escuela de maestros

NIVEL PRIMARIO

Formación Docente Situada 2024

LENGUAS EXTRANJERAS | INGLÉS

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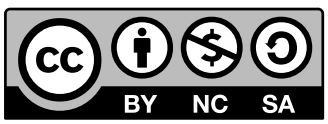


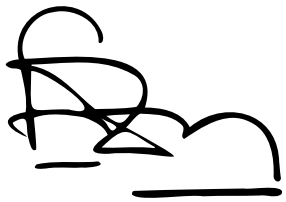
Queridos y queridas docentes:

Me alegra darles la bienvenida a un nuevo ciclo lectivo en la Ciudad de Buenos Aires. El inicio de toda etapa siempre es una oportunidad, y en el caso de quienes trabajamos por una educación de calidad, cada año nos abre la posibilidad de renovar este compromiso.

En estos próximos días estamos convocados a compartir un espacio de trabajo conjunto entre maestras y maestros, capacitadoras y capacitadores. Esperamos que las jornadas de formación continua y situada a las que estamos dando comienzo resulten enriquecedoras y nos permitan encontrarnos en fructíferas conversaciones didácticas.

Desde Escuela de Maestros les acercamos este material, elaborado a partir de un enfoque integrador que invita a potenciar la enseñanza de las áreas curriculares mediante la articulación con distintas áreas de conocimiento. Se trata del resultado del trabajo colaborativo interareal, y como tal, pretende ser una apertura al diálogo entre colegas.

Por último, quiero aprovechar esta ocasión para hacerles llegar un cálido saludo y desearles un excelente año.



Viviana E. Dalla Zorza
Directora General
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Proyectos interareales

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General Objectives

- To explore new trends in teaching English to young learners.
- To revisit most frequently used strategies and techniques in the primary classroom.
- To reflect on one's own teaching practices.
- To share teaching experiences with colleagues.

Introduction

Welcome you all to our Formación Docente Situada Febrero 2024, especially tailored for primary school English teachers.

Our team has prepared four different workshops to focus on some teaching issues and learn about new trends in the fields of:

- Interdisciplinary Projects
- Artificial Intelligence
- Classroom Dynamics
- Teaching Grammar and Vocabulary

We hope these sessions will inspire you, challenge you, and equip you with new strategies to bring back to your classrooms to start the new academic year ahead.

Taller Interareal: “Había una vez... palabras y sonidos que se entrelazan en un proyecto interareal de música e inglés”

Por Ana María Barragán, Natalia Skakovsky, Marina Cama, Mariana Castino, María Natalia Chiesa y Laura García.

Introducción

> Queremos cambiar las lógicas de adquisición de conocimientos por lo que la relación con los otros saberes es fundamental.
>
> (Camilloni, 2012).

Este taller se focaliza en el tema de la **articulación curricular**, pero ¿a qué nos referimos cuando hablamos de “articular”?

La Real Academia Española define *articulación* como la *“unión entre dos piezas rígidas que permite el movimiento relativo entre ellas”*. Si bien esta acepción remite a la morfología anatómica, contiene algunas pistas para pensar la articulación en Educación. Existen dos partes diferenciadas, que no pierden su estructura ni especificidad, que para articularse requieren de un mediador que las conecte y que, a partir de esta relación, se establecen nuevas posibilidades que adquieren sentido en el proceso del hacer. En tal sentido, es importante tener en cuenta que la articulación de las áreas curriculares debe ser:

- significativa: partir de los intereses, realidades, problemas, curiosidades de las y los estudiantes.
- auténtica: las conexiones entre las áreas y los contenidos deben ser lógicos o naturales, no forzados ni artificiales.
- equilibrada: debe atender de igual manera las distintas competencias, áreas del conocimiento y contenidos.
- continua y progresiva.

Teniendo en cuenta lo expuesto, surgen algunas preguntas: ¿Estamos promoviendo prácticas articuladas? ¿Qué podríamos hacer para mejorar estas prácticas de modo que impacten de forma positiva en el proceso de enseñanza-aprendizaje de nuestros estudiantes?

En este taller presentaremos algunas sugerencias y propuestas para pensar y llevar a cabo proyectos articulados con otras áreas del conocimiento y construir, de esta manera, puentes entre saberes.

Fundamentación teórica

La articulación entre la enseñanza del idioma inglés y la educación musical en el nivel primario, puede ser una estrategia pedagógica sumamente enriquecedora que supondrá un trabajo en equipo entre ambas disciplinas.

Por un lado, la presencia de la música y el lenguaje son universales. El ritmo, la entonación, la dinámica, las intensidades, la forma y la intencionalidad son términos que se emplean tanto en la música como en el lenguaje. Ejemplo de esto son las narraciones: en ambos casos se emplean recursos discursivos que se utilizan no solo para expresar lo que se desea, sino también con la intención de mantener el interés de quien escucha-recibe, quien a su vez organiza e interpreta el mensaje. De ahí, entonces, la posibilidad de sonorizar los cuentos y agregar actividades musicales.

A través de la música, las niñas y niños pueden tener la oportunidad de conectarse con la emoción y el idioma extranjero al mismo tiempo, lo que puede aumentar su motivación y compromiso con el aprendizaje. No olvidemos que los niños y niñas en el nivel primario son esencialmente musicales. Al respecto, el neurocientífico y profesor de psicología de la música Stefan Koelsch (2011) asegura que “somos criaturas musicales de forma innata desde lo más profundo de nuestra naturaleza”.

Por otro lado, la música puede ser una herramienta eficaz para enseñar y reforzar conceptos lingüísticos. Por ejemplo, las canciones, rimas y poemas pueden usarse para enseñar y revisar vocabulario, gramática y pronunciación. Además, las actividades musicales, como cantar o tocar un instrumento, pueden ayudar a las y los estudiantes a practicar sus habilidades auditivas y de pronunciación, así como también favorecer la oralidad en la lengua adicional.

Asimismo, desde las neurociencias, ambas áreas se encuentran íntimamente relacionadas con los procesamientos tanto cognitivos como neurológicos. Desde esta perspectiva, se reconoce que el acercamiento a la música en las aulas ayuda al desarrollo de habilidades asociadas como el lenguaje, la activación motora, los procesos metacognitivos y la memoria.

De igual manera, la integración de la música y el inglés puede fomentar el desarrollo de habilidades interculturales debido a que las niñas y niños pueden explorar diferentes

culturas y perspectivas, lo que puede ayudarles a desarrollar una actitud más abierta y respetuosa hacia la diversidad.

En resumen, la articulación entre la enseñanza del inglés y la educación musical puede ser una estrategia pedagógica efectiva para mejorar el aprendizaje del idioma, construir puentes entre áreas de conocimiento y fomentar su desarrollo integral en el nivel primario.

Algunos ejemplos de propuestas de articulación

Proyecto: "The Very Busy Spider" (1.er Ciclo)

Objetivos generales

- Lograr un aprendizaje significativo que involucra habilidades lingüísticas y musicales
- Crear oportunidades para la articulación de ambos lenguajes
- Buscar posibles, y no forzadas, conexiones o vínculos con los contenidos de ambas disciplinas

Objetivos específicos de Lenguas Extranjeras Inglés

- Escuchar el texto para comprender globalmente el cuento
- Escuchar para recabar información específica
- Escuchar por el placer de escuchar
- Participar en intercambios orales dando opiniones y contestando preguntas
- Lograr contar nuevamente el cuento partiendo de diferentes apoyos visuales
- Leer para dar respuesta a las consignas escritas
- Leer palabras, frases u oraciones seleccionadas

Contenidos

En cuanto a las áreas de Experiencia que presenta el Diseño Curricular de Lenguas Extranjeras y que posibilitan la presentación de situaciones contextualizadas, trabajaremos con el mundo de la imaginación y la creatividad a través de un cuento

- Vocabulario acerca de los animales de la granja, sus características y sonidos
- Vocabulario acerca de las arañas, sus características y sus telarañas
- Vocabulario acerca de diferentes insectos
- Estructuras gramaticales para describir: It's big/small/black/ etc. It has got 8 legs.
- Estructuras gramaticales para expresar gusto o disgusto: I like.../ I don't like...

Objetivos específicos de Educación Musical

- Lograr la evocación y asociación de personajes de un relato con sonoridades específicas y/o creadas grupalmente.
- Crear grupalmente ostinatos rítmicos para representar musicalmente personajes del relato.
- Crear una obra musical a partir de diferentes combinaciones de los ostinatos creados.
- Ejecutar corporal e instrumentalmente la obra creada.

Contenidos del eje Producción Improvisación y Composición

- Improvisación vocal e instrumental de sonidos y efectos para sonorizar un relato en inglés que contiene animales.
- Improvisación y creación de motivos y juegos rítmico-corporales instrumentales para reemplazar animales extraídos del cuento "The very busy spider".
- Selección y consenso de propuestas para la creación grupal de ostinatos rítmicos y su utilización en una obra musical.
- Registro de la creación realizada en una partitura empleando grafías analógicas.

Interpretación Rítmico-Instrumental:

- Interpretación de ritmos que involucren movimientos con acciones sucesivas de castañetas, manos, muslos, pies, etc.
- Interpretación de una composición grupal, alternando diferentes roles y proyectando diferentes juegos de concertación.

Tiempo: aproximadamente 2 meses.

Actividades de Lenguas Extranjeras

https://www.youtube.com/watch?v=TfLOg-XRxnA

Prenarración

*Activar conocimientos previos

A. Preguntar a las alumnas y alumnos si tienen miedo a las arañas. Armar debate acerca de por qué algunos tienen miedo a las arañas y otros no.

B. Crear un cuadro KWL (lo que sabemos sobre las arañas, lo que me gustaría saber y lo que aprendí). Mostrar fotos o videos de distintas arañas y sus telarañas. Observar características y diferencias entre las arañas y sus telarañas. Enseñar vocabulario.

C. Darles a las alumnas y alumnos dibujos de distintas arañas y otros animales (mosca, mosquito, etc.) para que clasifiquen entre arañas y no arañas.

*Predicción sobre la historia

Mostrar la tapa del cuento, el título y el autor de The Very Busy Spider. Enseñar vocabulario si es necesario.

Narración o lectura en voz alta del cuento: tener en cuenta las técnicas para leer o narrar un cuento.

Posnarración

Actividad 1. Trabajar con los animales de la granja que aparecen en el cuento. Mostrar distintos animales de la granja para que las alumnas y los alumnos identifiquen aquellos animales que aparecen en la historia y los que no y los pongan en el orden en que aparecen en la historia.

Actividad 2. Unir los distintos animales de la granja con sus respectivos sonidos. Explicar que las onomatopeyas no son las mismas que en el idioma español.

Actividad 3. Contar nuevamente el cuento con la ayuda de los alumnos usando este "story map".

Actividad 4. Trabajar con las partes repetitivas de la historia.

Want to go for a ride? / Want to eat some grass? /

The spider didn't answer. She was very busy spinning her web.

Actividad 5: Narrar nuevamente, junto con las y los estudiantes, el cuento previamente sonorizado en la clase de Educación Musical.

Sugerencias de canciones y rimas sobre arañas:

https://www.youtube.com/watch?v=w_ICi8U49mY

https://www.youtube.com/watch?v=4r2NlbeJPWE

https://www.youtube.com/watch?v=vbU34sHDBbg

Actividades de Educación Musical

1. Narración del cuento "The Very Busy Spider".
2. Sonorización del cuento "The Very Busy Spider" sobre la narración.
3. Sonorización sobre el video.

4. Selección de cuatro animales y su onomatopeya, para la ejecución (o creación grupal) rítmico/corporal de un ostinato rítmico que lo representará.

5. Sobre el video se ejecutarán los ostinatos seleccionados y se sonorizará el resto de los animales.

6. Creación grupal de una obra musical utilizando los ostinatos aprendidos, utilizando diferentes tipos de juegos concertantes: en sucesión, diferentes superposiciones, repetición, etc. y abordando distintas propuestas de forma musical (repetición, cambio, retorno, etc.).

7. Creación grupal de una partitura analógica.

8. Ejecución de la obra alternando los roles.

Producto final

Realizar una presentación en un acto de la escuela donde las alumnas y los alumnos estarán divididos en dos grupos: un grupo realizará la dramatización o narración del cuento mientras que el otro grupo realizará la sonorización.

"Rimas en la clase de lengua extranjera" (2.do Ciclo)

¿Por qué incluir rimas en la clase de lengua extranjera?

La inclusión de rimas tradicionales en la clase de inglés suma variedad y diversión, pero al mismo tiempo este material auténtico resulta muy beneficioso para el desarrollo del idioma extranjero y ayuda a mejorar todos los aspectos de la pronunciación. Su naturaleza repetitiva y rítmica los hace un vehículo ideal para el aprendizaje de la lengua inglesa. Asimismo, los alumnos y las alumnas a menudo transfieren naturalmente el lenguaje utilizado en una rima a un nuevo contexto comunicativo.

A Sailor Went To Sea

A sailor went to sea, sea, seaTo see what he could see, see, see
But all that he could see, see, see
Was the bottom of the deep blue sea, sea, sea!

Sugerencias de rimas

Miss Polly Had A Dolly

Miss Polly had a dolly who was sick, sick, sick.
So she phoned for the doctor to be quick, quick, quick.
The doctor came with his bag and hat,
And knocked at the door with a rat tat tat.
He looked at the dolly and shook his head,
And said "Miss Polly put her straight to bed."
He wrote a pad for a pill, pill, pill.
I'll be back in the morning with my bill, bill, bill.

Row, Row, Row Your Boat

Row, row, row your boat
Gently down the stream
Merrily, merrily, merrily, merrily
Life is but a dream
Row, row, row your boat
Gently down the stream
If you see a crocodile
Don't forget to scream!

Brewster, J. & Gail, E. (2002). *The Primary English Teacher's Guide*. Penguin English Guide. Pearson Education.

Carle, E. (1995). *The very busy spider*. Putnam Inc. UK.

Gobierno de la Provincia de Córdoba (s.f.). Cuaderno 13. Colección: Cuadernos para pensar, hacer y vivir la escuela. La articulación curricular en tiempos de dispersión. Disponible en: https://www.igualdadycalidadcba.gov.ar/SIPEC-CBA/documentos/Hacervivirescuela/CUADERNO13.pdf.

Koelsch, S. (2011). Música, emociones y neurociencia. *Ciencia y futuro*. Disponible en: https://www.rtve.es/television/20111009/musica-emociones-neurociencia/465379.shtml.

Read, C. (2007). *500 Activities for the Primary Classroom*. Macmillan Education.

Torras-Vila, B. (2021). Music as a tool for foreign language learning in Early Childhood Education and Primary Education: Proposing innovative *CLIL Music teaching approaches*. *CLIL Journal of Innovation and Research in Plurilingual and Pluricultural Education,* 4(1), 35-47. https://10.5565/rev/clil.60

Workshop 1: "Rethinking Planning. Powerful Language Sequences incorporating Artificial Intelligence" (for beginners)

Por María José Gandini y María Nélida Godoy.

> Artificial intelligence is not a substitute for human intelligence; it is a tool to amplify human creativity and ingenuity.
>
> (Fei Fei Li)

Introduction

Artificial Intelligence (AI) as a planning tool holds tremendous potential for Language teachers since it enhances the efficiency of lesson planning and brings forth multitude of benefits that significantly impact student engagement and learning outcomes.

Using AI enables the possibility of creating tailored learning paths for our heterogeneous lessons fostering a more effective learning experience.

The integration of Artificial Intelligence (AI) as a planning tool empowers Language teachers to create a dynamic and inclusive learning environment. Through personalised learning paths, diverse activities, time efficiency and skill development, AI becomes an invaluable ally to deal with the different challenges language teachers face every day.

Objectives

- To understand the role of AI by comprehending the principles of Artificial Intelligence in educational settings.
- To develop efficient lesson planning by acquiring skills to use AI tools for a more effective use of teachers' time.
- To enhance diverse activity integration by exploring the diverse range of activities that AI can offer to address different learning styles and language levels in the same class.
- To foster the balance between automation and human centred approach by reflecting upon the importance of connecting to our students and becoming aware of their needs to quickly design effective materials.
- To promote 21st century Skills by discussing strategies to prepare students to future challenges using AI to develop critical thinking, collaboration, and digital literacy.

Theoretical background

Grounded in principles of Constructivism, the integration of AI aligns with the philosophy that promotes active student engagement and interaction to be able to construct meaning.

AI facilitates personalised learning paths by tailoring activities according to students' needs, fostering a learning-centred environment.

Drawing from the concept of differentiated instructions, AI becomes a powerful tool to adjust the content, process, and product of learning to cater for different learning styles present in heterogeneous classrooms.

The integration of AI aids in managing cognitive demands on students by reducing cognitive load through AI driven efficiency. This adaptability ensures that students receive content and activities at their own pace and complexity level that suits their specific needs.

In the spirit of inclusive education, AI contributes to a positive and supportive learning environment for all students.

To sum up, the integration of AI in the English Language classroom stems from pedagogical theories such as constructivism, differentiated instruction, cognitive load theory and inclusive education. By embracing AI as a tool to optimise and save time as well as to cater for different learning needs, teachers can create a safe learning environment and empower themselves for the challenges present in our classrooms.

Google Lens

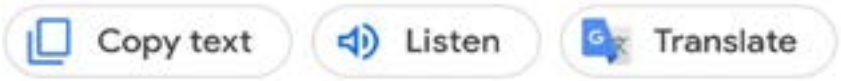
It's an image recognition technology developed by Google. It allows users to use their device's camera to analyse and interpret information from the visual world. Google Lens uses artificial intelligence technologies, specifically machine learning and computer vision, to analyse and understand visual information captured by a device's camera. The AI algorithms behind Google Lens enable it to recognize objects, text, and various elements in the images it processes, allowing users to access relevant information or perform tasks based on the identified content.

What can teachers do with Google Lens when planning?

- lift any text from a coursebook/ magazine, etc.
- turn any handwritten notes into a document.
- convert text into audio.
- find similar texts / practise exercises on the web.

Now, it's time to incorporate AI:

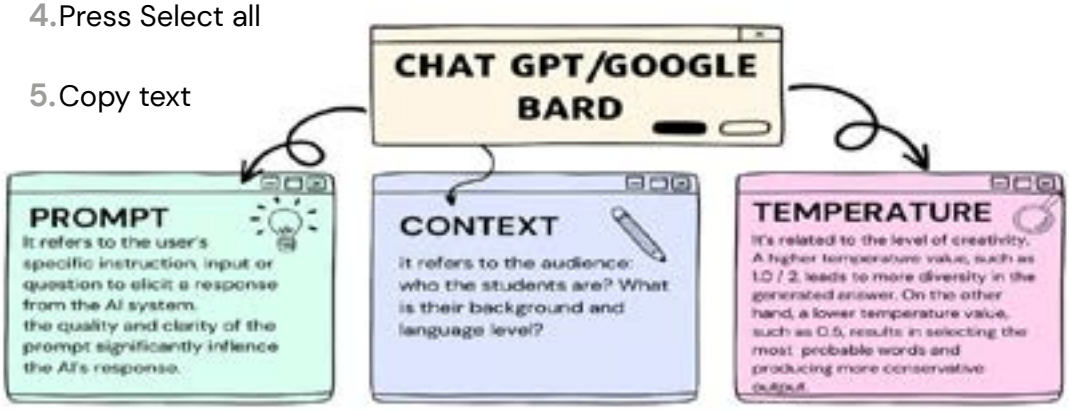
1. Search with your camera

2. Take a picture 

3. Select TEXT

4. Press Select all

5. Copy text



We need to bear in mind that with generative chats, you get what you give, so if you ask for something quite general, you will have a very long and boring explanation and it might not be what you need. So:

ROLE	CONTEXT	TEMPERATURE
EFL expert	Low resource school	2 being crazy creative to
EFL teacher	Very limited command of English	0 normal
ELT expert	A1 from the CEFR	(we recommend you try temperature only when feeling confident with the two previous)
ELT master	Bilingual school	
Jeremy Harmer	State run school in Buenos Aires	
Carol Read	Students aged 8-10	

Some tips when writing prompts:

1. Be Specific

Specify the role, the context and type of task you need, such as: Now, you are an EFL expert working in a state run school in Buenos Aires with students aged 9-10 with limited level of English. Create a multiple choice based on the following text: -and you copy & paste the text from coursebook or any material you would like-

2. Start With An Action Word

"Create five different comprehension activities on _____ for a 5th grade English class in Buenos Aires, students have A1 level from CEFR". Make the activities from recognition to production/ vary the activities according to students' autonomy.

3. Give Examples Of Your Class Context To Set The Tone

The chat has no memory, so every time you re-entry you must specify your context. Either by explaining the age and skill level of your class and their interests, so that ChatGPT/Google Bard can cater to examples to grab their attention. You can have it as a starred message in a WhatsApp chat or a Word file so as to save time. OR...

4. Use Coursebook Material as Prompt

You can cater to diverse learners by inputting material you have already taught and asking for it in another format or asking for a similar one.

5. Ask For The Desired Length

You may get a great response, but you need it to be shorter for your students' attention. Add your desired length to the prompts. Or simply, ask the chat to redo the task by adjusting the prompt.

6. Ask For Any Teaching Material

Ask ChatGPT to give you the necessary teaching material – tests, quizzes, worksheets, or lesson plans. The great part about AI is the results are so instantaneous, and you can see what you get and try again.

So, our starting point could be:

> EXAMPLE PROMPT: Now you are an ELT expert working in Buenos Aires in a state run school with children aged 9-10. Create 5 different comprehension activities based on the following text, make 3 very guided activities or for recognition and the other more demanding for independent students working on their own. Here is the text" Hello! I'm Wednesday. In Argentina, people call me "Merlina". I am 16 years old and I'm from the USA. I have a big family, my mother, my father, my brother, my uncle, and my aunt. I live in a mansion. I also have a butler; his name is Lurch. I have a pet. It is a spider. Its name is Homer. My favourite colours are black and white."

As you can see, the AI tool will create some suggestions but not the activities itself, unless you redirect the instructions. To have full access to the example sequence we co-created with Chat GPT, please scan the QR code at the end of the handout.

As you can see, this is just the beginning: to give our very first steps into AI. In this workshop, we have worked on some basic tools that will allow us to improve our lessons, especially when we find we need to cater for different needs, to design materials which are more accessible to children and to develop new activities to consolidate and integrate contents we deal with in our lessons.

There's much more to learn about AI. Yet, the most important decision is just to give the first step, to dare to explore, to challenge our own paradigms.

Lee, S. (2023). *AI toolkit for educators - AI4T.EU*. www.ai4t.eu. https://www.ai4t.eu/wp-content/uploads/2023/10/AI-Toolkit-for-Educators_v2_def_for_now.pdf

Morduchowicz, R. (2023). *La Inteligencia artificial. ¿Necesitamos una nueva educación?* Unesco. https://unesdoc.unesco.org/ark:/48223/pf0000386262

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Workshop 2: "Rethinking Classroom Dynamics. Hands-On Ideas to Activate Your Lessons."

Por María Eugenia Dell'Osa.

> *All children start their school careers with sparkling imaginations, fertile minds, and a willingness to take risks with what they think.* (Sir Ken Robinson)

Introduction

Classroom Dynamics is defined as the process of interaction between students and teachers in a classroom environment. Taking into account that primary school classrooms host children from a variety of linguistic origins, educators need to bear in mind that English as an Additional Language (EAL) is an essential component of the teaching and learning process. When considering classroom dynamics in their lesson planning, teachers adapt their teaching methods to accommodate different learning styles and demands by identifying and focusing on the strengths of EAL students, enhancing the academic potential of all students.

Recognising the importance of effective classroom dynamics in building an inclusive and supportive environment for all EAL learners, we seek to provide educators with the skills and strategies needed to navigate and improve the main EAL classroom experience by letting the energy flow among the activities.

Objectives

- To define classroom dynamics
- To discuss their benefits and purpose
- To analyse teaching implications
- To recognise the role of the teacher in shaping dynamics
- To share hands-on activities to use in the EAL classrooms
- To incorporate Visual, Auditory, and Kinesthetic (VAK) resources as part of the everyday classroom routine
- To create a supportive and inclusive atmosphere by enhancing the use of Brain-Gym and social-emotional learning resources in the language classroom to develop the learners' Growth Mindset

- To foster the development of the 21st century skills in lesson planning
- To reflect on the use of different classroom strategies

Theoretical background

Jill Hadfield's "Classroom Dynamics" (1992) offers the groundwork for understanding the complex interactions that occur in a learning setting. Hadfield's conceptual framework is still relevant in the twenty-first century, notably in developing critical abilities required for modern times. The incorporation of 21st century skills such as critical thinking, communication, teamwork, and creativity complements Hadfield's emphasis on creating dynamic and engaging classrooms. Furthermore, in today's educational environment, approaches such as brain gym and brain-friendly learning have emerged, recognizing the interconnectivity of physical activity, cognitive processes, and effective learning. These techniques are consistent with Hadfield's theoretical assumptions, emphasizing the need to engage learners on several levels.

In the field of language education, educators must identify the components that contribute to group dynamics that are under their power, while keeping in mind that not all elements are controlled. Teachers may develop healthy group dynamics by carefully selecting appropriate objectives, themes, and activity kinds, all while building a friendly rapport.

Jill Hadfield (1992) posits several determinants influencing the selection and integration of activities in teaching, including:

1. Teaching style
2. Composition of the group
3. Considerations for warming up, cooling down, and taking breaks
4. Integration of activities into the syllabus

Furthermore, the growing popularity of Carol Dweck's Growth Mindset idea aligns with Hadfield's advocacy for creating a positive and supportive learning environment conducive to resilience and a proactive attitude to obstacles. Hadfield's work, in essence, develops a comprehensive pedagogical approach for the twenty-first century, offering a timeless framework that coincides with and supports modern educational methods.

Hands-on ideas to activate your lessons

The following activities are used as part of the introduction of the workshop. Adopt these as part of your everyday classroom routine:

- **Agenda:** Using agendas, as part of your daily routine, allows students to feel comfortable in the classroom environment because they know what is coming next. Teachers review the agenda at the beginning of class to prepare students for learning.

- **Visual Aids:** Using pictures and visual cues can be beneficial when learning and trying to remember specific information.

- **Ball Game:** Using a ball (or any other soft object) not only promotes movement in the classroom for question time or any other interactive speaking activity, but it also helps students to stay on alert for the activities (as they are expecting to catch and throw the ball).

- **Musical Instruments:** Using any musical instrument activates the students' attention for special moments in your lesson. These can be used as part of your routine for story time, to announce the beginning/ end of an activity, to ask for silence, etc.

- **Brain Gym:** Using brain gym exercises improves the brain's functions. It enhances high-level brain cognitive functions processing speed, attention, and long-term memory.

- **Do you agree?:** Using gestures/symbols/lollipop signs to create a quick interactive response to general questions creates a code among teacher and students that becomes part of your routine while bonding.

- **Attention Grabbers:** Using attention grabbers is generally associated with young learners. These are short teacher-group exchanges. The goal of a good attention grabber is to help students refocus on the task at hand! You can adapt traditional ones (1, 2, 3 / LOOK AT ME!) or even create new versions with short lines of popular songs (your pre-teen students).

The activities below are the ones presented in the workshop. They are divided into different moments of the lesson (but can easily be interchangeable), and also, into different types of activities (Movement, Pair Work, Whole Group work, Drama & Senses).

To Start your lesson

Movement: Question time!

Step 1: Each student writes **their full name** on a piece of paper. All the papers are collected and redistributed so that everyone receives **the name of a person**.

Step 2: Everyone walks around the room and tries to find the person whose name they hold. Simple questions can be asked, e.g. '**Is your name . . .?**' '**Are you...?**'

Step 3: When everyone has found his partner, they introduce them to the group.

Variation: You can revise any **topic/vocabulary area** and **grammar** you need.

Pair work: Spot the lie

Step 1: Each student writes/draws 4 things they like/don't like (variation: do/don't do, did/didn't do). Three are true. One is a lie.

Step 2: Their partner has to spot the lie by asking questions. Do you like bananas? / Do you play tennis? Did you go to the cinema? They change roles.

Step 3: (optional) They share with the group. Pedro likes oranges, bananas, and apples. He doesn't like strawberries.

Whole Group work: Rhyme Time! Humpty Dumpty

Step 1: Bring a new rhyme, short song, or poem. Write it on the board.

Step 2: Read it with your students. They repeat line by line.

Step 3: Provide visuals for specific content words. Replace the words with the images. They repeat line by line.

Step 4: Provide gestures for each content word. They repeat line by line as they mime them.

Step 5: Add emotions/speed/roles to act it out.

Drama & Senses: Visualization

Step 1: Choose a simple description to read to students. Invite students to sit comfortably and close their eyes as you read the text slowly but meaningfully.

Step 2: With their eyes closed, students create the scene in their minds. They may be asked to think of the colours, rooms, or items mentioned in the description.

Step 3: Students draw the scene and compare with pairs/mime what they remember and the rest guess what it is/ etc.

Variation: Trigger students' imagination by asking questions about things that were not mentioned in the passage. E.g., What colour is/was the cat? How many boats are/were there? etc.

To use as fillers

Movement: Brain Breaks

Use Brain Gym activities to help students to connect, focus, and pay attention.

Step 1: Ask them to stand up, breathe in, breathe out, and stretch their arms.

Step 2: Give them a task. Look for 5 RED/SQUARE/BIG elements in the classroom.

Step 3: Remember them.

Step 4: Mention them.

Pair work: Name as many... as you can

Step 1: Think of different categories to complete the phrase Name as many colours/wild animals/rooms in the house/family members/etc. as you can.

Step 2: Prepare a set of cards with a category on each card.

Step 3: Provide each pair with a card. Set a timer. They write lists of words for the category.

Step 4: The student who writes more elements is the winner.

Whole Group work: Who am I?

Step 1: Prepare a sticker with an animal name (or any other item of vocabulary you want to revise) for each child and stick it on their backs.

Step 2: Children walk around asking questions to find out what they are.

Variation: Scavenger Hunt: They complete a challenge where they need to find 3 animals, 4 colours, 2 pieces of furniture, 5 school objects, etc.

Drama & Senses: Ninja Splash

Step 1: All players form a circle. Each player folds their hands (like a ninja).

Step 2: To begin the game one player will give a countdown saying: "3, 2, 1- Go ninja go!" Everyone jumps backward (as far as they can/want to) and lands "striking a ninja pose."

Step 3: Starting with the person who gave the countdown, then going in order of the original placement in the circle, each player is permitted to make one move, either attacking or jumping to another area of the playing field. A move must be in one fluid motion, not a series of moves. When attacking, the goal is to strike the other player on the arm, anywhere below the shoulder. If playing with older youth or adults, you can adjust this rule to be below the elbow to make it more challenging.

Step 4: Once a player makes their move, they must stay frozen in the position they ended in, until their next turn. If the defender is hit, he must place his arm behind his back. Once both arms are hit, that player is eliminated from the game. A defender who is being attacked is also entitled to make one move attempting to get out of the way. This move must also be in one fluid motion and the defender must remain frozen in the position they end in.

Step 5: The last person standing is the winner.

To practise vocabulary

Movement: Concentration Game

Step 1: Get into groups of 7-14 people. Everyone numbers off. (everyone should have a different #). #1 is the leader.

Step 2: keep the beat as you teach four movements for the concentration game: slap both hands on lap (first beat), clap (the second beat), snap fingers (the third and fourth beats).

Step 3: After the clapping sound, the leader calls his or her number (as she or he snaps his or her fingers once) and then a different number (on the second snap).

Step 4: The second number called responds by calling his number then another number on the next set of snaps. This continues until someone falls out of rhythm.

Step 5: The leader can make the rhythm faster as he or she wants to throughout the game to make things more tough.

Variation: First, use their names instead of numbers. Bring slips of paper with different items of vocabulary and replace the numbers with words from vocabulary lists.

Pair work: I spy with my little eye (with pictures)

Step 1: Teach the rhyme "I spy with my little eye something in the classroom/picture that is..." (shorter version for younger students "I spy something ..."). Use colours, shapes, and adjectives.

Step 2: Provide pairs of students with a picture of a scene (many objects or things happening). You can use pictures from the textbook.

Step 3: Student A chooses an object from the picture and says: "I spy with my little eye something in the picture that is...". Student B asks the question: "Is it the car/etc.?" Student B answers: "Yes, it is. / No, it isn't."

Step 4: Students play the game in pairs. They swap roles.

Whole Group work: Pictionary on the board

Step 1: Start drawing an object on the board but do it in steps (not the whole of the object. i.e., start by drawing a circle if the object is a bicycle). Ask students "What is it?"

Step 2: Students start guessing what the object is by asking: "Is it a hat/plate/UFO? T adds more parts, one by one till somebody guesses.

Drama & Senses: Picture sentence

Step 1: Bring many different pictures and images. Place them on the floor or up on the board.

Step 2: Allow students some time to look at them carefully.

Step 3: Ask students to choose 4 or 5 pictures and use them in a sentence.

Step 4: They cannot say the sentence. They have to mime it.

Step 5: The group will guess the sentence by associating the gestures with the pictures.

To revisit grammar

Movement: Running Dictation

Step 1: Choose a short passage or dialogue and make several copies. Put the copies up around the walls of the classroom (or even the school building).

Step 2: Put the students in small groups. The aim is for one of the students in each group to walk (or run!) to read the passage on the wall. They remember some part of the passage and walk (or run!) back to their partner. They quietly dictate what they remember to their partner, who writes it down.

Step 3: They then swap/rotate roles. Over several turns, they will build the whole passage. This means they do have to run back and forth because students will only remember three or four words at a time.

Step 4: The winning group is the team that finishes first – although you need to check for mistakes. If there are mistakes, they must keep walking to check!

Pair work: My Weekend in Pictures

Step 1: Ask students to draw four actions they did/will do/usually do at the weekend.

Step 2: They share drawings with partners and ask/answer one another questions about their weekend: "Did you watch TV? / Will you go to the cinema? / Do you clean up your room?"

Step 3: They can write sentences about their weekend and their mate's.

Whole Group work: Concentration Ball Game

Step 1: Bring a soft ball to play this game. Toss the ball in the air, clap your hands, and say one sentence (while the ball is in the air).

Step 2: Model sentences beginning with "I am..." Follow these steps.

Step 3: First: "I am your name." Pass the ball to one of your students to repeat the pattern. Everybody has their turn.

Step 4: Second: "I am happy." Once again, pass the ball to your students and they repeat the sequence but in a cumulative way. They toss the ball, clap their hands, and say "I am Pedro. I am sad."

Step 5: Repeat as many times as sentence patterns you want them to repeat (name, age, feelings, where from, etc.)

Step 6 (optional): Leave the ball aside. They stand up, walk around (pretending they are in the street) and as they bump into one another (pretending they meet) they shake hands, as they say, "Hello. I am Pedro. I am 8. I am sleepy. I am from Saavedra. Bye- bye."

Drama & Senses: Clapping Game / Goose Game

Step 1: Ask students to sit in a circle to play the Goose Game (juego de la oca). Explain to place their right hand on top of their friend's left hand.

Step 2: As they start playing the clapping game, they have to say one sentence (you can use the ones in the previous activity or any other).

Step 3: When they complete the circle (every student has produced a sentence), they start counting from 1 to 10. The student who receives number 10 has to remove their hand to avoid the clap to win.

To finish your lesson

Movement: The Sun, love, okay

Step 1: Ask students to think of gestures for each of these words: SUN (make a circle with hands above your head), LOVE (make a heart with your hand on your chest), OK (thumb up). Once the whole group agrees on the same gesture for each word, divide them into three groups.

Step 2: Practise the gestures. On the count of three, you say one of the words, and the groups make the corresponding gesture as they repeat the word at the same time.

Step 3: Explain that each group will have to decide silently on one of the three words and shout it as they make the gesture.

Step 4: The activity aims to have the three groups make the same gesture at the same time.

Pair work: Tongue Twister Challenge

Step 1: Have Tongue Twisters displayed in the classroom.

Step 2: Choose one and repeat it with the whole group. Change the speed, and volume and repeat them with emotions.

Step 3: Assign a Tongue Twister to each pair and invite them to practice it and then, model it for the whole class at high speed.

Whole Group work: The Rain Circle

Step 1: Gather the class together in a circle, either standing or sitting.

Step 2: Explain that you are going to pass an action on to the person beside you without stopping that action yourself. The next person will pass it to the next person, who will do the same until the action continues its way throughout the circle. Soon, everyone will be doing the same action. The actions are Silence / Rub hands (Wind) / Pat thighs (Light rain) / Snap fingers (Rain showers) / Clap hands (Heavy rain) / Stomp feet and clap hands (Thunder) / Clap hands (Heavy rain) / Snap fingers (Rain showers) / Pat thighs (Light rain) / Rub hands (Wind) / Silence

Step 3: Explain that when the action returns to you, you will switch to a new action and pass it on to the next person in the same way.

Drama & Senses: Dance the sentence

Step 1: Choose one sentence you have worked with during the day. "My favourite animal is the tiger." Write it on the board.

Step 2: Make a movement for each word in the sentence. My (snap your fingers) / favourite (clap your hands) / animal (tap your head) / is the (tap your lap) / tiger (make a gesture).

Step 3: Repeat the sentence as you make the movements. Students imitate your movements as they repeat the sentence with you.

Step 4: Students take turns saying one sentence (they choose), create the movements and show it to the group for them to copy the sentence and movements.

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Workshop 3: "Rethinking Grammar and Vocabulary Instruction. Strategies to boost Critical Thinking and Language Skills".

Por Paola Danesi.

> If language structures make up the skeleton of language, then it is vocabulary that provides the vital organs and the flesh.
>
> (Harmer, J. 2007)

Introduction

Grammar and vocabulary are two important pillars in the course of learning a language. Both play a key role in helping students convey meaning, communicate effectively, and develop the four macro skills: reading – writing – speaking and listening.

When teaching young learners, it is essential to offer massive exposure to new language with plenty of meaningful contexts and opportunities to apply, to recycle and stretch their language repertoires.

Objectives

- To discuss the importance of teaching grammar and vocabulary for communication
- To revisit tasks that are usually used for vocabulary and grammar practice
- To explore tasks focused on HOTS and LOTS in Bloom's Taxonomy
- To design language sequences that include LOTS and HOTS

Icebreaker – *Gallery walk*

What should lessons for young learners be like?

Lessons should_____

The boxes below will be placed on the walls of the classroom. Some boxes will present an idea and some others will be empty for teachers to add extra ideas.

offer variety	be fun and engaging	include routines

Procedure

- In groups teachers move around the classroom and read the ideas in the boxes placed on the walls.
- Each group completes one of the empty boxes with another idea.
- The groups complete a second round of the walk (all the boxes now have an idea).
- Each group chooses one of the ideas in the boxes and recommends ways to implement that suggestion in the classroom.

Now, after revisiting what lessons for young learners should be like, it is time to explore effective ways and strategies to teach young learners grammar, and vocabulary for communication.

Time to think: Which is easier to teach - grammar or vocabulary?

Teachers discuss this question in groups and then present their ideas to the rest of the attendees. Overall conclusions will be shared.

Content and materials in this workshop will present the following organization:

- *Teaching vocabulary for communication*
- *Teaching grammar for communication*
- *Critical thinking skills in language sequences*

Teaching Vocabulary

Learning vocabulary is one of the most significant and satisfying outcomes in the first years of English lessons.

Carol Read (2007)

Penny Ur (1996: 60) claimed that vocabulary is one of the most important things to be taught when learning a foreign language because it is impossible to speak without a variety of words. Limited vocabulary prevents students from grasping the gist of texts, of messages, and from putting their own messages across successfully. According to Carol Read, students measure their progress by the amount of new words they learn.

Young learners pick up new words easily. However, this does not mean that they usually transfer all new words to their long-term memory. Most often, they learn fast and forget fast. Therefore, it is important to present lots of opportunities for recycling and to include different sensory channels (not only flashcards) when presenting new words: the more sensory channels used to present and recycle vocabulary, the more chances to anchor the new words in their mental lexicons.

Another point to bear in mind is that vocabulary development entails *more than merely presenting new words in context and designing tasks to practise them*. Children need to understand

- the meaning of a new word,
- its form,
- its pronunciation,
- and, more importantly, the way the word is used.

Therefore, powerful language sequences that offer a variety of tasks are essential. In this way, children notice how new words are used and then have more opportunities to apply these words in other contexts.

In recent years Vocabulary has moved to centre stage in EFL. Extensive research (Carter and McCarthy, 1988; Schmitt and Meara, 1997; Read, 2000) has accentuated the importance of vocabulary development. With more words in their personal lexicons, more chances to be effective communicators.

Students need **words** to communicate their ideas and feelings.
Students need **words** to understand what they hear and read in the target language.
A **strong vocabulary** correlates with **a better comprehension** of textbooks and lectures and, consequently, with **better academic achievement** and i**mproved performance in all skills**.

Time to think:

a) Which tools and resources do you frequently use to introduce vocabulary?

Puppets	Flashcards	Realia
Songs & Chants	Short films/ Videos clips	Miming

b) Which activities do you frequently choose to recycle/practise vocabulary? Tick the ones you find the most effective when teaching young learners.

Memory games	Dice games	Gap fill
Tennis Vocabulary	Word snakes	Odd one out
Word searches	Categorization	Give me two/three...
Matching	Miming games	Categorization

N.B. In mini groups teachers will provide contextualized examples for the activities listed above. They will be encouraged to add more answers to questions a, and b.

Teaching grammar

Grammar is to a writer what anatomy is to a sculptor, or the scales to a musician. You may loathe it, it may bore you, but nothing will replace it, and once mastered it will support you like a rock.

B. J. Chute (an American writer and academic)

Grammar is a tool for communication since we use grammar structures to convey meaning. Without grammar, words hang together without any meaning or sense. Grammar is a necessary component of language instruction but, how much explicit grammar is necessary when teaching young learners?

Young children are natural language acquirers. Unlike older students, they are self-motivated to pick up language without conscious learning. As educators we need to bear in mind that young children

- learn holistically
- learn through imitation primarily
- learn while doing and while playing
- construct meaning while doing meaningful tasks

Considering the bullets points presented above, and, in order to help children first understand, and then, use grammatical structures naturally and with a certain degree of autonomy, it is vital to expose them to a variety of meaningful contexts in which the use of the grammar point is clear, contexts that present appealing scenarios children experience in their lives or situations they can easily relate to. These appealing scenarios may include video clips, songs, TPR sequences, poems, riddles, chants, and raps, etc. By exposing children to these contexts, children pick up new language in a more natural way while having fun.

With older children, teachers can use an inductive approach in which children notice a grammatical feature and hypothesize about its use through a guided discovery technique.

These are recommended steps when using Guided Discovery. With guided discovery, the teacher:

- presents a scenario in which the new structure is used,
- elicits information to raise awareness about the context and the language presented,
- highlights the chosen grammatical feature by writing it on the board,
- guides children (through questions) to think about the target structure, to observe how it is used and hypothesize to discover the rule behind it.

With Guided discovery the teacher does not lecture about grammar rules.
Children are guided to discover language features by themselves.
Guide discovery is rooted in experiential learning.
Guided discovery makes learning more fun and memorable.

Practice: fun activities & grammar games

Gap fills
Physical line-up
Metalanguage poems
Odd one out
Songs
Grammar detectives
Spot the differences
Dice games
Piggy goes game
Memory games
Compare and contrast
My version

Time to think

In mini groups teachers will provide contextualized examples of the most frequent activities and games they use for grammar practice.

Integrating thinking skills in language sequences

Education is not the learning of facts but the training of the mind to think.
(Albert Einstein)

With the overwhelming amount of contradictory, biased information, and fake news around, the ability to think critically is an essential life skill today. Students need to become better thinkers: they need to effectively assess the information they read or receive in order to make appropriate choices, and to use sensible information to justify their choices and be ready to provide solutions to situations that may emerge.

> *Critical thinking is the identification and evaluation of evidence to guide decision making. A critical thinker uses broad in-depth analysis of evidence to make decisions and communicate his/her beliefs clearly and accurately.*
> (The Critical Thinking Co., 2005)

In the foreign language class, this can be achieved by including different thinking tasks in which students develop the ability not only to understand information but, more importantly, to evaluate information, make decisions and solve problems.

When planning a language sequence, Bloom's Taxonomy is a good starting point as it presents different levels of cognitive development. This taxonomy of the Cognitive Domain (Bloom et al., 1956) highlights the importance of progressing from low order thinking skills (LOTS) to higher- order thinking skill (HOTS).

According to Bloom et all remembering information is the lowest level of thinking. As language teachers, we know that most course books usually present vocabulary and grammatical practice focused on lower-order thinking skills. Consequently, it is vital to add some more challenging tasks in our planning to push students up the taxonomy to engage them in more cognitively demanding work which may include comparing, contrasting, ranking, evaluating information, justifying, solving problems, and creating - the highest thinking ability in the framework.

LOTS & HOTS chart for reference: *https://uwaterloo.ca/centre-for-teaching-excellence/resources/teaching-tips/blooms-taxonomy-learning-activities-and-assessments*

Research has shown that the thinking ability can develop and improve with regular practice. It is important to include activities that engage students in purposeful use of language combined with thinking skills to complete the task.
(from Teaching Young Learners to Think, by Puchta & Williams)

Practice – Part 1 - Different activities to foster critical thinking skills

Time to think

Teachers review the activities presented in this workshop for vocabulary and grammar practice and discuss which ones focus on LOTS or HOTS. They also add other tasks that are usually present in course books for primary school children and sort them out into LOTS and HOTS.

N.B. For extra practice teachers will either work with course books available in the session or video clips specially chosen from YouTube.

Scenario: the chosen unit in the book/video clip presents

a) vocabulary area: food & drinks

b) grammatical structures:

I like/don't like - I love - I hate
I always - sometimes - never eat/drink
It is good to eat/to drink / It is not good to eat a lot of...

With these objectives in mind (a and b listed above) the following sequences will be presented and analyzed.

Practice Part 2 - A sequence for vocabulary practice including LOTS and HOTS

REMEMBER: listen and point to the food/ drink mentioned (flashcard & memory games)

UNDERSTAND: read/look and match visuals and words

APPLY: classify into categories (fruit – vegetable – meat, etc)

ANALYZE: spot the differences between two menus

EVALUATE: choose a suitable menu for a birthday party. Or which is your favourite fruit/ breakfast, etc? Why?

CREATE: think of a new sandwich for a fast-food place or a special cake for a special celebration and name the ingredients.

Practice Part 3 - A sequence for grammar practice that includes LOTS and HOTS

REMEMBER: flashcard games / memory games (students look at 6 flashcards of I like

/don´t like + food placed on the board, and they close their eyes and try to remember the visuals).

UNDERSTAND: read and circle or match or illustrate – (students read sentences and match them with the corresponding visual or circle the correct verb or illustrate the idea in the sentence) or miming scenes (children mime "I like / I don´t like / I love + food) the rest have to guess what the child is miming.

APPLY (classify): students receive flashcards of food and drinks and sort them out into categories describing what they always /sometimes/never eat for breakfast.

ANALYZE: students compare and contrast 2 types of diets: one specially designed for a sports person getting ready for a competition, and one followed by a sedentary person.

EVALUATE: students check three different menus from the school timetable and choose the healthiest. They justify their choice.

CREATE: students create a poster/ flier or commercial to encourage children to eat more healthy food and to drink more water.

Final task

Teachers work in groups. They choose one of the stories listed below and choose a language objective. They think of a language sequence that includes LOTS and HOTS.

"Jamie is Jamie" by Afsaneh Moradian *https://www.youtube.com/watch?v=6tXG5lNbRcA*

"Pete the Cat´s big sandwich" *https://www.youtube.com/watch?v=hm74SbW4FjA*

"In my heart. A Book of feelings" *https://www.youtube.com/watch?v=cC0jUuiHVyQ*

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Final Reflection

> *Every teacher needs to improve, not because they are not good enough, but because they can be even better.*
> Dylan Wiliam

As teachers, we already know that the journey of education has a starting point yet, it never ends. Our commitment to continuous learning is paramount since it inspires and empowers us to keep sowing the seeds of innovation, extending our work beyond textbooks and materials, and paving the way for the brighter future our students deserve.

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