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Teaching by Design: Reimagining Foreign Language Curricula with Literacy-based OER

INTRODUCTION AND WELCOME

University of Texas at Austin
August 2, 2018



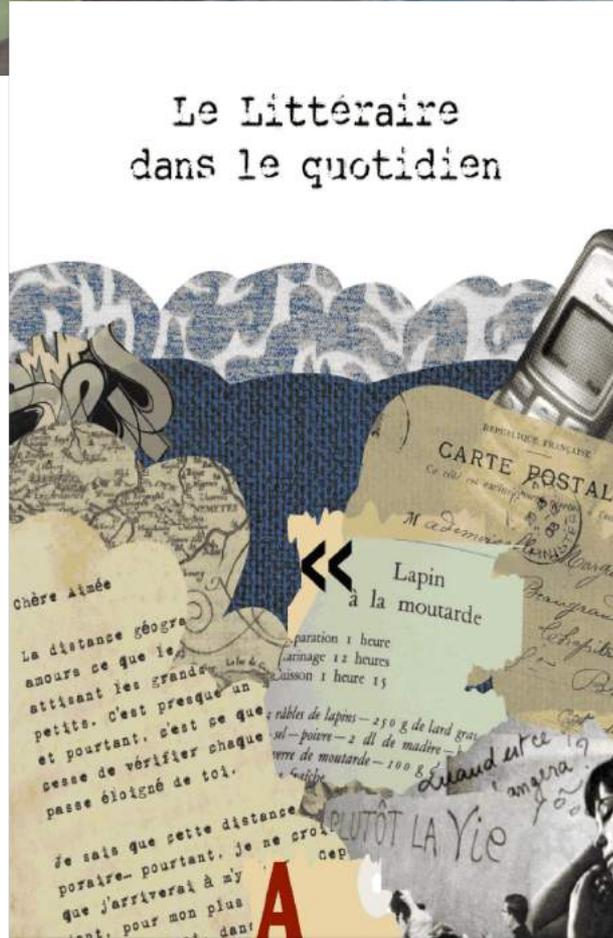
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Getting to know the other participants...

- Introduce yourself to your “tablemates” (your name, affiliation, languages, and interests)
- What are your hopes and expectations for the workshop?
- “Table spokesperson”

Bridging The Lang/ Lit Divide



Le Littéraire dans le quotidien was developed by Joanna Gay Luks (Cornell University). It was funded and supported by the Center for Open Educational Resources and Language Learning (<http://coerll.utexas.edu>), the Center for European Studies (http://www.utexas.edu/cola/centers/european_studies), and the U.S. Department of Education Fund for the Improvement of Post-Secondary Education (FIPSE Grant P116B070251).

Le Littéraire dans le quotidien is an open textbook (<http://goo.gl/VurRFE>) for use in French courses. As an open educational resource (OER), *Le Littéraire dans le quotidien* gives users the rights to edit the content according to its open license agreement (Creative Commons). You may use these open materials as you wish—in whole or in part. For example, the materials can be downloaded without changes as a PDF or modified as a Google Doc in Google Drive. Applicable to all foreign languages, *The Literary in the Everyday* represents a new pedagogical approach to reading and writing at the lower levels. Teachers of foreign languages besides French can read about the approach in the Teacher's Guide. The site is open access and requires neither passwords nor fees.

For your convenience, COERLL plans to offer a bundled print-on-demand (POD) textbook version. Copies will be available through the publisher's online store. [URL will be posted here when POD is available]



A Fully Open Textbook

carl.blyth@gmail.com

Google Drive

Add to Drive



Le Littéraire dans le quotidien (BETA) ==> Preview, download, or print these documents by using the Pop out button. To make copies for reuse, you must have a gmail account (free!). Click on the "00c-Technology Instructions" document for further help.

23 items



000-Cover-front



00a-Title Page



00b-Acknowledge...



00c-Technology I...



00d-Teacher's Gui...



00e-Table of Cont...



01a-What's-in-a-n...



01b-Comment?!



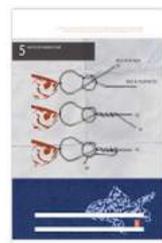
02-Un-portrait-chi...



03-Envie-de-voya...



04-Respect-et-verité



05-Un-peu-de-har...



06-La-Ville-et-le-g...



07-Fêtes-et-souve...

Academic Publishing and Pedagogical Materials

The screenshot shows a Chrome browser window displaying the Open Textbook Library website. The browser's address bar shows the URL <https://open.umn.edu/opentextbooks/>. The website features the Open Textbook Library logo, a search bar with a "GO" button, and navigation links for "Browse subjects", "Our Textbooks", and "About us". The main content area includes a heading "Make a difference in your students' lives with free, openly-licensed textbooks." followed by a paragraph explaining that open textbooks are funded, published, and licensed for free use, adaptation, and distribution. It also mentions that the library is supported by the Center for Open Education and the Open Textbook Network. Below this, there are three columns: "Browse Subjects" listing Accounting & Finance, Business, and Computer Science & Information Systems; "New Books" featuring "Music Fundamentals 1: Pitch and Major Scales and Keys" with a "READ MORE" button; and "Recent Reviews" listing "A First Course in Linear Algebra" and "Business Communication for Success". The browser's taskbar at the bottom shows various application icons, including a presentation viewer with several slides open.



The FLLITE Project

FLLITE

[Project](#)

[Example Lessons](#)

[Components](#)

[How-to](#)

[Lessons by Language](#)

[Connect](#)

[Provide feedback](#)

FOREIGN LANGUAGES & THE LITERARY IN THE EVERYDAY

*helping students
to make meaning*

[ABOUT THE FLLITE APPROACH](#)

[EXAMPLE LESSONS](#)

[HOW TO PARTICIPATE](#)



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COERLL & cercll workshop:
teaching by design, August 2-3,
2018

Session 1:
conceptualizing a flite lesson

Joanna Gay Luks (Cornell University)



What makes this Text literary?

Conversation #1 *

So... Do you love me?

I could.

But do you?

How much will you hurt me if I tell you?

I don't want to hurt you.

That isn't the same as loving me.

No, it isn't. Is it.

No.

Will you tell me truthfully?

If I tell you anything at all, it will be true.

I promise the same, it's only fair.

Shall we come out and say it then?

I suppose we should.

...You first.

* a dialogue conducted over instant messenger.

Roseheart Conversation #1,
<https://allpoetry.com/poems/about/> Dialogue
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Basic tenets of FLLITE

- **CLT** scaffolds study of literal meanings of language at lower levels. **FLLITE** widens the frame to [the literal + the literary].
- **FLLITE** explores what structured input constitutes for the literary to articulate a comprehensive pedagogy of meaning making.
- In line with other Multiliteracies approaches, **FLLITE** reframes:
 - Reading/viewing/listening as interpreting
 - Writing/creating visuals as redesigning

The Literary

= all of the ways that a language and *languaculture** allow for creating nonliteral meanings.

***Languaculture**: “A language includes not only... grammar and vocabulary, but also past knowledge, local and cultural information, habits and behaviors.”

Michael Agar, American linguistic anthropologist, 1996

Literary = nonliteral

1. Foregrounded meanings

Foregrounding



"... refers to features of a text that... 'stand out' from their surroundings. The term itself is a metaphorical extension of the concept of foregrounding in the visual arts....

... foregrounding theory suggests that in any text some sounds, words, phrases and/or clauses may be so different from what surrounds them, or from some perceived 'norm' in the language... that they are set into relief by this difference and made more prominent as a result."

[Term associated with Garvin & Mukarovsky, 1960s; borrowed from the Prague School of the 1930s]

Stylistics, Lesley Jeffries, Daniel McIntyre,
Cambridge University Press, 2010 p. 31

<https://goo.gl/a7gDN4>

Foregrounding Functions:

- To highlight, soften, or intentionally obscure meaning

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- To develop themes

Foregrounding Functions:

- To highlight, soften, or intentionally obscure meaning
- To express new or unique meaning
- To differentiate or obscure perspectives
- To invoke aesthetic and affective responses
- To develop themes
- To create coherence in a text.

Foregrounding Forms:

1. Extrapatterning, parallelism, repetition

"The holding constant of some features... while others... are varied."

2. Deviation

Subverting rules, conventions, expectations

<https://goo.gl/h2vWWe>

Foregrounding example



First line of the poem, *Dolor*, by Roethke:

"I have known the inexorable
sadness of pencils."

David S. Miall, *Literary Reading: Empirical &
Theoretical Studies*. Peter

<https://goo.gl/UKCu9N>

Deviations

I **have known** the **inexorable sadness of pencils**.

1. Have known
emphasizes experience
2. Sadness of pencils
unusual personification + generic plural
3. Inexorable (impossible to stop/prevent)
strange in this context

<https://goo.gl/UKCu9N>

EXTRAPATTERNING



The phonemes /n/ & /e/:

I have know**n** the **i**nexorable sad**n**ess
of pen**n**cils.

I have known the in**e**xorable sad**e**ss
of pen**e**cils.

<https://goo.gl/UKCu9N>

Literary = nonliteral

2. *Rich points* (between 2 languacultures)

“A verbal or nonverbal expression of a group/culture that does not make sense to the researcher...”

describes what happens to a person who enters a novel linguistic/cultural context and encounters something that is puzzling: a term, action, style of discourse or conversation, which differs from the frame that the researcher brings to the situation.”

(Agar, 1996)

<http://onlinelibrary.wiley.com/doi/10.1002/9781118611463.wbielsi167/abstract;jsessionid=BCEF12094CFB025534155CF63A670190.f01t04>

Literary = nonliteral

Rich points:

The literal meaning in LC1 doesn't match the literal meaning in LC2.

As a result, rich points require...

Cultural translation between the two languacultures via:

- Insider information
- research

(Michael Agar, American linguistic anthropologist, 1996)

<http://onlinelibrary.wiley.com/doi/10.1002/9781118611463.wbielsi167/abstract;jsessionid=BCEF12094CFB025534155CF63A670190.f01t04>

Rich point Example

“Margaret Steffensen and her colleagues did a now-classic study...with Americans and English-speaking readers from India who lived in the United States (Steffensen, Joag-Dev, and Anderson). Both groups read two letters that described **weddings**, one occurring in India and one in the United States. Although the two texts were in English, each group’s recall was consistently higher when the wedding remembered originated in its own culture, its C1.

Those differences in recall were also qualitative. Both [groups] understood... that the bride wore something borrowed and that the bride’s parents failed to exchange gifts with the family of the groom. But these features, tagged by American readers as positive or neutral, were viewed by readers from India as signs of poverty and hence regrettable. What for American readers was a typical way to celebrate the occasion...was read quite differently by members of a culture for whom the bride’s affluence, demonstrated in her family’s ability to give lavish gifts, predicts her chances for future happiness.”

Swaffar and Arens, [*Remapping the Foreign Language Curriculum: An Approach through Multiple Literacies*](#), 2006, p. 41

Consequences of Inability to Think Transculturally

“One would presume that after reading additional texts about American wedding practices, the Indian readers would find their earlier inferences... inadequate or inappropriate.

Consequences of Inability to Think Transculturally

“One would presume that after reading additional texts about American wedding practices, the Indian readers would find their earlier inferences... inadequate or inappropriate.

However, subsequent research on FL reading suggests that students resist correction of first impressions, that initial misapprehensions about textual features can become entrenched misreadings”

Swaffar and Arens, *[Remapping the Foreign Language Curriculum: An Approach through Multiple Literacies](#)*. 2006, p. 41

The everyday

Everyday texts (oral, written, visual) & contexts:

- Everyday genres
- Literary genres about the everyday
- Literary references and artifacts recontextualized in personal genres:
 - fan fiction
 - the linguistic landscape
(e.g. Dave Malinowski: <https://www.facebook.com/translateNHV/>)

What is an *Authentic* text?

Standard definition:

A text produced by a native user for a native user audience.

What is an *Authentic* text?

Standard definition:

A text produced by a native user for a native user audience.

FLLITE definition:

A text that plays *literary* dimensions of meanings off literal norms and conventions in order to heighten, nuance, or bring coherence to a text.

(Literal texts can be authentic based on the standard criteria, but they are not the pedagogical focus of FLLITE lessons.)

The literary constitutes the harmony to the melody that literal meanings lay down.

Together, they create a fully realized unit and unity of communication.



Photo Credit: Public domain, Photo from Pixabay.com



Tools for textual analyses

Layers of Meaning for Textual Analysis

Metafunctions (M.A.K. Halliday; Frank Serafini)*	What it involves	Questions it poses	FLITE Categories of Literary Play + Example Forms that can foreground meaning within a Metafunction (play types can also work on multiple levels)
Textual / Compositional	The channels and design choices through which communication is carried out and which together constitute a "text" (a unit and unity of thought/expression)	What kind of text is it? What design choices hold the text together?	<ul style="list-style-type: none"> ● Syntax play (sentential to textual levels: organization, cohesion, parallelism, oppositions, digression) ● Visual play (formatting, capitalization, punctuation, fonts, spacing, non-standard spelling) ● Sound play (rhyming, homophones, alliteration)
Interpersonal	The interactants, their relationships to one another and their purposes	How does the text make you feel? Do you feel addressed? By whom? What relationships are expressed in the text? Is there evaluative language?	<ul style="list-style-type: none"> ● Pragmatic play (register, politeness, forms of address) ● Perspective play (characterization, mood, evaluation, irony)
Ideational / Representational	The topics and actions which language and imagery are used to express	What experiences, ideas, or activities are expressed? Whose points of view, interests, or beliefs are expressed?	<ul style="list-style-type: none"> ● Grammar play (non-standard grammar, creative uses of grammatical metaphor) ● Word play (puns, polysemy) ● Symbolic play (metaphors, metonymy, figures of speech, allegory, visual symbolism) ● Narrative play (non-standard or subversive use of familiar storylines, textworlds, narrative tropes, counter-narratives) ● Culture Play (foregrounded schemes for cultural products/practices, code-switching and code-play)
	Subversion of the conventions and social purposes associated with particular genres/text types and/or sociolinguistic situations.	What genres/text types/ sociolinguistic situations are in play? How and why are these mediums being transposed/transmuted?	<ul style="list-style-type: none"> ● Genre play (modern fairy tales, theatrical performances of tweets)

*Resources: Halliday, M.A.K. and Matthiessen, C.M.I.M. 2004. *An Introduction to Functional Grammar*. London: Arnold;
 Serafini, F. (2014). *Reading the Visual: An Introduction to Teaching Multimodal Literacy*. New York/London: Teachers College Press.



Textual Analysis: “conversation #1”

Sample text

Conversation #1 *

So... Do you love me?

I could.

But do you?

How much will you hurt me if I tell you?

I don't want to hurt you.

That isn't the same as loving me.

No, it isn't. Is it.

No.

Will you tell me truthfully?

If I tell you anything at all, it will be true.

I promise the same, it's only fair.

Shall we come out and say it then?

I suppose we should.

...You first.

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Roseheart Conversation #1,
<https://allpoetry.com/poems/about/> Dialogue
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Genre



Dialogue poem:

"... a poem composed of a conversation between two fictitious speakers, each of whom expresses a different viewpoint."

<http://penandthepad.com/write-dialogue-poem-3487.html>

textual

Convention

“**Voice** = how your speakers speak – their word choices, rhythms and structures...”

The voice of each of your speakers should be distinct enough that a good reader could tell them apart without needing to be told which speaker is speaking.”

<http://penandthepad.com/write-dialogue-poem-3487.html>

textual

Genre Play

= a dialogue poem but in the form of an exchange of instant messages.

Visual Play

Line spacing indicates turn taking, but because this is texting, we can't know who wrote the last line!

Whose voice is it?

Ideational

Conversation #1*

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...You **first**.

*a dialogue conducted over instant messenger.

Word Play

#1/first:

Foregrounds ambiguity – Use of #1 in the title implies more conversations on the topic will/ should follow. But given the last line, we cannot know if this will be the case.

Roseheart, Conversation #1,
<https://allpoetry.com/poems/about/> Dialogue
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Interpersonal

Conversation #1 *

So... **Do you love me?**

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I don't want to hurt you.

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Pragmatic Play & Grammar Play, 1

Responding to a question with another question or conditional

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No, it **isn't**. **Is it**.

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Pragmatic Play & Grammar Play, 2

- Oppositions:
 - double negatives imply possible positive responses
 - statement form for "Is it" vs. standard question form
- Register:
 - complete sentences vs. texting abbreviations = more formal tone.
 - shall = formal invitation.

Roseheart, Conversation #1,
<https://allpoetry.com/poems/about/> Dialogue
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Interpersonal

Convention

"The advantage of a dialogue poem over single-speaker forms ... is its ability to express and explore different **viewpoints...**

Choose two speakers who hold different perspectives on an issue, event or topic... Whether you find yourself agreeing with one perspective more than the other, you should present each of your speakers' viewpoints accurately."

<http://penandthepad.com/write-dialogue-poem-3487.html>

Interpersonal

Perspective Play

We can't tell if the **viewpoints** are different. Leaves the reader to wonder:

- Who are the the speakers: age, gender, sexual orientation, socio-economic class...?
- Where are they?
- Why would they choose to have this conversation via text messaging?

Interpersonal



Convention

"The coming together of two different perspectives often generates **conflict** or tension...

the conflict should ultimately be constructive, for the reader if not the speakers."

<http://penandthepad.com/write-dialogue-poem-3487.html>

Interpersonal

Perspective Play

There is no constructive coming together of perspectives (the **conflict** is not resolved) because we can't know if the speakers actually differ in perspective!

Textual / Ideational / Interpersonal /



How do these metafunctions and categories of literary play come together to convey a dominant theme?

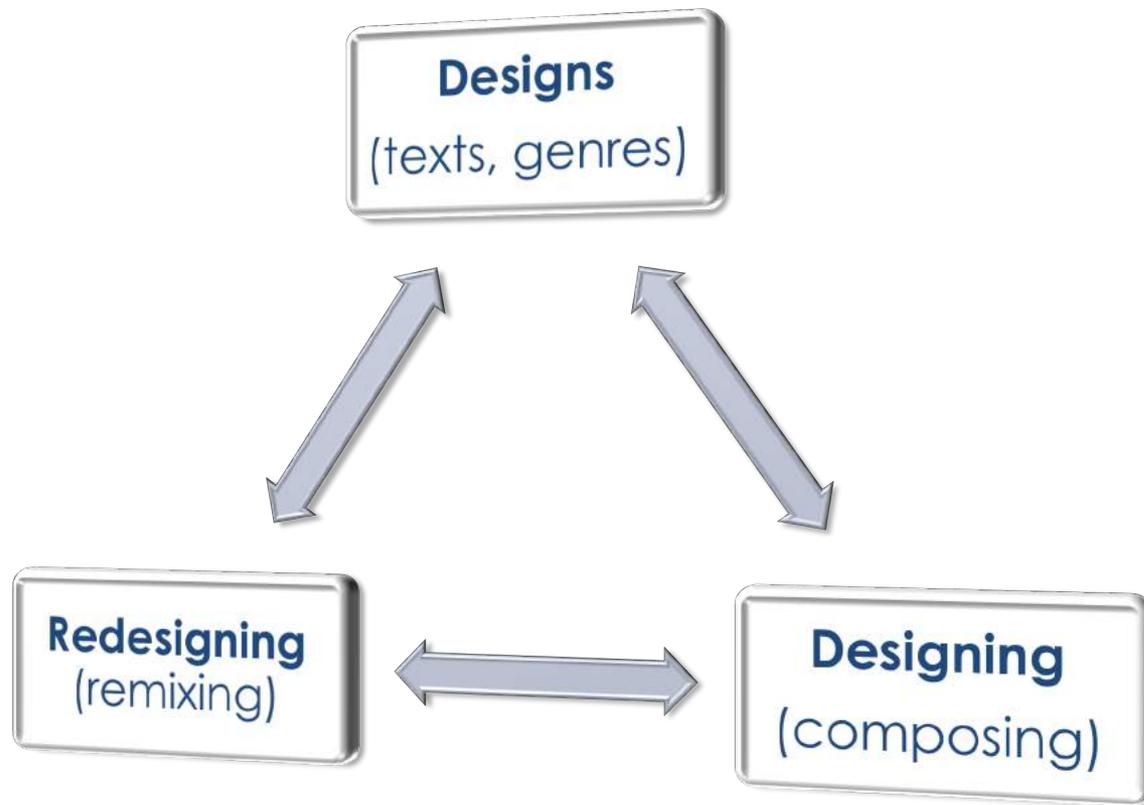
Textual / Ideational / Interpersonal /

How do these metafunctions and categories of literary play come together to convey a dominant theme?

This is a poem about *being gently/politely evasive or non committal* when asked to declare love for the first time.

“redesigning” meaning

Multiliteracies' “Meaning Design”



Redesigning task example

2nd semester equivalent in a unit that introduces conditionals:

A. Genre and theme (Textual)

Imagine that you receive the following text message from your cousin and that it is also addressed to a third person:

Hi A, hi B. I think you guys would really enjoy meeting up! You seem to share a lot of things in common. I'll let you text each other to see if you want to plan something. Xxoo

You and a partner will carry out a text message conversation to find out some basic things about each other and to see if you wish to meet. [Use an app like iFake Text Message or Google Story Builder.]

You are both hesitant to make contact with someone you don't know. Decide who will send the first text. Do not edit your messages once you have "sent" them.

Redesigning task example

B. Perspective Play & Grammar Play (Interpersonal)

When you feel it is appropriate, express polite non commitment/ evasiveness:

- Answer a question with another question or a conditional;
- Play with double negatives.

Depending on how your communication unfolds (and the degree of evasiveness that is expressed), you will see how you wish to end the conversation: Will you meet? Agree to have a second conversation? Or avoid making plans?

C. Symbolic Play (Ideational)

Choose a moment in your conversation that is important to you. Find an open licensed image (<https://search.creativecommons.org/>) to add that would heighten, nuance, or bring coherence to your message.



YOUR TURN

Photo Credit: CC BY Andy Wright. <https://goo.gl/o6ww17>



COERLL & CERCLL workshop:
teaching by design, August 2-3,
2018

Session 2:
conceptualizing a flite lesson

Joanna Gay Luks (Cornell University)



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Choose a moment in your conversation that is important to you. Find an open licensed image (<https://search.creativecommons.org/>) to add that would heighten, nuance, or bring coherence to your message.

Session 3: Designing a FLLITE Lesson

Chantelle Warner (University of Arizona)



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Learning Goals – Inspirations (I)

- Students should not be “using language simply to practice vocabulary and structures, but to explore a different world and to relate that world to their own thinking and experience.” (Kern, 2000, 15)
- “One could even say that the language teaching that overemphasizes the communicative function against the expressive and the integrative functions paves the way for some sort of advanced Pidgin, a language to do business in.” (Zerkowitz 2007: 155)

Learning Goals – Inspirations (II)

- “The new world is a multimodal world. Language is one mode; images, actions, sounds, and physical manipulations are other modes. Today, students need to know how to make meaning and get meaning from all these modes alone and integrated together. ... They must be able to handle [multimodality] critically, since without critical and analytics skills a multimodal world of games, ads, news, and other media is a world where it is easier than ever to lie, scam, dupe, and manipulate people.” (Serafini, 2014, xi)

Learning Goals for FLLITE Lessons (I)

Learners should be able to...

- 1) recognize, but also analyze and problematize **norms and conventions** in their new and known languages;
- 2) interpret and engage with FL use as **multiplicity** (meanings, media, modes) as they **expand their repertoire** of potential meanings
- 3) use language to communicate, but also to interpret, analyze, and transform discourse;
 - analyze and problematize the relationship among particular genres or specific works, their purposes, their conventional forms, conventions of use, and interpretations/evaluations in specific social, cultural, historical contexts (rich points)
 - analyze and problematize the meanings and associations inherent in their own response to a given text, language, image, etc. and how those relate their values, beliefs, and personal experiences (critical feeling)

Learning Goals for FLLITE Lessons (I)

Learners should be able to...

recognize, but also analyze and problematize **norms and conventions** in their new and known languages;

Learning Goals for FLLITE Lessons (2)

Learners should be able to...

interpret and engage with FL use as **multiplicity** (meanings, media, modes) as they **expand their repertoire** of potential meanings;

Learning Goals for FLLITE Lessons (3)

Learners should be able to...

use language to **communicate**, but also to **interpret**, **analyze**, and **transform** discourse;

- analyze and problematize the **relationships** among particular genres or specific works, their purposes, their conventional forms, conventions of use, and interpretations/evaluations in specific social, cultural, historical contexts (rich points);
- analyze and problematize the **meanings and associations inherent in their own response** to a given text, language, image, etc. and how those relate their values, beliefs, and personal experiences (critical feeling);

Learning Goals for FLLITE Lessons (4)

Learners should be ...

empowered as **authentic users** of the language.

FLLITE in Your Curriculum

- In what ways do these learning goals resonate with goals in your curriculum? Any that unfamiliar? Do you experience any friction or tension between these goals and the goals of your curriculum or courses that you teach there within?

Points of Entry... From Curriculum to Text

- 1) Linguistic – motivated by particular linguistic elements and how they make meaning, e.g. possessive pronouns in poem *Inventur*, nouns as adjectives in introductory poems
- 2) Thematic / Generic – motivated by situations and topics, e.g. singles ads
- 3) Historical / Cultural – motivated by a particular historical moment or cultural practice, which the text represents or responds to, e.g. letters and paratexts in Werther lesson

Multiple points of entry, one text

unbestimmte Zahlwörter / Indefinite Pronouns - Rudolf Otto Wiemer

unbestimmte Zahlwörter

alle haben gewußt
viele haben gewußt
manche haben gewußt
einige haben gewußt
ein paar haben gewußt
wenige haben gewußt
keiner hat gewußt

- Rudolf Otto Wiemer

Indefinite Pronouns

everyone knew

many knew

most knew

some knew

a couple knew

a few knew

no one knew

- Rudolf Otto Wiemer

Lesson 10: Indefinite Pronouns

everyone knew

many knew

most knew

some knew

a couple knew

a few knew

no one knew

unbestimmte Zahlwörter

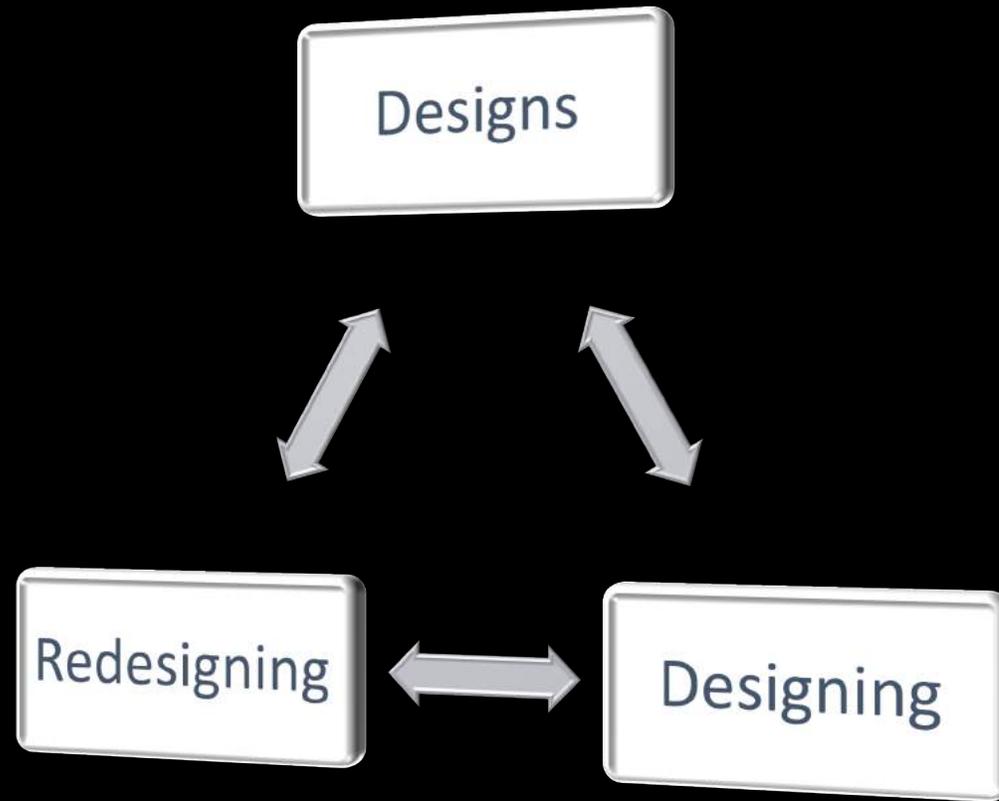
1. alle
2. viele
3. manche
4. einige
5. ein paar
6. wenige
7. keine



Multiple Points of Entry... One Poem

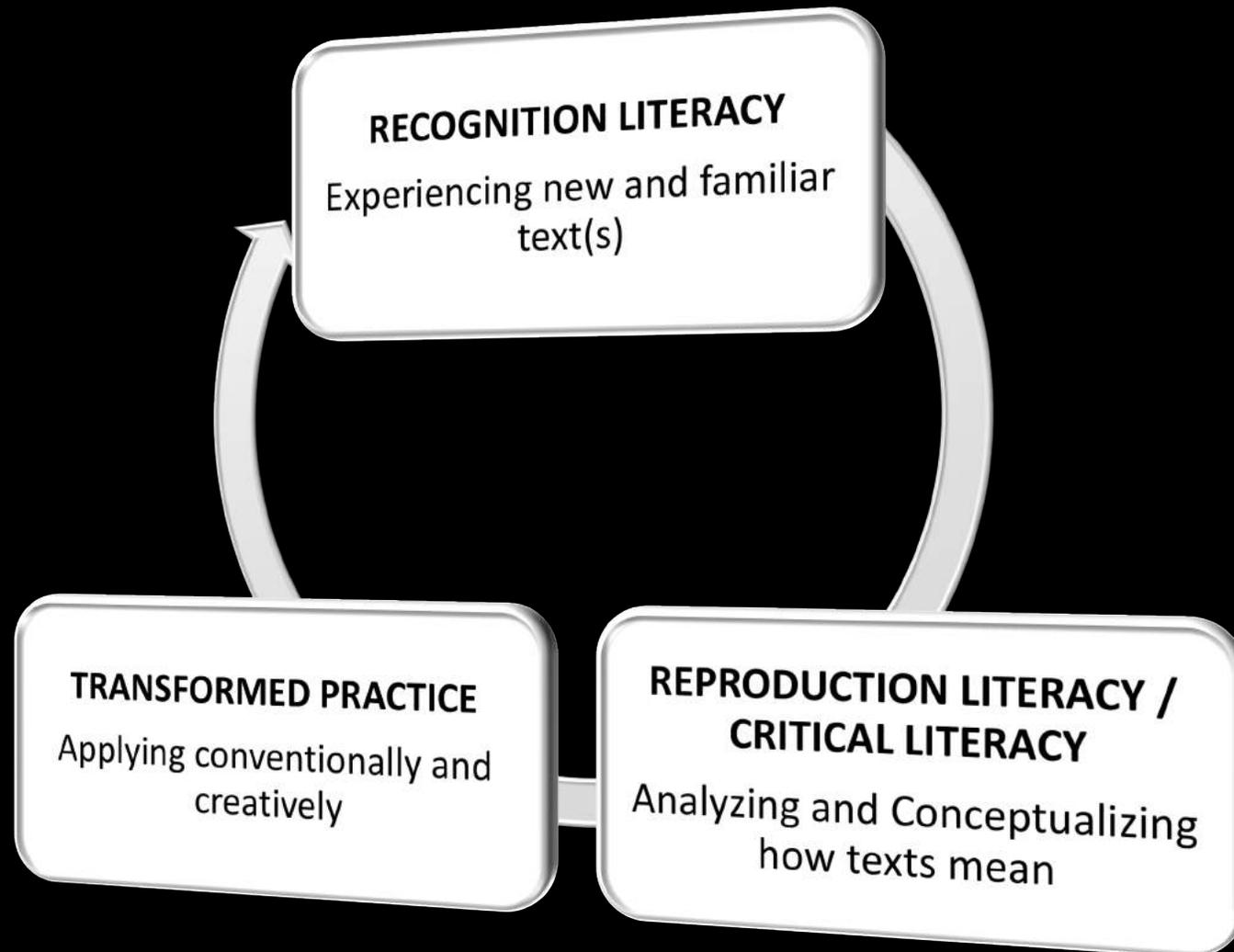
- 1) Linguistic – indefinite pronouns
- 2) Thematic / Generic – grammar and function; collective knowledge (and responsibility)
- 3) Historical / Cultural – post-war German collective memory

Language Use as Designing Meaning



see also New London Group.
(1996)

Pedagogical Stages in a FLLITE Lesson



see also New London Group (1996); Kalantzis & Cope (2012); Unsworth. (2001)

Choosing Pedagogical Acts

experiencing the familiar – draws on learner's lifeworld and previous knowledge and experiences

experiencing the new – immersion in a new domain or unfamiliar experience

conceptualizing by naming - learning to use new, abstract terms in order to categorize, compare and contrast, and notice differently

conceptualizing by theorizing – the making explicit of overt, tacit understandings and mental models

applying appropriately – knowledge is acted upon or operationalized in a predictable or typical way

applying creatively – knowledge is acted upon or operationalized in original and imaginative ways and/or in new, unfamiliar settings to generate novel meanings and situations

analyzing functionally – analyzing a text, practice, or action to understand what it does, its causes and effects

analyzing critically – analyzing a text, practice, or action to understand the human intentions and interests at hand

(See New London Group, 1996 / Cope & Kalantzis, 2008 / Paesani, Allen & Dupuy, 2015)

Stages in a possible lesson for “Indefinite Pronouns”

1. **Experiencing:** Learners view a transformed version of the text (the grammar paradigm), describe what they see and speculate about the text type (where would you encounter this text?).
2. **Conceptualizing:** Learners identify the indefinite pronouns in German and contrast them with definite pronouns.
3. **Analyzing:** How are the pronouns organized in the text?

Lesson 10: Indefinite Pronouns

everyone knew

many knew

most knew

some knew

a couple knew

a few knew

no one knew

Stages in a possible lesson for “Indefinite Pronouns”

4. **Experiencing:** Learners view the original version of the text (the poem), describe what they see and speculate about the text type (where would you encounter this text?).

Genre play – grammar paradigms as meaningful in different dimensions

Indefinite Pronouns

everyone knew

many knew

most knew

some knew

a couple knew

a few knew

no one knew

- Rudolf Otto Wiemer

Stages in a possible lesson for “Indefinite Pronouns”

5. **Analyzing:** What kind of information or message does the 1st text (the grammar paradigm) convey? What kind of information or message does the 2nd text (the poem) convey to you? What questions does it pose for you?

Grammar play – indefinite pronouns as paradigm and reference in the world

Stages in a possible lesson for “Indefinite Pronouns”

6. **Analyzing:** What do the silences and gaps reveal and conceal? Who might be the referent of the pronouns? What might they know or not know? What does the ordering of the pronouns suggest?

Stages in a possible lesson for “Indefinite Pronouns”

7. **Applying:** Learners use knowledge in a new way, remix or recontextualize what they have learned.
 - composing a similar “grammar poem”
 - rewriting/reordering the poem for a specific event

Staging a FLLITE Lesson

- Brainstorm in your group how you might stage a lesson with this text.
 - Look back to your notes from reading and consider which elements you wish to focus on? How might this relate to our objectives for the course?
 - How would you facilitate student's recognition literacy?
 - What kinds of tasks might guide them to analyze and conceptualize how the text makes meaning – and the role that play has in this?
 - Look back to your redesigning task ideas. How can these be developed into transformed practice that relates to the learning objectives you identified?



**Center for Open Educational Resources
and Language Learning**

Open Educational Resources and the OER Life Cycle

Carl Blyth & Sarah Sweeney

*Teaching By Design:
Reimagining Foreign Language Curricula
with Literacy-based OER
August 2 & 3, 2018*



The University of Texas at Austin



OER in COERLL



The University of Texas at Austin



Open Educational Resources

DEFINITION



The University of Texas at Austin



What is an “Open Educational Resource” (OER)?

- Educational material offered freely for anyone to use, involving a combination of the following permissions:



Retain



Reuse



Redistribute



Remix

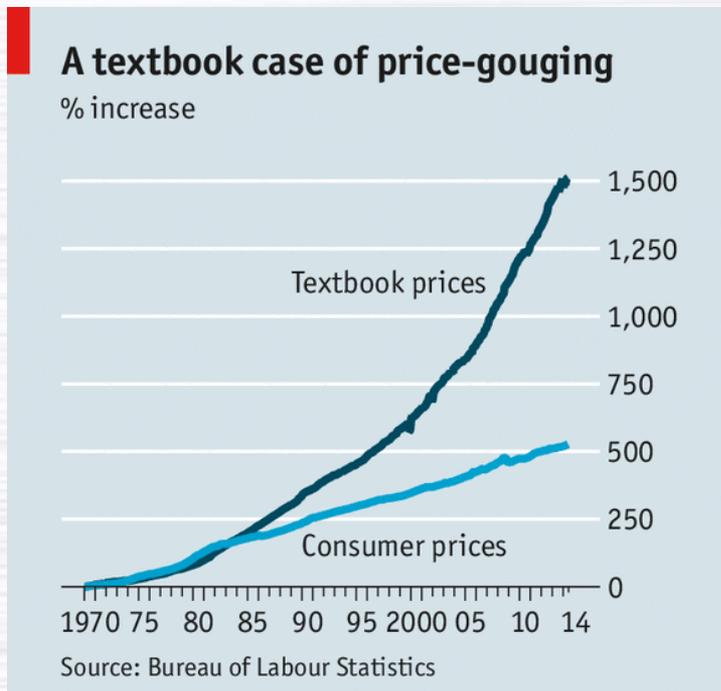


Revise

Why OER? Two reasons:

Financial

Pedagogical



“Why Textbooks Cost So Much”
The Economist August 16, 2015

open educational resources



online courses



podcasts



videos

<https://www.youtube.com/watch?v=GbHIEG-oReI>

Copyright(s)

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ShareAlike NoDerivatives



Copyright vs. Creative Commons



“Gratis” vs. “Libre”



Open Educational Resources

TYPES



The University of Texas at Austin



Types of OER: Activities

Open with Google Docs

LESSON FOR HERITAGE LEARNERS by Cecelia Lara and Kenny Montgomery

GOAL: I will create a public service announcement regarding an important current social issue.
MODE: Presentational Speaking/ Writing
LEVEL: INTERMEDIATE
MATERIALS:

1. Students will listen to 3 newsclips from BBCMUNDO.COM and fill out a graphic organizer with the main idea, supporting details picking out the societal issues.
2. In pairs students will come up with a list of the issues mentioned in the clip. Students will discuss which issue they think is the most pressing.
3. Students will share their choice with the class via poll Everywhere.
4. Students will find 2 articles/videos/media regarding a social issue of their choosing from the class list or others of personal interest.
5. Students will present this information to their small group giving a summary of their findings. The group will select 1 topic to use for their PSA.
6. PSA model will be reviewed and the characteristics of a good PSA will be explored in a general class lesson.
7. Based on this the rubric for the PSA will be made.
8. Students will create a PSA to be presented in paper or media format.
9. Students will present the PSA to the class first highlighting the issue. Classes will vote on the best PSA and it will be shared at campus via campus announcements.

<https://youtu.be/M5w2u0YbS8E> PSA MODEL
<https://youtu.be/td423g25J>

<https://creativecommons.org/licenses/by/4.0/>

Page 1 / 1

[PSA Activity for Heritage Learners](https://heritagespanish.coerll.utexas.edu/)
by Cecelia Lara and Kenny Montgomery,
accessed via
<https://heritagespanish.coerll.utexas.edu/>

Types of OER: Lesson or unit plans

News Discourse in South Korea

Susan Strauss, The Pennsylvania State University
Jongoh Eun, Defense Language Institute

Materials for Advanced Learners



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The contents of these teaching materials were developed under grant # F229A14026 from the U.S. Department of Education. However, those contents do not necessarily represent the policy of the U.S. Department of Education, and you should not assume endorsement by the Federal Government.

Center for Advanced Language Proficiency Education and Research
The Pennsylvania State University
Web: calper.la.psu.edu

“[News Discourse in South Korea](http://calper.la.psu.edu/)” by Susan Strauss and Jongoh Eun, available through <http://calper.la.psu.edu/>

Types of OER: Curricula

The screenshot shows the homepage of the 'Français interactif' website. At the top, there is a navigation menu with links for HOME, GET STARTED, TEACHER, COMMUNITY, CHAPTERS, ABOUT, and Login. A search bar is also present. Below the navigation is a banner featuring the Eiffel Tower and the text 'Français interactif A French program'. To the right of the banner is a group photo of people and social media icons for YouTube (donate) and Facebook (Like Us On). Below the banner, there is a section titled 'News and important updates...' with two bullet points. The main content area is divided into three columns: 'Textbook' (with a book cover and purchase options), 'Chapter Index' (with a site map and chapter objectives), and 'Tex's French Grammar' (with a site index and a list of grammar topics). At the bottom, there are logos for COERLL, LAITS, and the University of Texas at Austin.

“Français interactif” provided by University of Texas Department of French and Italian, Liberal Arts Instructional Technology department, and COERLL

Types of OER: Courses

The screenshot shows the Future Learn website interface. At the top left is the 'Future Learn' logo. Navigation links for 'Courses' (Browse all individual online courses) and 'Programs' (Master a specific subject in depth) are visible. A search icon and a 'Sign in' button are on the right. The main banner features a group of people outdoors with the text 'FREE ONLINE COURSE' and 'Introduction to Norwegian'. Below this, it says 'Learn to speak, write and understand basic Norwegian, with this free, four-week, introductory foreign language course.' A pink button reads 'Join now - started 16 Jan'. Below the banner are icons for 'FREE online course', 'Duration: 4 weeks', '5 hours pw', and 'Certificates available'. A video player shows a scene at a train station. To the right, it says 'CREATED BY' and 'UiO | University of Oslo'. Below the video player are links for 'View transcript' and 'Download video: standard or HD', along with social media share icons for Facebook, Twitter, Google+, LinkedIn, and Email.

“Introduction to Norwegian” from Future Learn

Types of OER: Syllabi

MIT OPEN COURSEWARE
MASSACHUSETTS INSTITUTE OF TECHNOLOGY

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Home » Courses » Global Studies and Languages » Chinese I (Regular) » Syllabus

Syllabus

COURSE HOME | **Course Meeting Times**
Lectures: 4 sessions / week, 1 hour / session

SYLLABUS | **Selection Criteria of Registration**

CALENDAR
Enrollment limited to 16 for pedagogical reasons. No auditors. Please note that you have to attend the first day of class to maintain your preference level. In case of over-enrollment, preference will be given in the following order: Declared minors, declared concentrators, pre-registered students of 21G.076, sophomores, freshmen, juniors, seniors and graduate students. Within each category, priority will be given to pre-registered students, including pre-registered undergraduates who were out from the same class the previous fall semester due to the enrollment cap. Students with prior knowledge of Chinese must contact a Chinese language instructor for a placement test before beginning your studies of the Chinese language at MIT.

THIS COURSE AT MIT

ASSIGNMENTS | **Sign up for**

- 21G.101 if you are seeking undergraduate credit,
- 21G.101 if you are seeking graduate credit, or
- 21G.171 if, and only if, you are taking Chinese I (Regular) in conjunction with 21G.079 Globalization: The Good, the Bad and the Ugly.

ORAL REPORT AND FINAL ORAL INTERVIEW
Take 21G.107 / 21G.107 / 21G.101 Chinese I (Streamlined), the streamlined beginning subject, if you have prior knowledge of Mandarin or any dialect of Chinese (typically gained from growing up in a Chinese speaking environment), but barely any reading or writing ability.

REVIEW TEST FORMAT | **Course Description**

This subject is the first semester of four that forms an introduction to modern standard Chinese, commonly called Mandarin, the language with the largest number of native speakers in the world. It is the official language of Mainland China and Taiwan, and one of the official languages of Singapore. The course presupposes no prior background in the language. Course objectives are to master Mandarin pronunciation, including the recognition and writing of Pinyin romanization, basic reading and writing skills (around 150 characters in the traditional character set or the simplified set), and to develop the ability to participate in simple, practical conversations on everyday topics. The relationship between Chinese language and culture and the sociolinguistically appropriate use of language will be stressed throughout. Typical class format will include performance of memorized basic conversations, drills, questions and discussion, and various types of communicative exercises.

RELATED RESOURCES

DOWNLOAD COURSE MATERIALS

Instructors

Mrs. Miranda Chen-Cristofon (陈志敏教授 Chén Zhìmǐn jiàoshī)
Mr. Ting Chen (陈志明教授 Chén Zhìmíng jiàoshī)
Dr. Haohsiang Liao (廖豪翔教授 Liào Hàoxiāng jiàoshī)

Sections

There are four sections offered by the three instructors. Students may shift between sections on a Regular basis due to scheduling conflicts after consulting with your instructor. All sections will cover the same materials.

- Section 1 (Chén Zhìmǐn jiàoshī)
- Section 2 (Liào Hàoxiāng jiàoshī)

[Chinese I syllabus](#) by Dr. Haohsiang Liao accessed on MIT OpenCourseWare

Types of OER: Podcasts

Podcasts > Education > Language Courses > COERLL, University of Texas at Austin, Project Director: Orlando Kelm

Lingua da Gente: Lessons

COERLL, University of Texas at Austin, Project Director: Orlando Kelm >

Details Ratings and Reviews Related

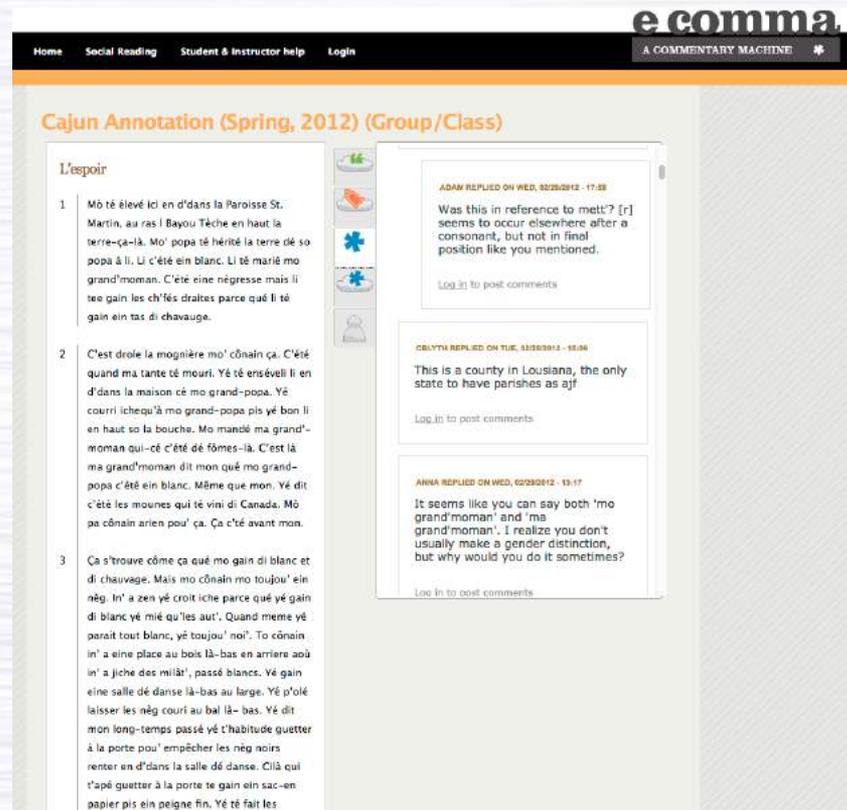
Description

In Brazil, the term *lingua da gente* (literally "language of the people") refers to the way that people actually talk in everyday speech. And that, in essence, is the subject behind this series. We hope to provide practical lessons that demonstrate how people really speak, and we do this by presenting brief, slice-of-life dialogues, which focus on some daily situations, scenarios, or tasks that we encounter every day.

#	NAME	TIME	RELEASED	DESCRIPTION	POPULARITY	PRICE
1	Intermediate 22: My Brother Is Getting Married		Nov 29, 2016	So how weird is it when your brother or sister gets...	1/5	Get -
2	Intermediate 21: Auto-Correction in Multiple Languages		Nov 16, 2016	Sure, it's convenient to be able to write in multiple...	1/5	Get -
3	Intermediate 20: I'm Not Into Politics, But...		Nov 1, 2016	No doubt, the current political scene in Brazil is g...	1/5	Get -
4	Intermediate 19: Remove Those Facebook Photos		Oct 11, 2016	Go ahead, say that you hate Facebook, but then li...	1/5	Get -
5	Intermediate 08: Food in Bahia Is Awesome		Oct 4, 2016	Bahia, if food doesn't come to mind as the very fi...	1/5	Get -
6	Elementary 90: I Caught A Really Bad Cold		Sep 27, 2016	There is never a good time to have a cold. But wh...	1/5	Get -
7	Beginning 50: It's Late, I'm Worried		Sep 20, 2016	Parents, gotta love them. They worry about their c...	1/5	Get -
8	Elementary 49: So, How's The Song?		Sep 13, 2016	It's OK to experiment with new recipes, but somet...	1/5	Get -
9	Beginning 49: Grandma's Fruit Preserves		Sep 6, 2016	Lots of us have great memories of watching grand...	1/5	Get -
10	Elementary 48: The Microwave Stopped Working		Aug 30, 2016	Out of all the appliances that one might need in th...	1/5	Get -
11	Beginning 48: The Tangerines Are Awesome	18 min	Aug 23, 2016	Fairas or markets, what a fantastic way to enjoy a...	1/5	Get -
12	Intermediate 18: Our Olympic Dream		Aug 16, 2016	Living the Olympic dream if you were in the Olymp...	1/5	Get -
13	Intermediate 17: Faster, Higher, Stronger		Aug 9, 2016	The Olympic motto is "faster, higher, stronger." Fa...	1/5	Get -
14	Intermediate 16: What Could Be Cooler Than Rowing In Brazil		Aug 2, 2016	Sweeping, sculling, really, how does one figure ou...	1/5	Get -
15	Intermediate 15: How Do I Know What A 10 Looks Like?		Jul 26, 2016	Let's be honest, they say that five was a 10 or a...	1/5	Get -
16	Intermediate 14: The Swimmer Was Disqualified		Jul 19, 2016	How sad would it be to train for years and years, a...	1/5	Get -
17	Intermediate 13: Who Has Won The Most Medals?		Jul 12, 2016	Medal count, some say that it takes away from the...	1/5	Get -
18	Intermediate 12: Wow, Those Gymnasts Are Amazing!		Jul 5, 2016	How can those athletes combine such grace and an...	1/5	Get -
19	Intermediate 11: Congrats to the Silver Medal Winner		Jun 28, 2016	We have been looking forward to this for years. T...	1/5	Get -
20	Intermediate 10: Have you purchased tickets to the Olympics?	13 min	Jun 21, 2016	So the Olympics are coming, but now we need to...	1/5	Get -
21	Intermediate 09: Are you going to the Olympics??		Jun 14, 2016	We have been looking forward to this for years. T...	1/5	Get -
22	Elementary 47: The New Baby's Keeping Me Up At Night		Jun 7, 2016	Some of the most tender moments in life are whe...	1/5	Get -
23	Beginning 47: Just Hit Control-C		May 31, 2016	Some people catch on to new technologies with it...	1/5	Get -
24	Elementary 46: Would You Ever Do Plastic Surgery?		May 24, 2016	When it comes to plastic surgery, the joke is that...	1/5	Get -
25	Beginning 46: The Grandchildren Are Ahead Of Clowns	16 min	May 17, 2016	There is no question that grandparents love to be...	1/5	Get -
26	Elementary 45: No Green Thumb From You	24 min	May 10, 2016	How do you keep those houseplants alive? Per ac...	1/5	Get -
27	Beginning 45: Can't Find The Remote, Again		May 3, 2016	We all know that we need this lesson. Who hasn't...	1/5	Get -
28	Elementary 44: Empire State Building, I Love It!		Apr 26, 2016	More and more Brazilians are traveling abroad, an...	1/5	Get -
29	Beginning 44: Here kitty, kitty, kitty		Apr 19, 2016	We know that people love their pets, and we love...	1/5	Get -
30	Elementary 43: Take Out The Trash		Apr 12, 2016	Wow, that garbage can is starting to smell bad. ES...	1/5	Get -

Lingua da Gente by
Dr. Orlando Kelm,
University of Texas
at Austin

Types of OER: Tools



The screenshot displays the eComma web interface. At the top, there is a navigation bar with links for Home, Social Reading, Student & Instructor help, and Login. The main header reads "e comma" and "A COMMENTARY MACHINE". The page title is "Cajun Annotation (Spring, 2012) (Group/Class)".

The main content area is divided into two columns. The left column contains a list of three numbered annotations in Cajun French. The right column contains three user comments in English, each with a timestamp and a "Log in to post comments" link.

Annotation 1: Mò tè èlevé ICI en d'dans la Paroisse St. Martin, au ras l Bayou Tèche en haut la terre-ça-là. Mo' popa té hérité la terre dé so popa à li. Li c'été ein blanc. Li té marié mo grand'moman. C'été eine négresse mais li tee gain les ch'fés draites parce qu'è li té gain ein tas di chavauge.

Annotation 2: C'est droite la mognière mo' cónain ça. C'été quand ma tante té mourí. Yé té ensévelli li en d'dans la maison cé mo grand-popa. Yé courri ichequ'à mo grand-popa pis yé bon li en haut so la bouche. Mo mandé ma grand-moman qui -cé c'été dé fômes-là. C'est là ma grand'moman dit mon qué mo grand-popa c'été ein blanc. Même que mon. Yé dit c'été les mounes qui té vini di Canada. Mò pa cónain arien pou' ça. Ça c'té avant mon.

Annotation 3: Ça s'trouve còme ça qué mo gain di blanc et di chavauge. Mais mo cónain mo toujou' ein nég. In' a zen yé croit tiche parce qué yé gain di blanc yé mié qu'les aut'. Quand meme yé parait tout blanc, yé toujou' noi'. To cónain in' a eine place au bois là-bas en arriere aou in' a jiche des millàt', passé blancs. Vè gain eine salle dé danse là-bas au large. Yé p'olé laisser les nég couri au bal là-bas. Yé dit mon long-temps passé vé t'habitude quetter à la porte pou' empêcher les nég noirs rentrer en d'dans la salle dé danse. C'là qui t'apé guetter à la porte te gain ein sac-en papier pis ein peigne fin. Yé té fait les

Comments:

- ADAM REPLIED ON WED, 02/26/2012 - 17:59: Was this in reference to mett? [r] seems to occur elsewhere after a consonant, but not in final position like you mentioned. Log in to post comments
- OSLYTH REPLIED ON TUE, 03/06/12 - 15:06: This is a county in Louisiana, the only state to have parishes as a[j]. Log in to post comments
- ANNA REPLIED ON WED, 02/29/2012 - 13:17: It seems like you can say both 'mo grand'moman' and 'ma grand'moman'. I realize you don't usually make a gender distinction, but why would you do it sometimes? Log in to post comments

eComma developed at the University of Texas and maintained by COERLL

Types of OER: Textbooks

The image shows a browser window with a Google Drive folder on the left and a Lulu storefront on the right. The Google Drive folder, titled 'Le Littéraire dans le quotidien (BETA)', contains a list of files including '01a What's in a name', '13 L'histoire et la géographie', '01b Commerce', '06 La Ville et le graffiti', '03 Enjeu de voyage', '995 Cover-back', '00e Table of Contents', '000 Teacher's Guide', '000a a resource', '02 Un portrait chinois', '00c Technology Instructions', 'List of shared resources (revisions and revisions)', '09 La Technologie-composée et imparfaite', '11 Atlas géo-digressif', '10 Atlas une fois', '07 Atlas et couverts', '08 Un peu de harangue fond', '04 Respect et vérité', '12 La Monde du travail', '08 Sur le chemin du retour', '000 Acknowledgements', '00a Title Page', and '000 Cover-front'. The Lulu storefront for 'Le Littéraire dans le quotidien' by Joanna G. Luks is displayed, showing a price of \$21.00 and an 'Add to Cart' button. The storefront also includes a description of the book and its funding sources.

Le Littéraire dans le quotidien by Joanna Luks, published by COERLL

Types of OER: Stories

The screenshot shows the Storyweaver website interface. At the top, the logo for "PRATHAM BOOKS storyweaver beta" is displayed. Below the logo are navigation buttons for "read", "create", "translate", "connect", and "about". A search bar is located to the right of these buttons. The main banner features a colorful illustration of a house with a tree and birds, with the text in Hindi: "कहानियों के महल में बातों की खिड़कियाँ खोल, अपनी भाषा के शब्द होते अनमोल।" (Open the windows of the story palace, the words of your language are priceless). A red button labeled "कहानी पढ़ें" (Read story) is positioned below the text. Below the banner, statistics are shown: "2790 STORIES", "331942 READS", and "59 LANGUAGES". A secondary navigation bar includes "editor's picks", "new arrivals", "most read", and "most liked", along with another search bar. Social media icons for Facebook, Twitter, YouTube, and Instagram are visible on the right side.

[Storyweaver](#)

Types of OER: Videos

Spanish in Texas Project Log in Register

[Home](#) [About](#) [Lesson Ideas](#) [Blog](#) [Contact](#)

SpinTX Authentic Spanish videos for language learning



3:30 Play

More like this

01:45

Para mí, quizás era una comida y para ellos era una ofensa

01:16

A mi mamá siempre le gustaba el día de los muertos aunque para muchos americanos como que no lo entienden y piensan que es un poco raro.

03:16

Las costumbres... eso no se pierden

02:20

Mucha diversidad en la comida de aquí en mi hogar

01:32

Cuando nos reunimos, es como que si estuviéramos en El Salvador

Al reunimos, lo primero que se nos ocurre es tratar de hacer alguna comida peruana.

[About](#) [Share](#) [Download](#) [Report](#)

Speaker: Hana U. Carmel Som in Peru 25-44 years

Topics: Comida Cultura Familia

Transcript

>>: Y este... oye, fuera también del lenguaje, ¿qué esfuerzos hacen ustedes para conservar sus tradiciones culturales ya que están, están... estando por lo menos en Houston es haz de cuenta un meca de una comunidad México-Americana, no?

>>: Claro.

>>: Así que, ¿de qué forma ustedes mantienen sus aspectos culturales?

>>: Mmm... quizás, quizás, eh... sí, al reunimos cuando estamos en casa todos y... y lo primero que se nos ocurre es tratar de hacer alguna comida peruana, eh... como te dije, la comida peruana es muy rica y... y eso como que nos une, ¿no? El aspecto de la familia es bastante importante para nosotros eh... y tratamos de conservar sobre todo eso, la... la unión familiar... y luego un la diversidad que tenemos, como nosotros que vivimos al costado de ellos en el día de la independencia...

Grammar	Vocabulary	Other
VIEW HIDE		
Determinantes	<input type="checkbox"/>	<input type="checkbox"/>
Definidos (o artículos)	<input type="checkbox"/>	<input type="checkbox"/>
Cuantitativos e indefinidos	<input type="checkbox"/>	<input type="checkbox"/>
Posesivos	<input type="checkbox"/>	<input type="checkbox"/>

SpinTX by Barbara E. Bullock and Almeida Jacqueline Toribio

 **coerll**
for an open world



The University of Texas at Austin



Types of OER: Professional Development

THE UNIVERSITY OF TEXAS AT AUSTIN

تدريس

وحدات تعليمية لتدريس العربية كلفة ثانية/أجنبية

الرئيسية عن المشروع الوحدات المساهمون للاتصال بنا PROJECT SURVEY

ضيوفنا الكرام،
أهلاً وسهلاً ومرحباً بكم في موقع "تدريس" الذي يهدف إلى خدمة أساتذة اللغة العربية كلفة أجنبية/ثانية. ندعوكم إلى تصفح أقسام الموقع ووحداته
أملين أن تجدوا فيها ما قد يفيدكم في تجربتكم التعليمية. ونأمل كذلك أن تفكروا في الإسهام بوحدة دراسية تُضاف إلى هذا الموقع لأنه يمثل
محاولة متواضعة لن تكتمل إلا بمشاركة الكثيرين منا. نرجو منكم الاتصال بنا إن كانت لديكم أي أسئلة أو اقتراحات ونشكركم على زيارتكم.
شرفتنا ونؤثرنا!

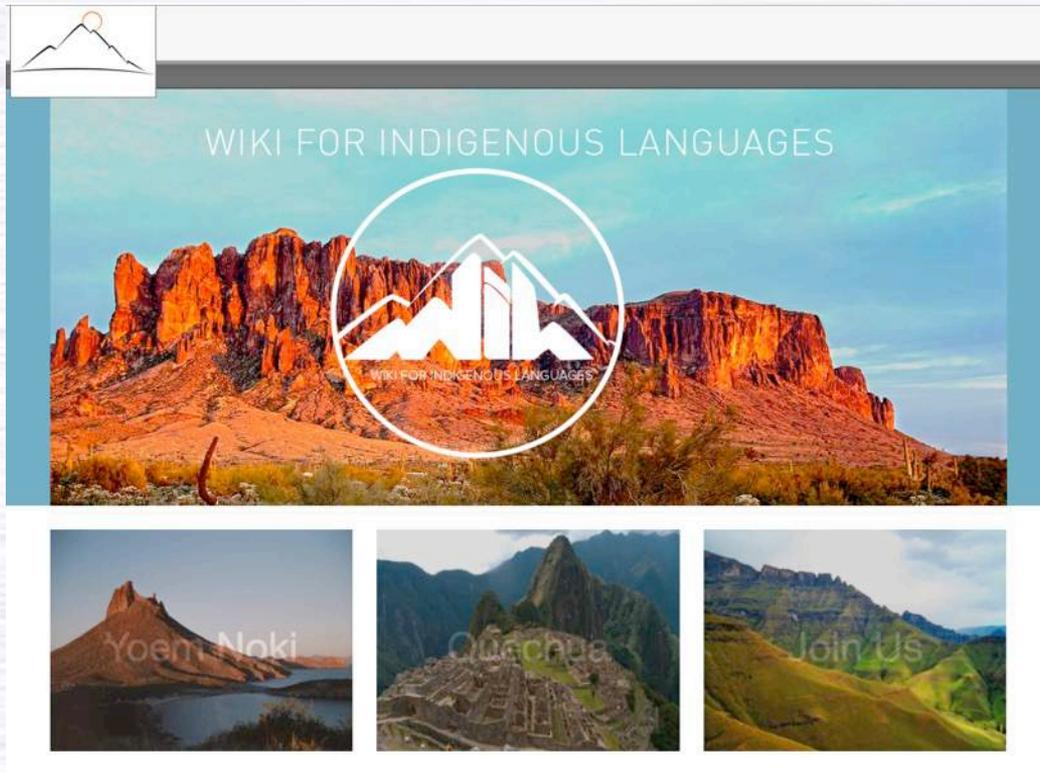
استراتيجيات لتدريس
النطق العربي

اللغة البينية وأهميتها
لتدريس اللغة العربية
كلفة ثانية

في تعزيز الملاحظة اللفوية

[Tadriis](#) by Dr. Mahmoud Al-Batal, University of Texas at Austin & COERLL

Types of OER: Wikis



[Wiki for Indigenous Languages](#) from Dr. David Delgado Shorter at the University of California Los Angeles

Etc.....

Open Educational Resources

SEARCHING & FINDING



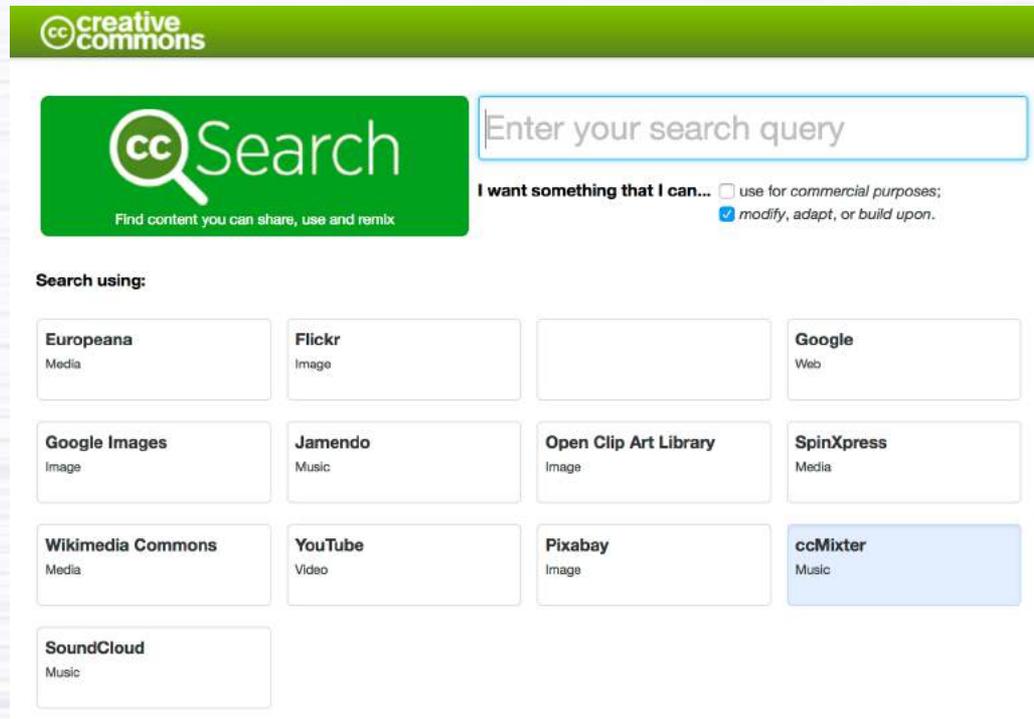
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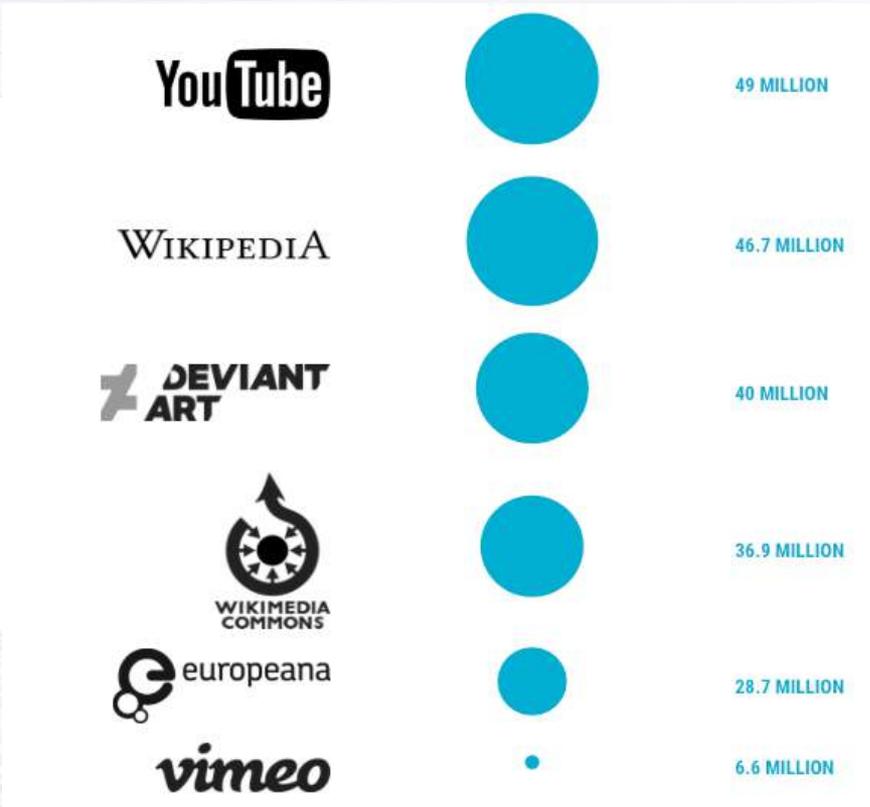


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Major Platforms Sharing CC Work





All creative commons

SafeSearch on

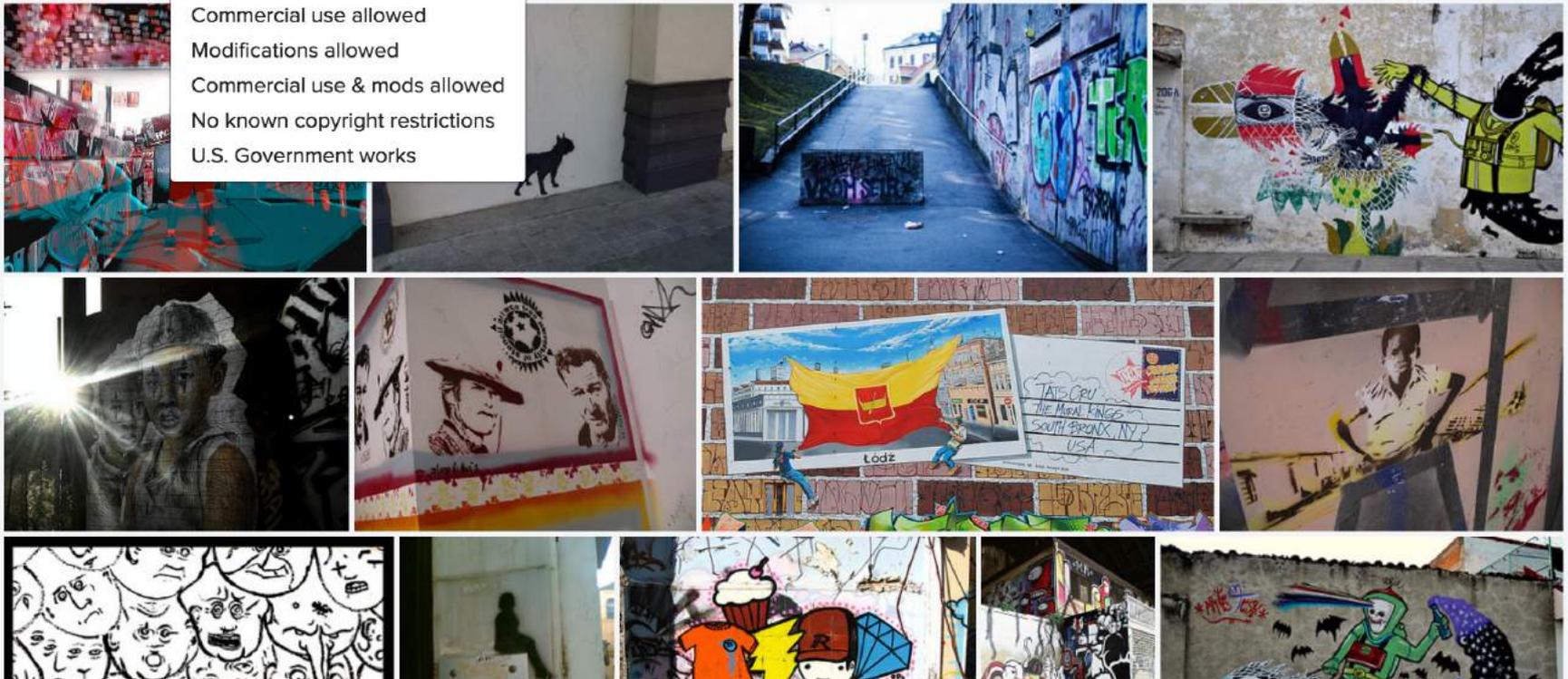
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Fran Villena

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Taken on February 5, 2007

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PRO

graffiti en Osuna (Sevilla) - "La sociedad es un monstruo"



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This month	Movie		Subtitles/CC	Rating
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Cobra Kai: Available Now
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Miguel Angel Zotto y Daiana Guspero - Tango 1 - U
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 Tango Argentino show.



Argentine Tango Slow motion: Cross System with Sacadas, Gancho, Leg Wrap, Ochos 10/4/2015
 Mat MaMoody • 67K views • 2 years ago
 Sundays 12-5 PM: Mat MaMoody Lake Merritt Dance center Hall1 Allegro Ballroom Class- Milonga
 Thursdays 7:30pm-12:00pm ...



3 HOURS Best Relaxing Music | Guitar | Tango - La Cumparsita | Background, Relax, Sleep, Study
 TheRelaxingWorld • 14K views • 2 years ago

Search in repositories for activities, lessons, and other teacher- created resources

- See COERLL's guide
<https://blog.coerll.utexas.edu/availability-of-fl-materials-in-oer-repositories/>
- We recommend: Merlot
<https://www.merlot.org/merlot/index.htm>
- Other options: <https://www.oercommons.org/>,
<http://nflrc.org/>



The University of Texas at Austin



LET'S TWEET



Introduction to using Twitter to communicate during a class. Although this assignment was created for use in a specific graduate class, the HTML file can be copied and modified by others.

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Material Type: [Assignment](#)
Technical Format: HTML/Text
Date Added to MERLOT: August 06, 2013
Date Modified in MERLOT: May 24, 2016

Author:

[Dawn Rodrigues](#)

Submitter: [Dawn Rodrigues](#)

Keywords: twitter, communication, web2.0

[\[Report Broken Link\]](#)

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QUALITY

Peer Reviews: ★★★★★

User Rating: ★★★

Comments (none)

Learning Exercises (none)

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Course ePortfolios (none)

Accessibility Info (none)

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ABOUT

Primary Audience: College General Ed, College Lower Division, Graduate School

Mobile Compatibility: Not specified at this time

Technical Requirements: An HTML Editor is needed to modify the source code.

Language: English

Cost Involved: no

Source Code Available: yes

Accessibility Information Available: no

Copyright: no

Creative Commons:



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CONNECTIONS

0



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An example
OER entry
in Merlot

COERLL's website: www.coerll.utexas.edu

COERLL's Spanish materials:

<http://www.coerll.utexas.edu/coerll/spanish>

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for an open world

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Spanish

SpinTX Video Archive
Authentic Spanish videos for language learning
The SpinTX video archive provides a convenient web interface to search hundreds of short video clips from the Spanish in Texas Corpus. The collection includes hundreds of video clips culled from interviews of native and heritage speakers of Spanish living in Texas. Each video is accompanied by synchronized closed captions and a transcript that has been annotated with thematic, grammatical, functional and metalinguistic information. All materials available on the site can be freely used, copied, and distributed under a Creative Commons license.
Author: Barbara E. Bullock, Almeida Jacqueline Toribio
Link: <http://www.spinTX.org>

Actividades de práctica con aprendices del español
Actividades de práctica con aprendices del español is an online corpus of videos of second language and heritage language learners of Spanish during oral interviews and provides supplemental activities to help viewers investigate learners' language and proficiency levels.
Author: Dale Kolke
Link: <http://sites.la.utexas.edu/actividades-spt/>

Español Abierto
A repository for open Spanish resources
Link: <http://www.espanolabierto.org/>

Open Educational Resources

BENEFITS IN THE WORDS OF OPEN EDUCATORS



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Access more authentic materials



"We have coupled OER with 90% target language use.

It was clear that proficiency was based not only on our instructional practices but the need to provide students with authentic materials in a variety of formats. I often hear teachers report that their students are able to actually SPEAK the language!"

MEGAN SCHACHT
PARKWAY SCHOOL
DISTRICT

Gain more visibility for your work



Chqeta'maj le qach'ab'al K'iche'! is an open, online course for K'iche' - a Mayan language from the highlands of Guatemala. The videos are also available in a YouTube channel entitled COERLL K'iche', where the videos have exceeded a combined 75,000 views.

**IGNACIO CARVAJAL,
UNIVERSITY OF TEXAS (K'ICHE')**



The University of Texas at Austin



Get new ideas as part of a community



"Besides implementing my own lessons in the classroom, other educators' lesson plans are great resources for me when I teach similar topics. I really appreciate all that different language teachers contribute and their valuable ideas."

HSIAOMEI TSAI
CEDAR RIDGE ELEMENTARY
(CHINESE)

Reduce costs for your students



“

Due to the high cost of books for this class, I decided to create my own materials to fully cover the curriculum for SPN 101A Elementary Spanish I for the Health Professions online, a 3-credit course taught at North Shore Community College during the fall, spring and summer.

Irene Fernandez-Palacios, North Shore Community College (Spanish)

Read about more teachers creating, teaching with,
or promoting OER in our Language OER Network:

<http://community.coerll.utexas.edu/>



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Open Educational Resources

OER LIFE CYCLE



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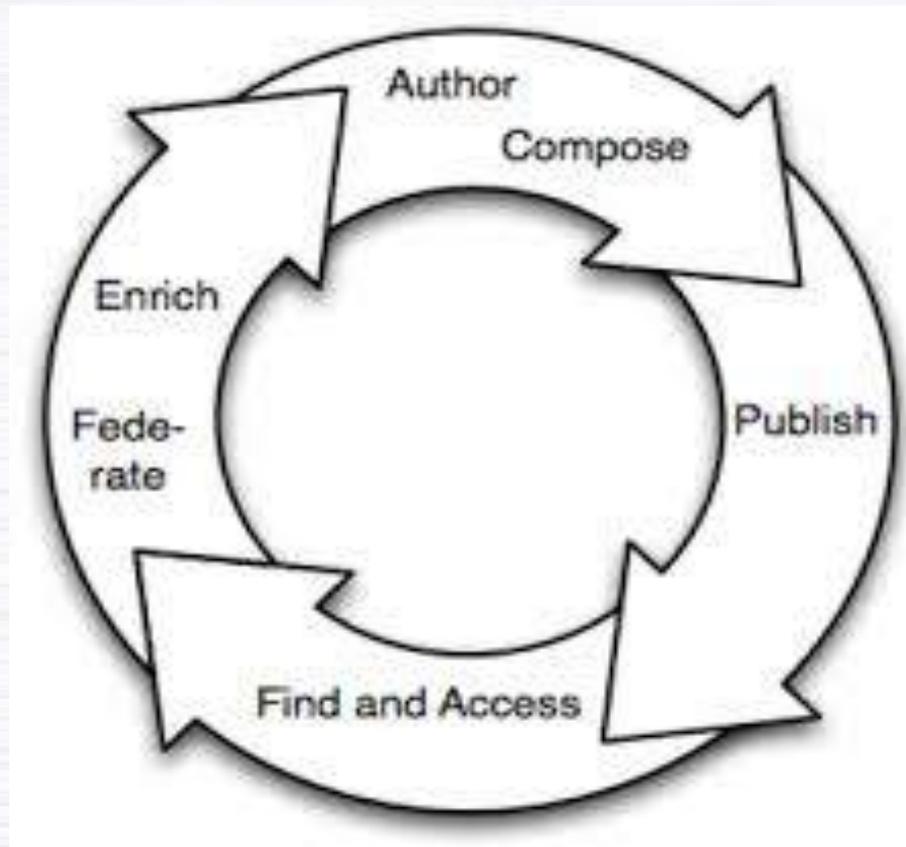
From OER to OEP

Open education is not only about products (OER). It is also about practices (OEP).

Open Educational Practices

- Sharing
- Adapting
- Collaborating
- Mentoring
- Innovating
- Experimenting
- Researching
- Empowering students
- Showing gratitude

OER LIFE CYCLE



FLLITE “OER LIFE CYCLE”

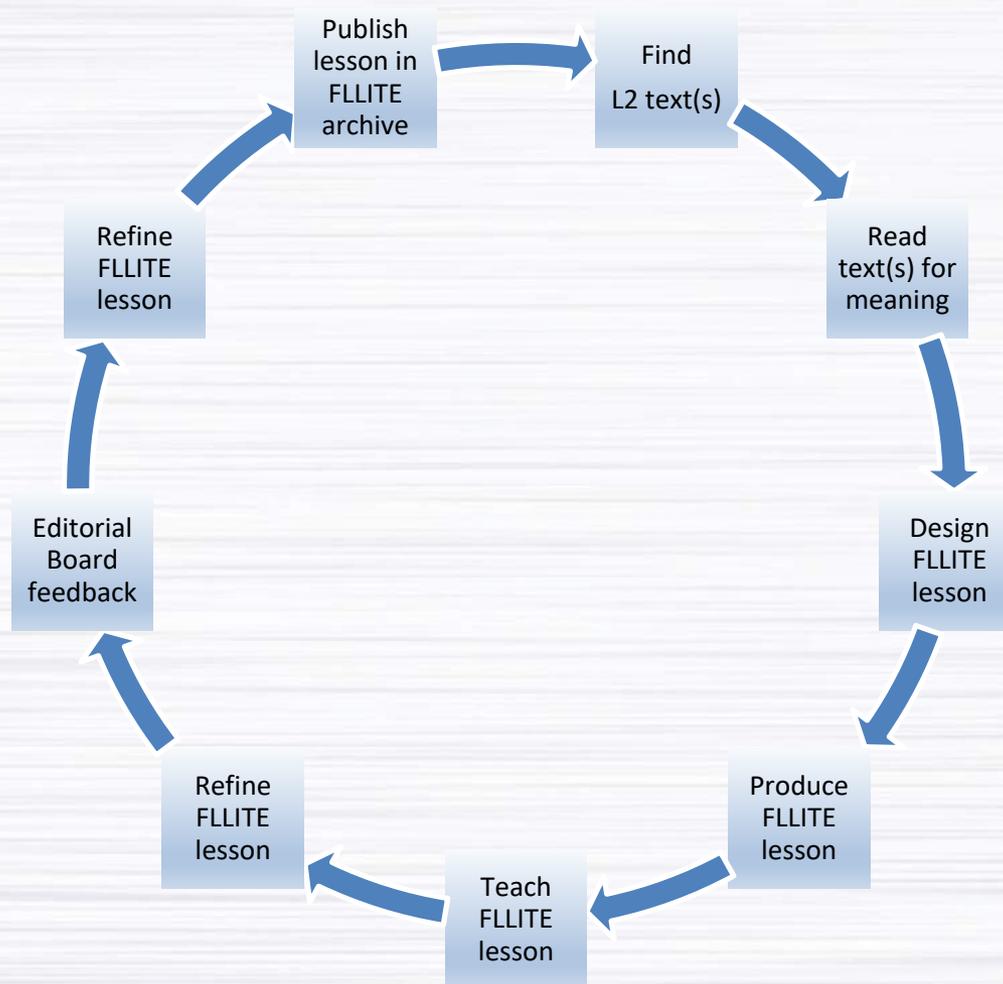


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Questions?

COERLL & cercll workshop: teaching by design, August 2-3, 2018

Session 3: Publishing in FLLITE

Joanna Gay Luks (Cornell University)



Summary: Goals for the flite approach

Goal 1



Reinforcing—
norms and conventions

Goal 1

Reinforcing— norms and conventions

"The pleasure we experience from linguistic deviation in everyday language depends upon our knowledge of the norms or conventions of ordinary usage: deviation only becomes pleasurable and interesting [and utilizable for language learners!] when we know what it deviates from."

Ways of Reading: Advanced Reading Skills for Students of English Literature, Martin Montgomery, p. 136

Goal 2

Expanding—
communicative range and proficiency
without increasing the quantitative load of
grammar topics and vocabulary.

Students don't need more grammar / more vocabulary.
They can learn to foreground meanings of the structures and
lexical items they are already learning.

Goal 3

Fostering—

- *Critical feeling* along with critical thinking;
Critical feeling (Rolf Reber) an interdisciplinary concept drawn from cognitive psychology, social psychology, and philosophy of education.

For more on *critical feeling*, a short video:

<https://www.youtube.com/watch?v=1zpAAQ7VBMg>

Chantelle Warner's talk at UC Berkeley:

<http://blc.berkeley.edu/2017/08/09/lecture-by-c-warner-october-13-2017/>

Goal 3

Fostering–

- *Critical feeling* along with critical thinking;
Critical feeling (Rolf Reber) an interdisciplinary concept drawn from cognitive psychology, social psychology, and philosophy of education
- *Languacality** along with languaging.
*coined by Joanna Gay Luks

Goal 4

Empowering—
students and teachers to become authentic users
of a FL.

Goal 5

Reframing FL studies—

- Content-based

Language and languaculture as creative systems of meaning making.

Goal 5

Reframing FL studies—

- Content-based

Language and languaculture as creative systems of meaning making.

- Curricular arc

Articulation across Language, Cultural, and Literary studies

Goal 5

Reframing FL studies—

- Content-based
Language and languaculture as creative systems of meaning making.
- Curricular arc
Articulation across Language, Cultural, and Literary studies
- Transdisciplinary across the Humanities
Strategies and skills from working with *the literary* are applicable to any discipline