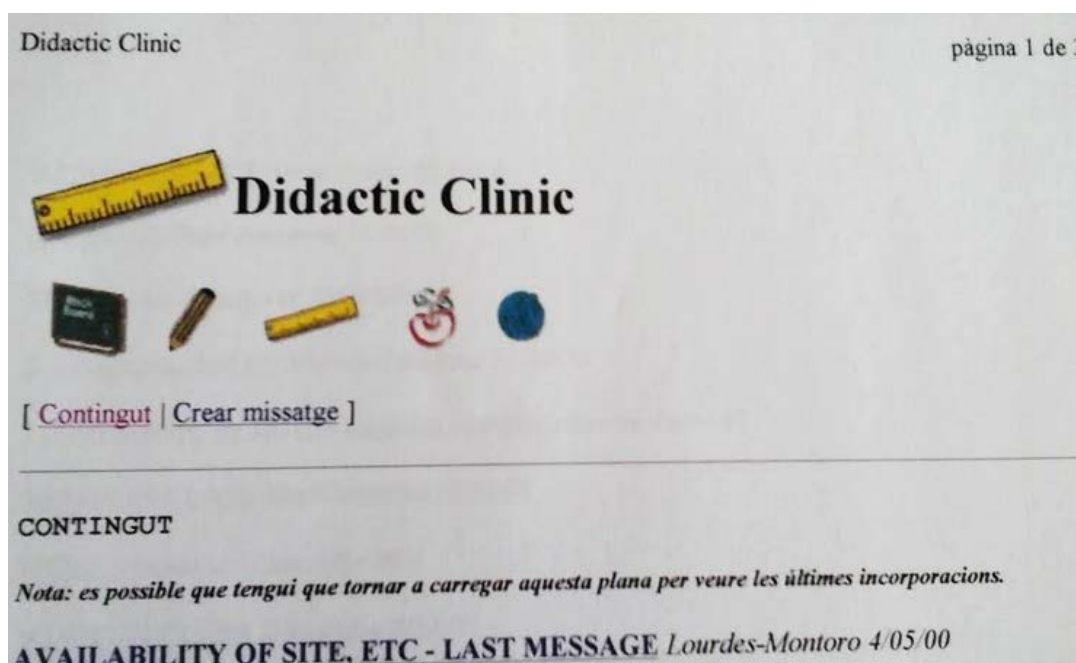
Additionally, as indicated in "Didactic Virtual Assessment. Part 3: Didactic Forum: From an Ice-breaker to a Multiple Choice Research Work", and "Didactic Virtual Assessment. Part 4: Didactic Forum: From a Grammar Research Sample to Puzzle Exploitation", the **speaking, listening, and newspapers** practices were approached in the **Didactic Clinic**. They were spaces which offered optional research work areas, which trainee teachers could choose out of a selection, with grammar, dictionaries, games, and English-speaking countries having been presented earlier in the **Didactic Forum**.

Part 5 will present the **8 EFL materials** which were introduced in the Didactic Clinic:

1. SPEAKING AND LISTENING SKILLS WEBSITES

2. NEWSPAPERS WEBSITES

3. EPALS FOR TEACHERS

4. EPALS FOR THE TRAINEE TEACHERS´ STUDENTS

5. MUSIC AND SONGS RESOURCES

6. SONG PROJECTS BY OUR STUDENTS

7. MUSICAL BACKGROUNDS

8. FAREWELL

1. <u>SPEAKING AND LISTENING SKILLS WEBSITES</u>

The teacher trainer presented a list of websites related to both speaking and listening skills. She reminded participants of this section as being an **optional research work area**, along with the ones that were already introduced in the **Didactic Forum**, and the next one:

Dear all

This is another section that you might like to consider for your research work, among others, like grammar and dictionaries, games, and English-speaking countries (which were presented in the **Didactic Forum**) and newspapers, which will be presented next.

Here you will find enclosed resources on debates, chats, listening, oral speaking, and penpals/epals.

ENGLISH LEARNERS´ COMPUTER FORUM
http://www.eslcafe.com/discussion/db/

ESL CHAT CENTRAL
http://www.eslcafe.com/chat/chatpro.cgi

ESL HELP CENTER
http://www.eslcafe.com/help/index.cgi
(Students may send their questions there)

SHARING IDEAS FOR GAMES
http://www.aitech.ac.jp/~iteslj/c/games.html
(Collection of games and experiences from teachers)

ORAL PRACTICE
http://www.esl-lab.com/

A GUIDE SURFING FOR STUDENTS
http://www.miyazaki-mic.ac.jp/faculty/jreinhar/surf.html

LISTENING AND SPEAKING
http://www.lang.uiuc.edu/r-li5/esl/lisandsp.html

LISTENING AND SPEAKING
http://www.lang.uiuc.edu/r-li5/esl/lisandsp.html

PRONUNCIATION
http://www.aitech.ac.jp/~iteslj/links/ESL/Pronunciation/

PENPALS, EPALS, AND COMMUNICATING WITH OTHERS
http://www.aitech.ac.jp/~iteslj/links/ESL/Penpals_and_Communicating_with_Others/

EPALS
http://its-online.com

EPALS
http://www.epals.com/
(You can contact native speakers and students and teachers of English from different countries).

VIRTUAL EXCHANGES
http://www.netlanguages.com
 For students of English (upper levels) - You can even subscribe to a newsletter
----
There is one more message to be sent: NEWSPAPERS, and you will be all set to decide on your topic for your research work. Thank you.

Regards,
Lourdes Montoro

2. NEWSPAPERS WEBSITES

The teacher trainer invited trainee teachers to have a look at this section section with a view to implementing it in both **advanced classes, and lower ones** as well, since some sections could be easly imitated by more basic level students:

Dear colleagues,

the choice of newspapers may be **for advanced students** in your classes, although a few **basic tasks** can still be done with our **lower classes** (short news, TV, crosswords, advertisements…). Here is a last selection, which **fulfills the topics** aimed at in this course, and originally **listed**. Have a look at this list, save it, as well as the previous messages which you have read from me - for your own work later, after the course is over, and CHOOSE only 1 FOR YOUR FINAL VIRTUAL RESEARCH WORK.

Remember the deadline is: MAY 1ST - MIDNIGHT-. Here is the selection:

THE INDEPENDENT
http://www.independent.co.uk

THE TIMES
http://www.the-times.co.uk/

THE TIMES HIGHER EDUCATION SUPPLEMENT
http://www.thesis.co.uk

THE GUARDIAN
http://www.guardian.co.uk

THE IRISH TIMES
http:// www.irish-times.ie

THE WASHINGTON POST
http://www.washingtonpost.com

THE NEW YORK TIMES
http://www.nytimes.com

USA TODAY
http://www.usatoday.com

Best of inspiration! Best of Easter Holidays!

Lourdes Montoro

3. <u>EPALS FOR TEACHERS</u>

The teacher trainer offered the trainee teachers the chance to be **paired up with American college students** to participate in an **English and Spanish language exchange**. She also referred to the initial procedure to get it all started:

Dear all,

I have just been sent **a list of American students´emails** that I distribute among my students yearly. They are all students at **the University of Wisconsin-La Crosse**, where I was a teaching assistant and a student too. They have taken **2 academic years in Spanish** and would like to write to you in SPANISH, WHILE YOU WRITE IN ENGLISH TO THEM.

If you are interested, I can **pair** you **up** with one. Please LET ME KNOW BEFORE SUNDAY: IF SO, PLEASE SEND A MESSAGE TO THIS CLINIC, AND INCLUDE YOUR PERSONAL EMAIL ADDRESS IN IT.

I will send all the addresses back to the university on Monday morning, so that you can start **writing to your epals right away.**

2 comments to help you get started:

A/ You are THE FIRST ONES to start writing. Please do so right away, even if you only have time for **a very short message**. That should be **enough to begin with**.

B/ Remember that **you write in English**, and that they must write in Spanish. You may remind them of that, and offer, **if you feel like it,** to **correct their mistakes**.

Good luck to everybody in their epalling. Thanks for your cooperation.

Best regards,

Lourdes Montoro

4. EPALS FOR THE TRAINEE TEACHERS´ STUDENTS

The teacher trainer **acknowledged a comment by a participant, followed up on it, by adding an additional address**, and copied **a message** that she had been sent by the **academic advisor at the Institute of North-American Studies in Barcelona**.

Dear all,

first of all, thank you, F. for your very useful information. The 3 addresses that you sent are excellent classics.

Here is one called ESL *Penpals and Communicating with Others*, that you might like to try too: http://www.aitech.ac.jp/~iteslj/links/ESL/Penpals_and_Communicating_with_Others/

Please let us know if it works for you, and what you think about it. Also send your comments about the Yahoo address sent by F.- related to e-pals. That will be excellent feeback for everyone in the course.

Here is also a message which I just got from the North-American Institute.

PEN PALS AND EPALS

¿Quieres mantener correspondencia con alguien en los Estados Unidos? Para más información puedes ponerte en contacto con:

- *LEAGUE OF FRIENDSHIP P.O. BOS 509 Mt. VERNON, OHIO 43050*
- *PEOPLE TO PEOPLE INTERNATIONAL PEN PAL PROGRAM 501 EAST ARMOUR BOULEVARD KANSAS CITY, MISSOURI 64109*
- *WORLD PEN PALS 1690 COMO AVENUE ST. PAUL, MINNESOTA 55108*
- *STUDENT LETTER EXCHANGE WASECA, MINNESOTA 56093*

En la actualidad existe la posibilidad de mantener correspondencia con Pen Pals via INTERNET. Para acceder a esta información sólo debes buscar Pen Pal y dejar tus datos en algunos de los formularios que encontrarás y en pocos días recibiras respuesta.

Asesoría Académica

Thank you.

Regards,

Lourdes Montoro

5. MUSIC AND SONGS RESOURCES

In the **Didactic Forum**, participants were offered WH-riddles, jokes, and puzzles to balance out the forum debates. In the **Didactic Clinic**, the techer trainer included **three sections on music and songs, song projects, and musical backgrounds**. In this first section, the teacher trainer invited the participants to share how they used **background music**, **songs**, and **special effects**, and explain what their **latest music class activities** had been:

Dear all,

this time, as I said, we will do our next activity here, in the Clinic. Instead of a riddle, a game, or a joke, I would like to see how you are using music in class, be it:

1. **Background music**
2. **Songs** (any lyrics or else from the internet)
3. **Latest music class activities** that you would like to share
4. **Special effects** (for instance from *Sound Intriguing* or *Sounds Interesting*, etc.)
   and how you exploit it all. Please provide brief examples. Thanks.

Here is a very useful address, which you may be already familiar with:
http://songfile.snap.com/index_2.html.   It claims that it searches the world's largest music source, spelling variations, lyrics...

You can also find there:
a/ a comprehensive guide to sheet music resources;
b/ the most complete search on the Internet;
c/ a guide to the top music links on the Web.
d/ lyrics

Please do not forget to send your comments before Sunday, midnight. Thank you.

Best regards,
Lourdes Montoro

6. SONG PROJECTS BY OUR STUDENTS

The teacher trainer presented a **project on song projects** which she had long had her students lead for long. She provided **hints and guidelines on the teacher´s necessary orientation** to make it all work. Students got to learn **English**, through their **favorite singers, bands and songs**, while they became **responsible for their learning choices**, and **passed on their EFL gains to their classmates**, who, eagerly **cooperated and enjoyed** their song project too:

Dear all,

Here is an example of a **project** which I have been leading students into for almost 15 years. It consists of **prompting** our **students** to prepare their **favorite songs**, and have them even go beyond that: have them invent **crossword puzzles, wordsearches for the whole class** ... you name it... which they will always do with delight.

You can have them add **biographies** too. If they are **fans of the group**, they know it all; so the games which I just mentioned can also be about the **band´s career, life**…

Students can present the group technically before they all work on the **song and the lyrics** with their classmates… The **students themselves can check on their classmates´ listening and comprehension abilities, both on the personal data on the musical groups or solo singers, and the lyrics**.

Classmates are also expected to do some **note-taking,** while their classmates present their singers´or bands´biographies… You will need to **orient** your **students** on what is most suitable. You know them.

You can also go beyond plain white photocopies; they can have different colors, different shapes, simulate a CD… anything… **Encourage creativity**… it is **fun for all**!

Help students put the cherry on their music pie, and enjoy it all!.

Best regards,
Lourdes Montoro

7. <u>MUSICAL BACKGROUNDS</u>

The comment in this section is an example of the teacher trainer´s attention to her trainee teachers´comments. Having noticed that there were no comments on the usage of musical backgrounds in the participants´ EFL classes, she sends a message where she provided some examples on background music and its possible didactic exploitation:

Dear all,

I think I have not heard any of you write about **musical backgrounds,** and how they can be used in class: for instance: **sounds of waves**, and the sea, and the ocean to **stimulate creation while writing**, for instance, a composition, **a supposed- to-be diary on board**… (present perfect, already, just, etc.)…; **fun music backgrounds chosen by the students** in an elementary level **fashion parade**, etc.

Have you ever worked on or with musical backgrounds? Some are sometimes included in **textbook listenings**, to recognize them…

Has any of you, as I had already mentioned in my initial message on music, ever worked with the books and resource materials called *Sounds Intriguing* and *Sounds Interesting*?

Please let us know if you have and what is your experience with that.

Looking forward to reading you all.

Best regards,
Lourdes Montoro

8. FAREWELL

The teacher trainer ensured that all participants had already saved all he virtual lessons, or that they still had the chance to do so before all the *Didactic Virtual Assessment for EFL Teachers* course was deleted, and it was no longer avalable. She encouraged them to **keep in touch**, wished them their very best in their **future web research work, lesson planning and navigation**, and addressed them to their last connection to the **Virtual Board** and the **Didactic Forum**.

Dear all,

PLEASE REMEMBER THAT OUR COURSE IS ABOUT TO FINISH, and will **no longer** be **in service**. It will be erased, and remodelled. So, technically, this is what will happen. Same thing with my personal email address, which I have used (new address of mine on the list). I know that most of you have been:

A. **SAVING the virtual TEFL lessons, etc.**

B. AND/OR **PRINTING THEM OUT**.

Please MAKE SURE THAT THIS IS ALREADY DONE BY YOU, OR THAT YOU WILL DO SO THIS WEEKEND OR SO AS THE LATEST - because the course has got to the end, and you will benefit from the all the bulk of information, and substantial works of you, in **future connections, and works** of yours.

It would be very good if you all stayed in touch; you have participated in a first-time virtual course, with lots of imput from many areas and professionals, besides my virtual lessons, etc., which can be exchanged, and extended by you in the future.

Thank you very much for your interest, which you have shown at all times. Wishing you all the very best in your web researches, class planning and navigation.

Goodbye now to everybody from this section. Please check OUR **DIDACTIC FORUM**, for last comments of mine, and the **VIRTUAL BLACKBOARD**, where you will find the list which I have prepared with our addresses.

Best of luck to you all.

Lourdes Montoro

Besides the course contents of the course, part of the success of this virtual course was that attendees were oriented and accompanied through different kinds of messages while the contents were presented, explored and developed. There were 4 different kinds, and some samples will be presented next:

A/ ORIENTATION MESSAGES
B/ FOLLOWED-UP MESSAGES
C/ HOLIDAY GREETINGS
D/ INVOLVEMENT MESSAGES

A/ ORIENTATION MESSAGES

General and specific guidelines helped trainee teachers always know where they were at at all times, and what they were always expected to do:

> Dear all,
>
> Please remember to always check the **Virtual Board**, the **Didactic Forum** and the **Didactic Clinic** in this order, and to send in your work when due. I suggest you to:
>
> 1. First check **the sections in** the **order** which I just mentioned, to have a general idea.
> 2. Choose **a topic** that **you like** from the ones mentioned in the above-mentioned sections.
> 3. Leave the other **areas for research works** of yours later on.
> 4. Be **practical, realistic, and to the point**. You know your students, and what you and they can do. And send in the work you are being asked to produce before the appointed date.
> 5. Do not forget to **enjoy all the process** (1, 2 , 3 & 4) **and the creation of your work.** This is very important too. Just do it all for you, as you have already done and proved through many of the previous tasks that you already posted, which, by the way, have been a pleasure to read.
>
> Good luck. Thank you very much. Looking forward to reading you all again very soon.
>
> Best regards,
> Lourdes Montoro

B/ FOLLOWING-UP COMMENTS

Attendees´enthusiastic actions were always appreciated, as well as their comments:

> Dear all,
>
> Yes, it was great **meeting some of you** at the *Jornades* venue. Thank you very much for **having looked for me**, and for your **comments** in the **Didactic Clinic**
>
> S., I know you attended them too. Any comments for us? Thank you again!.
>
> Regards,
>
> Lourdes

C/ HOLIDAY GREETINGS

A festive card in the midst of the contents, coinciding with the course calendar always brought a smile to trainee teachers:

> Dear all,,

> here is an **Easter card** for you all. <a
> href='http://www2.bluemountain.com/cards/box7736i/ddr3dsjjjhpgrk.Htm
> '>Please click here.
>
> Have a nice break! Enjoy the holidays.
>
> Best wishes,
> Lourdes Montoro

D/ INVOVEMENT MESSAGES

The teacher trainer played, for example, all the games that participants proposed, and, seeing her interact with all and do it all made a big difference in the group work, as leadership clearly remained in place:

> Dear all,
>
> thank you very much for your **contributions with regards to puzzles**.
>
> J., I must **give up :-)…** Wow! ….They are very good! I know that the **answers** will be very **witty.** I can´t wait to read them. Please do not forget to send them BEFORE SUNDAY, so that we can l use these games later.
>
> S., I am **"puzzled with the puzzle",** I must say, and **anxious** to know WHY the character that you mention in the puzzle is fired?! ……Hmmnnnn….Please tell us on before Sunday too.
>
> As announced, I will send the key to the puzzles section on that day too.
>
> Have a nice weekend.
>
> Best regards,
> Lourdes Montoro

Last but not least, as indicated in **"Didactic Virtual Assessment for EFL Teachers. Part 1: Introduction"**, all sections, the **Virtual Blackboard**, and the **Didactic Forum** were easily related to the usages of the blackboard or white board, and the discussions that we usually prompt in class. The **Didactic Clinic** was the main novelty of the course, and was exported and adopted as such both in my EFL language classes, and my teacher training courses.

You will find next how the **Didactic Clinic** turned into a **Didactic Corner** in my following courses: I prepared an **advertising brochure** which invited trainee teachers to use the service while my teacher training courses lasted. It included its objectives and an invitation to do so. Just as the beginning of my teacher training courses, I would just pass them the information sheet, and showed them my clipboard, where they could write their name down for a consultation, at any time during the session. If consults were of public interest, I would acknowledge the attendee´s request and provide the necessary information on the subject; if it was a personal consult, I would discreetly call them up in between projects, and facilitate my guidelines too.

D I D A C T I C   C L I N I C

(Pedagogical assessment by appointment)

TEACHER TRAINER: Lourdes Montoro

PLACE: A class corner which can be approached by trainee teachers in order to**:**

1. ASK FOR ASSESSMENT IN THE CLASSES THAT THEY ARE TEACHING, NAMELY:

- HOW THEY GUIDE THEIR STUDENTS BY SKILLS

-HOW THEY KEEP THE RIGHT BALANCE BETWEEN LANGUAGE ACQUISITION AND LANGUAGE
 TEACHING AND LEARNING

-HOW THEIR STUDENTS LIVE THE FOREIGN LANGUAGE THAT THEY ARE LEARNING

-WHICH AREAS TRAINEE TEACHERS WANT TO BECOME BETTER AT

-WHICH ROLE ENJOYMENT AND HAVING FUN PLAYS IN THEIR CLASSES

**B. CONSULT PRACTICAL ASPECTS ON ORAL AND WRITTEN EXPRESSION IN THE EFL CLASS:
   FROM BEING GUIDED TO FREE EXPRESSION. INTERVENTION AREAS**

**C. ASK FOR HELP WITH REGARDS TO CLASS PROJECTS: FESTIVALS, MAGAZINES, COMICS
   STRIPS, PLAYS, COOK BOOKS…**

D. EXPLORE AND HELP DEVELOP THE RICHENESS OF CLASSROOM TALENTS

The 30-hour "Didactic Virtual Assessment for EFL Teachers" covered all the objectives, contents and services of the virtual course which I was very fortunate to be asked to pedagogically design for ICE in the late nineties. Despite being mainly led through the **Virtual Board**, the **Didactic Forum**, and the **Didactic Clinic.,** the other spaces, which I had envisioned, and which Francisco Pérez, the IT specialist, also gave shape to, definitely turned the virtual course into a succesful and innovative EFL teacher training formula and product.

Both the teacher trainer and the participants counted on practical spaces which the course enjoyed from the start: the **teacher trainer´s personal mailbox; the participants´ personal mailbox**; **the list of virtual participants and the teacher trainer**, including photographs, and allowing them to directly send messages to either classmates and/or the trainer is at a click; **the IT assessment** while the virtual course was in session; **Internet browsing through main servers; friendly-use basic icons;** and, **the screen explanation on all the functions which the different icons and spaces offered.**

The "Didactic Virtual Assessment for EFL Teachers" course used both new ideas and new methods at their best, and provided the frame to continue building upon it as this collection of 5 articles prove. It was a first beyond the main computer science component that gave it all technical sense and pedagogical wings. The surperb work of the ICE professionals at the University of Barcelona that supported my pedagogical view and work, my EFL teaching and my teacher training career, and, definitely, the outstanding trainee teachers who willingly enrolled year after year, made it all possible, still to this day.

ADDENDA

EFL and Spanish Literature in High School. Part 1: *Wuthering Heights* (Introductory Literary and Historical Context, and Assessment)

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"And call a lovelier Life from Death,
and whisper, with a voice divine,
of real worlds, as bright as thine." (…)
("To imagination", E. Brontë)

A classic piece of literature stands the test of time. The work is usually considered to be a representation of the period in which it was written. Great works of literature have a certain universal appeal, partly because they integrate themes that touch readers to their very core beings, partly because they express high artistic qualities. A literary classic is an expression of life, truth and beauty.

This article is part of a collection of five, because:
- the contents involved are part of a **thorough project** which involves the EFL class and the Spanish literature class
- the **literary pieces of work** which have been selected are **works of art**
- the **promotion of literary curiosity and students´ engagement in continuous literary reading** is encouraged at all times
- the **anticipation to difficulties** which some of the excerpts might bring is taken into account
- there is a **need to slowly present the introductory historical and literary background for each**
- there is a **need to deepen into mandatory literary aspects such as the role of biography, fiction, structure, the narrators and the characters in each o f them**
- there is a **need to crosscurricularly compare the different literary pieces**

The five articles expose how from both the EFL class and the Spanish literature class, each teacher can, firstly:
- arouse the students´ interest in classic literature
- help develop the students´ literary sensitivity
- lead them to a better mastery of English and Spanish language and nuances
- facilitate the reading of classic literary pieces
- encourage pair work and group collaboration
- increase human group and class communication
- enhance the students´ creativity
- help develop the students´ critical thinking

Secondly, through joint work (and after students read each literary piece, learn about them, value their riches, relate the circumstances and the time in which they are framed to the present day, and enjoy it all while doing it), both teachers lead their students into a unique crosscurricular work which rounds it all.

The **five articles** in this collection pay **homage to the invaluable task of a strong tradition of female writers** whose outstanding literary works contributed to the expansion of the novel in the nineteenth century, both **in English and in Spanish**, and, in particular, to **Emily Brontë and Emilia Pardo Bazán**.

The literary output from these two novelists is considered part of the canon in worldwide literature. Along with that, their challenging and revolutionary considerations have played an outstanding role in the history of literature. These are the articles which will be presented:

1. **VOLUME 11 - "Emily Bronte´s *Wuthering Heights* (Introductory Historical and Literary context, and Assessment)"**

2. **VOLUME 11 - "Emily Bronte´s *Wuthering Heights* (Biography, Fiction, Structure, Narrators and Characters)"**

3. **VOLUME 12 - "Emilia Pardo Bazán´s *Los pazos de Ulloa* and *La madre naturaleza* (Introductory Historical and Literary context, and Assessment)"**

4. **VOLUME 12 - "Emilia Pardo Bazán´s *Los pazos de Ulloa* and *La madre naturaleza* (Biography, Fiction, Structure, Narrators and Characters)"**

5. **VOLUME 13 - "Crosscurricular comparative study of Emily Bronte´s *Wuthering Heights* and Emilia Pardo Bazán´s *Los pazos de Ulloa* and *La madre naturaleza*"**

At the **end** of the articles the **assessment procedure** which is being applied for each project is included. The **joint EFL didactic and Spanish literature project** necessarily follows a parallel structure, which helps students clearly discern and learn about key aspects in each literary work. After finishing their theoretical and practical study, students are able to relate each aspect in each literary work, to finally crosscurricularly compare them, and reach their own conclusions.

One of the assets while the project goes on is that students keep reading, and constantly make progress in their reading process and comprehension in both languages and subjects. Due to the novels´ difficulties and length, both teachers act preventively, anticipate to them, and guide students along the most interesting passages, while they help them **submerge in unavoidable chapters in each novel**, accompany them, and contribute to the students´ own interpretation.

All in all, the secondary education English and Spanish project which is presented here involves, as indicated earlier, two academic subjects: English as a foreign language and Spanish literature. Therefore, **teachers from each area are expected to coordinate their timing and efforts** towards challenging literary topics and works, in order not to only promote a collaborative and interdisciplinary learning but also, as pointed also earlier, to start exposing students to comparative literature.

In this volume, two articles are presented on Emily Bronte´s *Wuthering Heights*. The novel was first published together with Anne Brontë's *Agnes Grey* in a three-volume format (1847). After Emily's death, Charlotte Brontë edited the *Wuthering Heights* original text ,altering punctuation, correcting spelling errors, and making Joseph's thick Yorkshire dialectless opaque (1850). For this project, students will work on the second edition by the Penguin Vintage

Classics Brontë series (1950), whose relevance also lies in the fact that it was the first official, public confirmation of the authors' true gender, and it included a biographical note of Emily Bronté and Anne Bronté.

The contents and method which will be introduced go **from general to specific**, and are presented in the same volume to ensure that EFL teachers have both **a general perspective and detailed work on this literary piece.** It is also important to take into account that this is part of an **adaptable project** which each EFL teacher can implement according to the class needs. So, each teacher can decide on the **distribution of class work**, and the **relevance assigned to either the introduction, and historical and literary context of the novel, and/or more specific aspects, such as biography, fiction, structure, narrators and characters.**

This article describes how EFL students can easily become familiar with Emily Brontës´s *Wuthering Heights* **and the historical and literary contexts of which it is part.** *Wuthering Heights* is a groundbreaking novel. Emily Bronte's novel shocked readers when published in 1847.

While fitting into the **tradition of 19th-century novels**, this novel rebelled **against Victorian rules of decorum** through its **shocking plot** and **passionate characters**. A great deal of change, like the **Industrial Revolution**, took place during that period. Yet it is not surprising that the literature of the period is often concerned with **social reform**.

Emily Brontë and her sisters´ lives were caught between some conflicts of the early Victorian years: the **rural and urban style of life;** the **commercial South and the industrial North;** their **Irish background and their English nationality;** the **colonies and the metropolis** and, last but not least, their **female sensibility and the male power.** Consequently, the novels written by the Brontë sisters reflect the identity crisis of their changing social pattern and its traumatic transition process.

The whole project devoted to *Wuthering Heights* (Part 1 and Part 2) can last **for 8 sessions, which can be divided into 4 two-hour sessions**. As mentioned earlier, they can be easily extended and readjusted as necessary. **Chapters 1 to 18; and 31 to 34 are strongly recommended**. But first things must go first, and before starting the multi-angled analysis of the novel, students must be acquainted with the social and cultural context.

This is fundamental to help students:
  - **start catching an initial glimpse of the novel**
  - **place the novel in the right literary context**
  - **place the novel in the right historical context**
  - **start pinpointing the nuances of the work**
  - **begin picking up the riches of the novel**
  - **find them by themselves**
  - **start enjoying the reading as a whole right then**
  - **ensure their wish to continue with their reading**
  - **engage them into further reading**
  - **look forward to complementing the EFL reading project with the parallel Spanish literature class one**

Therefore, the first study guide which the EFL teacher follows in the first part of the project is focused on an initial and global itinerary which is presented as **Lesson Plan 1**:

LESSON PLAN	CONTENT	TIMING	LANGUAGE COMPETENCE	GROUPING	ASSESSMENT
1. BIOGRAPHICAL APPROACH TO EMILY BRONTË	1.Introductory Questions (warming-up)	15´	Oral	Whole group	Students secretly evaluate each other through color cards. (50%).
	2. Research work	60´	Digital	Groups of 5 students	
	3. Sharing	20´	Reading and speaking	All groups	Teacher also assesses how students become capable of learning from their classmates
(Session 1)	4. Adding Knowledge and assessment	25´	Listening	Whole group	

All the material which follows can be easily implemented and/or adapted. All the content activities will be detailed next. Due to the different nature of each section**, the answers to Section 1 and Section 2 are provided in the annex. The outcome of Section 3 and Section 4 are already included within the presentation.** When activities and/or questions are open, guidelines towards possible interpretations, solutions or answers, are also pointed. The description of **Lesson 1** and its activities follows next.

Lesson Plan 1

LITERARY AND HISTORICAL CONTEXT

This session is divided into **4 parts**, which cover:
1.   **Brainstorming through introductory questions**
2.   **Group Researching**
3.   **Group exchanging and sharing**
4.   **Adding knowledge**

1. BRAINSTORMING THROUGH INTRODUCTORY QUESTIONS

The teacher asks students some questions to awake their curiosity. They are first invited to imagine a strict society in which family values and strict gender roles are emphasized. After that, students are asked to answer the following questions:

1. **How do you imagine that society welcomed a story that made references to drunkenness, pregnancy, cruelty and sensuality, and which even contained some starchy language?**

2. **Do you think that this kind of novel was expected to have been written by a young woman?**

After hearing the students´ answers, the teacher explains that *Wuthering Heights* created something of a scandal when it appeared in 1847. They learn that Emily Brontë's take on love was an unsettling one: rather than an angelic bond between a husband and wife, love was a wrenching force that drove people to madness and death.

Students also become aware that, in those times, some critics, as the poet laurate Robert Southey, thought that literature could not be the business of a woman. In a letter exchanged with Charlotte Brontë (ten years before the publication of *Jane Eyre* in 1847*)*, Southey pointed this to her and made clear his position against women pursuing a carrier in writing.

The teacher adds that the letter manuscript is guarded in Brontë Parsonage Museum (https://www.bronte.org.uk/). The teacher also explains that probably for that reason, Emily and her sisters had decided to publish under a male pseudonym because women certainly were not supposed to write like that. In relation to this, the teacher poses a last question:

3. **Can you guess who are hidden under the pseudonyms Currer Bell, Ellis Bell and Acton Bell?**

The teacher helps students round up their answers, and specifies that the pen name chosen by each of the Brontë sisters shared each one´s initial, and adds that their identities remained secret until Charlotte (the only sister who outlived) revealed them after the early deaths of Emily herself, and their sister Anne.

2. GROUP RESEARCHING

The students´ goal is to look for information about four different aspects related to the novel, which go from general to specific:
-   *Wuthering Heights* **in English history**
-   **The Victorian era literature**
-   **The new economy and lifestyle**
-   **Women writers**

Students get distributed in four groups. Therefore, groups of five or six students are formed. After that, all groups carry out a research work on the basis of bibliographical references, which are both provided by the teacher, and the students´ digital resources of their own choice. The specificity of the work which **GROUP 3 and GROUP 4** must do is guided through two additional charts, which will be presented at the end of this section

GROUP 1
***WUTHERING HEIGHTS* IN ENGLISH HISTORY**
When in British history Emily Brontë lived and published her work
GROUP 2
THE VICTORIAN ERA LITERATURE
1. **The main characteristics of the literature during Emily Brontë´s life**   2. **Other authors who wrote in the same period**
GROUP 3
NEW ECONOMY AND LIFESTYLE
1. **Reasoning why Lockwoods went to the hills**   2. **Where and how Heathcliff was found**
GROUP 4
WOMEN WRITERS
1. **From a social perspective, whether literary perspectives were considered or not one of the accepted women's expectancies**

Students must answer some questions and resolve some activities proposed by the teacher. On the board, some assigned tasks are written. Students choose their preferred topic. As research takes place, students inform the teacher about their research sources and advances. The teacher verifies that they are reading the correct materials and surfing in correct webpages, forums, blogs…

Since **GROUP 3** necessarily needs to compare the differences between rural life and urban life, that is, the variations between traditional life in the country and modern style of dwelling in the city, the teacher provides students in that group with an initial blank chart, which will be later on projected. This chart will facilitate their classification of some dualities that are part of the novel's background and composition. To fill it out, students type their answers.

R U R A L L I F E	U R B A N L I F E

Since GROUP 4 must study the opposition between women´s social expectancies and the literary perspectives of the Brontë sisters, the teacher provides students with a chart which they must fill out with statements referring to what women could or could not do at the beginning of the century. This chart is a poster which will be shared later. At a glance, all students can easily identify the women's legal and social position in the early nineteenth-century in Britain.

1. **Women could not_____**	2. **Women´s education is devoted _____**
2. **Women had no_____**	3. **A married woman could not_____**
4. **Women had no _____**	5. **A married woman could not _____**
6. **Employment prospects for women were _____**	7. **They had no_____**

The aim which each group must reach is that, firstly, each group is to become an expert on the specific topic which they have chosen, and is expected to sort out doubts and questions that may be posed from their classmates. After this has taken place, all groups are to swap their papers, and each group is encouraged to read the work of their fellow classmates before moving on.

3. GROUP EXCHANGE AND SHARING

As indicated in section 2, each group is responsible for one of the four above-mentioned main aspects which are related to the time when the novel was published. The teacher begins leading the group exchange and the sharing of information and ideas.

With regards to **GROUP 1 (*WUTHERING HEIGHTS* IN ENGLISH HISTORY: When in British history Emily Brontë lived and published her work),** the teacher explains that the Victorian era also refers to an attitude that dominated at the time, the main ideas being:
-   The Victorian culture was defined by repression and a focus on appearances.
-   Unpleasant or disagreeable topics were not to be discussed
-   Social decorum was to be observed at all times.

The teacher also refers to the childhood years of the Brontë sisters coinciding with the time when a large number of handworkers who lived in hamlets in the hills went broke. Additionally, it is also said that West Riding Yorkshire, where the Brontës lived, was the main focus of workers radicalism and chartism (a working-class movement for political reform in Britain that existed from 1838 to 1857).

When helping out **GROUP 2 (THE VICTORIAN ERA LITERATURE: main characteristics of the literature during Emily Brontë´s life, and other authors who wrote in the same period)**, the teacher finds that **s**tudents easily point to main features in the kind of literature that evolved during the reign of Queen Victoria.

They also have no difficulty in elaborating a list of contemporary writers to the Brontë sisters. The teacher complements the students´ research with a list containing more thorough information. To orient the presentation of **GROUP 3 (NEW ECONOMY AND LIFESTYLE: Reasoning why Lockwoods went to the hills, and where and how Heathcliff was found**), the teacher starts by projecting the students´ completed chart, which students comment on. To ensure that all groups have the most details, the teacher projects a complementary second chart.

Also, students are told that *Wuthering Heights* shows that:
- Life in hill farming was often harsh
- There were isolated farmsteads
- There were rigorous weather conditions
- The rural population struggled to survive.

In addition, the teacher helps the students to understand that the Brontës are a product of a particular provincial petite-bourgeoisie and also explains that:
- Haworth, thought rural, was relatively close to the newly expanding manufacturing centers of Leeds and Bradford.
- Agricultural life was in transition at the turn of the century.
- The Brontë sisters were avid readers of local newspapers, and were in touch with the industrial conflicts of the day and observed a society undergoing industrial and agricultural transformation.

As far as **GROUP 4 (WOMEN WRITERS, the oppositions between women social expectancies and literary perspectives**) is concerned, the teacher pins the poster on the bulletin board, and present its contents.

The teacher usually rounds up the students´ presentation by saying that:
- The Brontë sisters were curiously placed with regard to the nineteenth-century struggle for women's emancipation.
- Although neither Charlotte, Emily nor Anne rebelled against women's legal or psychological subordination, they challenged many traditional assumptions about women's position.

4. ADDING KNOWLEDGE

In this last section, the teacher guides and complements the students´ conclusions. In relation to the women role in Victorian society, it is highlighted that:
- Women were excluded for a remunerative and interesting occupation
- That was a reflection of class divisions as well as sexual prejudice
- The Brontë sisters fell into the significant category of poor but gentle women who, being unlikely to marry, had to find a job.

To end up, Lesson Plan 1, the teacher shows the whole group a video in which the British academic, writer and biographer Kathryn Hughes explores the repressive and often contradictory expectations of women in middle class Victorian society: Gender in 19th century Britain (https://www.bl.uk/romantics-and-victorians/videos/gender-in-19th-century-britain) (7´38´´)

It is important to say that students must know about the **assessment procedure** before the project starts. Whichever method we use, it must help when evaluating their continuous work, and the results of each part in the project. In the EFL class, with the help of some colored cards, students explicitly express where they exactly are in each stage of the project, and how they assess their work and learning results.

This is the system which I use: the teacher hangs a panel with the four groups´ distribution in the classroom and hands each student three cards with the basic traffic light colors (green, yellow, red). Depending on the students´ understanding of the literary work, they put a different colored secret card inside a paper envelope, and then, they deliver it to the teacher:

GREEN means that they have easily carried out their task and mastered their learning.

YELLOW stands for a task that has been easily carried out, but whose understanding of the new contents has been hard at times.

RED signifies that, despite their efforts, they think that they have not understood as much as they wanted to. The teacher collects all the cards to cater for equality and respect at all times.

At the end, the whole group shares their conclusions. The teacher answers any last possible doubts and provides some specific explanations. Furthermore, the teacher has the last word in the work appraisal, evaluating not only the research process but also the intercommunication exchange between students, which students have been also informed about before starting the project. After taking into account the students´ considerations, the teacher decides the final grade and shows it to them in the next session, throughout the color code in the panel. Both parts, the teacher and the students must agree on the final score.

After all students know some of the main prominent biographical events that could have determined the author's identity, they are ready to move forward, and start learning about the Emily Brönte´s biography, the role of fiction in the novel, its specific structural features, the narrators and its characters. The study guide corresponding to these sections, will be presented as Lesson Plan 2, Lesson Plan 3, and Lesson Plan 4 in the article following: "**EFL and Spanish Literature in High School. Part 2: *Wuthering Heights* (Biography, Fiction, Structure, Narrators and Characters)"**.

APPENDIX:

KEYS TO SECTION 1 AND SECTION 2 (LESSON PLAN 1)

L I T E R A R Y   A N D   H I S T O R I C A L   C O N T E X T

1. BRAINSTORMING THROUGH INTRODUCTORY QUESTIONS

1. The answer to the initial questions is open.

2. The answer to the initial questions is open.

> Note: These **opening remarks** help students recognize the unusual and unexpected motifs that the novel offers.

3.The three **pen names** stand for Charlotte, Emily and Anne Brontë.

2.GROUP RESEARCHING

GROUP 1 (WUTHERING HEIGHTS IN ENGLISH HISTORY)

Students are expected to conclude that the Brontës lived and wrote during the **Victorian** period in England. Technically, the name refers to the reign of Queen Victoria, which covered most of the 19th century (1837-1901). That was a peaceful time, a time of upheaval and also a time of great literature. By this time Britain enjoyed strong naval superiority, leadership worldwide in manufacturing, finance, railways, shipping, and entrepreneurship. Britain embarked on global imperial expansion, particularly in Asia and Africa, which made the British the largest empire in history. National self-confidence peaked.

GROUP 2 (THE VICTORIAN ERA LITERATURE)

Characteristics
- The literature of this era was preceded by romanticism and was followed by modernism or realism.
- Victorian literature is a fusion of romantic and realist style of writing.
- Victorian Age produced two great poets: Alfred Lord Tennyson and Robert Browning.
- In prose, Victorian novels tend to be idealized portraits of difficult lives in which hard work, perseverance, love and luck win out in the end.
- They were usually inclined towards being of improving nature with a central moral lesson at heart. While this formula was the basis for much of earlier Victorian fiction, the situation became more complex as the century progressed.

Authors
The era is often divided into two parts:

- **Early Victorian Period** (ending around 1870): Alfred Lord Tennyson, Robert Browning, Elizabeth Barret Browning, Charlotte Brontë, Elisabeth Gaskell, Dante Gabriel Rossetti, Christina Rossetti, George Elliot and Charles Dickens.
- **Late Victorian Period:** Gerard Manley Hopkins, Oscar Wilde, Thomas Hardy, Rudyard Kipling, A.E. Housman, and Robert Louis Stevenson.

GROUP 3 (NEW ECONOMY AND LIFESTYLE)

Rural life	Urban life
Direct contact with nature	Great isolation of nature
Farmer is the fundamental occupation	No fundamental occupation (manufacturing, trade commerce, other works)
Lower density of population	High density of population
Social homogeneity	More heterogeneous (different types of population, class, races, religions…)
Sacred culture	Secular (non-religious) culture

1. Lockwoods needs a break from the hustle and bustle of London, so he rents an estate called *Thrushcross Grange*.

2. He was found starving in Liverpool, where more than three thousand immigrants arrived after the Great Famine (1845-49) in Ireland. In relation to this matter, it is interesting to remark that in chapter 4, Heathcliff was described as a "*dirty, ragged, black-haired child*" who spoke "*some gibberish that nobody could understand*"

GROUP 4 (WOMEN WRITERS)

1. Women could not **vote**	2. Women´s education is devoted **to prepare them for the role of "Angel in the House"**
3. Women had no **legal share in the house they lived**	4. A married woman could not **own property**
5. Women had no **control over the money she herself might inherit or earn**	6. A married woman could not **sue her husband for divorce**
7. Employment prospects for women were **poor**	8. They had no **rights of custody over their children**

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https://www.wuthering-heights.co.uk/

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http://www.victorian-era.org/victorian-era-literature-characteristics.html

Wuthering Heights by Emily Brontë
https://www.sparknotes.com/lit/wuthering/table-of-contents/

*Wuthering Heights S*tudy Guide
https://study.com/academy/course/wuthering-heights-study-guide.html

EFL and Spanish Literature in High School. Part 2: *Wuthering Heights* (Biography, Fiction, Structure, Narrators and Characters)

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"(…) Tis all that I implore;
In life and death a chainless soul
Whit courage to endure" (…)
("The Old Stoic", E. Brontë)

In "EFL and Spanish Literature in High School. Part 1: *Wuthering Heights* (Introduction, and Literary and Historical Context)", I presented how students were slowly introduced to the novel through different types of activities, timing, competences, group arrangements and assessment. They were part of Lesson Plan 1. In this article, I will refer to how students are slowly introduced to more detailed work on specific aspects such as Emily Bronte´s biography, the role of fiction, the structural elements, the narrators, and the characters.

(Emily Bröntë by Patrick Branwell Brontë(1833).National Portrait Gallery of London)
(https://www.alamy.com/stock-photo/emily-bronte.html)

As indicated in part 1, the students work on the second edition by the Penguin Vintage Classics Brontë series (1950). It is important to emphasize that this project has to be parallel to the students´ reading advance of the novel. Reading the whole novel is certainly recommended, but, some chapters are certainly more advisable that others. This is true of Chapters 1 to 18, and Chapters 31 to 34.

I designed this part of the project to last for four two-hour sessions, which can be easily extended and readjusted as necessary. Before starting the analysis of the novel, students must be acquainted with the social and cultural context. They must also know some prominent biographical events that could have determined the author's identity. After that, attention is drawn towards the structural features of the novel, and the approach to its characters. Therefore, the study guide, which the EFL teacher follows, continues the work done in Lesson Plan 1, and is divided into three sections which correspond to Lesson Plan 2, Lesson Plan 3, and Lesson Plan 4.

LESSON PLAN	CONTENT	TIMING	LANGUAGE COMPETENCE	GROUPING	ASSESSMENT
2 **BIOGRAPHICAL APPROACH TO EMILY BRONTË** (Session 2)	1.Introductory Videos	5´	Listening	Whole group	The teacher assesses accuracy on the contents included in the tables and corrects the compositions
	2.Biographical table	15´	Research	In pairs	
	3.Preface reading	15´	Reading and speaking	Whole group	
	4. First writing	30´	Listening	Whole group	
	5.Creative compositions	30'	Writing	Individual	
	6. Content sharing	25´	Speaking	Whole group	
3. **STRUCTURAL ELEMENTS** (Session 3)	1.Settings (...)	15'	Reading	In pairs	The teacher assesses the students´ comprehension and attention
	2. Locations analysis	15´	Writing	In pairs	
	3.Film (part I)	55´	Listening	Whole group	
	4."I am HeathclIff" scene	15'	Speaking	Whole group	
	5.Plot	15´	Writing	Individual	
4. **NARRATORS** **CHARACTERS** (Session 4)	1.Film (part II)	55´	Listening	Whole group	The teacher assesses the students´ ability to reach conclusions
	2. Summary	15'	Speaking	In pairs	
	3.Narrative frame	15'	Artistic competence	In pairs	
	4.Main characters: Heatchcliff and Catherine	20´	Matching	Individual	
			Speaking	In pairs	
	5.Character list	15'	Matching	In pairs	

The **keys** to **Lesson Plan 2, Lesson Plan 3, and Lesson Plan 4** are provided in the annex. Some necessary comments are previously included in the following presentation.When activities and/or questions are open, guidelines towards possible interpretations, solutions or answers, are also pointed.

Lesson Plan 2

B I O G R A P H I C A L   A P P R O A C H A N D   F I C T I O N A L   S E T T I N G

The second session of the crosscurricular project is divided into six parts:
1. **Introductory videos**
2. **Biographical table**
3. **Reading** *Wuthering Heights* **(preface passage)**
4. **The Brontës´ first writings**
   4.1 **What the Brontë children did to amuse themselves**
   4.2 **What they read**
   4.3 **What they created**
5. **Creative and imitative compositions**
6. **Content sharing**

1. INTRODUCTORY VIDEOS

The teacher provides the students with an opportunity to catch a glimpse and get familiar with the Brontës´ time and their social and cultural environment. Students start being introduced to detailed work by watching:

A/ The trailer of the 1973 BBC miniseries inspired in the Brontë family life: "The Brontës of Haworth" (https://www.youtube.com/watch?v=PP-jk63kWso)

B/ The 2016 biotopic "To walk invisible" (https://www.youtube.com/watch?v=7aQ-CPIJ2ZY)

2. BIOGRAPHICAL TABLE

After that, the teacher presents a blank **chronological table** containing the most relevant dates in Emily Brontë´s short and dramatic life. In pairs, students are expected to fill it out with the requested information. Students easily find the information; as the teacher checks the different work that is taking part in pairs, students may be suggested some websites too (they are included in the Reference section at the end of the article):

1)	1818	
2)	1821	
3)	1824	
4)	1825	
5)	1842	
6)	1848	

Once students finish, the teacher projects the data, and students self-correct their work. Then, the teacher refers to the hardships in the Brontë family, the fact that death was constantly present in their lives, and additionally, that Emily Brontë herself had a solitary character.

3. READING *WUTHERING HEIGHTS* PREFACE PASSAGE

The whole class reads a paragraph in which Charlotte Brontë defined her sister character in the preface:

> "*My sister's disposition was not naturally gregarious; circumstances favoured and fostered her tendency to seclusion; except to go to church or take a walk on the hills, she rarely crossed the threshold of home. Though her feeling for the people round was benevolent, intercourse with them she never sought; nor, with very few exceptions, ever experienced. And yet she knew them: knew their ways, their language, their family histories; she could hear of them with interest, and talk of them with detail, minute, graphic, and accurate; but with them, she rarely exchanged a word*"
> (https://blog.catherinepope.co.uk/teaching/wuthering-heights/preface-to-new-edition-of-wuthering-heights/)

After having read it, the teacher invites students to brainstorm on vital and biographical circumstances which, from their experience, may have determined character in some cases related to real life, or fiction, which they may familiar with.

4. THE BRONTËS´ FIRST WRITINGS

4.1, 4.2, and **4.3** are dealt with as a whole. The teacher explains that the Brontë sisters already wrote imaginary stories in their teens ad their youth years, and also shows the students a *power point* presentation which includes a manuscript of theirs and a short explanation on what their beginning as writers was like:

The childhood output of the Brontës was a collection of volumes in microscopic writing. They are a series of tales that expresses their adolescent fantasies. Scholars have shown the importance of the *Juvenalia* for an understanding of Brontë's lives and work.

The majority of the 200-odd poems of Emily can be understood as commemorating events in the Gondalian, saga whose protagonist is Queen Augusta Geraldine Almeda. Emily's poetry is the most valuable in the Brontë juvenilia. Their plural perspectives could be seen as anticipating narrative technique of *Wuthering Heights*.

(https://www.bl.uk/collection-items/manuscript-of-emily-bronts-gondal-poetry)
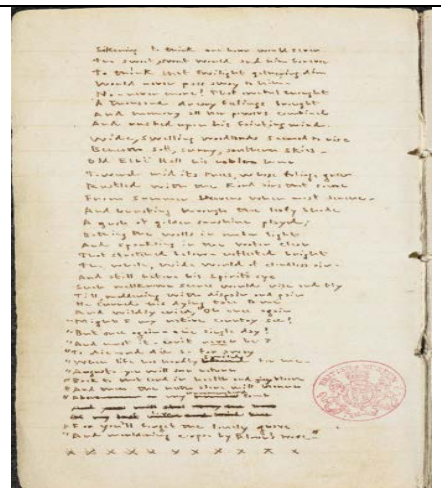
Afterwards, the teacher asks the students the following questions:

a.	What did the Brontë children do to amuse themselves?
b.	What did they read?
c.	What did they create?

5. CREATIVE AND IMITATIVE COMPOSITIONS

The teacher invites the students to imitate the Brontës´ ludic and familiar apprenticeship process. Students write down a short composition inspired in some story or play which they had visualized and/or invented in their childhood. Following the Brontës´ model, they create their own story from scratch.

6. CONTENT SHARING

When all the compositions have been corrected by the teacher, they are printed in different colored paper and posted on the classroom walls. Students vote for their favourite ones, and explain why their choice is so.

Lesson Plan 3

STRUCTURAL ELEMENTS

The teacher focuses on 3 structural elements:
1. **Settings**
   - **1.1 Reading chapter 1 paragraph**
   - **1.2 What "wuther"** *and* **"heights"** *mean*
2. **Locations**
   - **2.1 Listing descriptive words and framing location**
3. **Plot (first half)**
   - **3.1 Film (part I)**
   - **3.2 "I am Heathcliff" scene (comparing the novel and the film)**

1. SETTINGS

In literature, setting is, rarely, as important as it is in Emily Brontë's *Wuthering Heights.* The book is named after its primary location: the rundown and isolated house owned by Mr. Heathcliff. This lonely location is crucial to the story. The landscape, at times, almost becomes a character in this novel. Wuthering Heights is a rundown country estate out in the middle of nowhere, isolated from everyone. It is set amongst some moors, uncultivated swampy land, which are beautiful but also spooky in their isolation.

1.1. READING CHAPTER 1 PARAGRAPH

The whole group reads how Mr. Lockwood explains location in the first chapter of the book:

"Wuthering Heights is the name of Mr. Heathcliff's dwelling.
''Wuthering" being a significant provincial adjective, descriptive of the atmospheric tumult to which its station is exposed in stormy weather. ''(…) ''Happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stone."   (pp. 2-3)

(https://www.wuthering-heights.co.uk/wh/locations/top-withens.php)

The teacher clarifies that the image reflects the remote farm of Top Withensor Top Withins in 1920, which was often thought of as the inspiration for the *Wuthering Heights* farmhouse.

1.2. WHAT "WUTHER" AND "HEIGHT" MEAN

Oftentimes students wonder about the meaning of the title of the novel. The teacher simply helps students break the title down, by asking them what each word means, with a view to having them realize the final significance of the title as a whole:

What does "wuther" and "heights" mean?

By checking any of the available online dictionaries, students easily discover that "Wuther" is an antiquated term related to wind. For example in the *Merriam- Webster Dictionary*, it is defined as "to blow with a dull roaring sound' (https://www.merriam-webster.com/dictionary/wuther). With regards to heights, the same dictionary defines that as "the part that rises or extends upward the greatest distance: the highest part" (https://www.merriam-webster.com/dictionary/height). So students grasp the idea that *Wuthering heights* refers to a house location at the top of a hill, where the weather is usually terrible, dark and windy.

2. LOCATIONS

2.1 LISTING DESCRIPTIVE WORDS AND FRAMING LOCATION

Firstly, students are expected to create a class list of descriptive words that depict the setting in *Wuthering Heights.* They must also check their meaning. As they find them, and check the meaning, they go to the teacher´s computer, and type them in alphabetically, and include a brief meaning. As they do that, the teacher proofreads class work.

Secondly, students must learn that the setting in the novel is based in two houses, both miles away, and inspired in real locations. As students do that, the teacher makes sure that they discover the largest and finest house in the neighborhood: Thrushcross Grange (modelled on Ponden Hall, near Haworth), and the ragged farmhouse in the hills: Wuthering Height. Students will also find out that the dwellers in each of the two houses are in harmony with their surroundings, despite the fact that the gentle, and moral Edgar Linton of the Grange contrasts with the malevolent and magnetic Heathcliff. To define each location and their inhabitants, paired-up students complete the following chart:

Wuthering Heights
Thrushcross Grange

3. PLOT (first half)

3.1 FILM (Part I)

There have been several filmed versions of the novel, and some of them are listed in References. As students continue reading the novel, they are invited to watch one of them: a film adaptation of *Wuthering Heights:* the 1998 *Wuthering Heights* TV movie starred by Robert Canavah and Orla Brady (https://www.imdb.com/title/tt0204744/). This movie covers the whole story. After showing the first part of the film (55'), students are asked to craft a one-

page summary on the plot of *Wuthering Heights*, until chapter IX. Their summary must follow the next starting statements:

PLOT SUMMARY

"*Mr Lockwood, a rich man form the south (_____)
There he asks his housekeeper, Ellen Dean, to tell him the story of the family from the Heights.*" "*The story begins thirty years before when the Earnshaw family lived at Wuthering Heights (_____) and run away from Wuthering Heights.*"

3.2 "I AM HEATHCLIFF" SCENE (comparing the novel and the film)
The "I am HeathCliff" passage is both in the novel and the film its climax. Bathed in dramatic irony, Heathcliff overhears Catherine say that it would be degrading to marry him, but leaves before she adds that that he is her soul mate too. Therefore tragedy begins because the character ignores reality, and acts accordingly. Just before the "I am Heathcliff scene" is about to start, the teacher stops the projection. Students compare the quote to the film adaptation.

'I think that's the worst motive you've given yet for being the wife of young Linton.'
'It is not,' retorted she; 'it is the best! The others were the satisfaction of my whims: and for Edgar's sake, too, to satisfy him. This is for the sake of one who comprehends in his person my feelings to Edgar and myself. I cannot express it; but surely you and everybody have a notion that there is or should be an existence of yours beyond you. What were the use of my creation, if I were entirely contained here? My great miseries in this world have been Heathcliff's miseries, and I watched and felt each from the beginning: my great thought in living is himself. If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger: I should not seem a part of it.—My love for Linton is like the foliage in the woods: time will change it, I'm well aware, as winter changes the trees. My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary. Nelly, I am Heathcliff! He's always, always in my mind: not as a pleasure, any more than I am always a pleasure to myself, but as my own being. So don't talk of our separation again: it is impracticable´(…)(Chapter 9, p. 101)*

Lesson Plan 4
N A R R A T O R S   A N D   C H A R A C T E R S

The teacher prepares work on 5 elements:
1. **PLOT (second half)**
   1.1 Film (Part II)
   1.2 Oral summary
2. **NARRATORS**
   2.1 Perspective behind the *Wuthering Heights* story
   2.2 Top-layer narrator
   2.3 A realiable or an unreliable recount
3. **CHARACTERS**
   3.1 Main Character: Heathcliff (Byronic hero)
   3.2 Where Byron first sketched out his Byronic hero
   3.3 What this hero looked like and acted like
   3.4 Who the main Byronic hero is in *Wuthering Heights*
   3.5 Catherine
   3.6. Character List

1. PLOT (second half)
1.1 FILM (part II)
The teacher shows the second part of the film, invites the students to continue reading, and to finish their summary by writing after the following this statement (home assignment)
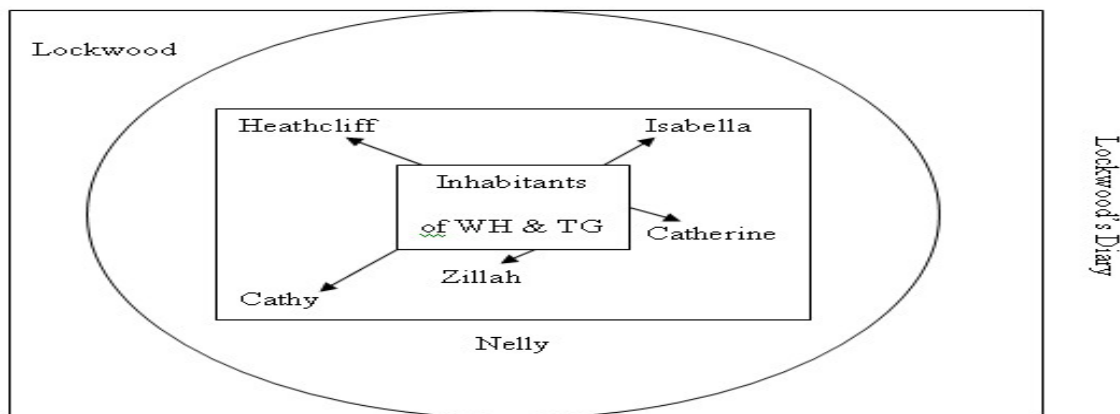
"*After three years Edgar and Heathcliff are married_____ (…) Lockwood departs but, before he leaves, he hears that Hareton and Cathy plan to marry on New Year's Day*"

1.2 ORAL SUMMARY
Students are asked to provide answers out loud: one sentence at a time, and a whole group oral composition is created by them all, and agreed upon.

2. NARRATORS
Wuthering Heights is structured through a series of **narrative frames**, or frame stories, which are a method of telling a story within a story. They were a staple of previous Gothic novels. But Emily Bronte adds quite a lot to that, making readers question the actions and motivations of its **various narrators**. The result is that the truth remains veiled; we have no objective voice to confirm what really happened. The bulk of the novel is narrated by the servant Ellen Dean (known as Nelly), though she tells her story to Lockwood, who has traveled to the area and interacted with the novel's main characters. Thus, we have two unreliable narrators before we even get to some smaller narratives within. After the teachers explains this, students are asked to design a framed square (which may be similar to the image below) or a chain that reproduces all the information that source Nelly, the main narrator, obtains from the other characters:

(https://teoriadelaliteratura.blogia.com/2006/032901-narrative-structure-and-techniques-in-wuthering-heights..php)

After checking this and clarifying any doubts, the teacher asks the students the following questions:

1. From what perspective is the whole story of *Wuthering Heights* told?
2. Who is the top-layer narrator?
3. Do you believe that their recount is totally reliable?

3. CHARACTERS
3.1 Main Character: Heathcliff (Byronic hero)
3.2 Where Byron first sketched out his Byronic hero
3.3 What this hero looked like and acted like

3.4 Who the main Byronic hero is in *Wuthering Heights*
3.5 Catherine
3.6. Character List

The teacher defines the two main characters in the story. Undoubtedly, one of them is **Heathcliff**, who could be considered an example of a Byronic hero. A Byronic hero is a type of Romantic hero with dark features. He is brooding, ostracized from society in some way, intelligent, arrogant and hyper aware of himself. This type of hero grew from Lord Byron's work, which featured such characters. Lord Byron was possibly the greatest influence on the Brontës who inherited the Byronic conception of love, the notion of fatal and the guilt-ridden passions. After students are guided through this explanation, they are asked to look for some information related to the following questions:

> a. **Where did Byron first sketch out his Byronic hero?**
> b. **What did this hero look like? How did this hero act?**
> c. **Who is the main Byronic hero in *Wuthering Heights*?**

Catherine is the female protagonist of the story, and she also often represents a Byronic heroine. She is a passionate and temperamental character who is caught between what she wants to do and what she is 'supposed' to do. She knows that her love for Heathcliff is improper for many reasons and tries to deny it, but can never fully shut it out. Students are asked what follows:

> **Can you describe Catherine´s main three periods as a character: her chldhood, her transformation, and her existence as a ghost?**

The teacher adds that the ghostly appearances in the second half of the novel suggest that her spirit is unsettled by her denial of Heathcliff in life, and that she is working to be reunited with him in death. When Heathcliff dies at the end of the novel, it is insinuated that they are reunited in death, but it is not clear if that is in heaven or hell. Finally, students are provided with a character and feature list. In groups of three, they need to pair up characters with their main traits. They must also come up with a couple of sentences to describe each character.

1. Edgar Linton					A. Compassionate, sensible, intelligent				
2. Nelly Dean					B. Curious, ironic, vain				
3 Lockwood					C. Headstrong, beautiful, adventurous				
4. Zillah					D. Illiterate, quick-tempered, good-hearted				
5. Young Catherine					E. Weak, sniveling, demanding, ill				
6. HaretonEarnshawn					F. Long-winded, fanatic, self-righteous				
7. Linton Heathcliff					G. Silly, cruel, simpering				
8. HindleyEarnshawn					H. Alcoholic, gambler, jealous				
9. Isabella Linton					I. Gossiping, stout, narrow-minded				
10. Frances Earnshawn					J. Wealth, weak, literate				
11. Joseph					K. Whiny as a kid; strong as a woman				
1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.

By now, students have reached the end of part II in the EFL Class project. As indicated in Part 1, students must be familiar with the **assessment procedure**, which was explained in detail there ("EFL and Spanish Literature in High School. Part 1: *Wuthering Heights* (Introductory Literary and Historical Context, and Assessment)". With the help of colored cards standing for the basic

traffic light colors (green, yellow, red), students explicitly express where they exactly are in each stage of the project, and how they assess their work and learning results. The teacher answers any last doubts and provides specific explanations if necessary. The teacher is key to not only assess the research process but also the intercommunication exchange among students. At the end, both parts, the teacher and the students must agree on the final score.

During the whole learning process, and at the end, the whole group shares their findings on biography, fiction, structure, narrators and characters. In Volume 12, I will present the second part of the crosscurricular project which involves the simultaneous work of the Spanish literature teacher, and the parallel work on Emilia Pardo Bazán´s *Los pazos de Ulloa* and *La madre naturaleza* (Introduction, and Historical and Literary Context), and Emilia Pardo Bazán´s *Los pazos de Ulloa* and *La madre naturaleza* (Biography, Fiction, Structure, Narrators and Characters). Finally in Volume 13, the whole perspective on the thorough crosscurricular project will be presented through the comparative English as a Foreign Language and Spanish literature joint class work on these major literary works of art.

APPENDIX: KEY TO LESSON PLAN 2, LESSON PLAN 3, AND LESSON PLAN 4

(KEY TO LESSON PLAN 2)

BIOGRAPHICAL APPROACH AND FICTIONAL SETTING

1. BIOGRAPHICAL TABLE

1)	1818	Emily Jane Brontë was born
2)	1821	Maria Branwell (Brontës´ mother) died of cancer. Consequently, aunt Branwell went to Haworth to take care of the children
3)	1824	Emily joined their sisters at Clergy Daughters School
4)	1825	Older sisters Maria and Elisabeth died because of a typhoid epidemic at the boarding school. Charlotte and Emily were taken home
5)	1842	Emily accompanied her sister Charlotte to Brussels where the latter attended a girls´ academy. Emily felt as an outcast
6)	1848	Branwell died suddenly. At his funeral Emily caught a severe cold which worsened. Three months later, Emily died

4. THE BRONTËS´ FIRST WRITINGS

a/ They amuse themselves by reading and making up fantastic and mysterious stories.

b/ As children, the Brontës read voraciously and precociously both serious and popular literature. Their father's library supplied them first.

c/ They created the *Juvenalia* saga whose origins could be found in a game that the children devised with a set of toys that Mr. Brontë took to his son Branwell. Each child adopted a soldier character. Charlotte and Branwell developed their kingdom of Angria while Emily and Anne went their own way to chronicle the history of Gondal, an imaginary island in the North Pacific, a land of lakes and mountains, with a harsh and blustering climate reminiscent of Yorshire.

(KEY TO LESSON PLAN 3)

STRUCTURAL ELEMENTS

2.1 LISTING DESCRIPTIVE WORDS AND FRAMING LOCATION

Moors, hills, oak, fir, stone rock, wuthering, mist, wind, crag, marsh…

English Moors are beautiful, wild and open lands in the Highlands. There are grasslands with

hidden dangers symbolizing some unexpected pitfalls that the characters face. The moors surround both Wuthering Heights, the home of the Heathcliffs and the Earnshaws, and Thrushcross Grange surrounds the home of the Lintons.

Wuthering Heights
It is a house in decay occupied by people who are themselves decaying, stark, and cold. The house is built to match a set which is deep behind its walls. It has a stocky and imposing construction, and narrow windows, which are never lit up by any nice fireplace. The weather on the hill is frequently terrible.

Thrushcross Grange
In its heyday it was the opposite of Wuthering Heights. It is four miles away from Wuthering Heights, down in a valley where the weather is not so harsh. It is comforting, calm, and welcoming. The windows and doors are often open to the outside, and it is well-lit by sunlight and by fire at night.

(KEY TO LESSON PLAN 4)
N A R R A T O R S   A N D   C H A R A C T E R S

2. NARRATORS
1. First-person perspective / **2**. Lockwood / **3.** Narrators are unreliable

3. CHARACTERS
3.6
Heathcliff
a/ His origin can be traced to John Milton's Satan in *Paradise Lost* and Byron's *Childe Harold Pilgrimage*.
b/ The Byronic hero was conceived of as an outcast, suffering partly from the stupidity of society, and partly from his morbid impulses. Byronic heroes also tend to appear larger than life and dress and style themselves in elaborate costumes for the purpose of making themselves look as different from others as possible.
c/ Heathcliff, of mysterious origins, a savage in the sense that he is untouched by social norms possesses traits of the Byronic hero. In love, he destroyed what he adored, and fascinated his victims by his satanic traces. Aspiring to the almost demonic possession of Cathy, and carrying out an endless revenge, he provides a prototype of Byronic Hero
Catherine
As a **child,** she is wild, strong-willed and, possibly, spoiled. However, after getting attacked by one of the Linton's dogs and spending five weeks recovering at Thrushcross Grange, Catherine undergoes a dramatic **transformation** into a proud, proper young lady. A little while later, **Catherine dies** while giving birth to a daughter named Cathy. But she does not go away, and instead, she haunts the moors, appearing in visions to Heathcliff and the boarder Lockwood.

Character and feature list
1.K / 2.A / 3.B / 4.I / 5.C / 6.D / 7.E / 8.H / 9.K / 10.G / 11.F

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https://www.imdb.com/title/tt0204744/

Ethical Values and EFL Animation Clips for Seventh Graders

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Ethical values are important both to the educative community and parents since they are actually one of the issues that worries them the most. Teenagers are supposed to be educated by their parents and relatives but they also learn from what they see around and their experience. Educators are the key to make teenagers think and transmit the existence of positive values. Throughout adolescence, they might feel more confident to manage their emotions by themselves up until their adulthood, which will make them reach a certain grade of maturity.

Language teachers and tutors are used to playing videos in classroom so as to make students think about situations in life. I have always been interested in linking the main topics of interest for teenagers with the curricular contents. The unit which I am presenting here is called *Ethical Values and EFL Animation Clips for Seventh Graders.* It displays an **innovative** path for 7thgraders which takes them from the need to work on ethical values to their own production of videos, including school subjects, such as culture and ethical values, arts, computer science and languages. This **interdisciplinary** project can be approached from different points of view. The bottom line is that students create animation clips by using ICT while knowledge on culture is covered through English as a foreign language.

As we know, teenagers may be sensible but they sometimes may not distinguish right from wrong. To learn to reason, they need models and the activities within the ethics and the EFL class can help them reflect on many situations surrounding them. **Discussing about moral standards and ethical values** may be somehow far from teenagers' interests but, with the right tools, they can develop their critical attitude. In my view, projects like this are a win-win, and both students and teachers learn from them. This project on values aims at students being autonomous and cooperative; it caters for **diversity;** it is about communication in a foreign language and it is **flexible** because it can be easily adjusted to the students' age.

Students use **new technologies** to edit videos. Using ICT makes the task very attractive, and the students' **prior knowledge** on software to edit videos is essential because they are expected to have previously worked on **video programmes** in the technology subject. Students are expected to **illustrate stories** about the reality surrounding them which may be about friendship, family problems, bullying, lack of empathy, envy... Illustrating and editing **animated clips** may sound interesting for teenagers but, as pointed earlier, working on a topic related to ethical values may not be so attractive. In this case, the teacher's **motivation** is also essential to make students be engaged on the project.

The unit focuses on the students' comprehension and expression in EFL. This means that students work on both **receptive** (reading and listening) and **productive skills** (writing and speaking). In order to produce oral skills, for example, students need to record their voices for their clips, so they either ask the teacher or check the words' pronunciation online. Students also put into practise their digital knowledge by editing cartoons with *Scratch* and other software such as *MovieMaker*. The procedure for using these programmes is described when presenting Session 4*.*

Last but not least, the unit is introduced by a **five-minute clip** in French which is titled "La petite casserole d'Anatole" by Isabelle Carrier. This implies interdisciplinary teaching since in the European Union different projects are shared in several languages. Besides, students realise foreign languages are really close to them, which also allows teachers to embrace language diversity.

A Spanish version on *YouTube* is available too (References to both clips are included at the end). The animation clip is a metaphoric story about the lifestyle of disabled people, which is full of trouble and obstacles but it gives an optimistic point of view too. Since the story can be applied to several situations in life, it is a powerful starting point for the unit. This unit is divided into three general sections:

A/ GENERAL FRAME
B/ OBJECTIVES
C/ OVERVIEW OF LESSON PLAN
- **SESSION 1: LEAD-IN**
- **SESSION 2: CREATING THE STORIES**
- **SESSION 3: WRITING THE STORIES**
- **SESSIONS 4 & 5: ANIMATION DESIGN**
- **SESSION 6: EDITING**
- **SESSION 7: RECORDING**
- **SESSIONS 8 & 9: SCREENING AND ASSESSMENT**

A/ GENERAL FRAME

According to the new curriculum, two **cross-curricular areas** from the first course in secondary education until the last one are determined. These are the *Digital*, and *Personal and Social* areas, which are strictly connected to both English and the ethical values subject. This teaching unit gives meaning to these areas as a whole. The activities are carried out in English, which allows students to exchange ideas and achieve higher proficiency. The unit is focused on students who have a pre-intermediate level of English. However, it is **suitable** for any level in secondary education.

This unit is carried out during the third term. Students are expected to be familiar with the present and past tenses. They must also be used to working on specific content to put it into practise in the current project. For example, as for vocabulary, students work on adjectives related to feelings and emotions which they already know: *happy, sad, generous, jealous...* Students need some knowledge of word formation, that is, they get to know the nouns derived

from the previous adjectives: *happiness, sadness, generosity and jealousy*. The teacher thus expands the vocabulary of such lexical field by using different **lexical categories** of specific words related to ethics. New vocabulary emerges from reading texts in class and several speaking activities which make students think, feel and discuss. Later on, students combine a writing task using both the grammar tenses and vocabulary which they have learnt through their own animation clip. At such point, **creativity** is involved and students are learning while having a good time.

This project is set within the basic competences and their corresponding **key contents.** It counts on a range of **levels of achievement** which have to do with the students' performance. The different levels will be detailed in sessions 8 and 9 (evaluation criteria). Bearing in mind the new structure in the curriculum, **Basic Competences** from the Foreign Languages area have been discerned by dimensions and these must be fully integrated within the contents that we teach at the same time.

This unit involves the three main dimensions: **Oral expression dimension** (students use oral interaction strategies according to the communicative situation to start, maintain and finish the discourse; they obtain information and interpret oral texts of everyday life); **Reading comprehension dimension** (students apply comprehension strategies to obtain information and interpret the content of written texts with a clear structure), and the **Writing dimension** (students plan and produce written texts of different typologies by using the appropriate elements for the communicative situation; they also revise the text to improve it according to the communicative purpose).

This didactic unit covers many of the established **key contents** in the curriculum. Additionally, it takes into account both oral and written audio-visual texts, reading out loud, creative production, pragmatics, coherence and cohesion, syntax, phonetics as well as strategies for oral and written comprehension, oral interaction and oral production.

B/ OBJECTIVES

A large number of **objectives** are involved:
- To decide what information is relevant to include
- To narrate a visual story
- To describe and denounce situations which are not appropriate for human beings
- To do cooperative work and distribute tasks equally
- To learn from others
- To show feelings through verbal and non-verbal communication in English
- To realize how the learning process is developed
- To become aware of one's knowledge and creativity
- To promote a critical attitude towards discriminatory messages and will to overcome cultural prejudices

The **learning outcomes** emerge from what the students are able to produce after this unit:
- To use vocabulary related to feelings, emotions and core values
- To elaborate a piece of writing with cohesion and coherence
- To create animation clips by using new technologies
- To orally explain a story by using present and past tenses
- To take classmates' stories as examples
- To understand the general idea of a story with audio-visual support

C/ OVERVIEW OF LESSON PLAN

Sessions	Type of task	Task	Timing
1 LEAD-IN	Introduction	Students watch the clip "La petite casserole d'Anatole" (Brainstorming about its significance and a warm-up activity to attract the students' attention).	40'
	Introduction	The teacher explains the project. Students start thinking about the value which they would like to illustrate in their project.	20'
2 CREATING	Development	The teacher gives instructions and points to the requirements that the project needs to fulfil. The rubric for assessment is presented.	15'
	Development	In groups of three, students start writing their stories.	45'
3 WRITING	Development	The teacher monitors students. As soon as the stories are written, the teacher corrects them.	60'
4 ANIMATION DESIGN	Analysis	Students decide how to reproduce their sequence. E.g. *Scratch, PowerPoint, Movie Maker*, their own drawings and/or other apps.	15'
	Development	Students start working on the animation design.	45'
5 ANIMATION DESIGN	Development	Students keep on working on the animation design. The teacher supervises and reminds them of the use of the rubric.	60'
6 EDITING	Development	The teacher checks how subtitles and voice in off are being included in the animation clips.	60'
7 RECORDING	Development	Students start editing the last details. Students get their own video file and send it to the teacher.	60'
8 SCREENING & ASSESSMENT	Final task	Some groups present their animation clip to the rest of the class.	60'
	Assessment	Students complete the rubrics for peer-assessment. The teacher gives them feedback.	
9 SCREENING & ASSESSMENT	Final task	The rest of the groups present their animation clip.	60'
	Assessment	Students complete the rubrics from each of the groups presenting. The teacher gives them feedback.	

SESSION 1: LEAD-IN

The first session begins with the animated clip called "La petite casserole d'Anatole" by Isabelle Carrier (http://www.educateur-connecte.com/lapetitecasseroledanatole/). It makes students think and discuss the message that it entails: the clip shows the difficulties that disabled people suffer but it is also about the differences that one might find in society, the problems that might arise and, somehow the way how they can be overcome. Right after, the teacher does not only ask students comprehension questions but enquires them about the values that the animation clip illustrates.

This is the starting point to start **exchanging opinions** about social values, **stereotypes** and conflicts in our current society. Students are given some time to comment on the clip in pairs and then, they report their ideas and some key words to the whole class. In case students are not very talkative, the teacher may suggest writing some words on the board: *quality, talent, effort, difference, weakness, solutions* and *disability…* so that they can come up with more

opinions. At the end of the lesson, taking "La petite casserole d'Anatole" as an example, the teacher explains that the final objective of the project consists of creating an animation clip related to ethics. By then, students are excited not only to use computers but also to create their own video story.

SESSION 2: CREATING THE STORIES

The main **guidelines** which students are presented are summarized below:
-   Students need to write down a story/ narrative text illustrating a social value and hand it into the teacher for corrections.
-   Students need to be **cooperative** and equally divide their tasks within the group in order to be effective.
-   Students are expected to design an animated clip following their previous **written task**. They can either draw it themselves or use *Scratch, PowerPoint, MovieMaker* or any other programmes. Originality is encouraged by the teacher.
-   Written speech in the animation clip such as subtitles or comic bubbles must be included.
-   The **video file** may last between 1 - 3 minutes.
-   The animation clip file must be emailed to the teacher or be handed in a pen-drive before the given **deadline**.
-   There are two sessions devoted to present the animation clips in class. The teacher presents the date for each group.
-   The story must contain a **key message,** which they decide within their group.
-   After each animation clip has been screened, students guess and comment on the social value which is illustrated.
-   In case it has not been clearly described, the designers of each video have to explain what they wanted to express in their animation clip.
-   At the end, every member of the group must be ready to answer any questions that both the teacher and their classmates may have.
-   When completing the peer-assessment grids, students must be as objective as possible and the teacher must monitor that.

Later on, the teacher shows students the **rubric** that they will use to evaluate themselves. They can see the **peer-assessment** grid screened on the whiteboard. The teacher reads the items aloud to make students aware of what the project implies from the very beginning. The teacher may also suggest students to take note of the elements in the rubric so that they can check them while they work on the project.

The teacher can show a similar grid with the **teacher's feedback** which focuses on group work, student's autonomy and ICT. The fact of showing these grids aims at avoiding confusion and ensuring that students know what the teacher expects from them. Both the peer-assessment and the teacher's feedback grids are included and described in Sessions 8 and 9. Once the instructions are clear, the teacher tells students to be grouped in threes. Students make the groups themselves. If we consider that a current class counts on 27 students approximately, we need to have 8 groups of 3 students each.

It is crucial that they first decide on one social value to write about in their stories. If they prefer to illustrate more than one value, they can do it too. Students may work on basic **values** such as **respect, generosity, equality, solidarity, justice, love, tolerance** and **honesty**. After this, they must do some brainstorming about the main characters for their animation clip and

what the plot can be about. The teacher advises them to take notes and, then, to write an outline which will be helpful for their next stage.

SESSION 3: WRITING THE STORIES

Students must do a **first task**, which consists of writing a story about different citizens' behaviours living in the same society. Each group preferably works on one social value so that the rest of the classmates can reflect on it. The narration helps students place their ideas into the right order for their upcoming animation clip. The narrative is **revised** by the teacher to ensure that **language** is appropriate. The teacher corrects texts by underlining the grammatical errors and the spelling mistakes.

Then, students are more likely to re-write them properly in their animation clip. The teacher does not actually need to set a mark for this piece of writing; it is just a way to ensure that students are doing well and avoid mistakes. As soon as students are given the approval, they are ready to move onto the next stage. All texts must be coherent and provide answers to **basic questions** within the narrative. Students need to create stories by giving information about the people implied (who), the events happening (what), the time (when), the place (where), details about the manner (how) and the reasons for such events happening (why). The following story exemplifies it:

> **Harry's mask**
> *Harry was a normal child but he had a big problem. His big problem was that he always wore a mask that would not let him show himself. When he was at home, he used to take out his mask and made life impossible for his mother. One day, he went out to the street and forgot his mask. He was very sad and hid in a very dark street where there was nobody. Suddenly a pretty girl appeared. She talked with him and asked him what was going on. They started talking and fell in love and he felt that without his mask, people could also get on well. When he got back home, he treated his mother well and her mother was very happy and that's how Harry managed to be a happy child without his big problem and showing himself as he really is.*

Harry's mask (on self-confidence and empathy)

The teacher explains to the students that they are like **scriptwriters** before they get a film or a series produced. Therefore, they clearly understand that their written task must be carefully planned and finished before editing their animation clip. From then on, the members of the group need to decide on how to illustrate the social values as well as edit and record their animation design. The following images exemplify the animation clip created according to the above-mentioned text:

Harry´s mask (beginning, development and end)

SESSION 4: ANIMATION DESIGN

At this point, students already have a great knowledge about the semantic field on ethical values and they just need to be accurate in terms of grammar and pronunciation since phonetics is involved when recording the audios. They need to turn their **written task** into subtitles either in bubbles or within the *PowerPoint* slides. After that, students accomplish their objective: creating an animation clip including **social values.** Their animation clips can be posted in the teacher´s blog and/or in the school's webpage.

This first session on animation design aims at examining the **variety of tools** which students can use as well as exemplifying their video stories by taking images from their clips. Since students have a wide range of options to choose from, the digital tools should not interfere either in the development or the quality of the project but help them. The format is quite free because the teacher allows students to choose the easiest tool for them in order to feel more confident and ensure the project success. Students can also decide on the length of their slides. These are some digital programmes which students may use:

a) Drawing & *Movie Maker*
Students have the chance to be creative and artistic with their **own drawings** by combining them with several programmes. They can draw some comic strips for their video story. Then, they need to record them with a camera and transfer their files to, for example, *Movie Maker.* This programme allows them to add subtitles and voice in off.

Lamonth's story (on generosity and empathy)

b) Drawing & Mobile Apps
Another possibility is taking the comic strips and writing down the dialogues according to each picture. Students can record their story by using the camera from their mobile phones and focusing on each picture. Then, they add their voice to simulate that there is a narrator.
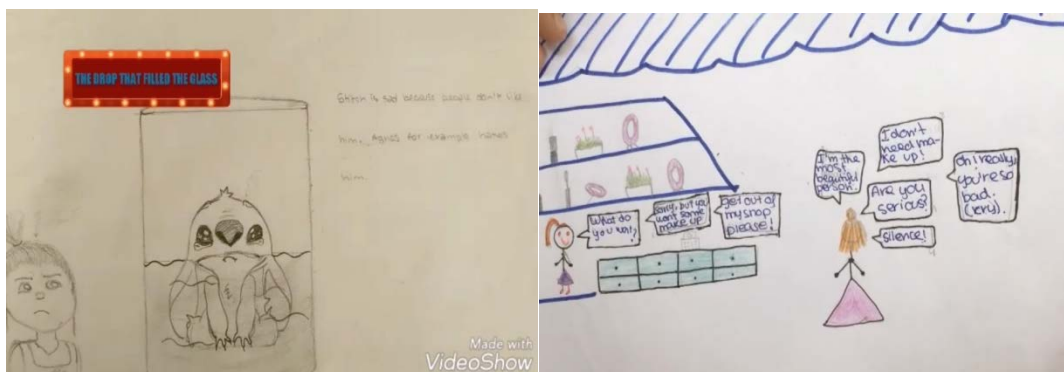
The Drop's story (black & white*)*   *The Princess story* (colour)

c) *PowerPoint* and *Movie Maker*

Students can take pictures of different characters from *Google Images* and/or they can look for photos which do not imply an image license, for instance, the resources website from Ministeri d'Educació (http://recursostic.educacion.es/bancoimagenes/web/). Then, students gather their material into a *PowerPoint* document. If students do not have access to *PowerPoint* in their laptops, they can download *Impress* for free. This software belongs to the *Open Office* package. Once the slides are created, students add subtitles –which are extracts from their previous writing tasks- in the lower part. Then, they can save the file as a *Movie Maker* clip so that it can be automatically reproduced.

*Luna's story (o*n protection and equality)

d) *Scratch*

This software allows students to set one background, add pre-determined characters, make images move and insert dialogues. By using computer science language, images can move and speech bubbles can emerge so that the main characters interact. As a result, students' stories look like cartoons and as real as video clips since movement is involved. It is crucial that students who agree on using this tool are good at it so that they can sort problems out if they arise when programming the sequences. Briefly, *Scratch* is ideal both for creating and illustrating narrations.

Soldier's balloon (on acceptance and equality)

SESSION 5: ANIMATION DESIGN

In this session, students keep working on their animation designs and meanwhile the teacher walks round to ensure that they are on the right track. The teacher may suggest ideas to the groups that ask for help as well as tell students how to improve their story designs in order to make the most of their learning process. Moreover, the teacher reminds students to **check the**

rubric on peer-assessment to ensure that they are performing well in each of the items described. At this point, students are very much into the project since they are using new technologies without even realising that they are using English to narrate a story and doing what they like.

SESSION 6: EDITING

The following two sessions are based on the process related to editing and recording the animation clips. At the beginning of this sixth lesson, some students might still need to work on the animation design while others may start recording their sequences. This fact depends on both the tool that students decide to use and the group's dynamics. The groups that draw the pictures themselves may have not finished yet while the ones only using the computers are ready to edit. This happens because the **editing process** comes first when students use *Scratch* and *Movie Maker*. These programmes allow students to include subtitles, voice and video effects from the start.

However, when drawing the comic strips the recording process comes first and editing takes place later. With reference to those students using *Scratch*, they just need to follow their working pace and ensure that there are not any mistakes throughout their sequence. Computer language allows them to determine dialogues and effects as a whole. Then, recording is just a matter of clicking on an icon and the file is recorded immediately after. If students use *Movie Maker*, it is important to emphasize that it is not only used as a video editor, but, more interestingly, as a tool to write their stories, which students very much enjoy. Besides this, *Movie Maker* combines the visuals with written speech and reading the plot too. Therefore, the rest of students are able to follow the stories easily.

SESSION 7: RECORDING

At this point, students who have drawn the **comic strips** should have already recorded their pictures. Firstly, they must revise the grammatical **accuracy** and any the spelling mistakes. Secondly, they edit the sequence with **subtitles**, preferably below the images as well as record the **voice in off**. This is also important for students using *Scratch* and *Movie Maker*. Once their animation clip is already edited, they have the possibility to record their voices pretending that they are narrators or simply to resemble a voice in off.

Recording students' voices means mixing **speaking** since there are students who read the stories out with **listening skills**. From my point of view, following subtitles while reading and listening to them is beneficial for all students but more specifically for those who have comprehension difficulties in English. In this session, the teacher also decides on the date for each group to present their animation clips. Since there are just two sessions devoted to watch the video stories and assess them, the groups are asked to do the presentation either in session 8 or 9.

SESSIONS 8 AND 9: SCREENING AND ASSESSMENT

Both sessions follow the same pattern. Each lesson combines watching the students' animation clips with their assessment. Thus, the teacher needs the animation clips ready to be screened as well as the grids for **peer-assessment** handed in to all students in class. The

development of these sessions is as simple as having the groups organised to present their animation clips. In order to do this, a leader from each group tells the class what their story is about without saying the main social value that they have worked on. Then, the teacher plays the **video file** and students pay attention to all its details. After watching the first animation clip, students comment on it and ask questions to the group in charge if the plot or any scenes which may have not been clear enough. It should be noted that, as indicated earlier, the whole group presenting must be ready to answer. If students have not equally worked with their group peers, they must know how to defend their video story anyway because such weakness can affect the evaluation of their group project. Right after that, the teacher tells students that they have five minutes to fill in the **evaluation grids**.

Meanwhile the teacher also completes the **teacher's chart** (one per group) so as to give students feedback later. The groups who are presenting after must follow the same procedure: the leader presents the story of the group, the classmates watch the animation clip, the group is ready to explain it and then, peer-assessment takes place. Assessment contemplates both the **students' performance** and the **competences** which have been achieved and **rubrics** help the teacher determine the level of achievement of each student.

Assessment results follow the curriculum and these are divided into **three levels**: Level 1 (Satisfactory), Level 2 (Very satisfactory) and Level 3 (Excellent). Two similar rubrics were designed for this project. The first one consists of **three charts for the teacher** who observes the whole process. This rubric includes group work, student's autonomy and use of ICT. There are four items for each category to be assessed by using numbers 1 to 5. 1 stands for the poorest mark and 5 as the highest. Once all items have been marked, the scores need to be added.

TEACHER'S FEEDBACK					
Group Work	*Poor*	*Regular*	*Good*	*Very Good*	*Outstanding*
	1	**2**	**3**	**4**	**5**
- Balanced distribution of the students' tasks					
- Group problem-solving abilities					
- Appropriate timing for the tasks assigned					
- Respectful attitude towards the others					
Score					
Student's Autonomy	**1**	**2**	**3**	**4**	**5**
- Asking for the teacher's help and supervision					
- Ability to self-correct their own work					
- Ability to remain focused					
- Materials sent on time					
Score					
Use of ICT	**1**	**2**	**3**	**4**	**5**
- Use of *laptops, phones, tablets* as study tools					
- Counting on several resources for editing					
- Ability to do brief and concise recordings					
- Knowledge to edit digital content creatively					
Score					

The second rubric is **a grid for the students** so that they can evaluate themselves objectively, that is, the so-called **peer-assessment**. Both the students and the teacher's charts count on twelve items. The same number of items makes the results more reliable since the scores that are obtained are within the same intervals (Level 1, 2 or 3).

These allow the teacher to compare the mark set by the students and the teacher himself. If necessary, one may calculate the average of the two results so as to get an objective and **balanced score**. Depending on the final score, their mark belongs to one stage or another, that is to say, the first, second or the third level of achievement.

STUDENTS´FEEDBACK					
Title: Members of the group:	Poor	Regular	Good	Very Good	Outstanding
	1	2	3	4	5
- There is a clear introduction, development and conclusion					
- The characters are clearly introduced					
- The listening excerpt is clear (no background noise)					
- Pronunciation is accurate and not difficult to understand					
- Subtitles do not contain mistakes					
- The register is appropriate					
- There are adequate intonation and pauses					
- Vocabulary and grammar are accurate					
- Use of audio-visuals support is correct					
- The layout is artistic and creative					
- The story plot is original					
- The students' body language and gestures are appropriate when presenting the clip					
Score:					
Total Score:					
1-15 Regular / *16-31* Level 1: Satisfactory / *32-47* Level 2: Very satisfactory / *48-60* Level 3: Excellent					

In my experience, *Ethical Values and EFL Animation Clips for Seventh Graders* has been a thorough and successful animation clip project since day one: it has helped students understand that ethical values are important and linked to our moral and social life. Through all the didactic sequences which the project covers, students are invited to shape their ideas and their video stories, and to share them in several formats with their classmates, and the teacher, and, what is more, this serves them all as an example for their own lives.

Designing and recording clips related to ethics has proved to be a way of working on the main rules of society in an artistic way. When students watch the animations in class, they become aware of real situations, and their reactions and excellent work prove what we, as adults, have traditionally heard: "*A picture is worth than a thousand words*". Needless to say that both our students and we need to keep acknowledging the existence of social values so that peaceful coexistence in society is it.

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