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*Teaching with Intentionality: Language
Educators as Transformative Intellectuals
and Reflective Practitioners*



GATESOL Journal

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Teaching with Intentionality: Language Educators as Transformative Intellectuals and Reflective Practitioners

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The fall 2022 issue of *GATESOL Journal* provides its readers with insights into how language educators could create meaningful learning experiences for their students. The papers are connected with the core idea that language educators are vested in intentionally using pedagogical approaches that could have an impact on *how* and *what* students are learning. The papers position language educators as both transformative intellectuals (i.e., educators who strive not only for educational advancement but also personal transformation) and reflective practitioners (i.e., problem-solvers possessing “the ability to look back critically and imaginatively, to do cause-effect thinking, to derive explanatory principles, to do task analysis, also to look forward, and to do anticipatory planning” [Kumaravadivelu, 2003, p. 10]). This issue will showcase teachers’ intentions through their roles as transformative intellectuals and reflective practitioners.

Language Educators as Transformative Intellectuals

The primary goal of a language educator who can be seen as a transformative intellectual is one of a change agent, who strives to maximize sociopolitical awareness through problem-posing activities. In the opening article, Day and Prado ask their readers to reconceptualize advocacy in TESOL to take the focus off the educator and onto the learner so students gain a sense of ownership and empowerment through *self-advocacy*. They explain that it is our “job as teachers and practitioners [to] not only teach language development, but to lead students to find their own voice, so they can speak up, to be their own advocate, and change the world” (p. 12). In doing so, Day and Prado utilize Test et al.’s (2005) framework for self-advocacy, which consist of four primary components for instruction: knowledge of self, knowledge of rights, communication, and leadership. From Test et al.’s (2005) framework, Day and Prado develop four lessons as a unit plan to be utilized in promoting self-advocacy. They take transformative roles as language educators because they view pedagogy not only for language learning but also as opportunities for transforming students’ lives both inside and outside the classroom space.

Language educators as transformative intellectuals not only support their students to gain a sense of ownership of their learning, but they also think in terms of developing both the emotional and logical sides of their students. Holman addresses these different sides in her article “Theatre as a Means for Teaching a Second Language.” She explains when we teach language through theatre, educators create a classroom that mimics the real world, which can provide a safe rehearsal

for real world scenarios that is as close to reality as possible: “This creation of a rehearsal space eases fears about using the [target language] in interactions with more proficient speakers and encourages them to take risks in this safe space. The creative nature of drama also establishes a more relaxed class environment where the rest of the class (the audience) may reward risk-taking that results in playful, humorous language or mistakes with laughter” (p. 24). Holman’s discussion emphasizes how theatre can create a supportive environment that could allow for risk-taking to occur.

Language Educators as Reflective Practitioners

The primary goal of a language educator who is seen as a reflective practitioner is one of a facilitator, where the primary orientation to teaching is grounded in an integrated approach within classroom spaces. The remaining three articles in the fall 2022 issue showcase language educators as reflective practitioners because the authors examine, frame, and attempt to solve the dilemmas of classroom practices in TESOL. Vicentini, de Oliveira, and Gui’s pedagogical practices piece reflects upon the vast amount of online learning tools available to language educators since the emergence of the COVID-19 pandemic, particularly tools that support a genre-based approach to writing instruction using the Teaching-Learning Cycle (TLC): Deconstruction, Joint Construction, Collaborative Construction, and Independent Construction. By presenting specific technology for each of the phases of the TLC, Vicentini, de Oliveira, and Gui aim to discuss how technology can be integrated into genre-based writing instruction in both face-to-face *and* online environments. Their discussion and technological suggestions are grounded in their research in elementary, secondary, and tertiary classrooms.

Liu’s article entitled “Have you TILTed? Promote Student Success by TILTed Assignments” and Beard’s “Using a Modified Jigsaw Strategy in the Sheltered Multilingual Learner Classroom to Teach Genetics Vocabulary” are teaching technique manuscripts that reflect upon the learning experiences of the multilingual population and how to better support them to complete assignments and tasks. Liu introduces Transparency in Learning and Teaching (TILT), which is a teaching technique aimed to promote student success. In doing so, Liu not only explains the technique but provides guidance on creating TILTed assignments. Similar to Liu, Beard explains ways that science content teachers can support the multilingual population. She highlights a successfully implemented modified jigsaw vocabulary activity, which utilizes cooperative learning, graphic organizers, and peer-to-peer engagement in a sheltered multilingual secondary science class. In addition, Beard argues that “this strategy can be modified and used across content disciplines and grade levels, and abilities” (p. 51).

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Initiating the Third Wave for English Learners: Teaching Self-Advocacy

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Abstract

In special education, self-advocacy intertwines with self-empowerment. Special education teachers integrate self-advocacy skills into the curriculum to support their students' efforts toward self-determination. In contrast, teachers of English to speakers of other languages (ESOL) are encouraged to advocate for their English learners but self-advocacy has received scant attention in the ESOL field. As the English learner population in K–12 public schools steadily rises, it is increasingly urgent for ESOL educators to seek culturally responsive solutions that support their students' language, academic, and socio-emotional development. With a brief review of literature from the fields of special education and Disabilities studies, authors delineate components of self-advocacy and apply them to a self-advocacy unit that supports English learners in acquiring the knowledge and language they need to develop their own form of self-advocacy.

Keywords

advocacy, self-advocacy, English learners, K–12 education, equity

Introduction

In Birmingham, Alabama in 1963, a 12-year-old child of color sat in the back of a church solving math problems while his parents listened to the civil rights activist, Martin Luther King, Jr. Young Freeman Hrabowski III wasn't paying much attention to the meeting until he heard Dr. King say that the children needed to participate in a peaceful demonstration. Their being directly involved in the protest would be more powerful, he said. That evening, Freeman told his parents he wanted to participate. His parents firmly responded, "Absolutely not!" It was too dangerous. Freeman persisted to advocate for himself and by the next morning he had gained his parents' support to participate in what would be a life-changing experience for him. He could not have realized that

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his early self-advocacy act would pave the way to a series of leadership roles that would eventually lead to him becoming President of the University of Maryland, Baltimore County (UMBC) where he continued his work by collaborating with others to create an environment to bolster under-represented students. The ripple effect of his early self-advocacy can be seen throughout the campus and beyond.

Just as Freeman Hrabowski was taught by Martin Luther King, Jr., MLK successfully learned peaceful resistance to affect social change from Gandhi. Inherent in the models of Gandhi and King, leaders are called to not only champion social justice and equity within society, but to also guide individuals to stand up for themselves and for others. Gandhi and King gathered like-minded others to assist them in leading and educating many more people how to advocate for their own rights and needs. Hrabowski notes that the most important lesson he learned from his experience in 1963 was that “children can be empowered to take ownership of their education” (Hrabowski, 2013, 3:54). In a similar way, educators of English for speakers of other languages (ESOL) can empower students by teaching them to self-advocate.

Background

The concept of self-advocacy gained attention in the late 1960s through the People First movement in Sweden when people with disabilities wanted to speak for themselves and make their own decisions about their lives (People First, n.d.). As People First made its way to the United States in the 1970s, U.S. society was already moving away from institutionalizing people because of their disabilities and toward providing people with self-help skills to live independently, creating energy around self-determination and self-advocacy activism. Building on the civil rights movement of the 1950s–60s, the self-advocacy movement for people with developmental disabilities led to legislation and protections to ensure continued opportunities for self-determination from birth to adulthood. (Dowse, 2001; Fenn & Scior, 2019; Pennell, 2001; Test et al., 2005; Wehmeyer et al., 2000).

Currently, special education teachers and service providers are required to foster self-advocacy skills as part of supporting their students’ efforts toward self-determination. Websites, curriculum, and instructional materials are now readily accessible for individuals with disabilities so they can become resolute self-advocates who know their strengths and weaknesses, set goals for their future, discuss their goals with others and lead their yearly Individual Education Plan (IEP) meetings. Denying equitable treatment to anyone with a disability in school, employment or society has professional and legal consequences.

Despite the potential for English learners (ELs) to benefit from developing self-advocacy skills to address their own learning needs, self-advocacy has received scant scholarly attention in the field of Teaching English to Speakers of Other Languages (TESOL). The connection is not necessarily obvious, since teaching self-advocacy skills to English learners requires an acute awareness of the learner’s English language proficiency and potential cultural obstacles for the individual EL relating to speaking up for one’s needs.

To address linguistic and cultural challenges regarding self-advocacy for ELs, we have drawn from our experience in Special Education, TESOL, and teacher education, to outline successfully implemented activities for developing self-advocacy skills within K–12 curricula. Using a conceptual framework for self-advocacy (Test et al., 2005) to bolster first author, Emily Day’s (Day & Prado, 2020) self-advocacy unit, we examine culturally responsive ways to guide English learners toward self-advocacy and consider the potential impact on society that promoting self-advocacy could have for the future.

Self-Advocacy Defined in Special Education

Self-advocacy is an individualized, iterative process. For a person without disabilities, self-advocacy develops incrementally as the person gains the maturity to speak for themselves. For an individual with a disability, self-advocacy happens developmentally as they gain the ability to make choices independently and express their wants or needs for the future. In special education literature, self-advocacy is defined and researched as an extension of advocacy. Pennell (2001) defines self-advocacy as “speaking up, speaking out, and speaking loud” (p. 223), describing the process as knowing your rights and responsibilities, standing up for them, and making your own choices. Self-advocacy intertwines with self-empowerment and self-determination. Inherent in self-advocacy is a systemic shift of power from the system to the individual. Reusen (1996) defined self-advocacy as “an individual’s ability to effectively communicate, convey, negotiate, or assert his or her interests, desires, needs and rights. It assumes the ability to make informed decisions” (p. 50).

Petri et al. (2020) used “practice theory” (p. 207) to expand the definition into five major types of activities that self-advocates, parents, and professionals participate. The five activities of self-advocates included “informing and being informed, using media, supporting each other/solidarity in the community, speaking up, and bureaucratic duties” (p. 216). Ryan and Griffiths (2015) described self-advocacy from a transformational learning perspective meaning that individuals who self-advocate increase leadership capabilities and have new self-concepts, which bolsters their confidence to develop prominent voices affecting academic and local communities. Collective voices of self-advocates cause increased awareness on governmental boards and committees. These governing bodies make decisions and change rules and policies emphasizing the impact self-advocacy has on us all.

Conceptual Framework for Self-Advocacy

Related to special education is Disability studies, which examines disability as a concept and explores the societal consequences for individuals with disabilities. Recognizing the importance of self-advocacy and self-determination, research indicates that when young people practice self-advocacy at school in the presence of supportive mentors, they are better prepared to self-advocate independently. However, students need explicit instruction in self-advocacy and self-determination skills. Recognizing a gap in the literature regarding instructional strategies for self-advocacy and its implementation, Test et al. (2005) developed a conceptual framework for self-advocacy. Reviewing research on self-advocacy for people with disabilities that occurred between 1972–2003, the researchers identified 26 distinct self-advocacy definitions. From these definitions, Test et al. (2005) determined that the four most frequently used characteristics to describe self-advocacy were: 1) an educational goal, 2) a civil rights movement, 3) a component of self-determination, and 4) a skill or act.

Building on these four descriptors, Test et al. (2005) designed a framework for self-advocacy with four primary components for instruction, 1) knowledge of self, 2) knowledge of rights, 3) communication, and 4) leadership. Knowledge of self requires introspection for the individual to recognize their own strengths, dreams, goals, interests, learning needs, and responsibilities. Knowledge of rights entails understanding relevant laws and policies to identify the individual’s own rights. Communication includes pragmatic skills such as persuasion, assertion, compromise, or negotiation, as well as additional communication skills such as problem-solving, listening skills, and interpreting body language. The leadership component calls for the

individual to understand group dynamics, the roles of group members, and to have the skills to participate in a group.

Test et al. (2005) emphasized that teachers can adapt the framework's teachable components to meet their students' learning needs. Explicit instruction in self-advocacy can be taught both situationally as well as in lessons during group instruction. When teachers take the professional stance to develop their students' self-advocacy skills, they look for incidental opportunities to coach students through self-advocacy. As with the teacher stance if bullying is encountered, the teacher would coach the student(s) through the situation, and then guide them through self-advocacy practice as needed.

The Need for Self-Advocacy in ESOL

Within TESOL literature, Staehr Fenner's (2014) presentation of *scaffolded advocacy* most closely resembles the concept of self-advocacy for English learners. By applying the pedagogical metaphor of scaffolding to describe advocacy work, Staehr Fenner (2014) explains ways for teachers to determine how much support an EL or their family needs at the beginning and when to encourage independence by removing the support. By analyzing individual EL variables, teachers can determine whether more intensive or less intensive advocacy work is needed in the beginning. After assessing need, ESOL professionals gradually remove support systems as the EL/family gains confidence. The important distinction is that TESOL advocacy work, even scaffolded, assumes that the learner, once independent, will start self-advocating, but removing the support does not guarantee that the learner has the skills needed to self-advocate.

However, self-advocacy for an English learner is not defined only by age or the ability to state future dreams. Besides developing English language proficiency, individual variables (Staehr Fenner, 2014) need to be integrated into the self-advocacy learning process. Because the concept of self-advocacy is culturally bound, ELs need to consider how to integrate elements of self-advocacy into their own acculturation process, and what their own self-advocacy would look like. Once an individual has the maturity as well as the language skills and cultural knowledge to actively participate in their environment, they can choose to self-advocate instead having others advocate for them. In this way, promoting self-advocacy for ELs builds on Staehr Fenner's (2014) scaffolded advocacy by extending the process to explicitly teach ELs the knowledge and communication skills that promote agency and self-determination.

Developing Self-Advocacy in English Learners

Complementing the conceptual framework for self-advocacy (Test et al., 2005), we propose a set of four teaching activities to develop self-advocacy skills in ELs (Day & Prado, 2020). Although originally designed and taught as a unit, several activities could be integrated as standalone complements with previously developed lesson plans. The self-advocacy descriptors of educational goal, civil rights movement, component of self-determination and as skill or act serve as reliable but flexible categories for aligning these activities with content curriculum. For example, educational goals for EL self-advocacy align or overlay K12 social studies topics, such as exploring multiple voices from the 1950s–60s civil rights movement. Advocacy activities afford students opportunities to practice verbal and written language skills as they learn self-advocacy skills.

As Staehr Fenner (2014) recommends, advocacy—or teaching self-advocacy—is most effective when teachers identify the EL's background variables as soon as possible. Knowing your learners is a long-held best practice in the TESOL field (TESOL, 2018). Individual variables

include, but are not limited to, home country, home province, state, or region, home city, town, or village, home language(s), cultural background, learner age, English language proficiency, length of time in the U.S., formal educational opportunities, learning preferences, the student's current access to resources, interests, gifts and talents, special needs, or unresolved trauma. ESOL educators gather some of this information by using an intake protocol and taking a needs assessment with their learners. Gaining clarity about the student's cultural background, including cultural norms and behaviors, is necessary to afford the student opportunities to bridge culture gaps when practicing self-advocacy. However, cultures are complex and fluid. Other students who are originally from the same country may have a different social status than the new student due to factors such as ethnic differences, religious preferences, or geopolitical tensions. Credible online sources can provide up-to-date information, followed up with a culturally sensitive conversation with the student's family. In the classroom, teachers can assign a cultural autobiography to learn about the culture from the student's perspective (TESOL, 2018).

Each teaching activity integrates one or more of the self-advocacy descriptors and one or more of the four teachable components from the conceptual framework for self-advocacy (Test et al., 2005). Each section also includes an example lesson from Emily's secondary special education classroom that included English learners. These classroom examples include instructional strategies for students to learn laws that support English Learners, the importance of self-advocating, and how to lead their *Individualized-Limited English Proficiency* (I-LEP) plan. In the unit, students develop presentations to lead their I-LEP meetings. The lessons were taught to a small group of learners who have both *Individual Education Plans* (IEP) and I-LEP plans. While Emily draws experience from a high school classroom, several activities offer implementation suggestions that can be adapted for all grade levels.

Teaching Self-Advocacy

A compelling story, such as the vignette, makes a powerful tool to introduce any of the four components in social studies, civics, history, literature, life skills, or health lessons. Since stories exemplify and contextualize the teachable components, ELs can use journaling activities, exit polls, or small group discussions to draw from their background knowledge to make personal connections. Perhaps a student has been inspired to action like 12-year-old Freeman Hrabowski (2013) who was stirred by Martin Luther King, Jr.'s speech to join the civil rights movement in 1963. A student may remember a time when they persuaded their parents to do something unusual, just as Freeman did when he gained his reluctant parents' permission to join the dangerous Children's March of 1963. The following lessons seek to inspire, challenge, and support ELs as they decide what self-advocacy could look like for them.

Negotiate Cultures

Unlike the other sections, Negotiate Cultures was not taught as a separate lesson within Emily's original self-advocacy sequence, so there are no lesson details as there are in the other four sections. Instead, this section is intended to raise awareness among teachers of the significant, but sometimes invisible, role that culture plays in developing self-advocacy skills among ELs. Teachers are encouraged to analyze their self-advocacy lessons through the lens cultural responsiveness. ELs who acknowledge and value their cultures, can learn 1) to recognize personal (cultural) needs and wants, 2) to communicate effectively within and across cultures, and 3) to develop leadership skills. With the freedom to navigate their cultures, they have space to build their own culturally appropriate version of self-determination.

The interplay of culture and self-advocacy. It is important to remember that self-advocacy and self-determination originated within individualist cultures. If home cultures are more collectivist, familial expectations for appropriate behavior in school may confuse ELs or cause stress because principles of self-advocacy contradict their background knowledge and home culture expectations. Teaching self-advocacy in multicultural settings involves negotiating the differences in individualistic and collectivistic value systems (Rothstein-Fisch & Trumbull, 2008).

Before teaching self-advocacy, inform yourself about your ELs' cultures (Staehr Fenner, 2014; TESOL, 2018). Ask your ELs to confirm culturally influenced communication styles to avoid stereotyping. For example, pose an advocacy issue to your students and ask them to explain how they would approach it in their home cultures. Ask why, when necessary. In this way, you are learning from your students how to be communicatively competent when interacting with people from their community and culture.

Whether an ELs' heritage is from a country outside the United States, or their family has lived in the U.S. for years, individual variables play an important role in the make-up of the EL's current home culture. Individualist and collectivist cultures is not a binary concept. Different cultures across the world fall on a spectrum between two end points. For example, both collectivist and individualist cultures value extended family. However, the role that each person plays differs within the family system. Collectivist cultures perceive an individual to be an interlocking part of the extended family. The extended family unit nurtures and protects all members and each family member prioritizes the well-being of the family system over conflicting individual interests or activities. In contrast, the extended family in an individualistic culture is more loosely connected. Individuals pursue unique interests and focus on developing nuclear families. Finally, within each category, some collectivist cultures exhibit many individualist characteristics and vice versa. Most of the world's countries (each country having multiple subcultures) exhibit more collectivist characteristics. While the United States has many subcultures, scholars recognize it overall as one of the world's most individualist cultures (Oxford, 2017).

Culturally responsive teaching. When ELs learn about self-advocacy skills, verbally describing their feelings and experiences of marginalization may be difficult, especially if self-determination through self-advocacy conflicts with cultural values. Art teacher educators, Wellman and Bey (2015) used interactive group projects to implicitly strengthen confidence in refugee ELs between 10 and 17 years old and from 13 countries across Asia and Africa. At the beginning of the program, they realized the children got lost between school and home or got bullied at school, and urgently needed self-advocacy skills. To address this need, they created a small group activity in which groups competed to build the tallest tower possible with their own shoes, requiring the children to practice the self-advocacy skills, such as leadership as they collaborated with group members, and communication as they negotiated, listened, and problem-solved to build the tower. After infusing communication and leadership skills into the art curriculum for 8 weeks, Wellman and Bey (2015) reported higher levels of confidence in the refugee children who practiced self-advocacy skills in a culturally responsive way.

Inspire

Lesson one aims to inspire students with multi-media stories of individuals who initiated significant societal change by speaking up for civil rights of marginalized communities. The goal is not to teach the laws but to tap into students' knowledge of self and to expand their knowledge

of rights by modeling the technique of speaking up for oneself and analyzing the guaranteed rights stated First Amendment of the U.S. Constitution, particularly the right to free speech.

Lesson one overview. Show your students what achievements are possible through multimedia content (e.g., video clips, movies, books, podcasts) that highlight the advocacy and self-advocacy work of well-known individuals such as Cesar Chavez, Malcolm X., Malala Yousafzai, Ruby Bridges, Aung San Suu Kyi, Harvey Milk, or lesser well-known success stories, such as Freeman Hrabowski's. Ask students to identify and explain unfair treatment and discriminatory practices they listened to, read, or watched in the learning material. Tell stories of times when you have advocated for someone or supported someone in advocating for themselves. Together with your students, define terms relating to being an advocate such as advocacy, self-advocacy, self-determination, and empowerment. Every leader mentioned is known for advancing civil rights, aligning with content areas of history, social studies, or current events, such as Myanmar's activist, Aung San Suu Kyi.

Pre-teaching key vocabulary. For words such as, advocacy, self-advocacy, self-determination, and empowerment use a graphic organizer with picture support determined by students' English language proficiency (ELP). In pairs, students practice making sentences with a partner for each word and speaking the sentence to the class. Involve students in the heads-up game in which students hold a vocabulary word on their forehead and their teammates verbally help the card-holder guess the vocabulary word or use pictures as additional support.

Experiencing advocacy stories. Before sharing each multi-media story, provide a graphic organizer for students to identify Who, Problem Faced, What Advocacy Looks Like, Results/What Happened and My Story (optional, since not all advocacy stories will resonate with all ELs). Learners can use their graphic organizers to identify key elements and then write a summary of each story. Adapt summaries for various language levels by including a variety of paragraph frames. Share the story as many times as needed for all learners to grasp the main ideas. Learners could work individually on the graphic organizer or paired with peers who have higher levels of English proficiency.

Reviewing the First Amendment of the U.S. Constitution. Decide whether to use the original wording of the First Amendment or a credible paraphrased version. If needed, pre-teach key vocabulary pertaining to the First Amendment. For example, students can develop digital or paper individualized dictionaries or word cards. Personalized dictionaries often include the L1 translation, a drawing or picture of the word, L2 synonyms, an example sentence. Learners can also include the part of speech, a semantic map, collocations, and derivative information, such as prefixes and suffixes (Hedge, 2000).

Depending on age and ELP, conduct a choral reading or other read aloud of the First Amendment. As a class, complete a concept map of the rights stated in the First Amendment, and focus on the right to free speech. Ask students to explain "free speech" in their own words. Explain the cultural importance of free speech in the United States. Because the constitution protects the right to speak, society encourages individuals to speak up for what they want or need.

Adapting for young learners. To introduce self-advocacy, consider using a digital tool to create a short video or doing a short skit with puppets. The video or skit illustrates that when one person decides what someone else wants or needs, the speaker can make a mistake. For instance, two people go to an ice cream shop, and one person orders chocolate ice cream for both. The other person may be allergic to chocolate or would rather have strawberry ice cream that day. Discuss how it is important to communicate for yourself instead of others speaking for you.

Teach the Laws

Lesson two aims to deepen students' understanding of their right to be treated fairly. Using the Civil Rights Act of 1964 as the baseline, students determine the need for the passage of the Civil Rights Act and explore additional court cases and laws that continue to develop this right. The educational goal is for students to demonstrate an understanding of their legal rights as individuals who live in the United States.

Lesson two overview. Studying a primary source brings history alive. Share the Civil Rights Act of 1964, as the original document, a summary. If supplementing with a summary, provide a written copy of the original text for comparison, so students can analyze how the words prohibit, discrimination, race, color, religion, or national origin are used. Ask students to explain why the Civil Rights Act was passed to protect people regardless of the country where they were born, the language they speak, the color of their skin or their religious preference. Discuss how the Civil Rights Act established a legal precedent for other important court decisions, and legislative actions to address unfair treatment. Examples include, but are not limited to, *Lau v. Nichols*, *Castañeda v. Pickard*, The Lemon Grove Incident, and the American Disabilities Act (ADA).

Previewing and reviewing key vocabulary. With graphic organizers or the heads-up vocabulary game, review advocacy, self-advocacy, self-determination, and empowerment. If using the personalized dictionary, ask students to explore this lesson's vocabulary that includes prohibit, discrimination, race, color, religion, and national origin.

Contextualizing the Civil Rights Act of 1964. Instead of focusing on the individual activists from lesson one, select excerpts from children's or young adult literature or poetry. Use art, music, photography, or short documentary clips that describe unfair treatment to certain groups of people before the Civil Rights Act came into existence, such as the Lemon Grove Incident. Use a cause and effect (fishbone) graphic organizer for pairs of students to record the examples of unfair treatment (causes), leading to the passage of the Civil Rights Act of 1964 (effect).

Exploring additional protective actions. As time allows, introduce students to later examples such as *Lau v. Nichols*, *Castañeda v. Pickard*, and the American Disabilities Act (ADA). Depending on age and ELP, students could work in pairs or small groups to research additional court cases and legislative actions, and report back to the whole group with a summary and/or illustration.

Adapting for young learners. Use children's literature, art, music, or games to explore the difference between fair and equal.

Practice the Difficult Conversations

The goal of lesson three is for students to practice being both an advocate for others and a self-advocate. As a class, in small groups, and individually, students are given situations and are asked to brainstorm situations in which self-advocacy is needed.

Lesson three overview. When practicing a difficult conversation, one goal is to provide students with appropriate language for a respectful discussion. One suggestion is to select sentence starters that are appropriate for your learners' age and situation. Examples for agreeing, paraphrasing, and disagreeing are *I agree with ____ because ____*. *What I hear you say is ____*. *I see it differently because ____*. With support, students can create dialogues, stories or role plays about various topics that relate to the students' situation. Sample topics include: 1) asking the teacher for help or for an accommodation in class, 2) addressing unfair treatment at work or school, or 3) responding to someone who made a hurtful remark. Once students are familiar with the language, learners perform the dialogues or role plays in groups of two or three to practice advocating for each other and self-advocating to peers.

Preparing to self-advocate in school. For their self-advocacy project, students can lead their next I-LEP meeting. Provide sample presentations for the whole class to watch. Ask students for their reactions to the meeting, particularly about the language used to request support or accommodations. Offer organizational tips to structure the requests, such as 1) describe the need and why it is important. 2) Give an example of when that need was not met. Describe what happened and how it made you feel. 3) Describe what you wish had happened and why it matters. 4) Suggest how teachers could support you in making that wish a reality for next time (Baines, 2020). Besides general project guidelines, students will need additional documents, such as feasible accommodations and other support options as well as copies of their own ACCESS test scores. Provide the remainder of class and a second class-period to work on their projects and to practice their structured requests with partners or small groups.

Design a Self-Advocacy Plan

The goal of lesson four is for students to identify situations in their own lives in which self-advocacy is important and to develop a plan. Aligning with this goal is the culmination of their advocacy project, leading their I-LEP meeting. This project requires students to know themselves, specifically what support they need from their teachers, and their rights within the I-LEP process. Leading their I-LEP project requires students to develop communication skills and to understand group dynamics, as well as participate within the group.

Lesson four overview. Guide learners to identify a need in their own life that would benefit from self-advocacy. Remaining mindful of all cultural perspectives and norms, talk through their chosen situations with small groups of students and ask them to brainstorm with each other ways to manage the situations. Guide your ELs on choosing and planning a course of action. In future classes, students can practice their plans together through conversation, new projects, and role-play. During part of this class, they will role play their I-LEP meeting, their final advocacy project, in preparation for leading the official I-LEP meeting.

Developing an advocacy plan. As a class, brainstorm topics where self-advocacy would be useful. Then ask students to write a list of needs in their own life that they wish to self-advocate

for. Encourage them to use their notes and graphic organizers from earlier lessons for ideas. Each student should select one need and write it on a fresh graphic organizer for small group discussion. Before sharing their topic with the group, ask students to consider cultural ramifications and make notes on their graphic organizer. When students are ready to share, they take turns collaborating with group members to identify which skills, such as knowledge of self, knowledge of rights, communication or leadership would be most useful for that situation. Circulate through the groups to offer advice as needed.

Preparing for the I-LEP meeting. In whole group, review the I-LEP meeting process and provide an agenda. Review the list of likely participants—other than the student—such as the assistant principal, counselor, ESOL teacher, content/classroom teacher(s), family member, and interpreter. Explain the purpose for the participant's attendance. Invite available members of the I-LEP team to join the role plays and assign students remaining roles. Give each student an opportunity to lead the role play meeting.

Self-Advocacy in English Learners

After completing the unit on self-advocacy, Emily interviewed her students to learn that the English learners who participated in the four lessons listed above were able to explain the meaning of advocacy, self-advocacy, and empower. Several students said that they felt they were more likely to meet the goals they set for themselves than goals set by their teacher. Students showed an increased positive attitude towards attending their Individualized Limited English Proficient(I-LEP) meetings. I-LEP meetings were student-led instead of being teacher-led. The positive attitude change included being more confident to share their culture, academic successes, difficulties, and goals with others. Students demonstrated the leadership skills to lead their I-LEP meetings, reflecting individual growth within the four primary concepts of the self-advocacy framework: 1) knowledge of self, 2) knowledge of rights, 3) communication, and 4) leadership (Test et al., 2005).

The digital presentations reflected the student's individual culture, including what they needed as an English Learner to be successful in the classroom as well as their plans for improving their ACCESS scores and entering the adult world upon graduation (Rothstein-Fisch & Trumbull, 2008; Test et al., 2005). Students used their multifaceted language skills to describe their backgrounds, their progress in learning English, their current proficiency levels, and what they needed to improve so they could meet their goals. Through these lessons, ELs learned to speak up for their home cultures, their current experiences, and their plans for the future while practicing listening, speaking, reading, and writing and developing 21st-century skills.

Conclusion

History tells us that the greatest change for equity will come when students, the English learners themselves, find their voices. Systemic change will occur when English Learners advocate for themselves. Whether ESOL educators work in a school with children, a university, or in the community, they need to speak up for rights and give voice for others. It is also imperative for professionals to understand that self-advocacy is the culmination of advocacy and a desired pedagogical practice. Professionals should not stop advocating for others. Instead, educators can strengthen their advocacy work by actively educating English learners in the process and promoting EL self-determination through self-advocacy. Our job as teachers and practitioners is not only to teach language development, but to lead students to find their own voice, so they can speak up, to be their own advocate, and change their world.

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Theatre as a Means for Teaching a Second Language

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Abstract

This paper discusses theatre as a way to enhance and/or revitalize the language classroom both in second and foreign language contexts. Theatre and drama have been identified as creative pedagogical approaches to engage students to interact in situations and realistic scenarios in which their second language would be used in an accessible, safe way that adequately prepares them for language use in the real world. Using theatre and drama as instructional support does not disregard current language teaching practices, but provides educators options to enhance their teaching and learning spaces. I hope the discussion presented here will inspire educators to integrate theatre into their classroom contexts because when language is accessible, approachable, and relevant in a fun and meaningful way, language learning and acquisition are achievable.

Keywords

theatre, drama, product-based, processed-based, creation, devised work

Introduction

I regard the theater as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being. –Oscar Wilde

Performance theorist Schechner (2020) describes performance as *being* which is existence itself, *doing* which is the activity of all that exists, and *showing doing* which is performing: pointing to, underlining, and displaying doing. More than just an actor reciting a soliloquy on stage, performance is the way a student feigns attention in class, the way one carefully selects an outfit for a job interview, the way we binge the newest Netflix hit. Performance, according to Schechner, is central to our very existence. All that we do and all that we are is performance.

Discourse analyst Gee (2011) similarly connects language to performance. He asserts that meaning in discourse is created in/by the ways we communicate who we are and what we are doing in the here and now. In order to co-construct meaning, interlocutors must perform effectively in the role(s) they wish to portray (i.e., identity). Each component of language (i.e., phonetics, phonology, morphology, syntax, pragmatics) develops the grand performance of one's identity with the external processes of speaking and writing, which fronts the performance, while reading and listening inform the choices one makes toward that performance. Gestures and other forms of non-verbal communication contribute to this performance. Thus, an important inquiry arises: how can language be taught in accordance with this idea?

Common in English as a Foreign Language (EFL) classrooms but also salient in English as a Second Language (ESL) contexts is a way of teaching language that “decontextualizes

language,” directing the focus entirely to “grammar, syntax, vocabulary, pronunciation and functional aspects” (DiNapoli, 2009, p. 98; see also Lei & Huang 2012; Kuyumcu, 2013; Pandian et al., 2014). These elements are unequivocally important and necessary, but they depict language as a system of sounds and words and tends to overlook the rich and complex fixture of culture and communication. To truly communicate and participate in the target language (TL), students must be taught in a way that recontextualizes language into its culture and builds their communicative skills. As Gee (2011) illustrates, “it is not grammar alone (or primarily) that carries out the work of achieving status and solidarity, but the ways in which words are spoken, or, we might say, how one ‘designs’ one’s utterances” (p. 113). Viewing language as a performance, as something grander than the words, and as something richly dependent on context allows one to understand these complexities and visualize a new way of teaching.

Since the end goal of learning a language, for many, is to be able to communicate effectively or, as defined by Schechner (2020), to perform effectively, language should be rehearsed and practiced before students encounter it outside the classroom. To create an environment where language can be rehearsed, language curricula should be infused with drama and theatrics in order to transform language from simply conjugation drills and vocabulary quizzes into a breathing piece of art, culture, and life. Wagner (1979) asserts that dramatic instruction is “particularly well suited” to not only hone skills, but also to learn the rhetorical effect of vocabulary and grammatical structures in usage with others (pp. 268–269). Wagner’s (1979) work develops that dramatic instruction furthers the skills taught from those drills and quizzes and turns them into usable units of language. Ultimately, the incorporation of theatre and drama into the language classroom creates an effective *rehearsal* environment that mimics real world scenarios for language use, developing both interpersonal/intrapersonal skills and language competency, breaking typical classroom constraints.

In this paper, I will discuss the benefits of using theatre before addressing the instructional practices used by teachers for incorporating theatre and drama into the language classroom. Readers will then be able to understand how theatre increases motivation and self-confidence, decreases language-related anxiety, and could improve command over language skills. The general approaches discussed will break down theatre versus drama and establish the specific benefits and details of each as well as the contexts they are best suited for. I will then address the major concerns educators have about changing their teaching approaches into these more artistic educational practices before I summarize my points. At the end of the paper, I hope to create new perspectives on theatre’s place in the language classroom and motivate readers to incorporate theatre and drama into their pedagogical repertoire.

Benefits of Theatre

This section will discuss how theatre creates a unique environment that allows for realistic practice of and a strong connection to the target language. Then, it will explore the positive impact this context could have on the learner’s interpersonal/intrapersonal skills by decreasing anxiety and improving motivation and self-confidence. Finally, it will discuss the ways theatre can support language development.

A Realistic Environment

As discussed above, language can be academic and can be studied, but its true utility comes from its basis as a contextualized speech act, an utterance spoken for a purpose, within a discourse, within a culture. One commonly used instructional style that emphasizes the academic nature of

language is *focus on forms*, an explicit method that is targeted toward supporting learners to “master the structural features listed on the syllabus” (Ellis, 2015, p. 262). DiNapoli (2009) asserted that this method and others like it that focus almost entirely on the more academic qualities of language “lack affective commitment” (p. 101), meaning these pedagogical approaches do not inspire connection to the language. Through drama, however, students are provided with “more opportunities for encountering contextualized exposure to the language, in which they could experience the signaling value of natural and more spontaneous communication” (DiNapoli, 2009, p. 106) which raises affect, or students’ positive attitudes toward the language, via turning students’ attention to the real-world contexts beyond the classroom. By eliminating *focus on forms* and putting language into its natural context, language can be understood as it exists naturally.

Theatre and drama could create a naturally occurring context by establishing a scenario within the classroom space that is as close to reality as possible, which can be particularly useful in foreign language education settings when the culture is not easily accessible to the learners. It is just as useful in second language or immersion settings where learners may need the benefit of a rehearsal space to explore and try new forms and features before needing to use these structures in real world scenarios where mistakes can lead to confusing, embarrassing, or even potentially dangerous misunderstandings (Pang, 2019). *Acting*, as Meisner et al. (1987) defined, is “behaving truthfully under imaginary circumstances” (p. 27) meaning that despite pretend circumstances, acting encourages students to use their target language (TL) with their true selves. In theatre productions and drama exercises, the circumstances may be whatever the director wishes, such as a sticky situation in a foreign country or an important interaction with proficient speakers of the language. Through this reliance on imagination, students could develop a sensitivity to the intricacies of TL interaction and become familiar “with the cultural appropriateness of words and expressions to specific settings and social situations” (Stern, 1980, p. 79). The students develop these essential skills out of a need to act truthfully in the scene, to communicate as they would in their first language with attention to the new context they are speaking in. By creating these opportunities, the learners are able to take their passive knowledge from the textbook and classroom assignments and shift what they know into useful communicative information, made accessible by the use of theatre.

Personal Skills

Overcoming fears. A benefit of these imaginary circumstances is the removal of the performance-related anxiety that stems from interaction with proficient speakers. The classroom, even when turned into a Parisian café or the set of a Korean drama, is still a classroom, designed to be a safe space with only the intention of facilitating learning and exploration. Stern (1980) asserts that in addition to the inherent safety of the classroom, students find safety in numbers while working as a performing ensemble and can find security behind a role. It is easy to feel secure when the words and personalities expressed are not one’s own. There is less risk being laughed at after making a mistake, especially if everyone in the class is in the same situation. Even the anxious, quiet student can find security in the understanding that these projects and exercises are rehearsals, prefacing success within the TL. The risks are low and the benefits are high. Of course, some students will likely still feel uncomfortable with performing even in this situation. Stern (1980), who examined dramatic role-play specifically, asserted that:

If they fail to communicate outside of class, the results can be embarrassing or even harmful. But in role-play, having the courage to demonstrate the ability to use the second language is in itself a success, and they should therefore not be embarrassed by a poor performance. It follows that they should be less inhibited using the language in role-play than in real life, and therefore function better than they thought they could. This in turn should raise their self-esteem. (p. 85)

Stern's observation demonstrates the weighted risks inside and outside of classroom spaces and examines the positive effect that this vulnerability can have on the learner, proving that the implementation of theatre practices creates a safe space to truly be culturally and linguistically vulnerable. Additionally, one study at Keimyung University that examined how adult English learners in South Korea perceived the way that drama use in their classroom impacted their second language (L2) development found that, across three case studies, students gained self-confidence from compliments and good advice from teachers and the realization that hard, scary things like communicating in the TL are possible (Park, 2015). The result resolved preliminary fears and the students believed they ended better than they began, establishing that stage fright is combatable and worth the work to overcome.

Motivation. Another difficulty that can sometimes trouble the second language classroom is overcoming low motivation. In a traditional class based around tests and quizzes, the only motivation for students may be to get a good grade, which could push their focus to memorize information for passing tests. When the unit is over and the exams are done, the students no longer have use for what they just studied and lose what knowledge they have just gained. However, in a classroom that utilizes a communicative approach based in theatre and drama, student motivation could change and increase greatly because when we speak, “we risk our psychological well-being” which can either be an inhibitor or a motivator to students (Smith, 1984, p. 6). As discussed above, theatre and the safe space it creates might be able to decrease fears surrounding risk taking and at the same time increase student motivation with the knowledge that there is safety behind a character and safety in numbers.

Furthermore, one of the most important ideals of theatre is *creation*, which supports student motivation. Ntelioglou (2011) states that the “process of creation, rehearsal, and performance of these dramatic performances” (p. 603) motivates the students greatly. Thus, giving students a platform to create and tell the stories they wish to tell transforms the classroom space into a studio for creativity to thrive. Maley and Duff (1978) define this creativity in conjunction with the opportunity for imagination and discovery through working together as “imaginative personal involvement” (p. 13). The students' performances are created uniquely by them and the people they perform with. Even if another student performed the same role or acted in a similar scenario, the performance would not be the same. This idea is the beauty of the ephemerality of theatre and a great motivator for each student. Creating something that is truly yours and performing it in such a vulnerable way can raise motivation in a way that the average classroom cannot (Lee et al., 2020).

Introducing fun. Moreover, performing is fun. Acting can be silly and exciting. Placing students into a scene with the intent to perform gives students reason to elicit some emotion or reaction from the audience. Acting could also empower learners to explore *language play*, which is the “manipulation of the surface properties of language . . . [that] encompasses with the flavors

of past uses of words or phrases, and play with the interpretative frameworks that a particular context allows” (Hann, 2017, p. 223). As Hann (2017) established, creativity and humor can turn mistakes/errors into positive experiences the students can “literally laugh off” (p. 240). Mistakes become both something to learn from and something to laugh about. By allowing the students to have fun and develop their personalities/unique senses of humor in the TL, students enjoy their time and thus feel unified with the other learners, proving that language play is “central to the process of making a community of practice with its own culture” (Hann, 2017, p. 240). This creation of an in-class culture bolsters the previously mentioned ‘safety in numbers’ principle found when examining why the classroom doubles as a rehearsal hall/safe space.

Academic Skills and Theatre Knowledge

Aside from the affective importance of theatre and drama, these practices are also beneficial for the learners’ command over the target language and theatre understanding. Davies (1990) asserts that “drama activities facilitate the type of language behavior that should lead to fluency” and fortify “the bond between thought and expression in language, provides practice of suprasegmentals and para-language, and offers good listening practice” (p. 96). Dodson (2002) investigates how drama activities (see Tables 1 and 2 below) improved advanced ESL university students’ self-perception of their English skills and knowledge of theatre as a genre.

Table 1

Drama Activities and Practical Applications for Developing English Skills (Dodson, 2002)

Skill	Activities	Application
Reading	Reading classic American play scripts (often revised to the ESL readers’ level) and articles about theatre not only enveloped students into the genre, but also promoted their reading comprehension in English	Reading Louise Fletcher’s <i>Sorry Wrong Number</i> (1948) and an article about a recent performance of the play
Writing	Daily collaborative and individual writing of responses to course materials and their own scripts boosted writing fluency. The collaborative exercises gave opportunities for discussion and negotiation.	Writing an alternate ending to <i>Sorry Wrong Number</i> or a response to the show
Speaking	Vocal Warm-Ups: Tongue twisters and choral readings allowed a focus on the suprasegmental elements of pronunciation that provided for a deeper look at sounds that caused difficulty for the students. In these exercises, students were asked to vary in pitch, level of projection, stress/intonation, and finding a natural pattern of breathing in English speech. These activities forced students to make the speech their own instead of simply memorizing patterns of stress and pitch.	Using classic tongue twisters like “She sells sea shells” or “Unique New York” to speed of speech and command over individual sounds

Table 2*Activities and Practical Applications for Developing Theatre Genre (Dodson, 2002)*

Theatre	Activities	Application
Improvisation	Short games that allowed students to practice spontaneous speech and work on extending the length of speech.	Playing games like “Scrapbook,” a game where two students pose as if they are on vacation and a third student must tell the story behind the ‘photo’ of the two students, or “One Word Story”, a game where students go around in a circle each contributing one word with the intention of collaboratively telling a story
Theatre Production	Students modified a script for their performance; rehearsed with it; designed costumes, lights, and a set, and worked on publicity. This project gave the class a real-world application and demonstrated students' improved control over the English language in a public setting.	A production of <i>Sorry Wrong Number</i> complete with costumes and a set (even if just a few chairs and a hat or scarf to show the different characters) and rehearsed over several weeks and performed one night for friends and family

Each activity tackled a specific part of the students’ path to fluency and provided creative, exciting ways for students to work on what were often trouble areas. Such was the case with vocal warmups being an excellent space for the teacher to tackle the smaller problems with suprasegmentals that were a source of self-consciousness and created comprehension problems from more proficient speakers. These findings from Dodson’s (2002) study provide support for the academic value of theatre.

In summation, aside from the fun, creative way it can create scenarios as close to real life language use as possible and raise the students’ motivation to take the risk of speaking in their TL, theatre/drama also benefits the academic skills of the student.

Methods: Product-based versus Process-based Learning

The differences between theatre and drama must be broken down. Throughout this paper, the terms theatre and drama have been used interchangeably because of their similarities in benefits, but the two refer to different styles of drama-based education. *Theatre* is the process and subsequent product of staging a theatrical production that combines performance, technical aspects, and an audience while *drama* refers to “classroom exercises” that “combine dialogue and action” (Burke & O’Sullivan, 2002, p. xiv). Each carries similar utility to the student, but has varying levels of commitment. No style is inherently better than the other as they have similar positive effects on the student.

Theatre instruction may look like a unit where students audition and are assigned parts for a script. That script can be rehearsed in class or outside of class depending on the context and available resources. The final product would involve some level of technical elements like costumes or a simple backdrop, which can also be created by students if the time/resources are available, and an audience whether it be parents or other classmates.

Drama is more flexible and can be utilized in any classroom for multiple class periods or for a single part of a lesson. Drama activities could take the form of a script writing project where,

over several classes, students write and perform their own play, or it could be a five-minute vocal warmup aimed at improving pronunciation of a difficult sound.

The biggest difference between the two practices lies in the end goal of each. The result of theatre is a performance for an audience with complete design and technical elements, but the result of utilizing drama is to supplement a lesson plan or unit of the course with exercises and games based in drama. For example, theatre-based instruction would be a production of *Alice and Wonderland* performed for parents with costumes, lighting, and a publicity campaign. Drama could be conceptualized as a role play exercise during the class period to help Spanish learners practice in various contexts to appropriately use *tú* versus *usted* (informal or formal forms of the pronoun *you*). A role play example to practice *tú* versus *usted*, for instance, could be performing at a made-up family dinner in Mexico.

Using theatre or drama-based instruction can be equated to product and process-based learning. *Product-based* (i.e., theatre-based instruction), emphasizes a formal, final performance “wherein the concluding dramatic realization in front of an audience is viewed as one of the primary goals of the learning experience” (Moody, 2002, p. 136). *Process-based* (i.e., drama-based instruction), draws focus to “the dramatic medium itself, in which the negotiation, rehearsal, and preparation for a more informal, or improvisational, in-class dramatic representation becomes the focus for language learning” (Moody, 2002, p. 135). It is paramount to note that neither of these instructional strategies are necessarily more important than the other; each practice has its own positives and negatives and not all teachers will have the means to execute both. Moreover, the overlap between the two can obscure any definite pros or cons as they are not distinct and mutually exclusive styles that absolutely cannot exist together. In the end, incorporating theatre into the classroom at all is more important than the specific styles you may choose.

Product-based Learning

Product-based learning is often heralded for its practical uses. Even in non-theatre instructional contexts, this style of learning and its real-world connections gives a practical utility to the instruction and the final product becomes clear evidence of their inquiry and the agency given to the learners in completing their project (Anderson, 2021). In short, this manner of instruction creates an emphasis on authenticity to introduce the learners to the practical, real ways language is used (Carson, 2012).

Another important piece of the real-world connection is an emphasis on interdisciplinary learning (Fonio, 2012). Utilizing this cross-disciplinary instruction deepens the level of authenticity by granting opportunities for creative integration of other subjects. In the context of theatre as product-based learning, the connection to theatrical production makes up the interdisciplinary connection. Aside from increasing students’ abilities within the dramatic arts, students can be exposed to artistic skills with designing the show, business skills through publicity, and also using Science, Technology, Engineering, and Mathematics (STEM) skills with lights and sound. What they learn when putting on a full production can be carried on into other classrooms and into the real world.

Additionally, needing to have a complete product by a certain day that will be performed for an audience motivates students “to accomplish the various activities effectively and on time” (Fonio, 2012, p. 20). Furthermore, by assigning students clear roles on and off stage for the production, they have a greater grasp of the impact they have as individuals on completing a project and forming an *ensemble*—a group dedicated to producing a cohesive, single product. Also, when students feel their efforts are essential to the success of the performance, they are more likely to

participate, contributing to a richer dialogue and creative process (Fonio, 2012). Underscoring the efficacy of product-based learning, Carson's (2012) study identified that dramatic products shape learners into co-agents which bridges the gap between individual and social. Learners must work together to create a shared knowledge or understanding through this process. As Carson (2012) later points out, the authentic connection that arises among learners in the foreign or second language classroom usually happens in students' L1 or occurs artificially in the target language. With Fonio's ideas in mind, we can postulate that in order to authenticate classroom target language use, more meaning must be given to these activities. The meaning students create together through the collaborative nature of a theatrical production possesses an inherent, authentic meaning that supersedes any artificial meaning manufactured through typical language classroom activities. That is to say, the creation of a product by nature authenticates the conversations and discussions students have in the target language. When students are forced to risk their sense of self by performing and when they are forced to communicate in a real world, cross-disciplinary situation, they truly become co-agents, creating a shared meaning and a shared product.

To summarize, *product-based learning* is understood in this context to be the process of creating the final presentation of a theatrical performance. This style of instruction may be favored if the resources are available because of its real-world applications and cross-disciplinary nature that fosters authentic communication in the target language and authentic knowledge of other subject areas.

Process-based Learning

Process-based learning, on the other hand, is ideal for educators with fewer resources, less time, or less experience working with theatre because it can be incorporated into just about any lesson plan with varying degrees of commitment. Process-based learning can take the form of improvisational games, role plays, exercises using TPR (Total Physical Response), miming, or script writing activities; anything based in the dramatic arts. Aside from the benefits for classes desiring a lesser commitment, a classroom that utilizes *process-based learning* becomes as Moody (2002) stated, "an open learning environment" (p. 138). He highlights this environment to be one of the strengths of the process-based approach; it is highly democratic and is the most successful when "participants are willing to take ownership of the dramatic process and embrace its outcome" (p. 139), meaning that this process works best in a collaborative classroom with motivated students. Moody then suggests the value of this instruction is augmented when small-scale products are used. These products can be accomplished in several ways such as through an in-class performance of a short skit or scene, having one student write a scene for a group of classmates to read, or through a reflection on what was learned through a casual game or role play. Moody (2002) cites the reasons why these products are needed as the opportunity for reflection and assessment from an audience there to specifically value their efforts and the structure of the product-based approach that motivates students to perform well. The students can also reap some of the benefits of the product-based approach such as developing a shared meaning with other students and seeing a real-world application to their classwork. Even so, the emphasis of the activity will still lie in the process.

Devised Work

Occasionally larger-scale products, reminiscent of those from the product-based approach, can develop as a result of process-based activities when similar themes emerge from the activities and the class truly forms a cohesive ensemble. In theatre, this event is known as *devising*—a process

where an ensemble creates a performance around key ideas and themes. To define it further, Scally (2019) explained the process of devising:

Devised work is here very much viewed as a process, that can find its stimulus or beginning in anything—moving away from conventional notions of a pre-existing script. Additionally, pliability and openness are considered appealing to practitioners who wish to work as far removed as possible from pre-conceived notions of creativity or performance, especially with participants who are unfamiliar with working with drama. (p. 33)

This quotation establishes devising as a culmination of the process-based approach, a summation of the “open learning environment” and the compromise needed from educators more hesitant to leap into theatre as well as emphasizing the products often required from a process-based approach. Mermikides and Smart (2010, as cited in Scally, 2019) emphasize that devising is the product as well as the process, providing the benefits of both *product* and *process-based* approaches.

As outlined by Wagner (2002), one history lesson taught to elementary aged students (aged 7 to 9) exemplified the idea of a process-based product and a devised project done in a class environment. The teacher, Christopher Ford, led the children in the class through a series of “drama, reading, and writing exercises” based around their responses to the story of an 1869 boiler explosion that killed several mill workers and eight children playing during recess in a playground right by the sight of the explosion. The students conducted library research of primary and secondary sources that allowed them to place themselves into the period as the surviving students of the accident. After an exploration through dance and drama of the different perspectives and emotions the children must have felt that day, the students narrowed the focus of their project to what the “first scream” must have been like. They created images with their bodies and poems about that first scream. Their work was displayed for parents and was subsequently praised for the emotional depth and technical writing skills the work showed from students of such young ages.

Here the product was clear: a physical and a written representation of the first scream. However, the focus of the lesson was on the exploration of the topic. The product came from the process. It was never intended for their project to take the form of writing about the first scream; this result was just where their exploration led them. This lesson exemplifies devised work in that the product, the final performance of the imagery and poetry, developed from a broad idea and narrowed with the interests of and talents of the group before taking the final form. In addition to exemplifying one of these approaches, this lesson is a testament to the efficacy of theatre in the language classroom. One eight-year-old students’ poem was noted for its maturity and complexity of language that conveyed a “powerful impact of this profound response to a real but at first distant historical event” (Wagner, 2002, p. 15). Not only did the student’s control over language and use of rhetoric devices like juxtaposition and sensory imagery improve, but so did their connection to this event. Their affect was raised, thus improving motivation and emotional connection to the source material. In the language classroom, this process would work the same. Students’ academic skills improve and so does their affect as a result of the devising and the completion of the final product.

While that example may not be suitable for modern students, it still stands to show the power of devising on students’ skills. Devising can come from anything. Instead of personal journals and newspaper articles around a horrific event, teachers could have students follow the same process about personal memories or lighter, less traumatic stories from history. For instance, as a final project, the students could all share verbally or write down their favorite memories from

the class which would spur discussion that would lead to the creation of a performance of favorite classroom activities, funny in-class jokes, and sweet moments between friends to summarize the semester or year. In my own experience, this devising process was done using fairy tales. Students were asked to pick a fairy tale or legend from any region and with a small group, research the fairy tale's history, art, and the actual story before creating an informed retelling of this story to perform for the class. The topic is up to the educator, the needs of the students, and the demands of the curriculum, but the process and benefits remain the same. Thus, the two approaches established here, process and product-based, fit classes differently and provide countless opportunities to learn. The two also share a considerable deal of overlap, fitting the needs of every class.

Practicality

The dramatic arts are not every teacher's forte, so hesitation is to be expected. However, the beauty of the theatre is that it is what one makes of it. Royka (2002) identified four key fears language teachers have that bar them from using theatre in their classroom. This section will address three of those fears.

The first fear she discussed was a teacher's lack of knowledge of dramatics. We generally stick to what we know and many teachers feel they just would not know what to do (Royka, 2002). This fear can be assuaged by the aforementioned levels of commitment provided with the process-based style. One can start with a simple exercise and build up to more involved product-based lessons such as a full production if desired. Royka also highlights that there is a plethora of resources written specifically for the untrained language teacher that guide one through exercises, activities, and projects of varying difficulty. Theatre as a discipline can be as structured or unstructured as one wishes and the beauty of the artistic process is that even the simplest of activities can create the most profound outcome.

The second fear she presented was the fear of embarrassing oneself in front of students. A perilous fear indeed, but in order for a teacher to establish a community of safety where students can be vulnerable, take risks, and have fun, the teacher must also be willing to step outside of their comfort zone. The artistic process of theatre should be "all members creating the experience together" which involves risk taking on both sides (Royka, 2002, para. 7). A teacher should never ask students to do something they would not be comfortable doing themselves. If hesitant, a teacher should slowly move from warm-ups and smaller activities into ones that require more from both teacher and student.

The third fear is more of a hesitancy from the more traditional teachers who do not view drama as a serious study method or worry they would lose control of their class (Royka, 2002). This fear can certainly be the case in college preparatory programs or any program where academic language is the focus. Because teacher education can often emphasize "the one-way transmission of knowledge from the teacher to the student, rather than the creation of a learning situation in which the student is also the teacher" (Wessels, 1987, p. 14), some traditional-minded teachers may face boundaries with their personal ideas of pedagogy, worry about being unable to reach standards, or feel inadequate to prepare their students if they are asked to implement drama in their classes. Additionally, some may worry that in adult ESL settings where attendance and class structure work differently, it may be hard to engage students who may not come in each week or have more immediate needs. Once again, Royka (2002) establishes that warming up to drama is key. By slowly exploring this non-traditional approach to language education, teachers can find methods that work for them and implement new classroom management styles that keep things more contained. For the more academic classes, I suggest that drama activities can be seen as

breaks from the typical routine of studying and helpful at engaging students amidst even the most boring history lesson. Additionally, the malleable nature of theatre allows it to fit into any curriculum. An adult class with varying attendance can prioritize lessons that take place completely within each class period or a part of it. The beauty of using theatre and drama-based approaches is the flexibility. Educators can start small and move to bigger things, exploring what works for them and their students.

Students may also experience similar fears. Some may lack the emotional or physical energy to exert toward performing, while others may experience stage fright. The solution to these problems goes back to what has been reiterated above: theatre and drama-based instruction is a process that must be undergone with the consent of both educators and students. When one moves from simple, low risk activities into the complex, both parties can grow into comfort and familiarity with theatre. Taking this care throughout the process will ease the fears and hesitations of both parties and ultimately, augment the positive effects of theatre.

Conclusion

Performance is at the very center of our existence as people. One of the most prominent ways we perform the roles we play in our lives is through language. When approaching teaching language and developing fluency in that language, too often is language education approached as if it is an academic subject no different than history or chemistry; however, language must be taught as it exists naturally, as a performance deeply ingrained in our identities and personal histories.

When we teach language through theatre, we create a classroom that mimics the real world, providing a safe rehearsal for real world scenarios that is as close to reality as possible. This creation of a rehearsal space eases fears about using the TL in interactions with more proficient speakers and encourages them to take risks in this safe space. The creative nature of drama also establishes a more relaxed class environment where the rest of the class (the audience) may reward risk-taking that results in playful, humorous language or mistakes with laughter. The audience reaction and the gratification of successfully communicating bolster greater self-confidence. This style of instruction will also improve control and fluency over language with a wide variety of activities tailored towards helping improve various areas of language.

To accomplish theatre/drama-based instruction, there are two main ways to approach the integration: either through process or product-based learning. Product-based is typically done on a larger scale and involves an interdisciplinary aspect. The goal of this style is the culmination of the lesson or unit as a project, or in this case, a production. Process-based is typically more malleable and the emphasis is on what is learned along the way. The two are not mutually exclusive and many process-based methods rely on smaller scale projects to show learning or guide the process. Sometimes, process-based projects can produce a product that resembles product-based projects in what is known as devising.

Finally, it is important to note the malleability of this integration and the importance of an open mind when shifting the instruction. Hesitation is natural and expected, but the openness of theatre allows for much flexibility so that one can ease in. Theatre recontextualizes language and creates an environment ripe for learning. When educators shift their mindset, they can create great personal change and significant linguistic development within their students. I hope the discussion presented here have inspired educators to integrate this art into their classroom. When language is accessible, approachable, and relevant, language is achievable.

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Integrating Technology into Genre-based Writing Instruction for Multilingual Learners

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Abstract

Although L2 writing is an essential element in multilingual learners' language and literacy development in K–12 schools, it is often underemphasized and overlooked in lieu of the greater emphasis placed on reading. This lack of focus warrants the need for more specific writing instruction in K–12 schooling, especially since it is through the development of writing skills that learners become better able to communicate and interact with others, achieve academic success and career advancement, and have access to increased opportunities within and outside of instructional settings. The achievement of these goals can be facilitated through the support of educators and the implementation of a genre-based pedagogy. In this article, we discuss how technology can be integrated into genre-based writing instruction, highlighting how different tools can be used at various points in time in both face-to-face and online environments. We also provide examples of tools that can facilitate the implementation of this writing pedagogy, based on research in elementary, secondary, and tertiary classrooms.

Keywords

L2 writing, writing skills, genre-based writing instruction, technology

Introduction

Although L2 writing is an essential element in multilingual learners' (MLs') language and literacy development in K–12 schools, it is often underemphasized and overlooked in lieu of the greater emphasis placed on reading (de Oliveira, 2017). Unfortunately, this lack of focus results in writing unpreparedness in schools across the U.S. According to the latest available reports from the National Assessment of Educational Progress (NAEP), in 2011, only 27% of 8th and 12th graders

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performed at or above proficiency level (the remaining were at or above the basic level¹). These results show the need for more specific writing instruction in K–12 schooling, especially since it is through the development of writing skills that learners become better able to communicate and interact with others, achieve academic success and career advancement, and have access to increased opportunities within and outside of instructional settings (Kellogg & Raulerson, 2007; Kellogg & Whiteford, 2009; Wellington, 2010). The achievement of these goals can be facilitated through the support of educators and the implementation of a genre-based pedagogy. Though the genre-based pedagogy that we discuss in this article has been mostly used in face-to-face settings without the need for technology, we show here how different technology tools can be used at various points in time in both face-to-face and online environments and provide examples of tools that can facilitate the implementation of this writing pedagogy, based on research in elementary, secondary, and tertiary classrooms. An additional goal is to provide suggestions on how to incorporate technology tools within each phase of a specific teaching model for writing instruction.

Genre-Based Approach to Writing Instruction

Genre-based pedagogies have been used successfully by educators and scholars teaching writing in English as a second language (ESL)/English as a foreign language (EFL) contexts for more than 15 years (de Oliveira et al., 2020; Hsu & Liu, 2019). Genre-based approaches emphasize that writing pedagogies should provide students with explicit and systematic explanations of how language works in social contexts (Hyland, 2003; Martin, 2009; Rusinovci, 2015). Additionally, they help to improve students' ability to understand and produce texts (Almacioğlu & Okan, 2018; Luu, 2011) in a cohesive and purposeful manner (Luu, 2011). One approach within genre-based pedagogies is informed by systemic-functional linguistics (SFL), which is the one we address in this article. We use the notion of genre based on SFL conceptualizations, as a staged goal-oriented social process. Genre is staged because it takes us more than one step to reach our goals; it is goal-oriented because we should have a purpose to write; and it is social because writers shape their texts for particular audiences (Rose & Martin, 2012).

This specific genre-based approach enables students to become active participants in academic and professional settings and their larger communities (Hammond & Derewianka, 2001). Such genre-based approach informed by SFL has evolved to include a Teaching-Learning Cycle (TLC) originally developed by Joan Rothery (see Rothery, 1989). The TLC has gone through several iterations over time from its original conceptualization but has remained an apprenticeship model for genre-based pedagogy based on SFL (Rose & Martin, 2012). We use the TLC as a model to emphasize scaffolding instruction and to guide learners as they go through different phases of the cycle.

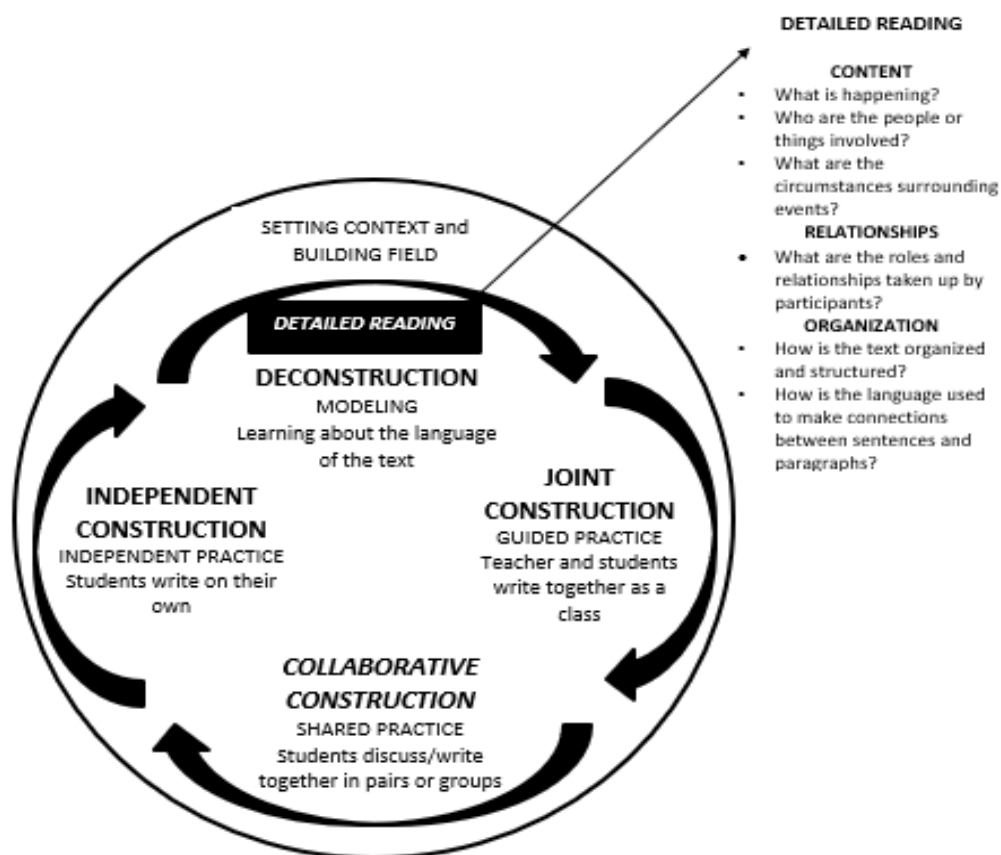
The Teaching-Learning Cycle (TLC)

Through a carefully constructed series of activities, the TLC affords interactive, structured, language-centered instruction for diverse content areas and instructional settings. The TLC was developed for implementation in literacy teaching using the principle of “guidance through interaction in the context of shared experience” (Rose & Martin, 2012, p. 52). This principle refers to the guidance provided by teachers in talking, reading, and writing about a specific text in the context of a shared experience (e.g., a common text, movie, reading). This means that students

¹ The NAEP Basic level refers to partial mastery of the prerequisites that are fundamental for the performance at the NAEP Proficient level. The Proficient level includes mastery of analytical skills, subject-matter knowledge and its use in real world situations (NAEP, 2011).

write about something that they shared as an activity, since shared experiences are critical components of writing. The TLC originally consisted of three phases—Deconstruction, Joint Construction, and Independent Construction (Callaghan & Rothery, 1988)—and over time, the TLC has evolved from the original approach developed by Rothery (1989; see e.g., Brisk, 2015; Feez & Joyce, 1998; Gibbons, 2002; Martin & Rose, 2008; Rose, 2015). With additional work in elementary classrooms over the years, some authors noticed the need to provide increased support for multilingual learners to further explore the genre in pairs or small groups and therefore added an additional phase to the TLC entitled Collaborative Construction (Brisk, 2015, de Oliveira, 2017). This phase of the TLC allows students to actively interact—while working together in pairs or groups—and then write about a shared activity or experience (e.g., a field trip, a movie, a school event) before moving to Independent Construction, when students write on their own. This article is framed upon these four phases due to our belief in its valuable contribution to writing instruction, as shown in Figure 1.

Figure 1
Teaching-Learning Cycle



To set the context, the TLC begins with the overall preparation and development of the necessary knowledge to carry out the writing process. In the TLC, this development and guidance of needed knowledge is known as *building field*. Building field often occurs through Detailed Reading (DR) as a means to develop students' content knowledge in a particular topic and to facilitate instruction. *Building field* continues as students need support for developing knowledge about the topic they are writing about (Rose & Martin, 2012). DR entails teachers' selection of passages from texts to be covered thoroughly (i.e., read sentence by sentence); it is during this time that teachers and students can interpret the textual content, discuss it, and make connections that will facilitate understanding. However, that does not mean that DR is restricted to this particular phase—it can be implemented at all phases of the TLC iteratively; that is, at any time there is a need to activate learners' background knowledge or provide scaffolding during the completion of a task. Particularly for multilingual learners, DR is a vital component within the genre-based approach to writing instruction. Scholars have used the DR phase in different ways. Some have considered it a part of the Deconstruction phase of the TLC (Rose, 2015) while others employ it separately, making it the first step to be completed before initiating the other phases (de Oliveira et al., 2020; Kuiper et al., 2017; Nagao, 2020).

Once DR is complete, it is time for Deconstruction; in this phase, teachers provide mentor texts selected from a specific genre for students to work on and respond to teacher prompts meant to scaffold students' knowledge of language and meaning. Examples of mentor texts include: (i) texts created by multilingual learners themselves; (ii) texts that the teacher and students co-created in past years; or even (iii) published texts that teachers find (i.e., online, in textbooks, magazines, or other sources) that could serve as exemplars for students. For the deconstruction, teachers can perform a variety of tasks through whole class interactions: they can model, call attention to specific features of text, and/or carry out discussions related to how the text is organized, its purpose, and other linguistic styling and choices of mechanics (de Oliveira et al., 2020; de Oliveira & Lan, 2014; Palincsar & Schleppegrell, 2014). Deconstruction can also be performed through the use of graphic organizers (Brisk et al., 2011; Brisk, 2015) or other visual displays (de Oliveira & Avalos, 2018).

The next phase involves Joint Construction, a time when the teacher and students construct a text together that follows the same genre as the mentor text deconstructed previously. Frequently performed in whole class format, this collaboration between the teacher and the students enables learners to apply the language features that were previously highlighted and modeled. In this phase, as both the teacher and students are co-constructing the new piece of writing, the teacher plays the role of the scribe, eliciting information from the class and scribing what is being said (i.e., writing it on the board or projecting it as it is being typed on a word processor). Once this new text is produced, Collaborative Construction (de Oliveira, 2017) may take place. Although not present in the original TLC, this phase was added due to its vital role in supporting the learning of multilingual students or young learners (e.g., in grades K–2) who are novice English language writers. During Collaborative Construction, students work with their classmates (in pairs or small groups) to continue practicing writing in this new genre. Together, they can negotiate ideas, brainstorm, write, review, and revise content; at this point in the TLC, students are working more independently and the teacher only provides scaffolding as needed. After the completion of this optional phase comes the final phase of the TLC: Independent Construction. Here, students write independently and use the previous scaffolded examples and prior experiences deconstructing texts to write a new piece following the same genre (de Oliveira et al., 2020; Derewianka & Jones, 2016).

In other models of writing instruction, such as process writing approaches, mentor texts featuring what is expected are not provided to MLs. Instead, they are left to write on their own from the start, without guidance from teachers on how to accomplish this. Feedback is typically given on what teachers might have seen as “errors” and no discussion that builds MLs’ knowledge about language is included as part of various phases. Teachers ask students to write independently from the get-go and then they provide feedback on various drafts, hoping students will improve. Teachers do not compose texts jointly with their class, a missing but critical step for MLs (Caplan & Farling 2016). This type of approach creates a knowledge vacuum (Rose & Martin, 2012), and students are left to draw on their own experiences without explicit guidance from the teacher. The TLC creates a very different kind of experience for MLs as it is an apprenticeship model that engages them as language users in all phases of activity. Joint Construction is especially important for MLs as they discuss and write together with the teacher in a guided practice, experiential learning environment. MLs experience the principle ‘guidance through interaction in the context of shared experiences;’ that is, guidance about writing provided by the teacher through interactions in the classroom with all students about some kind of shared experience in which all students were involved.

Even though the TLC is most commonly used in face-to-face settings without the need for technology (i.e., pen and paper), tech tools can also be employed to facilitate genre-based writing instruction in both face-to-face and online environments. With this in mind, consider the following scenario, which we include as an example to illustrate how the different phases of the TLC can be implemented in *any* instructional setting and applied to *any* content area, with or without the support of tech tools. In this sense, the choice of tech tool used by the instructor is left to them; that is, they can choose to use a word processor, or a particular website or mobile application accessible on their tablets or cell phones. Please refer to the ‘Infusing Technology into the TLC’ section of this paper for specific suggestions of tools to use in each of the phases of the Teaching-Learning Cycle.

Teaching Scenario

During the Detailed Reading phase, students activated their background knowledge and built their content knowledge of the topic *weather in Florida*. Students learned about the various temperatures in Florida, looked at a map to see which areas were warmer and which were not and what seasons those temperatures occurred. Moving on to the Deconstruction phase, they read and analyzed features present in a mentor text titled “It is Always Sunny, Warm, and Pleasant in Miami Beach” which was a descriptive report about the weather in Miami Beach. Afterwards, the whole class worked together in the Joint Construction of a text in the same genre—a descriptive report—as the mentor text. The teacher elicited ideas from students and acted as a scribe, writing what they said on a word processor projected onto the smart board (or, in pen and paper settings, writing on the whiteboard) in the front of the classroom. They wrote *It is always hot, humid, and uncomfortable in Orlando*. Then, it was time for students to work in small groups and create their own adaptations of the mentor text during the Collaborative Construction phase of the TLC. One small group wrote *It is always windy, cool, and comfortable in Tampa Bay*, while another decided on *It is always sunny, hot, and humid in the Everglades*. Finally, the teacher asked each student to write their own texts in the genre they had practiced during all the phases of the TLC (i.e., Independent Construction). Students started working in class and finished their pieces for homework.

Literature Review

Genre-Based Approach and the TLC

Research on the genre-based approach and the TLC has been carried out in different settings and grade levels to improve English language learners' (ELLs) awareness of genre and writing competence. A case study conducted by de Oliveira and Lan (2014) explored how the implementation of genre-based pedagogy through the TLC in a 4th grade science classroom successfully scaffolded and supported the development of an ELL's writing of procedural recounts in the science genre. Also, in the elementary school setting, de Oliveira (2017) conducted research investigating the implementation of the TLC and the deconstruction of a mentor text specifically developed to teach the book recount genre to students in a first-grade classroom. More recently, de Oliveira and colleagues (2020) co-designed English language arts (ELA) units for first graders, specifically focusing on the implementation of interactional scaffolding practices² to engage and support a group of elementary school students as they progressed through each of the phases of the TLC.

In addition to research at the elementary school level, several scholars across different parts of the world have conducted research on TLC at the college level across disciplines. A case study based in Turkey focused on English Language and Literature students and their teachers, using the three-phase teaching-learning cycle (i.e., deconstruction, joint construction, and independent construction) to facilitate students in building metacognitive awareness of the declarative type. Findings revealed that not only did students' writing performance improve but their attitudes toward writing also changed. Students showed more self-confidence and positive attitudes toward writing, and their essay scores increased (Almacioğlu & Okan, 2018). Similar results were also found in Thailand, where the TLC was applied to support the development of writing competence of 44 Thai university students. Findings revealed that these students were able to develop linguistic features and overall organization of writing, and that the approach afforded an enhancement of genre awareness, text organization, and the use of linguistic features characteristic of a particular genre (Thongchalerms & Jarunthawatchai, 2020). Moreover, in Vietnam, the implementation of the TLC in the development of the biographical recount genre for first-year university students successfully contributed to enhancing their writing, as they were able to identify and use key features of this genre (Luu, 2011). In Japan, 27 EFL college students benefited from the support of TLC in enhancing their lexicogrammatical choices and understanding of metafunctions for analytical exposition essay writing. Through a five-phase TLC approach, the students were able to identify target vocabulary and structures and enhance their ability to write in the target genre. Participants in this study successfully (i) built field; (ii) deconstructed a mentor text; (iii) jointly constructed a new text in the same genre; (iv) worked independently in writing their own texts, and also (v) identified and located similar texts in the same genre (Nagao, 2020). Genre-based writing research in a Dutch tertiary education context revealed that the TLC effectively improved participants' writing skills by enhancing their usage of structure and linguistic features (Kuiper et al., 2017). Furthermore, in South Korea, second-year university students taking English as a foreign language writing classes were taught via the genre-based pedagogy for eight weeks. Results from the analysis of pre-, posttests, and delayed post tests indicated that through each stage of the TLC, participants' writing improvement progressed (Jung, 2017), which corroborates the vital role that implementing this type of instruction can have in better preparing learners to write.

² Interactional scaffolding practices entail initiation-response-feedback (IRF) discourse sequences, which actively engage students in the learning and development of discursive practices (Hammond & Gibbons, 2005).

Genre-based pedagogy is not limited to the teaching of English as a second or foreign language. In fact, Allen and Goodspeed (2018) investigated how 19 students taking a French course at a large public university in the Midwest United States were able to identify (i.e., deconstruct) features from mentor texts and use them in the creation of their own writing in the same genre (persuasive writing – manifestos). Findings revealed that genre-based pedagogy favorably influenced students' perceptions of its effectiveness in support of foreign language writing.

Genre-based pedagogy and specifically the TLC are ways to implement what the newest edition of the *WIDA English Language Development Standards Framework* calls a functional approach to language development (WIDA, 2020). WIDA defines language development as “an interactive social process that occurs over time to expand what we can do with language” (WIDA, 2020, p. 20). This definition closely aligns with the genre definition provided in this article. A functional approach draws on SFL (see p. 359 of the *WIDA Framework* [WIDA, 2020] for a fuller explanation and details).

The literature demonstrates the positive impact of the TLC in the teaching of learning of second language writing regardless of grade level or linguistic background. However, although the COVID-19 pandemic has brought online learning and the use of technology to the forefront, much of the available literature on TLC supporting second-language writing is still based on face-to-face settings. In these cases, the implementation of technology is welcome but not vital to the delivery of instruction as it is in online learning contexts.

Technology Affordances to Second Language Writing Instruction

Information and communication technologies (ICTs) have become prevalent in our daily lives; the Internet, mobile applications and digital tools, learning management systems, video games, simulations, virtual and augmented reality, among others, have transformed the manner in which we can access information, collaborate, communicate, educate, and entertain ourselves. Within the education field, ICTs have enabled instructors to create content, deliver instruction, and design materials that afford multimodal communication and meaning-making experiences for learners of various linguistic and cultural backgrounds and English language skills. In these rich, multimodal instructional environments, L2 writing instruction can be greatly facilitated. Among the vital roles of integrating technology into L2 writing instruction are (i) to afford collaboration in synchronous and asynchronous settings (Bikowski, 2014; Bikowski & Vithanage, 2016; Martin & Lambert, 2015); (ii) to present material in multimodal formats such as images, motion, speech, sound, text, among others (Boling et al., 2008; Smith, 2014; Vicentini & de Oliveira, 2018); (iii) to provide online feedback and scaffolding (Mohamadi, 2018; Nova, 2018); and (iv) to provide prompt, individualized support for students' acquisition and development of vocabulary, grammar, and mechanics of writing such as punctuation, capitalization, spelling (Dzekoe, 2017; Yamaç et al., 2020). In this sense, tech tools can greatly enhance teachers' work—especially those who teach large groups. Technology such as word processors' spellcheckers, online writing assistants (e.g., Grammarly, Ginger), and corpora-based tools (e.g., Netspeak³, COCA Corpus) assist students with vocabulary and grammar, including collocations, prepositions, and frequently used phrases.

In view of these new digital affordances, this article can fill a current gap by presenting specific technology and digital tools that can be utilized to facilitate the instruction of each phase

³ More information on the affordances of Netspeak can be found here: <https://itc.co.uk/netspeak-one-word-leads-to-another/>

of the TLC and offering suggestions on how to approach these phases when teaching in face-to-face and in online settings.

Infusing Technology into the TLC

This section details how to infuse a variety of technology tools into each of the four phases of the TLC in both face-to-face and online settings. Then, at the end of each phase, we present classroom-based examples for both settings.

Tools for the Detailed Reading Phase

Tools that can enhance the implementation of this phase include those that serve to build field; that is, to establish the context and content knowledge of the topic. In addition, the tools described in this section afford the introduction of content in an interactive manner. Nearpod, Mentimeter, and EdPuzzle enable educators to create interactive presentations and videos. Nearpod offers a myriad of activities for presenting, brainstorming, eliciting responses, and evaluating students through formative and summative assessments. Similarly, Mentimeter affords the creation of presentations that are both beautiful and interactive, as well as polling and collecting feedback. EdPuzzle allows educators to adapt video content (e.g., from YouTube, TED or TEDEd, Khan Academy, Vimeo) by cropping and editing the videos and then adding annotations, interactive questions, other images, links with additional information, or any content that will serve to enhance the Detailed Reading phase. Kahoot, which has become ubiquitous in educational settings, is another tool that can be used to present content but also as formative assessment. There are also other options for those who prefer to replace Kahoot: Quizlet Live and Quizizz. Quizizz is a great alternative that eliminates the speed in which a Kahoot game is played. Instead of a particular amount of time assigned to each question, learners can answer them individually; that is, they select the proper choices at their own pace. Finally, in contrast to Kahoot and Quizizz, Quizlet Live allows students to work in groups. The software assigns students into small groups (i.e., two to four players) which are then given a mascot (e.g., elephants and koalas) as a means to sort and identify all students. Each member of the group then sits together to play the game and answer the questions correctly. The particularly interesting twist, which can truly enhance collaboration, is that students will not receive all the answers on their devices; they must check with other group members to find the correct answer to the question and then submit it from the device in which the answer appears. One last suggested tool for interactivity in the presentation of content is Flippity, which can turn spreadsheets into flashcards, quizzes in game show format, crossword puzzles, among other interactive formats to introduce or review content, obtain formative assessment, and assign additional practice activities.

Specifically in online learning settings where content is presented asynchronously, it is vital that students be presented with information that is clear; they should also be given opportunities to locate and get access to other sources of information that might enhance the understanding of a particular topic. In view of this, we suggest sharing content through tools such as Explain Everything. Not only does this technology afford brainstorming, placement, and organization of multimodal information (e.g., videos, images, voice annotations) in both synchronous and asynchronous settings, Explain Everything also allows users to share their content as an interactive video that captures sound and object movement. Teachers can add links, comments, post-it notes, writing prompts, export the content as a video link, and share them with learners. Table 1 summarizes the tools described in this section and specifies those that can be used for face-to-face or online learning settings.

Table 1*Technology Tools for the Detailed Reading Phase of the Teaching and Learning Cycle*

TLC Phase	Technology for Face-to-Face Instructional Settings	Technology for Online Settings
Detailed Reading	<ul style="list-style-type: none"> • Nearpod • Mentimeter • EdPuzzle • Kahoot • Quizlet Live • Quizizz • Flippity 	<ul style="list-style-type: none"> • Nearpod • EdPuzzle • Quizizz • Explain Everything

Classroom-based example (detailed reading). After selecting a specific passage from *The Empty Pot* (Demi, 1996) short story, Mrs. Ann King (pseudonym), a grade 2 teacher in a public school in Indiana, got ready to start Detailed Reading. She utilized Nearpod to present the passage to students in multimodal format. Each sentence was presented in one slide, where students could hear it being read out loud and see images depicting key words and phrases. Once all the selected sentences were presented, Mrs. King gave students an interactive quiz, created using Kahoot. The quiz had questions about the story, its characters, and also covered some key vocabulary and phrases. Students used tablets to answer the questions and received individual feedback (correct/incorrect) after submitting their answers. At the end of the activity, results were shown to students (top scorers) and the teacher went over each of the questions, highlighting specific parts of the story and answering questions students had. Finally, Mrs. King assigned a quiz for homework. This quiz, created via EdPuzzle, was embedded in *The Empty Pot* YouTube video (Toadstools and Fairy dust, 2021). Similar questions to those presented during class (via Kahoot) were posed to students in the EdPuzzle quiz to consolidate learning. Because EdPuzzle allowed students to replay the video segments related to each question, extra practice opportunities were afforded.

When teaching this same class in a synchronous online setting, Mrs. King utilized Explain Everything, where she recorded step-by-step instructions of what tasks students were going to perform during the lesson, how to create accounts for Nearpod and EdPuzzle and how to log in using their computers. Mrs. King sent the Explain Everything video to students over the weekend, and on the day of the class, she presented the Nearpod slides, covering the content and answering questions. Then, in a similar manner to the face-to-face class, everyone played Kahoot and EdPuzzle was assigned for homework.

Tools for the Deconstruction Phase

Tools that can enhance the implementation of this phase include those that serve to model the deconstruction of texts, highlighting and breaking down specific features present in a particular genre. During the Deconstruction phase of the TLC, educators can use presentation tools such as Google Slides and Microsoft PowerPoint to guide students and elicit information as they emphasize textual features in a more engaging and interactive manner (using images, sound, color, etc.). Besides these two common tools, options such as Adobe Express (previously known as Adobe Spark), Microsoft Sway, and Pear Deck can bring novelty to the lessons. Teachers can also present content in visually rich and multimodal formats by utilizing ThingLink. With this tool, it is possible to add tags to images (or videos) that will enhance their presentation. These tags can

then place text, audio, video, voice comments, website links, quizzes, maps, and many other digital resources onto specific parts of the selected background and allow users to click on the tags and dig deeper into the information you are presenting. Text and slides can be added to the background as long as they are first exported to picture or video formats (e.g., screenshots or screenrecordings of content from presentation slides, online texts, or others). ThingLink also works very well when implementing the deconstruction phase in asynchronous online settings. Because the content is presented (i.e., tagged) in multimodal formats, learners can explore the content at their own pace, and what is best, re-read or replay the information placed in each tag, which is usually not typically the case in face-to-face synchronous instruction. Another option that is especially helpful for text deconstruction in online settings is Kaizena. Kaizena is a Google Docs add-on that embeds multimodal feedback (e.g., voice, text, video) into a Google Doc. Teachers' comments created within Kaizena can even be created and saved as "lessons," which can then be reutilized and reshared with other learners. See table 2 for a summary of the tools described in this section that can be used in face-to-face settings or online.

Table 2

Technology Tools for the Deconstruction Phase of the Teaching and Learning Cycle

TLC Phase	Technology for Face-to-Face Instructional Settings	Technology for Online Settings
Deconstruction	<ul style="list-style-type: none"> ● Google Slides ● Microsoft PowerPoint ● Adobe Express ● Microsoft Sway ● Pear Deck ● ThingLink 	<ul style="list-style-type: none"> ● ThingLink ● Kaizena

Classroom-based example (deconstruction). Ms. Kathy Rodriguez (pseudonym), a grade 7 teacher in a public school in Florida, was excited to present the slides she created using Pear Deck, as they afforded great interactivity and collaboration opportunities. Within the Pear Deck slides, the following activities were embedded: First, a quick poll eliciting students to write what they remembered from the passage they worked during Detailed Reading (e.g., key words, characters, topic, etc.). As all submitted answers gradually appeared on the slides, Ms. Rodriguez praised students and asked further questions to ensure that students were ready to move to the Deconstruction phase. Then, Ms. Rodriguez presented a new slide with a mentor text for students to deconstruct. Ms. Rodriguez guided students as they read a descriptive report highlighting the seven new wonders of the world. She facilitated whole class interactions, calling attention to textual features, key words, and organization of the text. Once the mentor text was deconstructed, Ms. Rodriguez moved on to another slide, which this time afforded students to use the drag and drop feature to answer whether something was Correct or Incorrect based on what they had discussed during deconstruction. Each student used their own tablet to drag their icon to their selected answer choice as the teacher read aloud prompts such as 'The statue of the Christ Redeemer is very tall' or 'The Taj Mahal is made of gold,' along with other prompts that afforded further discussion of the topic. Whenever needed, the teacher would go back to the mentor text and the group would then search for the answers to the prompts they had answered incorrectly. The final slide in Pear Deck was a graphic organizer in which students were asked to write the adjectives, descriptive verbs, and key phrases for each of the new wonders of the world.

When teaching this same class in a synchronous online setting, Ms. Rodriguez used the same activities. However, when she was asked to teach asynchronously, Ms. Rodriguez did not use Pear Deck slides. Instead, to gauge students' understanding, she sent students a poll created with Mentimeter, asked everyone to answer the questions within a specific timeframe (one or two days), and later shared a link containing all students' answers. Ms. Rodriguez shared a tutorial created with Explain Everything, going over the full deconstruction of the text; she also shared a graphic organizer created with ThingLink in which each new wonder of the world had hyperlinks and other attachments (e.g., videos, voice notes, text, and images) to increase students' comprehension of key features presented in the mentor text.

Tools for the Joint Construction and Collaborative Construction Phases

During these two phases of the TLC, it is vital to incorporate tech tools that afford interaction and collaboration. In face-to-face settings, the most commonly utilized technology tools for collaborative writing are Google Docs and Word Online, since both offer opportunities for learners to collaborate in the construction of a new text. In the Joint Construction phase, the teacher acts as a scribe, adding to the document or editing it while students visualize the new content or changes. During the Collaborative Construction phase—which is commonly carried out with students working in pairs or groups—students decide their own roles (including who in the group will be the scribe); students work together and the teacher takes the role of facilitator. When it comes to online learning settings, Google Docs and Word Online afford opportunities for students to be simultaneous co-authors (i.e., who can write/edit the same document synchronously), which is a great opportunity for enhanced interactivity during the Collaborative Construction phase. Google Docs and Word Online can be made even more interactive with the addition of multimodal interactive prompts (i.e., audio, voice notes, text, hyperlinks, among others). We suggest utilizing Kaizena, the Google Docs add-on described in the 'Tools for the Deconstruction Phase' for this purpose. Alternatively, in case teachers are interested in solely adding voice notes to Google Docs, Mote, a free Chrome extension, is suggested. Table 3 summarizes the tools that can be used for to teach in face-to-face or online learning settings.

Table 3

Technology Tools for the Joint Construction and Collaborative Construction Phases of the Teaching and Learning Cycle

TLC Phase	Technology for Face-to-Face Instructional Settings	Technology for Online Settings
Joint Construction and Collaborative Construction	<ul style="list-style-type: none"> ● Google Docs ● Word Online 	<ul style="list-style-type: none"> ● Google Docs ● Word Online ● Kaizena ● Mote

Classroom-based example (joint construction followed by collaborative construction). To start the Joint Construction phase, Mark Smith (pseudonym), a grade 9 teacher in New York, started a Google Doc that contained a writing prompt in the same genre they had been working on: a scientific procedural recount. This time, they were going to write about the extraction of DNA from a strawberry. First, they discussed what needed to be done to carry out each task in the experiment; then, Mr. Smith (i.e., the teacher who acted as a scribe, writing what

students were saying) added the procedural instructions to the Google Doc. After that, students performed the task in the manner that it had been written. Throughout the Joint Construction phase, Mr. Smith constantly asked students to refer to the mentor text and reminded them—through questions and prompts—of key features that should be present in this new piece of writing. Once they finished recounting the procedures of this experiment, Mr. Smith gave students the opportunity to work more independently albeit still in a group setting (i.e., Collaborative Construction). It was during the Collaborative Construction phase that he (i) divided students into groups and gave members the opportunity to decide their own responsibilities; (ii) assigned a project to be presented in two weeks: Each group should start a new Google Doc, come up with an idea for an experiment they would like to carry out, conduct the experiment, and then write a scientific procedural recount of it.

When Mr. Smith taught this same class in an asynchronous online setting, he utilized Mote to record audio feedback and place it in specific parts of the assigned project for Collaborative Construction. By sharing his comments using his voice, Mr. Smith was able to use a friendly tone to facilitate students' comprehension and to highlight key points in a more detailed and personal manner.

Tools for the Independent Construction Phase

To enhance the implementation of this final phase of the TLC we suggest tools that allow learners to create, edit, and share their independently constructed texts, such as Wikis, blogs, digital books, and comic strip builders. Recommended tools which afford the creation of multimodal texts are Canva, Piktochart, Edublogs, and Adobe Express. For writing digital books, Book Creator is ideal, since it offers “app smashing;” that is, the addition of multiple applications that work in combination with one another for the creation of a final product. Examples of app smashing include adding an image to ThingLink, then several tags: one with a hyperlink, another with a screenrecording, and embedding a short TEDEd video to facilitate understanding of a particular topic. Finally, suggested comic strip builders include Pixton, Make Beliefs Comix, and Storyboard That. Particularly when teaching in online learning settings, educators should opt for the use of tools that can incorporate multimodal prompts and feedback so that student engagement can be maintained. Table 4 summarizes the tools that can be used for face-to-face or online learning settings.

Table 4

Technology Tools for the Independent Construction Phase of the Teaching and Learning Cycle

TLC Phase	Technology for Face-to-Face Instructional Settings	Technology for Online Settings
Independent Construction	<ul style="list-style-type: none"> ● Canva ● Piktochart ● Edublogs ● Adobe Express ● Book Creator ● Pixton ● Make Beliefs Comix ● Storyboard That 	<ul style="list-style-type: none"> ● Canva ● Piktochart ● Edublogs ● Adobe Express ● Book Creator ● Pixton ● Make Beliefs Comix ● Storyboard That

Classroom-based example (independent construction). After Dr. Jorge Arruda's (pseudonym) students finished working in groups, it was now time to introduce the last phase of the TLC: Independent Construction. In this college freshman composition class in Virginia, students had been engaged in discussions about pandemics over time, including the most recent pandemic experiences. Because the class had been discussing COVID-19 and how the pandemic affected the population in different parts of the world, students' final project assignment was to use Canva to develop (i.e., write and design) their own COVID-19 narratives. Students could choose among the available free templates in a variety of formats to tell their stories; some chose presentation templates and used separate slides to display their writing; some chose posters or infographic templates that allowed them to showcase the entire text at once. After finishing their work, students were asked to present it to the teacher and their classmates, sharing details of the overall writing experience (e.g., what they learned about a topic, whether they benefitted from the activities, etc.)

Using such digital tools during Independent Construction can be helpful for students who are composing and presenting their own writing; these tools offer students opportunities to engage with text (i.e., write it and present it) in a multimodal manner.

Conclusion

A genre-based approach to writing instruction using the Teaching-Learning Cycle (TLC) with the latest technological tools can effectively support MLs as they go through four phases of activity in the TLC: Deconstruction, Joint Construction, Collaborative Construction, and Independent Construction. When working in each of these phases, students actively engage with the featured genre while the technology tools support them as writers. These tools can be infused in each of the distinct TLC phases in both face-to-face and online settings. In view of this, the provided classroom-based examples for technology-enhanced instruction exemplify how this can be accomplished in meaningful ways for MLs within each of the phases of the TLC.

The technology tools we included in this article are suggestions that can be used in the distinct phases of the TLC to afford as much student interaction as possible. As we demonstrated through the classroom-based examples, when students engaged in writing with the teacher, with other students, and independently, the tools supported instruction by (a) highlighting new content through multimodal formats; (b) facilitating formative assessment and feedback; (c) affording additional opportunities for interaction; (d) showcasing and sharing students' work; and (e) maintaining overall interest and active participation in various writing practices.

We would like to emphasize that since the advent of the COVID-19 pandemic, discussions regarding online learning and tech tools have become more prevalent; however, much of the literature on TLC in support of second-language writing instruction remains based on face-to-face settings. By presenting specific technology for each of the phases of the TLC, we aimed to fill this gap and contribute to the current literature in the field.

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Have you TILTed? Promote Student Success by TILTed Assignments

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Abstract

Transparency in Learning and Teaching (TILT) has been found to result in student success through avenues such as academic confidence, sense of belonging, and motivation. This article discusses the application of TILTed writing assignments in a multilingual, college English composition course designated for English for Academic Purposes (EAP). The author shares the steps involved in transforming existing assignments into transparent TILTed assignments and discusses how TILTed assignments in the classrooms have the potential to promote student engagement and help EAP students succeed in college classrooms.

Keywords

TILT, transparency in learning and teaching, student success, English for Academic Purposes (EAP), writing assignments

Introduction

The deficit in literacy in the United States is dire; according to the National Center for Education Statistics (NCES, 2019), 20% of adults are having problems in English reading comprehension and writing. Multilingual students face even greater literacy challenges because of restricted linguistic input and cultural knowledge. I am fortunate to teach at one of the most diverse colleges in the Southern United States. Many of my students were not born in the U.S., and English is their second or additional language. As a result, many students face many reading and writing challenges. The problem is further exacerbated by the limitations on the number of learning support courses available for students. Currently, the college has merely a single learning support course. Thus, it is very challenging to close the gap in English within the span of just one semester with only one learning support course. To find new ways to improve student success in freshman courses, the composition committee searched for high impact teaching practices (Finley & McNair, 2013) and decided to adopt TILT, which stands for Transparency in Learning and Teaching (TILT) to promote student success (Winkelmes et al., 2016; also see below for details).

TILT emphasizes teachers making conscious efforts to ensure learners understand how and why they are completing the target assignment. The initiative for this model was started by the Association of American Colleges & Universities in 2014 and has since gained popularity in various institutions (Association of American Colleges and Universities, 2011; Gianoutsos & Winkelmes, 2016). The TILT framework has gained traction due to books including *Small Teaching* (Lang, 2016), *How College Works* (Chambliss & Takacs, 2014), and *Transparent design in higher education teaching and leadership* (Felten & Finley, 2019). As a member on the composition committee and a participant of the TILT practice, the author shares the steps and discusses potential benefits of the TILTING teaching technique in an English for Academic Purposes (EAP) course, a learning support course for first-year composition.

Purpose of this Study

This paper aims to introduce TILting, a teaching technique to promote student success, to interested teachers. The paper intends to provide guidance to create TILted assignments by discussing one exemplar writing assignment in an EAP writing course in higher education. After providing a brief explanation of the framework, the paper offers a short review of the research showing the positive benefits of the technique. The paper then describes the teaching context, and illustrates the three steps, i.e., *purpose*, *task* and *criteria*, for implementing a TILted assignment by comparing a non-TILted assignment and a revised TILted assignment. Finally, the paper offers the observed benefits of TILting for student success and discusses its possible impact for classroom teachers.

The TILT Framework

The TILT framework is the result of the Transparency in Learning and Teaching in Higher Education project, which started in 2009 and led by Mary-Ann Winkelmes. The framework stresses the importance of making teaching and learning transparent, i.e., making learning processes explicit and accessible (Winkelmes et al., 2016). Communicating how and why students learn course content leads to transparency in teaching and learning. To design TILted assignments, teachers need to include three key elements: *purpose*, *task*, *criteria* for success. *Purpose* includes information why students are completing the assignments and what knowledge or skills they will gain and how they will apply the knowledge or skills in real life. *Task* informs students the specific steps needed to complete the assignment and pitfalls to avoid. *Criteria* tells students what successful assignments may look like and how their work will be evaluated. *Criteria* could include checklists, rubrics and samples with comments.

Impact of TILted Assignments in the Classroom

The teaching method has been found to enhance students' academic confidence, sense of belonging, and awareness of skills valued by future employers (Hart Research Associates, 2015; Winkelmes et al., 2016). About 1800 students and 35 faculty participated in the Winkelmes et al.'s study, and 89% of the student participants were students from non-white backgrounds. Faculty only made two assignments transparent and students became more confident academically, felt more affiliated with the school, and learned more job skills.

Gianoutsos and Winkelmes (2016) found that TILting increased students' retention rates, especially those of underserved students. Their study showed that one year later, students who were in primarily transparent courses continued as registered students at a rate of 15.5% higher than the rest of their counterparts. In addition, studies found that the sense of belonging and confidence that students gained from transparent classes positively correlated with greater persistence and better academic performance (Aronson et al., 2002; Walton & Cohen, 2011). Moreover, a recent study by Howard et al. (2020) showed that transparent assignments reduced the negative impact of online learning for non-white students.

Creating TILted assignments may also promote student engagement and success in a COVID-19 environment where many students struggle to focus in a hybrid or online teaching mode. During remote teaching, many students may have difficulties communicating frequently with the instructor due to barriers such as internet connectivity, sickness, and lack of access to childcare. Fortunately, creating TILted assignments does not interrupt normal teaching and does not require extra resources as demonstrated by the following exemplar application.

Description of the Teaching Context

The author went through a TILT training workshop and successfully integrated TILTed assignments into his English for Academic Purposes (EAP) section of a collegiate freshmen composition course. Students in the course were English language learners who were taking developmental writing concurrently with freshman composition. This EAP course aims to provide just-in-time support for students' writing.

TILTed assignments are an ideal, high impact teaching practice which promotes student success and can be applied across curriculums with little interruption of the current classroom teaching; For English language learners, this is especially beneficial because they need more scaffolding than their native English-speaking counterparts (NCES, 2019). When teachers design a task, the level of detail provided in instructions must parallel the degree of language proficiency and more importantly, provide a roadmap to success. Otherwise, the instructions are not appropriate (or even accessible) for the multilingual students.

Steps for Implementing TILTed Writing Assignments

Three key elements including *purpose*, *task*, and *criteria* must be incorporated into any successful TILTed assignment (Winkelmes et al., 2016). According to Winkelmes et al., these three elements are essential to transparency, as well as student understanding, learning, and success. *Purpose* answers the question why students should do the task and motivates students; *task* answers the question what exact the assignment is and helps eliminate any misunderstanding; *criteria* address the question how the assignment is going to be evaluated and provide clear expectations of the product. These elements are incorporated into TILTed lessons as three steps, all of which make the writing assignments transparent to promote student success.

Step One: Articulate the Purpose of the Assignment

During the *purpose* step, the instructor clearly articulates to students the critical writing and reading skills they should learn or practice while completing the assignment, the content knowledge students should gain from assignment completion, and how students might use the skills they have gained later, both inside and outside of the classroom. The instructor may use terms such as understanding, analyzing, evaluating, and others from Bloom's Taxonomy of Educational Objectives to communicate the *purpose* of the assignment to students. Thus, after TILTING, the assignment now should have four layers of *purpose*: real world connections, career connections, college performance, and course outcomes. Providing these four layers of *purpose* may engender students to view TILTed assignments more favorably, since the assignments and their associated skills are relevant to their lives (Winkelmes et al., 2016). The students in this course are advanced English learners who are college students; thus the author chose the Bloom's Taxonomy as the objectives as suggested by Winkelmes et al. (2016). However, depending on the proficiency level of students, teachers can adjust the *purpose* of the TILT model. For example, instructors may choose objectives based on the WIDA levels for K–12 English learners (WIDA, 2020). For advanced multilingual college students, instructors may design objectives based on Level 6 of the WIDA scale.

As seen in Table 1 below, my initial non-TILTed writing assignment lacks transparency as to the *purpose* of the assignment. The TILTed assignment is transparent with four layers of the above-mentioned *purpose*.

Table 1

Articulation of Purpose Before and After the Application of the TILT Framework in an Assignment

Assignment Before TILT Purpose Not Transparent	Assignment After TILT Purpose Transparent
<i>Purpose:</i> Not Articulated	<p>Purpose: Real World Connections: We make evaluations for various purposes and audiences, sometimes without realizing that we are making judgments. When you make a decision about going to a particular college, choosing a career, or even dating someone, you have evaluated the subjects. The evaluation project will help you make quality judgments.</p> <p>Career Connections: The goal of this project is to evaluate a specific major or career. Using the widely accepted standards of judgment, you will determine if your chosen major or career is a good fit for you or not. The skills you will acquire from completing this assignment will help you make more informed decisions in your career as well. For example, you will learn what standards or criteria are appropriate for your purpose and audience for decision making.</p> <p>College Performance: You will practice the writing literacy that is essential for most of your college courses such as history, arts and others.</p> <p>Course Outcomes: (1) To engage individually and collaboratively in the writing process including: prewriting, writing, editing, assessing, and revising; and (2) To become acquainted with research and documentation techniques.</p>

Step Two: Define the Task

During the *task* step, the instructor holds a class discussion in which he or she names, defines, and outlines the assignment so that students know what they are to do and how to go about accomplishing it (Winkelmes et al., 2019). Specifically, the instructor outlines the procedure for completing the assignment, provides a few recommended steps which will aid students as they complete the assignment, as well as offers suggestions as to how to best overcome various assignment challenges (Winkelmes et al., 2016). The detailed outline of the procedure provides students with a blue-print or scaffold for creating their assignment, boosting students' confidence in their abilities to complete the task, while reducing their anxiety (Winkelmes et al., 2019). During the discussion, the instructor may ask students direct, targeted questions, ones which will help them to make connections between the posed questions and the assignment. Targeted questions, and the guided discussions which follow, should be crafted to foster better understanding of the assignment and help students to relate to it, thus creating transparency (Winkelmes, 2013).

As shown in Table 2, although the original assignment names the task students are to complete and provide them with a general procedure for completing it, the initial, non-TILTed writing assignment lacks the procedural details found in a TILTed assignment and does not offer

them any suggestions or aid as to how to best tackle assignment problems. Furthermore, although students are asked one question related to the assignment, the assignment does not cover the importance of evaluation, how to conduct a reliable evaluation (an important life skill), and how the assignment might be used to help them make better life choices in the future, such as choice of major or career. Therefore, transparency is not accomplished with the initial assignment.

Table 2

Definition of Task Before and After the Application of the TILT Framework in an Assignment

Assignment Before TILT Task Not Transparent	Assignment After TILT Task Transparent
<p>Task: For this assignment, you will write an evaluation paper which will be due in the dropbox on D2L 9:00 AM on Monday, April 30.</p> <p>The task will be to assess your choice of major or career path. Why is the major or career a particularly good one?</p> <p>Once you have determined the primary audience on which to focus your evaluation, you will need to come up with different criteria for evaluating the major or career and then compare and contrast different majors or careers based on the audience and criteria you have chosen.</p> <p>You will need to justify your evaluation by presenting evidence from 3 articles which will come from a bibliography list provided to you by your instructor.</p>	<p>Task: This assignment will focus on evaluation—assessing your choice of major or career path. Why is the major or career you have chosen (or are considering) a particularly good one? Why is it significantly better than other choices? You will continue to develop your critical thinking and analytical abilities as you make an evaluative argument about its comparative nature and provide evidence for how it meets (or does not meet) specific criteria that you determine. We will practice identifying appropriate criteria to evaluate your chosen major or career and will provide specific examples to support those criteria. The final evaluation should be 3-4 pages double-spaced in length excluding the works cited page.</p> <p>Steps First, Choose an Audience To whom will you be directing this evaluation? Your parents? A future employer? A scholarship committee? You need to create some reason for making this kind of evaluation at this particular time, so that you can better tailor your evaluation's focus. Remember that your credibility is vitally important here, as it is in all good arguments, so take care to present yourself as someone who is well-informed about the issue you are discussing. Your credibility will also be influenced by how well you present yourself as the kind of person your audience wants to listen to: a reasonable, thoughtful, and considerate individual.</p> <p>Next, Research and Develop Your Argument To create an evaluative argument, you will work through the following stages:</p>

	<p>Develop a thesis statement that makes a claim about the quality of your major or career path</p> <p>Establish criteria for evaluating the target major/ career under discussion,</p> <p>Research information about your major or career, and</p> <p>Present and discuss details to demonstrate how your chosen major or career does or does not fit your criteria.</p>
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Step Three: Make Criteria Clear

During this step, the instructor details his or her expectations of the finished writing product, as well as the *criteria* used for grading. It is recommended to list information such as characteristics of a successful paper, providing real samples of papers of various degree of success to help students distinguish a successful paper from a poor paper, and including a checklist of requirements (formatting, thesis, citations, grammar, page length, etc.) in order to assist students in evaluating their work (Burton, 2006; Winkelmes et al., 2019). Providing a rubric if appropriate for the assignments is also recommended (Pui et al., 2020).

As Table 3 demonstrates, the original assignment is less transparent; the revised assignment is more transparent with a list of expected features of the paper, and it provides a rubric and example papers with comments for students to examine. During the classroom teaching, the students use a rubric and a checklist to evaluate example papers and complete peer reviews. The rubric and the checklist provide students with opportunities to self-check.

Table 3

Criteria Before and After the Application of the TILT Framework in an Assignment

Assignment Before TILT <i>Criteria not transparent</i>	Assignment After TILT <i>Criteria transparent</i>
<p>Your paper should be 3-4 pages double-spaced in length.</p> <p>You will need to justify your evaluation by presenting evidence from the Web sites themselves and evidence from 3 articles which will come from a bibliography list provided to you by your instructor.</p> <p>Your project should show your proficiency with writing mechanics.</p>	<p>Criteria: Your evaluation should...</p> <p>Possess a clear, evaluative thesis statement in terms of the defined criteria</p> <p>Show attention to audience values through word choice, selection of details, tone, and organization</p> <p>Identify and define clearly the criteria used to evaluate the text in question</p> <p>Provide specific examples to support each criterion</p> <p>Incorporate at least three secondary sources (cited in MLA format); one of the three must be academic</p> <p>Your entire project should show your proficiency with writing mechanics. This includes the appropriate use of citations, sentence structure, word choice, grammar, spelling, and punctuation.</p> <p>Rubric and checklist:</p> <p>See d2l content week 10—Rubric; Checklist</p>

See d2l content week 10 for example evaluation papers.
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Closing Thoughts

In TILTed assignments, students are provided with a well-articulated *purpose* for completing assignments, and the *task* and *criteria* for completions are made transparent. The targeted question, detailed procedures, and recommendations have provided students with a roadmap to success. As a result of TILTed assignments, many of the students are more motivated to complete assignments because they have found both academic and real-world value in completing their assignments. Many students also had less anxiety and less confusion about the assignment. Since the research on TILT is quite new (Winkelmes et al., 2016; Winkelmes et al., 2019), there is no particular past research targeting the language acquisition in specific areas such as grammar, listening and speaking. However, the TILT technique has the great potential to improve students' language learning based on the past research and the current informal observation. For instance, students in general were found more motivated and felt more confident about learning as shown by several studies (e.g., Winkelmes et al., 2016; Yong, 2017), which will lead to more success in language acquisition. Future research is necessary to confirm the observed benefits for language learners.

For instructors, creating TILTed assignments requires time and efforts. Initially, the transformation may be difficult due to the explicit directions and extra time. However, once it is completed, teachers may find the rewarding is worthwhile since the transparency of the lessons enhances student engagement and success. Teachers can use their existing assignments and transform them into TILTed assignments following the three steps outlined above. The change requires little resources and does not disrupt normal teaching. Teachers can also use this transformation as a chance to examine their teaching objectives and criteria in order to design fully transparent assignments which are better aligned with their course outcomes. Although the population is advanced language learners in a college composition course, the TILT teaching technique can be adapted to other settings. For instance, for K–12 language teachers, to make their assignments more transparent, they could adapt the TILT method by using the WIDA levels as the purpose, provide recommended steps to complete a task and supply grading criteria and example products.

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Using the Jigsaw Strategy in the English Language Learner Classroom to Teach Content-Specific Vocabulary

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Abstract

Multilingual learners (ML) at the secondary level come to the classroom with a variety of learning experiences and language capabilities. An obstacle ML students could face is learning the everyday usage of an additional language while simultaneously learning the academic and content language, which can cause a potential challenge in the classroom. Thus, teachers must be able to adapt their teaching pedagogy to assist MLs, which can prove to be challenging. Academic vocabulary and conversational language are two different aspects of learning a new language, with academic being the more difficult to obtain since it is not as tangible as conversational language. This teaching techniques piece explains a modified jigsaw vocabulary activity that was used successfully in a sheltered ML secondary science class; additionally, this strategy can be modified and used across content disciplines and grade levels, and abilities. This activity utilizes cooperative learning, graphic organizers, and peer-to-peer engagement to create an optimal learning environment for ML students.

Keywords

jigsaw, ML, ESL, vocabulary, genetics, cooperative groups

Wilcox and Morrison (2013) outlined four guiding facets for teaching vocabulary: experience, environment, exposure, and engagement (p. 53). In a direct instruction lesson, the guiding principles of experience and environment are easily addressed. To meet the principles of exposure and engagement, a different strategy should be incorporated. Tabiolo and Rogayan (2019) point out that “innovative, student-centered, and engaging teaching strategies will increase students’ performance in science” (p. 30). The modified jigsaw activity described in this paper was created for this purpose.

Strategy Description

The modified jigsaw activity was developed for a sheltered 9th-grade biology class composed of Multilingual Learners (ML) at WIDA Level 3 or higher. The purpose was to enhance students’ vocabulary retention at the beginning of a unit on genetics and the activity consisted of establishing cooperative groups, utilizing graphic organizers, and incorporating jigsaw learning.

Group Selection and Cooperative Learning

Student groups were selected based on the following criteria: class performance, ability to work with certain individuals in a group setting, and ability to stay on task. The students in this particular class were at WIDA Level 3 or higher. The academic and content knowledge necessary to be able to participate in this specific activity, would not be suitable for a student at WIDA Level 1 or 2

because of the amount of prior English language needed. Within each group, there was an equitable distribution of learning levels based on current grades in the class. There were three groups of four students. For the remainder of this paper, these groups will be referred to as Group A, Group B, and Group C. Tjandrawati (2017) noted that “the core in cooperative learning is the existence of positive cooperation and mutual help between members of a group” (pp. 152–153). The teacher chose cooperative groups that would foster a positive learning environment for all members.

When this activity was first implemented, it was to a class of 12 ML students, all from different backgrounds of ethnicity, education, and WIDA-level of English. This activity has since been modified and used in classes of more than 30 students; the teacher has concluded that regardless of class size, for this strategy to work cooperative groups work best when group size is limited to four or less; smaller groups allow for less distractions and places the importance of work on all group members equally. Ultimately, to benefit from cooperative learning, the students within each group need to work with one another; for students to work well the teacher needs to appropriately select groups to limit distractions during cooperative learning (Talebi & Sobhani, 2012).

Graphic Organizers

Each group was provided a graphic organizer because the vocabulary being introduced included words that were antonyms or groups of words with similar meanings yet were different enough in definition based on their context. For example: heterozygous, homozygous, genotype, allele, phenotype, trait, dominant and recessive. Specifically, the T-chart was employed to help students visually manage the differences between the content vocabulary and concepts (Pang, 2013). T-charts were made as shown below in Figures 1–6. The last row of each Figure in the T-charts gives the words or symbols that must be put into the appropriate categories by the groups of students. Each group received one paper with two of the figures below. Figures 1 and 2 were completed by Group A at the beginning of the activity. Group B completed Figures 3 and 4 and Group C completed Figures 5 and 6.

Figure 1

Contrasting of Heterozygous and Homozygous Genotypes

Heterozygous					Homozygous		
AA	Aa	aa	BB	bb	Dd	dd	Ff
GG	Hh	hh	ee	TT	DD	gg	

Note. Pairs of letters the same size are homozygous and the different sized pairs are heterozygous.

Figure 2*Contrasting Genotypes and Alleles*

Genotype	Allele
AA a pp B bb Dd d H	
G Hh h ff T DD gg	

Note. Genotype is represented by a pair of letters. An allele is represented by one letter.

Figure 3*Contrasting Genotypes and Phenotype*

Genotype	Phenotype
brown eyes bb A+ blood checkered chicken	
AB blood RW roan cattle ii I ^A I ^B	

Note. Genotype is written as a pair of letters. Phenotype is a physical description of the genotype.

Figure 4*Contrasting Phenotype and Trait*

Phenotype	Trait
blood Type black hair attached ear lobes A blood	
hair color eye color tall height	

Note. Phenotype is the physical appearance. A trait is a broad category to describe phenotype.

Figure 5*Contrasting Dominant and Recessive Genotypes*

Dominant				Recessive			
AA	Aa	a	BB	bb	D	dd	Ff
G	Hh	h	ee	T	DD	gg	

Note. Dominant genotypes have at least 1 capital letter and recessive genotypes have two lower case letters.

Figure 6*Differentiating Between Genotype, Phenotype and Trait*

Genotype	Phenotype		Trait	
hair color	blue eyes	Aa	red hair	skin color
brown eyes	bb	eye color	BB	curly hair
				straight hair

Note. Pairs of letters belong to the Genotype. Words that describe actual physical appearance belong in the Phenotype. General characteristics belong in the Traits category.

Rounds 1–3: Group Interactions

Round 1

The initial groups worked on their individual sheets. Round 1 took about 5–10 minutes. Each person had their own sheet to fill out. Before the group could check their answers with the teacher, they were told to work together to determine if all members had the same answers. Once all members had the same answers, the group then asked the teacher for the key to the assignment. The group checked their answers and corrected any mistakes on all the members' papers. This is very important as it sets the stage for the remaining rounds.

Rounds 2 and 3

The groups were then split up and half of each group went to the table of another group. This happened for all groups, so that after the first rotation, each group had two new members. Two members from Group A went to Group B; two members from Group B went to Group C and two members from Group C went to Group A. Round 2 began with members of the new groups giving each other their sheets to work on. For example, the original members of Group A, who did not

rotate, gave a blank version of their sheet to the members of Group C who rotated into their group. The Group C members gave a blank version of their sheet to the Group A members. Each person repeated the process and completed their new sheets; conferred with their partner from their original group and ensured that they had the same answers. Then, when all four members of a group completed their respective sheets, they graded each other's sheets by marking incorrect answers. Each pair within the groups then had time to correct their answers and to ask questions of their peers if something did not make sense. The third and final round repeated the same as Round 2.

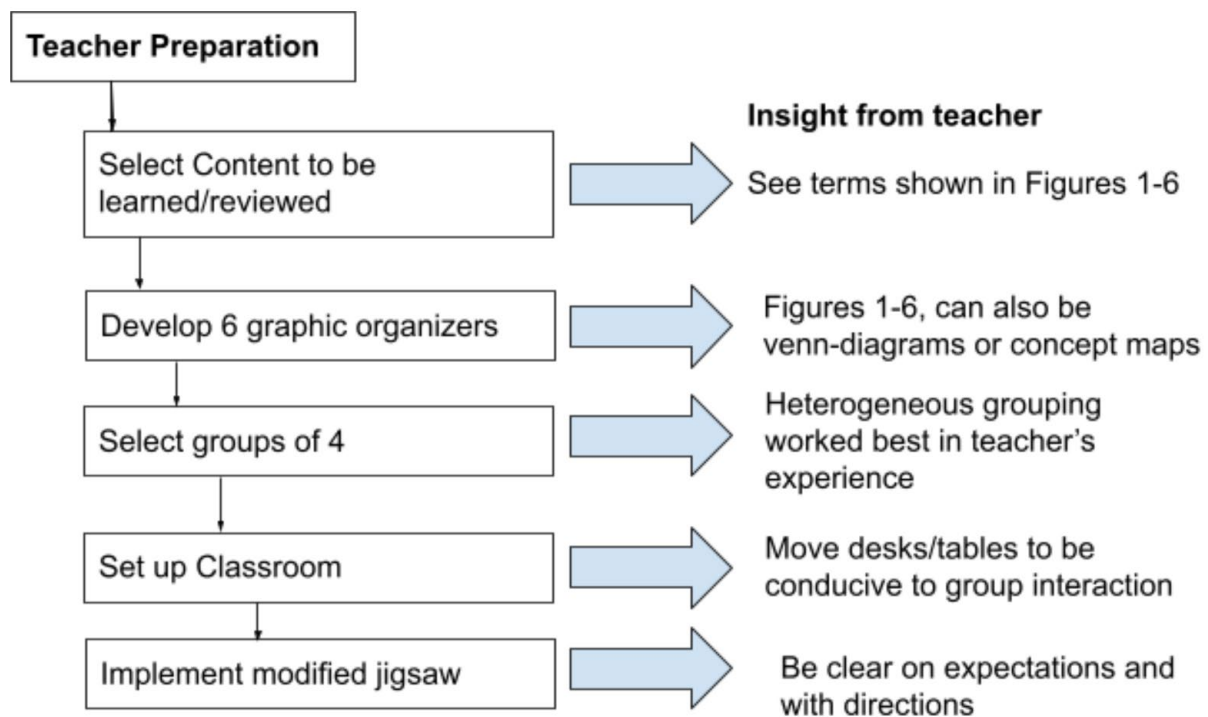
To alleviate some of the confusion that can happen with a new activity, the teacher used three different colored papers to correspond to Groups A, B and C. This helped the teacher to know which graphic organizer each group had and the students knew what colored key to ask for when correcting answers. The teacher also spent time explaining how the activity would work, the roles of each student in the group and that if one student chose not to fully participate, the strategy could not work well.

Practical Application in the Classroom

The benefit of using this modified jigsaw approach is that it can be used across all disciplines and levels of education. Below in Figure 7 is an outline of the steps the teacher followed in planning and preparing for incorporating this pedagogical approach into the classroom.

Figure 7

Directions to Implement the Modified Jigsaw



Conclusion

After completing this activity, the students were able to identify similarities and differences between the different words in the previous day's activity and were no longer caught up with an onslaught of new vocabulary. A contributing factor to the success of this activity was its design to have students interact with the vocabulary and one another (Ranney, 2012). According to Bautista and Castañeda (2011), learning another language requires interaction with the vocabulary by internalizing it and then using it. For the students to have fully learned their genetics vocabulary, the pedagogical practices of the teacher had to move beyond the simple direct instruction method. Creating this modified jigsaw activity allowed the teacher the flexibility needed to ensure that the students were learning at the appropriate level. Using the jigsaw method allows for teacher flexibility in grouping students and employing different pedagogical strategies (Woods, 2019).

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