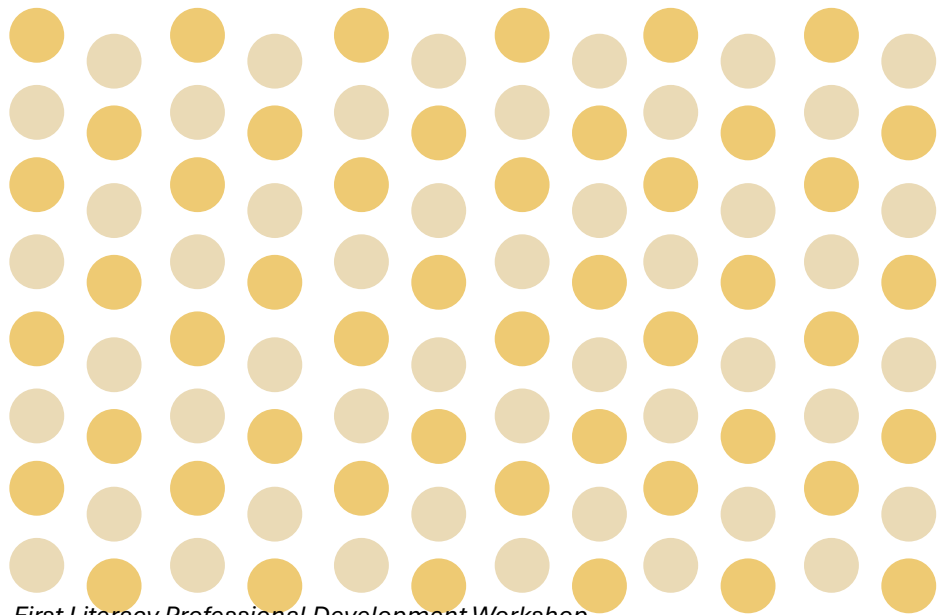


FINDING the GROOVE:

Planning for Teachable Moments in ESOL



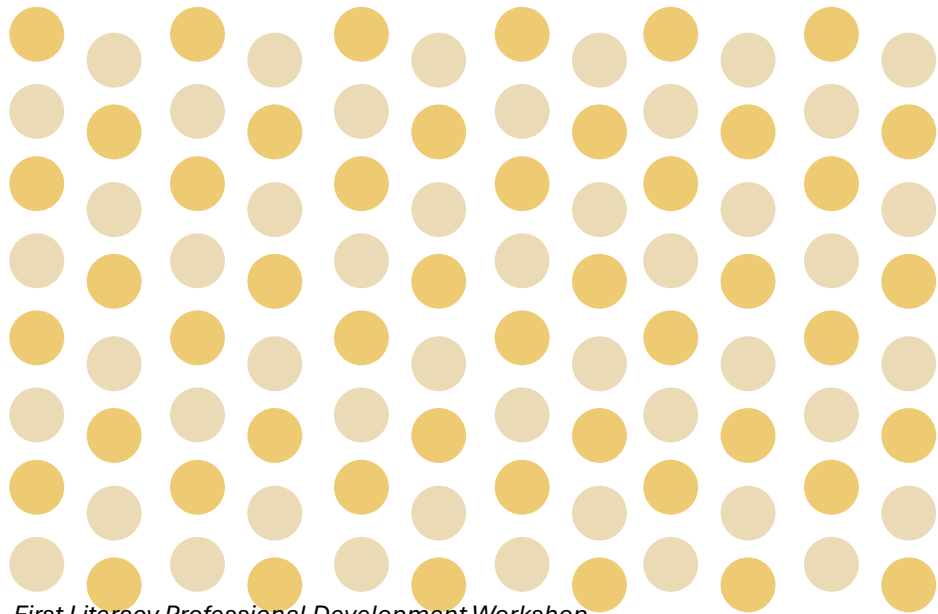
**ROB
SHEPPARD**



FINDING the GROOVE:

Planning for
Teachable Moments
with
ESOL

Planning to Improvise
in ESOL



**ROB
SHEPPARD**

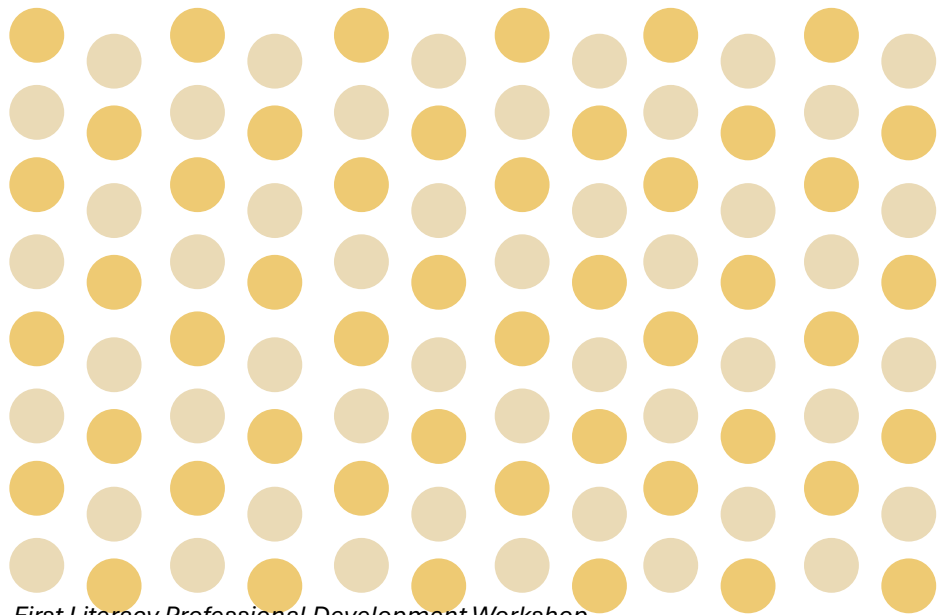


FINDING the GROOVE:

Planning for Teaching
Moments in ESOL

Planning to Improvise
in ESOL

Planning for Points of
Departure in ESOL



**ROB
SHEPPARD**



We have a plan for today, but I had to assume some things about your knowledge and interests.

**If you've got questions, if you don't understand something, interrupt. Let's talk.
That is the whole spirit of this session!**



INTRODUCTIONS



OBJECTIVES

Participants will

- **receive flexible activity templates that allow for departure from the textbook.**
- **collaborate in real time to plan activities that they can use in class in their teaching context.**
- **learn about the theoretical and empirical rationale for the recommended activity templates.**
- **learn the benefits and also limitations of “backward” lesson planning and its alternatives.**



AGENDA

Intros, My Philosophy, Positionality

Some preamble

High Leverage Technique #1

High Leverage Technique #2

High Leverage Technique #3

Homework and Next Session



HIGH LEVERAGE TECHNIQUES

- We'll do a version of each technique together
- We'll analyze and contextualize it
- For each we will talk about

MAIN PRINCIPLE & BENEFITS: what makes this activity tick. Each starts with engagement and interaction.

VARIATIONS: different whole versions of this activity

VARIABLES: factors we can manipulate to adjust the activity for different



ESSENTIALS

**Take a few moments to write 3
—no more than 3!—
essentials for a successful ESL
lesson.**



think-pair-share

THEORETICAL BACKGROUND

WHERE I'M TEACHING FROM:

UNDERLYING PHILOSOPHY &
POSITIONALITY



WHERE I'M TEACHING FROM:

UNDERLYING PHILOSOPHY &
POSITIONALITY



In Jordan with college
access students



With in-service public ESL
teachers from Brazil



With Temple Instructors at
the PennTESOL Conference

MY ESSENTIALS

My approach to teaching English is centered around **ENGAGEMENT** and **INTERACTION**.

Each of these techniques are focused on orchestrating **ENGAGEMENT** and **INTERACTION** between the people in the classroom.



The Point of Departure

What is the point of departing from the book?

- Making the most of the classroom
- Putting communication before grammar
- Drawing on students' knowledge
- Developing our teaching repertoire
- Allowing for differentiation

At what point do we depart from the textbook?

- When we have a better way to engage students
- When students are unengaged by the book



**This isn't the *only* way I teach.
Sometimes I'm just teaching the present perfect.**

**But this is the most important part of my teaching.
And I believe this is something teacher training
programs struggle to address.**



Jorge's Wedding & Page 56

Scott Thornbury



**ANECDOTE &
REFLECTION**

First Literacy Professional Development Workshop



MY ESSENTIALS

My approach to teacher development is based on reflective practice.

Today I use a specific type:

When we try something and it works (or doesn't)

What underlying principles and dynamics and variables are at work?

In what other circumstances could we apply them?

What variables can we manipulate to adjust the activity to different learners. content, time, other constraints?



reflective practice

THEORETICAL BACKGROUND

REFLECTIVE PRACTICE

Discuss a time you tried something new in class and it went poorly or went well.

What happened, what did you do. Is there something that you would/could do differently next time? What was your takeaway?





Plan A - Students will work together to...

Plan B - The Teacher will present a video...

Plan C - The Teacher will introduce the c

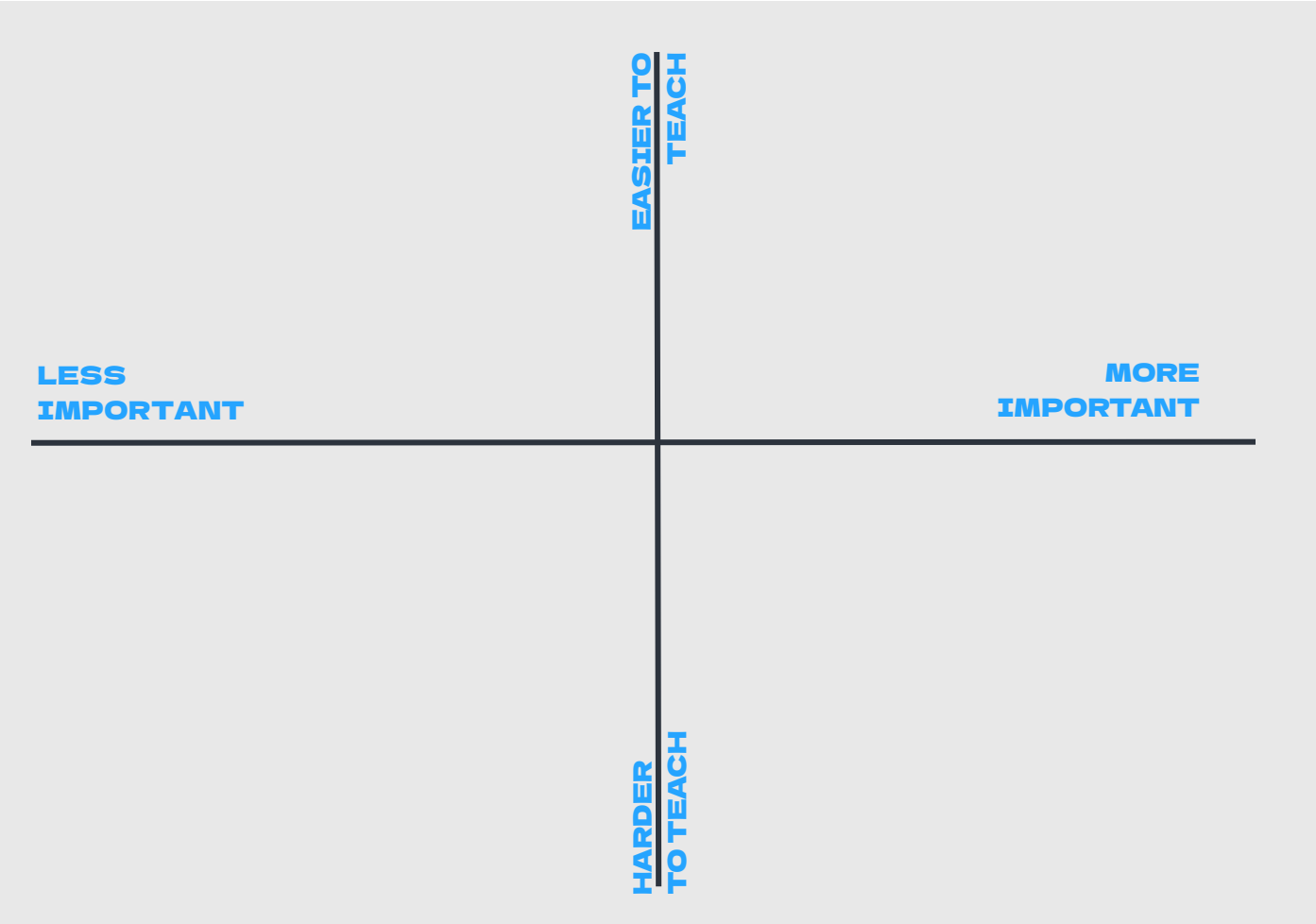
Plan D - Students will read about the or



HIGH-LEVERAGE TECHNIQUE #1

SORTING & ORDERING





SPEAKING

LISTENING

READING

WRITING

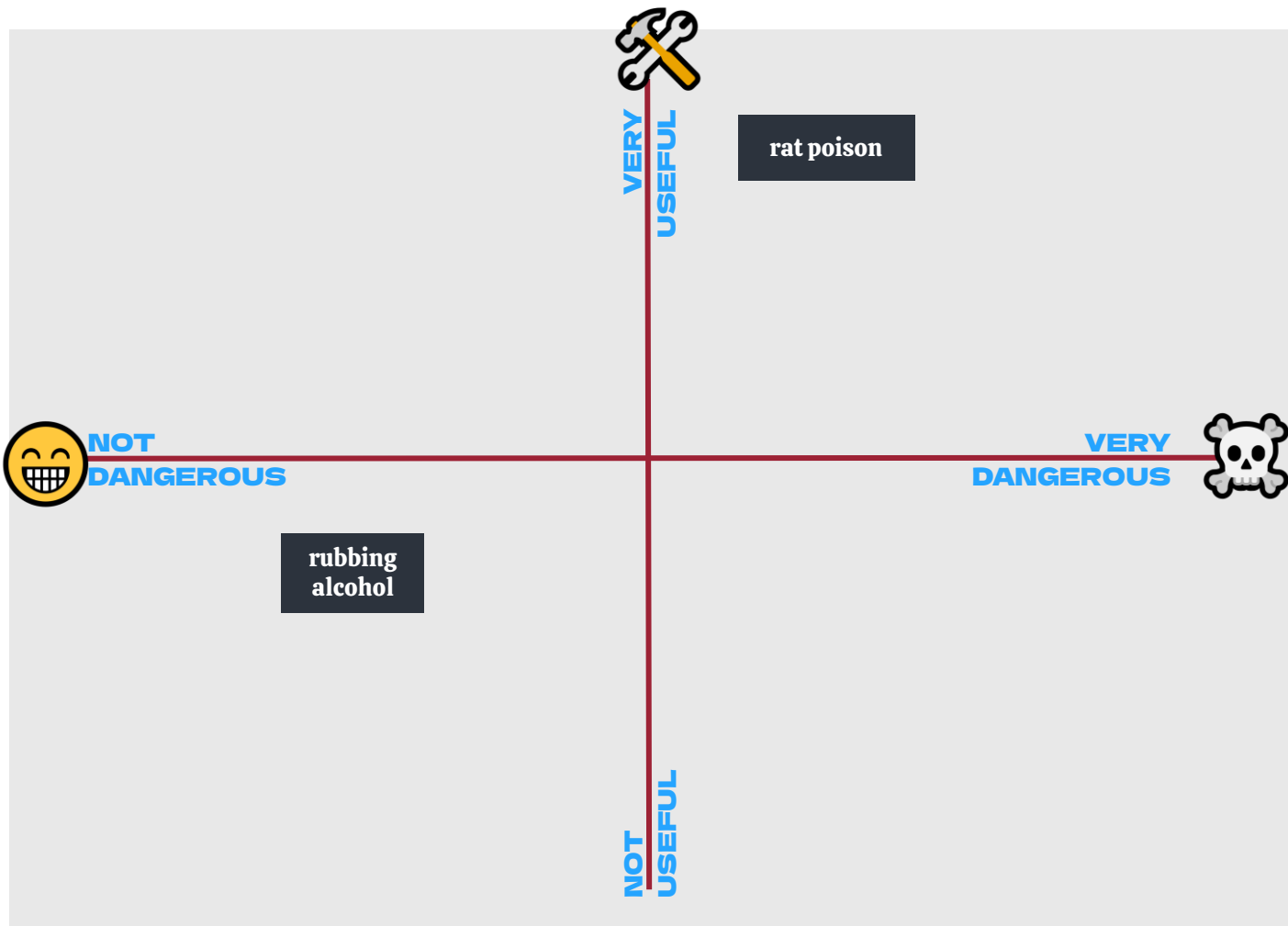
GRAMMAR

PRONUNCIATION

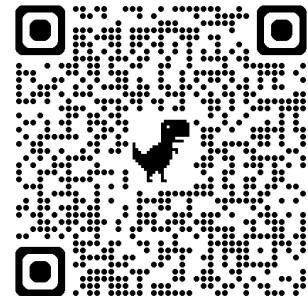
VOCABULARY

DISCOURSE

CULTURE



Windex	gasoline
sugar	oven cleaner
graphite	mouthwash
carbon	ibuprofen
bleach	oxygen
fluoride	sulfuric acid

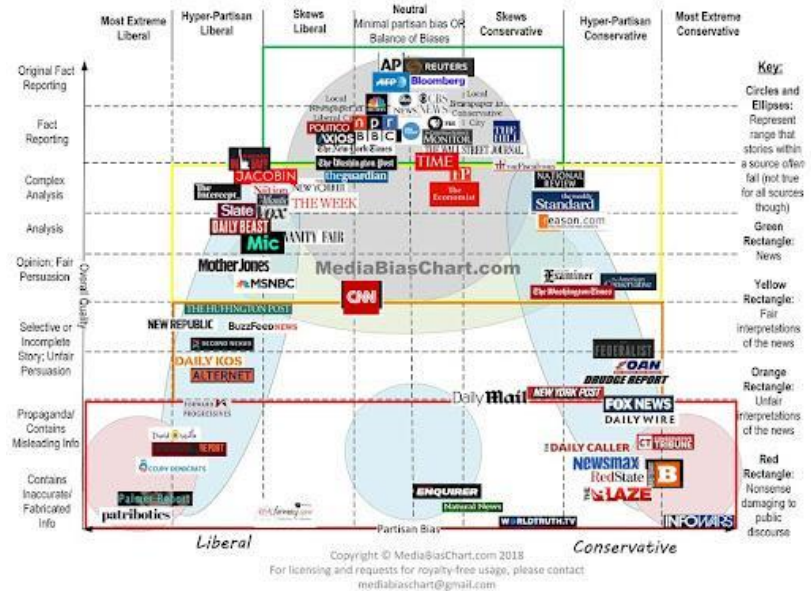


If we think ESL teaching is fill in the blanks, we're going to be dependent on ESL resources for your lesson inspiration.

If we embrace the idea that language develops from authentic interaction, we can look to real-world activities and materials for inspiration.



The Eisenhower Decision Matrix



Authentic Inspiration

task-based language teaching

THEORETICAL BACKGROUND

SORTING & ORDERING

MAIN PRINCIPLE

Learners need to collaboratively put a set of items or words in an order or into categories.

Engagement and interaction emerge from differences in personal judgments that students need to bring together into a single product.

BENEFITS

- Highly engaging and generates a lot of language
- All negotiation
- Draws on learners' knowledge and beliefs
- “Automatically” differentiates: students participate according to their abilities
- No right answer
- Easily expanded or shortened
- Same activity is fun again with new content

SORTING & ORDERING

VARIATIONS

- Prioritizing expenses on a limited monthly budget.
- Candidates for mayor on one axis, important on other, and students plot policies/issues.
- Turn the axes into physical locations in the classroom

VARIABLES

- Additional axes and points of comparison create more interaction
- Axes can be more subjective or objective
- More students contributing to the decision requires more communication
- Modality: digital, pen/paper, manipulables

CONTEXTUALIZE

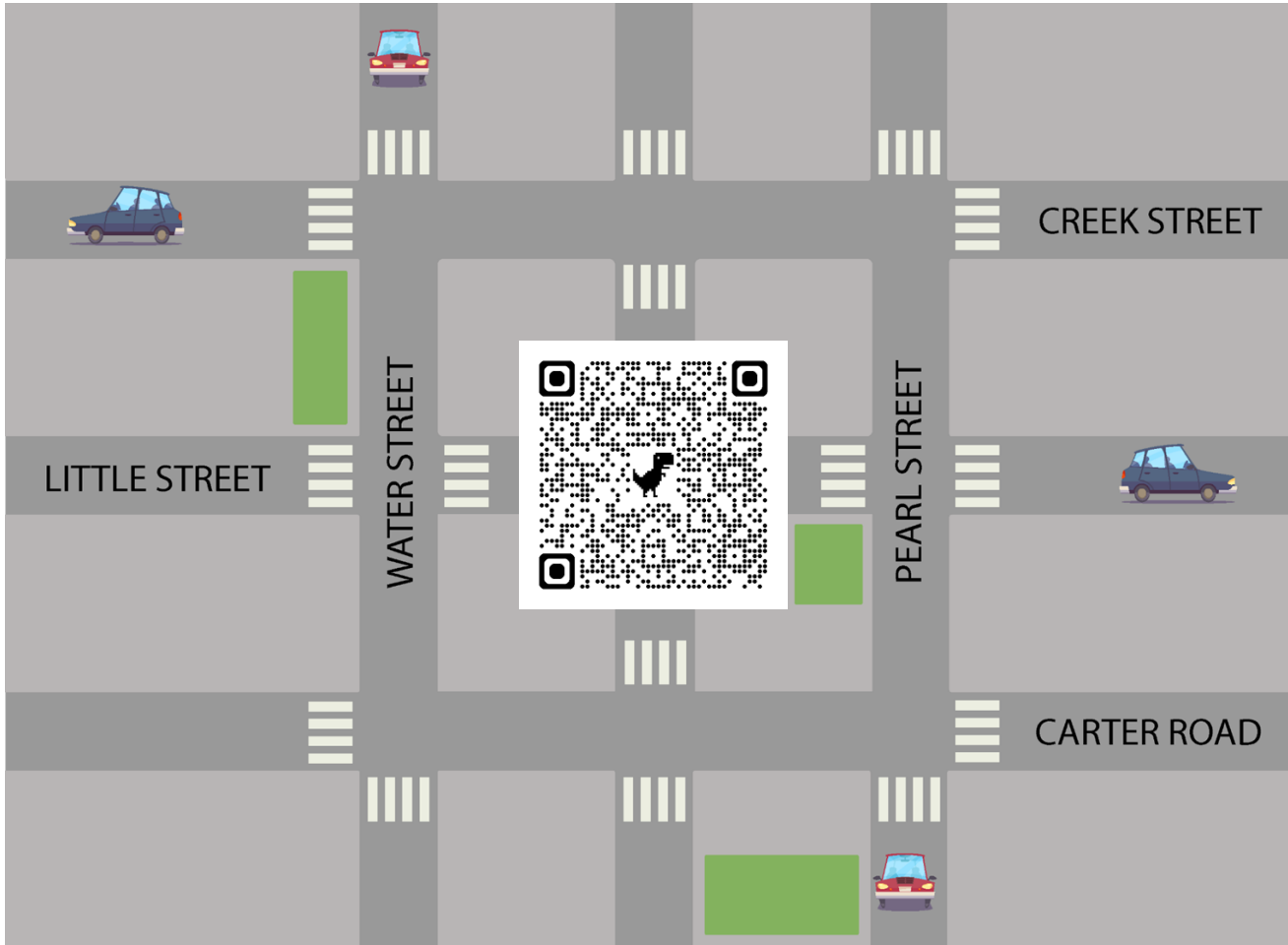
- Choose a vocabulary set relevant to your curriculum and your learners
- Anticipate the language that learners will need and the linguistic challenges they may run into
- If you finish quickly, draw up a quick lesson sequence with a partner
 - What would you do immediately before this activity?
 - What immediately after?

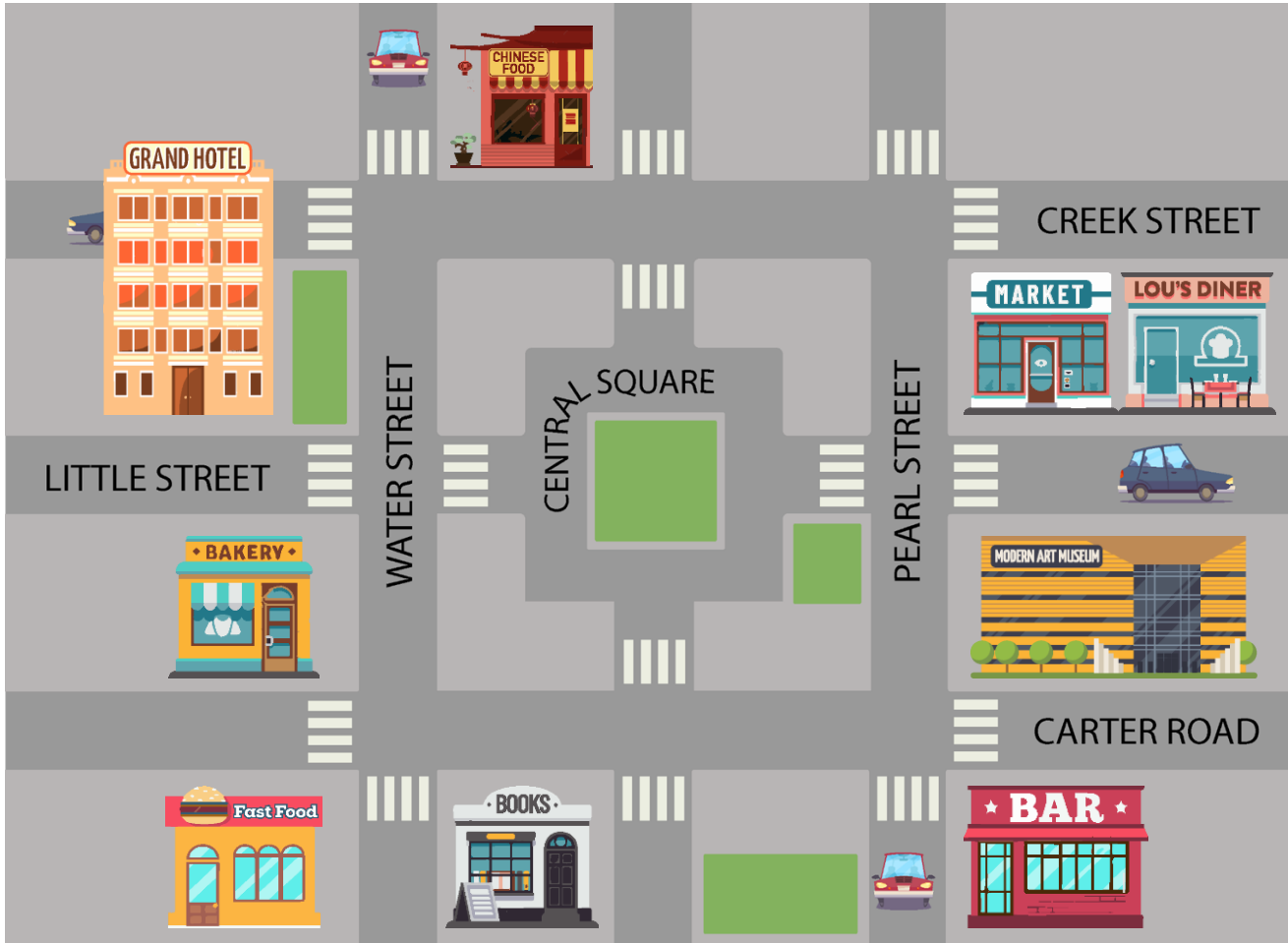


HIGH-LEVERAGE TECHNIQUE #2

JIGSAW & INFO GAP







A

B

C

D

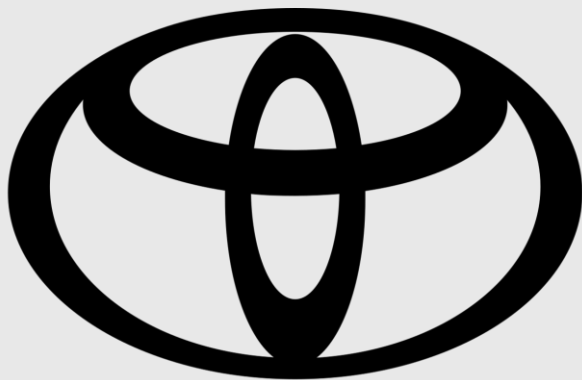
A



B



C



D



A

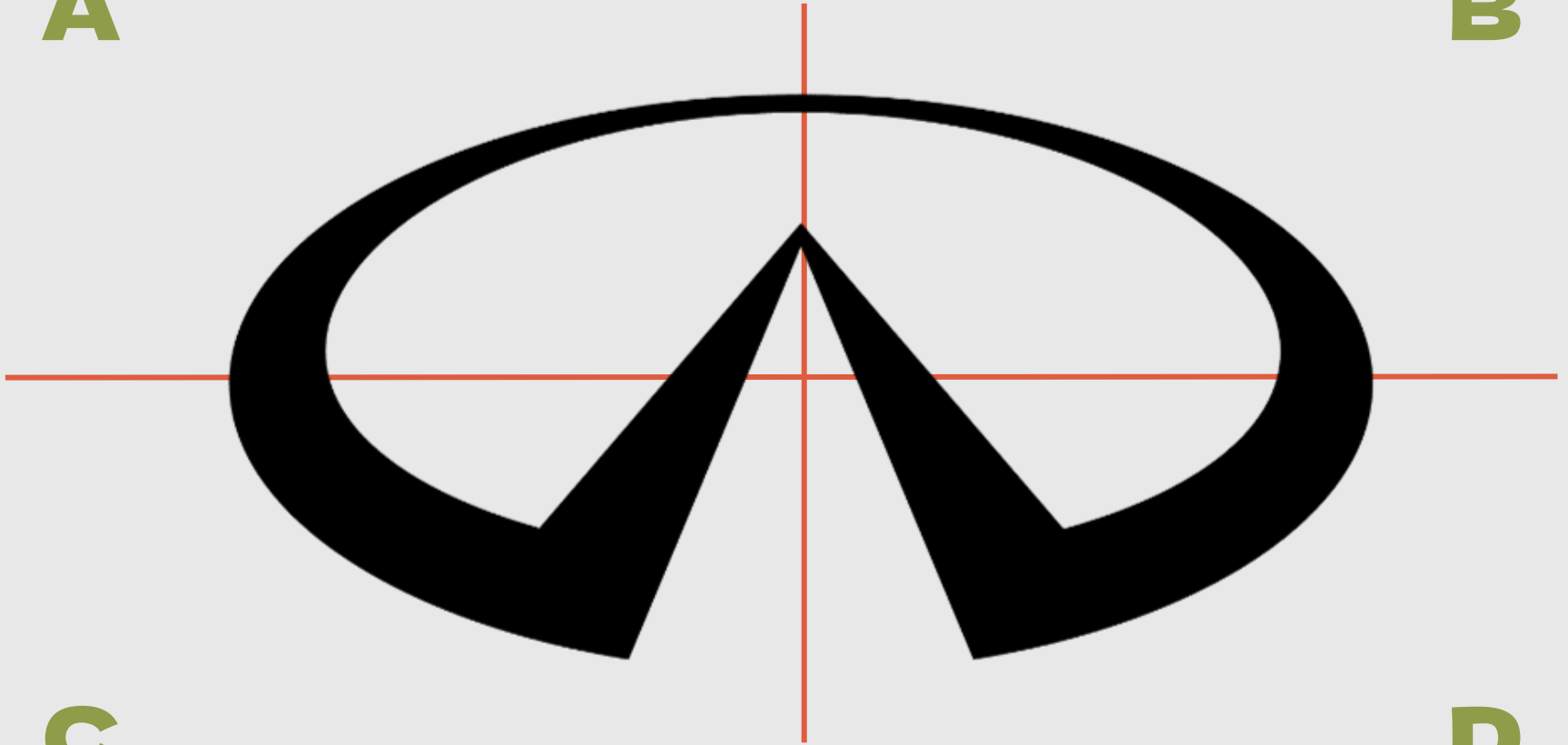
B

C

D

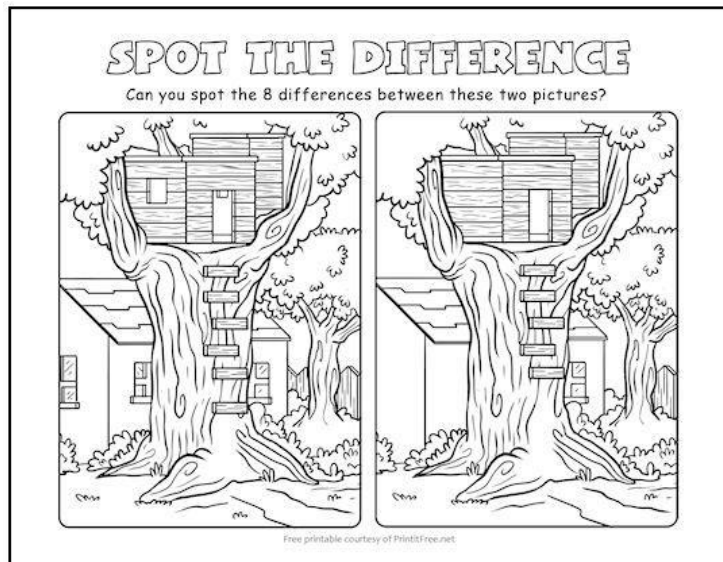
A

B



C

D



Authentic Inspiration

JIGSAW & INFO GAP

MAIN PRINCIPLE

Learners have only part of the information needed to complete a task.

Engagement and interaction emerge from the task itself and the explanation and negotiation required to complete it.

BENEFITS

- **Adaptable to a wide range of content**
- **Adaptable to a range of grouping configurations**
- **Feels like a puzzle or game**

CONTEXTUALIZE

- Sketch out another version of an information gap exercise that could work in your curriculum/setting
- Again, anticipate the language learners will need to complete it. What might they struggle with
- If you finish quickly, draw up a quick lesson sequence with a partner
 - What would you do immediately before this activity?
 - What immediately after?



JIGSAW & INFO GAP

VARIATIONS

In *info gaps*, the activity is more designed and the “information” that one group has may not be declarative.

→ Students have different parts of a weekly schedule.

Jigsaws (arguably a type of info gap) are generally micro research projects, with each group assigned a portion of the overall body of information that is brought together.

→ Students each take 3 aisles at the supermarket and then reconstruct a map

VARIABLES

→ Pairs, small groups, whole class

→ Complexity of task

→ Nature of info (declarative, linguistic, visual, familiar)

→ Which stages of task require L2 use

synthetic vs. analytic syllabus

THEORETICAL BACKGROUND

backward design

THEORETICAL BACKGROUND

HIGH-LEVERAGE TECHNIQUE #3

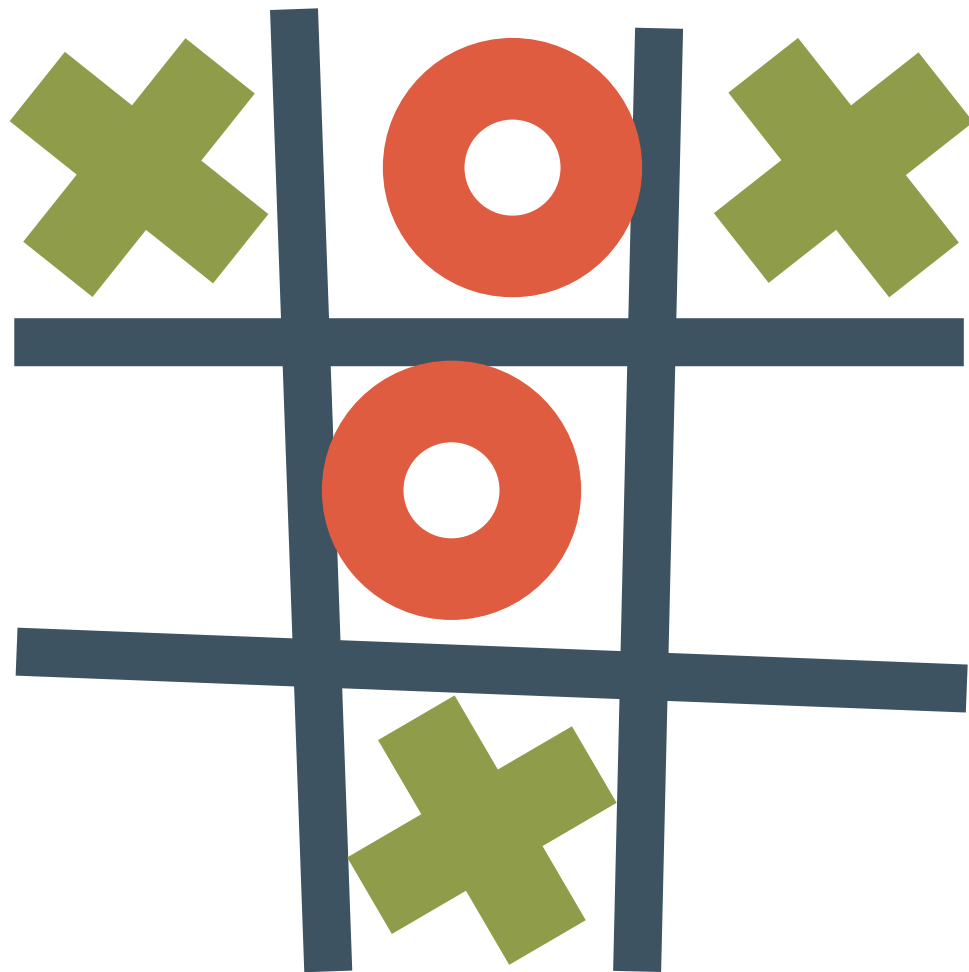
COLLABORATIVE WRITING

Bananagrams & Hide & Seek



**ANECDOTE &
REFLECTION**

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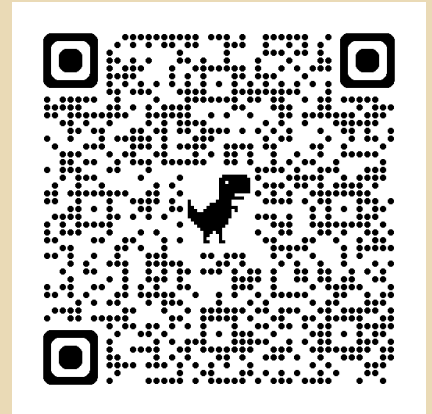


TIC TAC TOE

Explain it to me like I'm 5.

- What questions do you need to answer?
- What background is needed?
- What are the important points?
- What order should you explain it in?

TIC TAC TOE

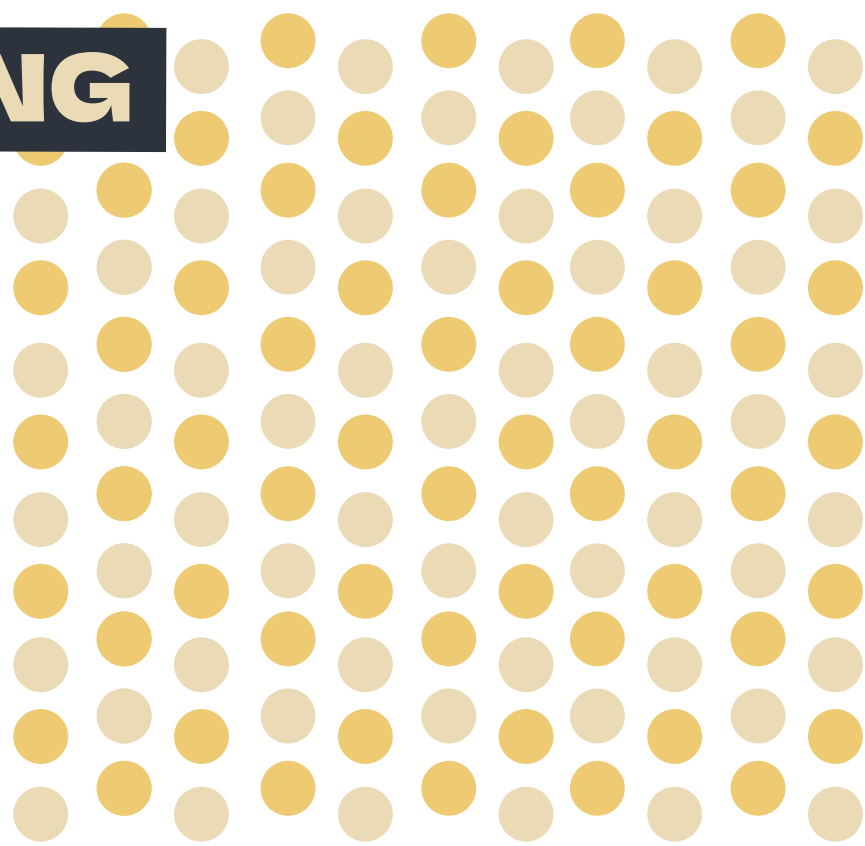


**Could you do this in
your class with chess?
Football?**

COLLAB WRITING

MAIN PRINCIPLE

BENEFITS



COLLAB WRITING

MAIN PRINCIPLE

Learners “co-construct” a text on the board about a shared experience or shared knowledge base. Engagement and interaction emerge from the negotiation of how best to convey the message.

BENEFITS

- Multiple phases means it's not a single “activity”
- Lots of built-in meaning-based retelling
- Collaborative nature requires that we articulate writerly choices that are otherwise internal

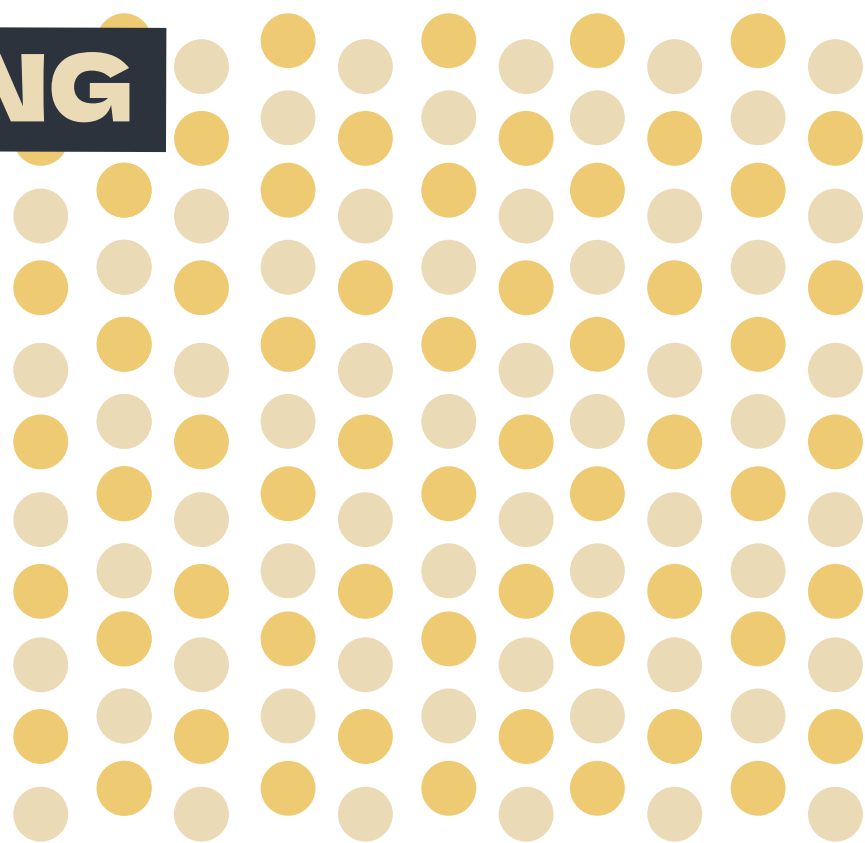


**How much interest do
we have in writing
instruction?**

COLLAB WRITING

LANGUAGE EXPERIENCE APPROACH

1. Preteach some vocabulary, activate schema, and prepare for a trip
2. Together the class goes on a trip, having a shared experience
3. Back in the classroom, the class retells the experience and the teacher serves as scribe
4. They edit their text, the teacher observes some needs, provides some new vocabulary and structures based on the collaborative text
5. Students rewrite the text individually.



COLLAB WRITING

GENRE ANALYSIS

1. Together, the class reads several examples of a particular genre of writing
2. They note the different steps of a piece of writing (i.e., to write a cover letter, first you address the recipient, then you mention how you heard about the job, then you describe your experience)
3. Then, together the class writes an example of the genre
4. Together they discuss writerly decisions, style, phrasing, etc.
5. After a couple of drafts, students write their own version



COLLAB WRITING

VARIATIONS

Language Experience Approach: Class trip to a hardware/ grocery/ furniture store, followed by a collaborative retelling of the experience.

Genre Analysis: Analyze the steps or “moves” in a particular genre of writing, such as a restaurant review or resume or research paper. Then write one collaboratively as a class.

VARIABLES

- Shared knowledge can be a planned trip or experience, a common knowledge base, a class discussion, a book you’ve read together.
- Brainstorming and prewriting can take many forms.
- Emphasis can be on meaning-making, writing, or fluency development



sociocultural theory

CONTEXTUALIZE

- **This time, start with a particular unit in your textbook or theme in your curriculum.**
- **Sketch out an experience that would be relevant to your students**
- **What would you do to prepare them for the trip?**
- **How would you have them structure their retelling of the experience? Is there a particular writing form that is relevant?**



*There is a difference between
failing to find one's way and
getting lost.*

Rebecca Solnit - *A Field Guide to Getting Lost*

First Literacy Professional Development Workshop



***Explorers were always lost,
Pioneers were frequently lost but
they had the skills to survive, so
they never thought of it as “lost.”***

Rebecca Solnit - *A Field Guide to Getting Lost*

Allston Xmas & Vocab Walks



ANECDOTE & REFLECTION

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Genre Google Reviews

ANECDOTE & REFLECTION

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HOMework!!!

Just try it!

- 1. Choose one of these techniques. Consider how it makes sense to adapt it to your learners, your curriculum, your teaching style, your classroom resources.**
- 2. Adapt and customize it to the extent you feel comfortable.**
- 3. Teach it!**
- 4. Reflect on what worked, what didn't, and what you have learned that you might apply next time.**



Next Week!



Thank You!!!

ROB SHEPPARD

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