COERLL WORKSHOP
The FLLITE Approach: Activity Design, Assessment, and Publication
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Important Links
- ***Foreign Languages and the Literary in the Everyday (FLLITE)*** http://www.fllite.org (COERLL/CERCLL project)
- ***Google folder Workshop files*** *https://goo.gl/vIbM9R*
- ***Upload a FLLITE text*** *https://goo.gl/RpBIUj*
- ***Upload a FLLITE lesson*** *https://goo.gl/ReJuDC*
- ***Le littéraire dans le quotidien*** (OER) http://goo.gl/VurRFE (Google Doc); http://goo.gl/r05Odt (PDF)

Agenda
Day 1, Morning: Introductions / Understanding the FLLITE Lesson
Day 1, Afternoon: Creating FLLITE Lessons

Day 2, Morning: Assessing FLLITE Lessons
Day 2, Afternoon: Steps to Publication: Reviewing, Licensing, and Submitting FLLITE Lessons

Workshop objectives:
Participants will be able to...
- discuss and recognize core concepts and ideas related to the FLLITE approach, in particular the literary in the everyday and the categories of language play.
- apply these concepts and ideas in the articulation of learning objectives.
- apply these concepts and ideas in the practice of reading for teaching, the process of interpreting, analyzing, and responding to a text with pedagogical practice in mind.
- apply these concepts and ideas in the design of lessons.
- apply these concepts and ideas in the creation of formative and summative assessments.
- choose and cite a Creative Commons License and be familiar with procedures for FLLITE publication.

UNDERSTANDING THE FLLITE LESSON
FLLITE CATEGORIES

In the context of *the literary in the everyday*, **the literary** refers to the range of playful, creative, and non-conventional ways of making meaning that language enables.

When reading a text, does anything stand out or strike you as odd? Use the following meta categories to help identify one or more dimensions of *the literary*:

Meta Categories of *The Literary*	Examples
Genre Play (generating new meaning via genre subversion, genre mixing, intertextuality)	modern fairy tales, prose poems, narrative essays ,…
Narrative Play (generating new meaning via stories)	new takes on familiar storylines, narrative twists, non-standard modes of storytelling
Visual Play (generating new meaning via image subversion)	punctuation, formatting, visual symbolism, media intertextuality, cinematography, multimodality,…
Grammar Play (generating new meaning via paradigm subversion and grammatical metaphors)	foregrounded grammar, nouns as adjectives, non-standard grammar in poetry…
Symbolic Play (generating new meaning via symbolism)	metaphor, metonymy, digression, oppositions, juxtapositions...
Word Play (generating new meaning on the word level)	puns, spelling, capitalization, semantics…
Sound Play (generating new meaning via sounds)	rhyming, homophones, alliteration,…
Pragmatic Play (generating new meaning via interactional modes)	register, politeness, forms of address, functional language…
Perspective Play (generating new meaning via subversion of perspectives)	point of view, characterization, mood, evaluation, judgment,…
Culture Play (generating new meaning via subversion of cultural practices and products)	practices, values, schemas of products, code-switching, multilingualism,…

CREATING FLLITE LESSONS

3 Steps towards creating a FLLITE lesson:

Step 1: Choice of Text: Why teach it? How does this text fit into the lesson/unit/curriculum?

Step 2: Reading for Teaching: How do you respond to the text as a reader? What is striking or salient about the text? What kinds of playfulness arise across the different dimensions of the text and what literary effects are evoked?

Dimensions/ Metafunctions (M.A.K. Halliday)	What it is	Questions it poses
Textual	the channels through which communication is carried out and made text	What strikes you about the text? What stands out or seems odd about the language?
Interpersonal	the language users, their relationships to one another and their purposes	How does the text make you feel? Do you feel addressed? Is there evaluative language?
Ideational	relates to the topics and actions which language is used to express	What experiences or ideas does it express? What perspectives, points of view, or beliefs are expressed? What types of action are represented?

Step 3: Sequencing of Pedagogical Acts: How can I support learners as they make meaning through their interactions with this text?

Pedagogical Acts[1]

experiencing the familiar – draws on learner's lifeworld and previous knowledge and experiences **experiencing the new** – immersion in a new domain or unfamiliar experience	**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
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	**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

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[1] See New London Group, 1996 / Cope & Kalantzis, 2012 / Paesani, Allen & Dupuy, 2015

Your Lesson

Now it's your turn. Work with your text in order to create a FLLITE lesson.

Step 1: Choice of Text Why teach it? How does this text fit into the lesson/unit/curriculum?

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Step 2: Reading for Teaching

See the chart above for reference.

Dimensions/ Metafunctions (M.A.K. Halliday)	Your text
Textual	
Interpersonal	
Ideational	

Step 3: Sequencing of Pedagogical Acts:

Duration	Pedagogical Acts	Activity

Additional resources:
- Kalantzis, M. and Cope, B. (2012). *New Learning: Elements of a Science of Education*. Cambridge, UK: Cambridge UP.
- Paesani, K. A., Heather W., & Dupuy, B. (2015). *A Multiliteracies Framework for Collegiate Foreign Language Teaching*. Upper Saddle River, NJ: Pearson.
- New London Group. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66(1), 60-92.

EVALUATION CRITERIA FOR FLLITE LESSONS

FLLITE Principles

Working with the literary in the everyday (LITE) requires thinking about a language as a system of systems for meaning making as opposed to a set of rules, exceptions and errors. It involves looking at texts and language more holistically in order to uncover paradigms that generate meaning beyond a single function or use, and looking across systems that provide different forms and ways of expressing similar meanings. It assumes thinking about the plasticity of language, genres, and images and how language users might be playing with multiple modes that work together to communicate intended, and even unintended, messages. It involves recognition of the fact that the inherent plasticity of language is at play in poetry and conversation, essays and graffiti. With the aim of fostering learners' capacity to communicate effectively and with awareness, the FLLITE approach is systems-based and transdisciplinary. A guiding principle of this approach is that working with language creatively and critically can be achieved from the beginning, when well scaffolded.

Three overarching objectives undergird implementation of FLLITE principles:
- Laying bare layers of meaning when reading, viewing, or listening to a text in order to gain awareness of the message patterns in the text and to develop effective reading skills;
- Engaging in playful processes of creating meaning when composing and transforming texts in order to gain agency and nuance language use;
- Challenging "reliance on the default assumption of shared cultural conceptualizations" (Sharifian, cited in Blyth, 2011, p. 156), in order to develop multilingual and cross-cultural capabilities

http://fllite.org/project/approach/

Strategies for Submitters in Detecting FLLITE categories

As you examine a text, answer the question: What strikes you as odd, intentionally unusual or otherwise salient in the text (vs. erroneous)? When you see intention in language play, plug into your intuitions about what might be going on, and do some (online) research or consult native users and/or people with expertise in language to see if you can elucidate the problem. This area/s of *literary play* should then become the keystone for constructing your lesson. Further questions to define: Depending on the intended level of the lesson, how far should you/can you go in breaking down the paradigm or system to effectively scaffold students' learning? What other texts/links/resources might you need to provide sufficient understanding?

http://fllite.org/project/fllite-resources/

Checklist for Peer-review of FLLITE Lessons

Please evaluate the extent to which you feel like the lesson achieves the following criteria.

Evaluation criteria	Yes, definitely	Yes, to some extent	Uncertain or moderately	No, not adequately	No, not at all
Level appropriateness – Is the level of all of the activities within the lesson well matched to the text/s, topic/s and category/categories of literary play that are at the core of the lesson?					
Lesson scaffolding – Are the activities sequenced coherently in a way that helps to support learners moving towards more complex language use? Are a variety of pedagogical acts incorporated?					
Engaging FLLITE principles – Does the lesson move beyond basic comprehension questions or formal competencies and require students to *play* with making meaning? Does it incorporate the literary in the everyday?					
Textual thinking – Does the lesson look holistically at language use in the text? Are any patterns or themes that function across the text effectively addressed by the lesson?					
Literary thinking – Does the lesson develop students' understanding of language use through the pertinent areas of language play?					
Genre – Is the genre of the text accurately identified? Does the lesson show evidence of a sufficient level of understanding of the genre conventions?					
Context – Is sufficient background information available or made available to students through focused research?					
Grammar – Does the lesson address the indicated grammar topic/s as system for meaning making?					
Licensing and citation – Does the lesson give copyright information for all content used (images, text, videos, etc.)?					

Comments: *(Please share any additional suggestions you have for the lesson author(s) here.)*