

Teach-a-LCTL Resource Guide

for use with Intermediate Level Learners

Developed by:

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for the National LCTL Resource Center



**NATIONAL LESS COMMONLY TAUGHT LANGUAGES
RESOURCE CENTER**

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About the National LCTL Resource Center

The National LCTL Resource Center (NLRC) is a Title VI US Dept of Education Language Resource Center housed at Michigan State University. The NLRC focuses on providing support for education of less commonly taught languages. To find out more about the NLRC and its work, please visit nlrc.msu.edu. You can contact the NLRC at nlrc@msu.edu.

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- Those who produce and disseminate research on language education, language learners, and community language programs. Much of the content of these guides comes from the work of practitioners and scholars who know this field from a variety of perspectives. Please see [References](#) at the end of the document for a list of citations.

Guide Feedback

If you read and use the Guides in your community language program, please let us know about your experiences. Share your feedback in this [brief, anonymous survey](#). Your responses are key to helping understand who uses our Guides and how we can make future resources even more helpful to LCTL educators.

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Introduction

In this introduction, we provide background information and context for this Guide so that readers can understand more about the purpose behind designing the Guide, and who we had in mind when writing it. We also define important terms and give characteristics of community language programs, based on our research and others who have explored this context.

Intermediate and Novice Guides

This Guide is a continuation of the [Teach-a-LCTL Resource Guide \(Novice Level\)](#). Because the goals and intended audience of the two guides overlap, there is also a strong similarity in the content of the two documents. Readers will notice that much of the introductory text explaining the context of community language education is identical, and that the lesson plans follow a similar format with level-adjusted content. The decision to allow content overlap and duplication is so that language educators who use only one of the two Guides can still access the same important background information and resources without needing to reference both Guides.

Background and Rationale

The main goal of the Teach-a-LCTL Resource Guide (Intermediate Level) is to give teachers and coordinators in community-based language programs easy-to-adapt lesson plans and resources for their pre-adolescent and adolescent students at the intermediate level.

What is a LCTL?

The acronym “LCTLs” stands for less commonly taught languages, which are defined by the National Council of Less Commonly Taught Languages (NCOLCTL) in the US context as languages *other than* Spanish, French, German, and English. Many factors make coordinating, teaching, and learning LCTLs different from more commonly taught languages. Although each context is different, LCTL teaching and learning are particularly challenging due to issues such as:

- fewer ready-made resources for instructors;
- fewer opportunities for formal LCTL study at advanced levels;
- the geographical and social distance from wider target language cultures;
- linguistic variations of LCTLs (different writing and grammatical systems, for example) from the context-dominant language English, posing additional challenges for building literacy in a LCTL (Gor & Vatz, 2009).

LCTLs and language varieties

In addition to the challenges mentioned above, each LCTL may have several varieties (some people use the term *dialect* to refer to different varieties) spoken in different regions and in diaspora communities. A given household's specific variety may not carry over to other contexts. While many educational contexts may emphasize the standardized variety of the instructed language, exclusive instruction of the standard language runs the risk of devaluing other varieties. This devaluing of non-standardized varieties of the language could disproportionately impact heritage language learners (HLLs), who may feel inferior if their varieties are deemed incorrect (see, e.g., Mariou, 2017). While we recognize that home language varieties may not be appropriate for contexts outside the home, we encourage coordinators and teachers to critically consider which varieties their school prioritizes.

Different language programs take differing approaches to the issue of language varieties. Some programs focus heavily on a standardized variety of the language with the goal of preparing learners to function in academic and professional circles, as one of the participants of our research shared (Rutemeyer, 2023). Others include many different varieties so that learners would be exposed to the linguistic diversity within the language community. Another approach could be to teach different varieties for different purposes, for example, a standardized variety for professional contexts, but a local variety for communicating with family. There is not a one-size-fits-all way to determine which variety (or varieties) make the most sense for your context, we hope that reflection and discussion can prompt a conversation among teachers and coordinators about which varieties serve the purposes of your program and meet the needs of your learners.

Questions for Reflection: LCTLs and Varieties

- Which of the LCTL-specific challenges listed above (lack of access to materials, linguistic distance from English, etc.) affect your community language program the most?
- Is the language of instruction widely spoken in your local community? Do your learners have a chance to see/hear/speak the language outside of the home or community school context?
- Is the language of instruction rich in varieties or dialects? Which varieties/dialects are taught in your community language program? What informs the decision to teach that specific variety/dialect (ties to a specific region, societal prestige associated with that variety, etc.)?

What is community language education?

The terms “community language education” and “community-based language program” refer to language programs that occur outside of formal K-16 (school, university, college) education courses, even if they sometimes use the resources or physical spaces of formal education structures. Community language schools often offer courses and events after school hours and/or on the weekends. Many community language programs offer classes once per week throughout the school year (often September through May in the US). Due to their existence outside of formal educational structures, community-based language programs often face the following challenges (Liu et al., 2011):

- Securing consistent program funding
- Finding appropriate meeting space
- Meeting the needs of students with diverse language skills and backgrounds
- Recruiting and retaining students, especially adolescents
- Navigating fluctuations in parental support
- Recruiting, training, and retaining teachers
- Accessing and/or developing teaching materials
- Making proficiency gains with limited instructional time
- Articulating curriculum to align with public schools and university programs
- Raising community awareness about the program

Yet these challenges do not mean that community language programs are without support. Many have a robust community of parent volunteers who teach, serve on administrative boards, and organize events. In our research, we found that about one third of community language programs surveyed are affiliated with national and/or international organizations that help support them (Rutemeyer, 2023). Some who are not officially connected to a national organization still benefit from connections with their broader linguistic, ethnic, national, or religious communities. Some community language programs hold their classes at a church or community center with cultural ties to their language. In summary, community language programs find a wide range of connections and support, even as they navigate a range of challenges.

Audience

This Guide is aimed at community language educators, including teachers, administrators, and others who support community language education, who work with pre-adolescent and adolescent learners of a less commonly taught language (LCTL) at the intermediate level. Many, although not all, of these learners may also belong to a group often termed “heritage language learners” (often abbreviated HLs; in this Guide,

we use the abbreviation HLLs). In addition, many learners in community language schools may also have unique relationships to immigration and living between multiple cultural spaces. While we, the authors of this Guide, acknowledge that there is no one-size-fits-all description of all adolescent LCTL learners in community schools, this brief section outlines some overlapping factors as they may relate to this group's language learning.

Teachers in community LCTL education

Community language education programs often rely on parent volunteers for a wide range of support, including instruction. As mentioned above, some community language programs struggle to recruit and retain teachers. As kids become older and busier, parents may “age out” of the program along with their children. Many parent volunteers have no formal educational training, meaning that they may enter the classroom with fewer resources than their formally trained counterparts (Liu et al, 2011). We know that different programs have different human resources when it comes to language instruction. While we designed this Guide for teachers who have not received or received very little formal pedagogical training, we hope that this Guide's content provides ideas for a range of teachers, regardless of their level of training.

Questions for Reflection: Teaching in a Community LCTL Program

- What training do your teachers have when coming to teach in your program?
- How does your program recruit and train new teachers?
 - What topics does training cover?
 - Does it occur throughout the school year?
 - Does it respond to the evolving needs of instructors?

Heritage language learners

Since many young learners in the community language setting are considered “heritage language learners” (HLLs), we think it is important to include how research describes these learners. While no single description can encapsulate the variation found among HLLs, there are some features that are often considered typical of HLLs' experiences with their heritage language(s):

- In the US, heritage language learners can be defined as those who use a language other than the dominant language, English, at home (Montrul & Bowles, 2017).

- Heritage language learning is often differentiated from language learning in formal education, with children picking up the heritage language(s) from their home setting (Montrul, 2009).
- If HLLs' primary learning context is the family sphere, they often learn a colloquial and highly context-specific variety of the heritage language, which may not have significant overlap with standardized versions of the language (Montrul, 2009).
- However, this is not to say that heritage language learning and language learning in educational contexts are mutually exclusive. Many heritage language learners also learn their language in schools, whether in primary, secondary, post-secondary, or community school settings (Montrul & Bowles, 2017).

It is important to remember that when people are multilingual, their language competencies should not be understood as equivalent to those of multiple, native speaker monolinguals. Multilinguals, including heritage speakers, develop complex abilities in their languages, often expressed via language mixing.

Identity in HLLs

Community connections can play an immensely significant role for HLLs' language learning. Whether born in the US or abroad, HLLs often lead transnational lives, meaning that they maintain connections between their current place of residence and extended family and community networks in another country. Sometimes, transnational students receive implicit or explicit messages in school that their languages are not an asset in a US-based education. Yet, their families and community networks often know otherwise and understand that languages are an important tool in maintaining relationships (see, e.g., Kwon, 2017).

Likewise, researchers and advocates point out that immigrant and transnational children become very adept at navigating the variety of linguistic and cultural spaces they occupy (Ghiso, 2017). This recognition of transnational children's knowledge calls for educational practices that view these children as growing experts who use their linguistic and cultural know-how to negotiate a variety of social spaces. In the community language program setting, it is important to acknowledge learners' additional literacies (their abilities to operate in a variety of linguistic and cultural spaces) as both a result of their complex transnational identities, and as a *strength* they bring to the language learning process.

Questions for Reflection: HLLs and Identity

- Do you have a sense for which learners in your program are heritage language learners?
 - How do you see your HLLs' heritage learner status impacting their language learning (see description above)? How does your program address those impacts?
- Does your program have ways of engaging with transnational learners about their experiences in multiple linguistic and cultural spaces?
 - How might classroom discussions and events incorporate the experiences of people who live in more than one language and culture, and sometimes between cultures?

HLLs and intercultural competence

As heritage language learners gain sufficient skills in navigating their linguistic and cultural spaces, they are also learning to bridge the complexities of individuals and groups that they interact within their living environment. *Intercultural competence* is the ability to shift cultural perspective and appropriately adapt behavior to cultural differences and commonalities. The development of intercultural competence is a lifelong process that includes the development of the **attitudes** (respect and valuing of other cultures, openness, curiosity), **knowledge** (of self, culture, sociolinguistic issues), **skills** (listen, observe, interpret, analyze, evaluate, and relate), and **qualities** (adaptability, flexibility, empathy and cultural decentering) in order to behave and communicate effectively and appropriately to achieve one's goals to some degree (Deardorff, 2006). Language learning has been seen as contributing to the development of intercultural competence skills as it heightens awareness of the other person within a communicative context and focuses the interlocutors' attention on cues from each other and their environment. This gives learners the ability to engage adaptively and flexibly with the expectation of others (Aski et al., 2023).

In our Guide, we use activities and questions that encourage learners to explore the identities they have within and across communities, as well as exploring the impact their environments have on them. While also incorporated throughout lessons, our focus on intercultural competence may be most evident in the "Discussion and Conclusion" phase of each lesson, where we propose questions that have learners reflect on the lesson's relevance for their lives, as well as what they have learned.

Questions for Reflection: HLLs and Intercultural Competence

- What are some ways in which heritage language learners can be taught to bridge the gap between their own cultures and the cultures of their environment?
- Of the four elements (attitudes, knowledge, skills and qualities), which parts of intercultural competence development do you think could be incorporated in your language program's goals? How would you work to include this aspect of intercultural competence in lessons?

Adolescent HLLs

Based on research with community LCTL educators (see Rutmeyer, 2023) and our own experiences in community language education, we know that many adolescent HLLs stay in community language education due to a mix of friends and family. As learners progress through secondary education, participation in community and heritage language education dips, due primarily to competing time commitments and the increasing difficulty of language course content. Despite this pattern of enrollment declines, many community language programs find unique ways to keep adolescent and young adult learners engaged. Some do so by asking teens to return as classroom assistants, a role some schools offered as a paid position. Especially in the absence of age-appropriate course offerings, this is a way to keep students engaged in the school and language community, giving young people incentives (pay and work/volunteering experience) for their continued involvement.

For the adolescent learners who *do* decide to stay in community language programs as students, the presence or absence of friends in the classroom plays a huge role in a young person's decision to continue taking classes in their spare time. Given the importance of such friendships, we advocate for pedagogical approaches that provide learners with opportunities to forge and strengthen meaningful friendships with their fellow language learners. For the community LCTL classroom, this means regularly integrating community-building into work with language. In our lesson plans, we work to include a variety of socially based activities, with almost every activity involving a form of pair, group, or whole class work.

Questions for Reflection: Enrollments among Adolescent HLLs

Does your school experience the commonly seen dip in enrollments for adolescent learners?

- If not, what factors have contributed to the successful retention of young adult learners?
- If so, are any of the approaches listed above potentially applicable to your context?

Language levels in community LCTL education

This Guide is intended for use with learners on the *intermediate* level, according to the scale developed by the American Council on the Teaching of Foreign Languages (ACTFL). Compared to novice level learners, intermediate level learners can produce longer written and spoken texts and are more capable of asking and answering questions on topics they are familiar with. According to the ACTFL performance descriptors (ACTFL, 2024), intermediate level learners are able to:

- Use language creatively to accomplish simple communicative tasks, with a focus on practical interactions and familiar contexts
- Both understand and produce longer (sentence-length) pieces of language, moving beyond memorized chunks
- Begin to loosely connect sentences and ideas to express and elicit information, largely in the present tense
- Show awareness of cultural differences, as well as use more culturally appropriate language and interactional styles

The intermediate level of the ACTFL scale is divided into the sublevels *intermediate low*, *intermediate mid*, and *intermediate high*. We know that in some community language programs, many learners are heritage language learners, and that learners have a complex mix of levels that may not fall easily into these levels. Some of the activities in this Guide tend towards the higher level of intermediate, but we also provide adaptations that we hope help address these ranges of skills in your classrooms.

In the classroom, using strategies of differentiated instruction can help meet the needs of diverse learner groups. The term *differentiated instruction* refers to the adjustments that teachers make “according to what will benefit students most and best facilitate learning in the classroom.” (Blaz, 2006). Differentiation can refer to adjustments in multiple aspects of classroom practice, including: adjusting presentation of content (making materials available to students in different ways); enabling different ways of working in the classroom; and adapting the type of products that students create (Sparapani et al., 2013). Although differentiated instruction is not unique to

language learning or the language abilities of language learners, this Guide focuses on suggestions for differentiation based on the variety of language levels in a given classroom. In the lesson plans below, we suggest potential adaptations for many activities so that you can consider which learners might benefit from different types of tasks. In this Guide's lesson plans, look for boxes with ↔ **Adaptation** for ideas about how to adjust activities for learners' varying levels, while also staying on the same thematic topics.

Questions for Reflection: Language Levels

- Which language levels do you see represented in your classrooms with adolescent and young adult learners?
- In which skill sets do you notice big differences in proficiency levels?
- In which ways do you already work to adapt tasks to differing language levels?

Lesson Plans in the Teach-a-LCTL Intermediate Guide

Guidelines for Lesson Planning

Community language programs exist in a wide range of contexts and with varying degrees of support and teaching experiences of instructors. While we know that no one Guide can address the various needs of these diverse programs, we designed this instructional Guide with some key facets of the community language setting in mind.

Identity in adolescence

Research shows that adolescence is a key period for youth to develop linguistic and cultural identities as they are exposed to several interactional encounters beyond the family context. The term *identity* can broadly be defined as a fundamental organizing principle which develops constantly through one's lifespan (Erickson, 1968). As adolescents go through a period of increased cognitive abilities, they develop greater concern for appearance and social life (Phinney, 1989). At the socio-cultural level, identity is also shaped by overlapping influences of school, home and community. These three influences contribute significantly to adolescents' *funds of knowledge* which is a collection of unique social and cultural knowledge pertaining to their own communities (Moll et al., 1992). In order to tie in these three influences, the topics selected in the Resource Guide will present lesson plans in three layers: **self**, **community**, and **global**:

- **Self**: this forms the base layer in developing one's identity and focuses on one's own practices and how those practices fit in within their own communities.
- **Community**: this is the next layer on top of Self and extends to family and extended family networks.¹ This layer also includes comparing the self with immediate friends and acquaintances.
- **Global**: this is the topmost layer which extends further out beyond local communities and includes international communities.

¹ Note: The notion of *family* could vary depending on personal experiences and cultural backgrounds for both instructors and learners. In the units and activities outlined in this Guide, we use the word *family* knowing that readers will interpret the word differently. Many learners might not want to share aspects of their family lives with the class. Therefore, we encourage instructors to create an environment in which learners can define family for their own purposes, as well as make their own decisions about what they share in the classroom.

The lesson plans in the Teach-a-LCTL Intermediate Resource Guide incorporate many topics related to the self, while encouraging learners to branch out and see themselves as members of multiple communities. Suggestions for instructors, often in the form of suggested extensions at the end of each lesson, will be provided for topics related to Global.

Questions for Reflection: Identity

- How do adolescents in your classroom show their unique identities? How do you see these identities and their expression shift over time?
- What challenges do adolescents face when navigating through forming their identities?
- How can your classroom support young students' identity development through the language of instruction?

Teaching methodology, themes, and format of lesson plans

Given that community-based language programs are structured in a variety of ways, we want to adopt a bottom-up approach to the teaching methodology. Our lesson plan guidelines are eclectic in nature and do not subscribe to any one teaching methodology, but rather draws ideas from several different approaches. We hope that this allows our readers to adapt the lessons to best fit their contexts.

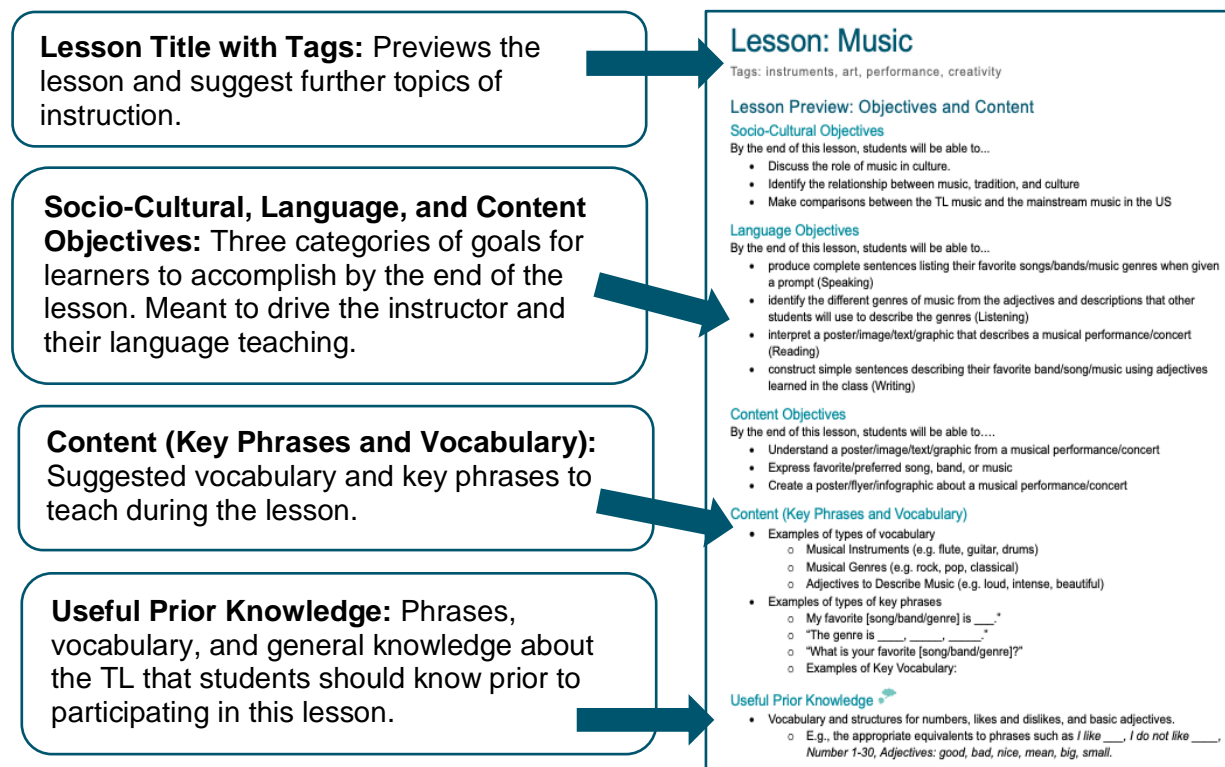
Using our underlying focus on *identity* and *funds of knowledge*, we want to provide instructors with a structure that takes these aspects into consideration. These foci also informed our choice of themes for different lesson plans. Our lesson plans revolve around five broad pre-selected topics that we hope adolescent learners can relate to:

- Music
- Sports and Movement
- Clothing
- Expressions and Emotions
- Food

These broader topics also serve as the baseline for our Guide for use with novice-level learners, found at nlrc.msu.edu/teach-a-lctl/. Within each lesson, we chose specific facets of these wider topics, suggesting texts and activities that enable the development of language proficiency, knowledge of target language cultures, and intercultural competence. It is also our hope that the topics and activities in these lesson plans help make classrooms a place of community-building with fellow language learners. In our research, we found that friendships were crucial in retaining adolescent learners in

community-based language programs, and we want classroom activities to facilitate the relationships that keep young learners engaged in language programs.

For consistency and ease of use, each lesson plan template follows the same format. The lesson preview gives important information that an educator needs before they start adapting or using a lesson.



This preview also contains suggestions about the kinds of materials (physical, digital, or otherwise) that would facilitate teaching this lesson.

After the broader overview of the lesson, each plan continues in 5 proposed phases:

- Warm-Up and Welcome
- Introduce Relevant Vocabulary
- Working with Multimodal Texts
- Creative Application
- Discussion and Conclusion

The purpose of each phase is outlined below, as well as in each individual lesson plan.

Finally, each lesson plan concludes with suggestions for how to extend this lesson. The "Possible Extensions" section includes ideas for how educators could link this lesson to related concepts, potentially building units of instruction on similar themes. The themes and questions in the extensions tend to be more complex and could be a great place challenge the more advanced language users or consider individual projects in learners' specific areas of interest.

1 Warm-Up and Welcome

Purpose: This will serve as an introduction to the theme that will be discussed.



Conducting an activity to get students ready to learn and introducing the topic of the lesson.

2 Introduce Relevant Vocabulary

Purpose: This phase should serve to activate learners' prior knowledge of the vocabulary, while also building upon their word bank to talk about the topic at hand.



Using what the students know, this phase aims to expanding this knowledge and introduce the new vocabulary needed to complete the activities.

3 Working with Multimodal Texts

Purpose: In this phase, students use the vocabulary from the previous phases to understand a multimodal text.



Provides students with content (text, visual, audio, video) that incorporates key vocabulary words.

4 Creative Application

Purpose: In this phase, learners will combine the vocabulary and textual knowledge from previous phases to create a multimodal (written text and images) product.



Combines the vocabulary and textual knowledge from previous phases to create a multimodal product.

5 Discussion and Conclusion

Purpose: In this phase, students have an opportunity to use a mix of languages to express their thoughts and opinions on topics related to today's lesson.



Learners can use a mix of languages (e.g. TL & English) to further foster ideas related to the topic.

Possible Extensions

This lesson could be part of a larger unit, that could include the thematic extensions and guiding questions listed below.



Taking the lesson one step further and expanding upon the themes, vocab, and phrases taught to the learners.

We know that community language educators teach in different settings with access to a range of resources, and therefore encourage our readers to make the lesson plans their own by adjusting where necessary. This could include, for example, completing one lesson plan over multiple sessions rather than one week. Our lesson plans are suggestions that we hope inspire ideas and customization.




A note on multimodal texts


Throughout this introduction and the lesson plans, we use the term “multimodal texts.” Because this concept is a crucial point in a multiliteracies framework and informs the way we construct lesson plans, we wanted to explain the meaning and significance of the term, and the words that comprise it.

The term “text” does not refer simply to written work, rather encapsulates several forms of expression. According to the Center for Advanced Research on Language Acquisition (CARLA), a Title VI Language Resource Center at the University of Minnesota, a “text” refers to “any concrete, observable product that communicates meaning; can be written, audio, audiovisual, visual, digital, or multimodal” (CARLA, n.d.). When selecting materials for your language class, it can benefit learners to see language represented in a wide variety of forms for a wide variety of purposes. We encourage you to be creative with your text selection, knowing that each text presents an opportunity to explore language, expression, and context with your learners.


The term “multimodal” describes texts that “reflect written, audiovisual, visual, or digital modes, or a combination of two or more of these modes.” (CARLA, n.d.). As you have no doubt experienced, most young learners are already avid users of multimodal ways of communicating, in which they read and create texts that are often a combination of writing, pictures, moving images, mediated through digital devices such as computers and mobile phones. As an expert in target language cultures and communities, the task of the instructor is to help learners to better contextualize what they see, hear, and read in these multimodal texts.

Addressing our audience

Throughout the lesson plans, you will find text boxes: Tip , Adaptation , or Things to Consider . These boxes are intended to help readers, regardless of their experience, feel supported when reading the Resource Guide. These boxes also give insight into how the creators of this Guide saw this lesson playing out. On the next page, you can see what the boxes look like and their purposes.

 **Tip** “Tip” boxes are meant to add helpful tips for the readers/instructors that are using this lesson. These tips have been influenced by our experiences in the classroom and by the pedagogical approaches that helped to create the Guide.

↔ **Adaptations** Although this Guide is for Intermediate learners, we understand that LCTL learners will have a variety of strengths in the TL. In this box, we elaborate on how instructors can differentiate the materials for students exceeding expectations and those who need more support.

 **Things to Consider** In this box, there are questions and conditions to consider when building the lesson and teaching the class. It asks you to consider how your students will interact with the lesson.

Creating your own Lesson Plan

To help build the strength and experience of community based LCTL teachers, after the fifth Sample Lesson Plan, there is a blank lesson plan that is meant to be edited and adapted by the reader. The blank lesson plan provides a starting point for teachers that need support, or the lesson plan template can be a new way of viewing lesson planning for experienced teachers.

Questions for Reflection: Lesson Plan Format and Multimodal Texts

- As you read through our recommendation for the format of lesson plans in the Resource Guide, are there any steps that you are already incorporating in your teaching? Which ones?
- Are there any additional steps you would like to include to complement the steps outlined above? Which ones?
- For the language(s) you teach, which types of texts are easy to find? Which ones are difficult to find? In general, what multimodal texts best serve the goals of your classroom?

Additional Resources

There are some terms used throughout the Guide that may require further clarification. A [Glossary](#) is included at the end to define these words. An [Additional Resources](#) page is also made available at the end of the Guide. The list includes links of additional teaching and learning resources. A [References](#) page is also included on the final pages of the Guide.

Lesson: Music

Tags: music, musicians, artists, cultures, instruments, genres

Lesson Preview: Objectives and Content

Socio-Cultural Objectives

By the end of this lesson, students will be able to...

- Identify some musical artists that enjoy popularity in TL cultures
 - Name one song and/or one instrument with which these artists are associated
- Summarize popular TL culture opinions on at least one musical artist and their work
- Consider the role(s) that musicians play in TL (popular) cultures and learners' own lives

Note: The music and musical artists in this lesson can be contemporary or classical, traditional, new, or a mix of these! Learners can benefit from hearing a range of musical styles that were/are popular in TL cultures.

Language Objectives

By the end of this lesson, students will be able to...

- Ask simple questions and provide simple information about the life and work of a musical artist from a TL culture (Speaking)
- Understand key information from classmates' spoken sentences about a musical artist from a TL culture (Listening)
- Understand basic information from a news article/piece of media about a musical artist, interpret public opinions about musical artists (Reading)
- Produce simple sentences in the present tense (and, depending on levels, the past tense) about a musical artist's life and career (Writing)

Content Objectives

By the end of this lesson, students will be able to....

- Combine written text, music, images, and spoken word to create a simple (level-appropriate) and creative text describing the life and career highlights of one musical artist/group
- Understand main ideas from a multimodal text from their classmates about the life and career of a musical artist
- Present simple arguments for a musical artist to be featured in a museum or hall of fame

Content (Key Phrases and Vocabulary)

- Examples of types of vocabulary
 - Instruments (e.g., bongos, sitar, pan flute)
 - Biographical information (e.g., was born, is from, began career in..., started learning..., learned from..., was influenced by...)

- Adjectives that describe people (e.g., famous, talented, humble, retired, creative)
- Adjectives that describe music (e.g., dramatic, moving, emotional, light, traditional, innovative)

Useful Prior Knowledge

- Vocabulary and structures for talking about instruments and music
 - “I like the sound of ___ because ____.”
 - “My favorite song / artist is ____.”
 - “___ [instrument] is popular in _____ [genre/region].”
- Vocabulary and structures to express opinions
 - “My family likes the music of ____.”
 - “She thinks ___’s music is beautiful.”
 - “He really does not like the music of ____.”

Materials

- To facilitate the class
 - Music (audio and/or video) to play for students when arriving/working on projects
 - Images of instruments common in music of TL cultures
 - Music videos of performances by famous TL musicians / images of famous TL musicians / audio of popular songs by TL musicians
 - Plus, a list of the song titles that you have selected
 - Cards with song titles + cards with artist names (for “Memory” game)
 - Simple TL biography of *one* musical artist from a TL culture
 - Different types of texts about one musical artist from a TL culture
 - Work with what you can find about an artist! Examples include: excerpt from their biography/autobiography, an interview with the musician, reviews of their work by critics and/or fellow musicians, newspaper coverage of the artist/group, their website, photo collections.
- To have students produce
 - A simple, multimodal text explaining the life, work, and impact of a musical artist from a TL culture

Sample Lesson Plan

1 Warm-Up and Welcome

Purpose: This will serve as an introduction to the theme that will be discussed. The warm-up is a time to activate learners' prior knowledge of a topic, having them recall words and concepts they already know, while preparing them to expand on their existing knowledge.

In this phase, learners will be welcomed to class with sounds and sights related to music in TL cultures. They will also review the names of musical instruments and consider categories for them.

- Play music in the background as students arrive. As you greet them, you can ask them if they know the song/instrument/artist and if they like the music.
- Once students have arrived and settled in, present them with images of instruments that are commonly used in music in TL cultures.
 - First, see which instruments students know already or can easily remember. You can ask them in the TL, "What is this instrument called?" or "Which instrument is this?"

↔ **Adaptations** If students need more support, you can provide them with written labels and have them match the written word with an image of the instrument.
↔ If students have little to no experience talking about musical instruments in the TL, you can provide them with the images and written words already matched, and then have them try to identify the sounds of those instruments (*this requires that you have audio of those instruments*).

- After students have identified or learned the names of instruments, ask them to group the instruments.


↔ **Adaptations** This activity can be more open, or more defined, depending on where the students are with language and familiarity with the instruments/music.
↔ A more open version of this activity would be asking students to discuss and negotiate with one another which groupings of instruments make sense. This version is more advanced, because students must be able to talk about their reasoning and describe the groupings they are creating.
↔ A more concrete version of this activity would be providing groupings for the learners and then asking them to place the instruments in the groupings that you provide. Example categories could be things such as wind instruments, percussion, strings, or you could group instruments by the different genres where they are most used.

2 Introduce Relevant Vocabulary


Purpose: This phase focuses on activating learners' prior knowledge of vocabulary to build on their word bank. Learners get an opportunity to use their receptive skills to recognize key terms and add additional words to their repertoire.

In this phase, learners will learn about musicians from TL cultures and the music for which they are well-known. This phase uses vocabulary from the warm-up (instruments), while introducing relevant vocabulary to talk about musicians' lives, careers, and significance.


- To begin, you can use a combination of video clips from music videos/live performances, images of the musicians, sound clips from famous songs, and the artists' names to introduce a few popular musicians/songs from TL cultures.

 **Tip** You can decide how many musical artists you want to feature. It might be a good idea to choose enough so that learners see a few different artists/styles/instruments! You can also decide if you want to feature contemporary or classical artists, or a mix.

- Present students with names of artists.
 - If you are using video clips, you can play part of a video and then ask the students to name the artist.
 - If you are using audio, you can play a clip of the song and ask students to guess which artist it is. Then you can ask them for the artists' names (guessing is okay).

 **Tip** You can also ask students which instruments they heard in the different song clips/saw in the videos.


- Present students with song titles, then use the same video or audio clips to have students guess which song title goes with which song. If a song has lyrics, let it play so that learners can hear the topics and key words.

 **Tip** Depending on students' proficiency and the songs you choose, learners may need help understanding the song titles. Once they understand the words/main ideas in the song titles, they may be able to remember it better.

- After introducing artists and songs, play a round of "Memory" to reinforce the new information. For the game of "Memory," write song and artists names on individual index cards (e.g., if you had 6 artists and 6 songs, you would need a total of 12 cards).
 - Mix cards up and lay them upside down (so that the writing is not visible) on a table or the floor. Lay the cards in a grid (e.g., with 12 cards, you can make a 3x4

grid, or 6x2 grid). The musician cards can be on one half of the grid, and the song title cards can be on another.

- One learner begins by picking up 2 cards, 1 musician and 1 song title. If they match, the student gets to keep those cards and take another turn. If they don't, the learner must put them back in the grid. Keep playing until no cards remain!

 **Tip** You can play memory with other information as well. For example, an image of the artist and their name, or the artist's name and the instrument they are most famous for playing.

- To conclude this phase, have students work to become familiar with common elements in a musical artist's biography.
 - For this, find or adapt a simple biography of one of the musical artists featured in the previous activities.
 - Then remove key phrases that you want students to focus on learning (this can vary according to student level, see adaptation below).
 - Present students with the text missing key phrases and, on another sheet of paper, provide them with the phrases. Have them work in groups or individually to fill in the blanks.

↔ **Adaptations** This activity can be made more or less challenging by having students fill in the blanks for different types of elements in the text.

↔ For learners who need more support with written language, you can make the blanks in the text about more basic information such as the artist's year and place of birth, the instrument(s) they play, where they live now, and the names of big hits.

↔ For learners who are already familiar working with written texts, you can remove more complex words or phrases, or more detailed information. Consider working with TL equivalents of phrases like "was born in", "began learning", "was influenced by", "enjoyed popularity", etc.

- With the whole class or in groups, show students the full text so that they can check their answers.
 - You can also follow up by asking the students basic comprehension questions about the text, e.g., *Where was this artist born? When? What are some popular songs of theirs? Which instruments do they play?*
 - You can also ask if students are familiar with this artist with questions such as *Do you know this musician? Do you/does anyone in your family listen to them? What do you think about their music? Do you like the style? Why/why not?*

3 Working with Multimodal Texts

Purpose: In this phase, students progress from receptively learning isolated vocabulary to recognizing key words and phrases in context. This phase should revolve around learners using the vocabulary from the previous phases to understand a multimodal TL text.

In this phase, students will explore different perspectives on a musician's life and work.

For this phase, consider focusing on one musician (or one group) about whom you can find many different kinds of texts. For example, you could find an excerpt from their biography/autobiography, an interview with the musician, reviews of their work by critics and/or fellow musicians, newspaper coverage of the artist/group, their website, photo collections. Many kinds of texts would work for this activity.

- Depending on how many students you have and their ability to work independently, you can either have students work in small groups or on their own. If you are working with small groups, divide students into their groups.
 - Each group/student is responsible for one type of text. The purpose is for the students to compare the perspectives across the different texts (they will do that later!).
- Along with the texts (which can include images, videos, audio texts, etc.), give students questions to answer.

↔ **Adaptations** The questions you give students about materials are a great place to adapt to their different language levels.

↔ You can make the questions more difficult by asking students to find specific details or asking them to summarize the text's content or important ideas in their own words.

↔ You can make the questions easier by making them more straightforward and concrete, using more familiar vocabulary.

💡 **Tip** You can always prepare multiple sets of questions, and if one group or student is done when others still need time, ask additional questions. Or, for this specific activity, you could give them an additional text to answer questions about (e.g., if they started with an interview, you could have them look at reviews of the artist's work).

- Either verbally or in writing, ask students to share what they found out with one another. If it is a small group and students are comfortable reporting aloud, this can be a whole-class activity. If not, you can make new mixed groups where learners can share one-on-one.
- To conclude this phase, make sure there is a way for students to hear the different perspectives on this musician. You can ask overarching questions such as: *What did this person say about their own life? What did critics say about their music? What did the*

news report about this person? How was this person's life portrayed in images? What impact did this person have on their listeners?

↔ **Adaptations** For students who can do more with language, you can talk with them about where these different perspectives on the artist overlap, and where they diverged. For example, with questions such as *Did everyone like this artist? What criticisms exist of this person and/or their music?* and *Are great artists always great people?*


4 Creative Application

Purpose: In this phase, learners move from tasks that focus on receptively understanding texts to actively producing texts in the TL. Learners will combine the vocabulary and textual knowledge from previous phases to create a multimodal (written text and images) product.


In this phase, students will use some combination of written text, spoken text, images, and music to create a text that argues for a musical artist/group of their choice to be highlighted in a museum or “hall of fame.”

- Start this phase by asking if students have a favorite musical group/artist with connections to a target language culture.
 - If any students have the same choice, it may make sense to group them together for this activity.
 - If students don't have a favorite, you ask them which artists from the earlier phases of this lesson they liked the most. Again, if students pick the same artist/group, it could make sense to have them team up for this phase.
- Tell students their task: *(Imagine) You are a huge fan of this artist, but you don't think they are getting enough recognition. You want to convince a museum to have an exhibition of their work, or a hall of fame to induct them as a member. Your job is to argue for this artist's amazing contributions to our musical cultures, so you make a presentation/write a letter. Your presentation/letter must contain written text (and/or spoken text), images and music, as well as make a strong case for this musician's unique meaning to our cultural communities.*
- Help students structure their text and think about the vocabulary and information they need. Learners can consider including:
 - Biographical information including early life, history with musical instruments
 - Sample songs, popular topics
 - Frequent collaborators and musical inspirations
 - Local, regional, national, international influence

↔ **Adaptations** Some learners may need more support to talk about the life and work of musical artists. You can make this activity less challenging by providing sentence stems. For example, “This artist’s most popular song is [*song title*]” or “This artist often works with [*other artist names*].”

 **Tip** This could turn into a big project! Depending on access to information/technology, students may not have all this information on hand during the lesson. If students are missing key information for their letter/presentation, you can start helping them plan during this lesson and continue researching either at home or during a future lesson. You can also help them identify print, digital, and other types of sources for their research (including library books, magazines, encyclopedias, interviews with family and community members, etc.). Their final products/presentations can also wait until the next lesson.

- Once students have the information they need, help them structure the product as a whole. You can use these questions to help start a conversation with learners about their product:
 - Where will you include sound and/or video of the musical artist?
 - Will you include images of the musical artists or the important places/instruments/influences on their work?
 - What information will you show your audience in written form?
 - What will you say/read for your audience?
 - How does your multimodal text (the product students are making) convince your audience that this musician should be honored in a museum?
- Once products are ready (remember, this may take multiple sessions depending on the length of lesson and access to information/technology that students have), ask students to present to each other.

 **Tip** These presentations can be small group or whole class, depending on the size of the class and the comfort level of the students.

- Ask students to give feedback and praise to others’ presentations, prompting them to name one unique strength of each presentation (e.g., images, sound, design, language, detail, creativity). You could even have students vote on which *one* musical artist they think would be most likely to be chosen for a hall of fame, as well as explain why.

5 Discussion and Conclusion

Purpose: In this phase, students have an opportunity to use a mix of languages to express their thoughts and opinions on topics related to today's lesson. The discussion and conclusion phase gives learners a chance to consider how today's lesson connects to their lives and experiences, as well as reflect on their own learning.

- Had you heard of many of the artists featured in today's lesson before?
 - If so, how did you know about them? Do you think a lot of people in the local community know about these artists? Why (not)?
 - If not, why not? Which musical artists do you know about? How do you learn about them?
- Which artists, instruments, songs, or genres do you want to learn more about? Where could you learn more about them?
- Does music play a big role in your household? Do you share any favorite songs or artists with members of your family? What would you like to listen to together with your family?

Possible Extensions

This lesson could be part of a larger unit, that could include the thematic extensions and guiding questions listed below.

Art and Artists across Borders

- How are great artists (musical and otherwise) portrayed and remembered in TL cultures?
- Which artists from TL cultures have had a noticeable impact on their field outside of their home country/community?
- Where can you find music from TL cultures outside of the home country/community? What role(s) does music play in building international connections?

Music for Brain, Body, and Spirit

- How do different types of music impact how we feel? What feelings does hearing music from TL cultures bring up for you?
- What do you know about music therapy? How do people across the world (including but not limited to TL cultures) use music to heal mental and physical pain?
- What are the connections between music and spirituality/religion? Which religious or spiritual groups in TL cultures use music as part of prayer or festivals? What types of music are used (which instruments, which songs), and are there artists or composers associated with religious or spiritual movements?

Lesson: Sports and Movement

Tags: dance, identity, physical activity, health

Note This lesson focuses on one specific form of movement: dance. The Teach-a-LCTL Guide for Use with Novice Learners contains a lesson that explores themes in sports and movement more broadly, and this lesson's extensions seek to connect topics relevant to dance with the wider world of sports and movement.

Lesson Preview: Objectives and Content

Socio-Cultural Objectives

By the end of this lesson, students will be able to...

- Explore and appreciate the diversity of dance within the students' communities and target language cultures
- Understand the cultural significance and history of different dances in the target language/target language cultures

Language Objectives

By the end of this lesson, students will be able to...

- Use descriptive language to talk about different types of dances and movement (Speaking)
- Listen to and comprehend simple words/phrases in a typical song in the TL that is accompanied with a dance. (Listening)
- Read and interpret authentic texts or articles about dances from the target language cultures (Reading)
- Create simple sentences to compare and contrast dances across the cultures they are familiar with (Writing)

Content Objectives

By the end of this lesson, students will be able to....

- Identify and describe various dance forms in both their own cultures and the target language cultures
- Analyze and interpret authentic dance videos from target language cultures
- Create a video in the TL teaching a dance from target language cultures or their own communities

Content (Key Phrases and Vocabulary)

- Examples of types of vocabulary
 - Dance types (e.g., *ballet*, *salsa*, *hip-hop*)
 - Vocabulary to describe movements
 - Adjectives (e.g., *graceful*, *energetic*, *traditional*)
 - Verbs (e.g., *leap*, *spin*, *twirl*, *slide*)

Useful Prior Knowledge

- Vocabulary and structures for basic descriptions
 - E.g. *fun, boring, modern, new*
- Vocabulary and structures for commands
 - E.g. *step forward, turn around, move to the left/right*
- Vocabulary and structures for comparative phrases
 - E.g. *more than, less than, better than*
- Vocabulary to describe body parts
 - E.g. *arm, leg, foot, etc.*



Things to Consider: Not all students need to have been exposed to this prior knowledge in order to do well with this lesson, these are just useful skills that students can practice in the different contexts of Sports and Movement. If students do not possess these skills yet, see if there are ways to introduce them in the lesson.

Materials

- To facilitate the class
 - Sticky notes or scrap pieces of paper
 - Pencils and pens
 - Flashcards with dance vocabulary and images
 - Printed types of dances (in both English and the TL)
 - Matching game cards with movement vocabulary and corresponding images
 - Flyswatters for the Flyswatter game
 - List of vocabulary words for the Flyswatter game
 - Selected dance video(s) in the TL
 - Computer, phone, laptop, etc. to play the dance videos
- To have students produce
 - Descriptive sticky notes to describe the dances they see around the room
 - Vocabulary and reflection notes on the different dances and common descriptions
 - Script for the video or in-class presentation
 - Video or in-class presentation teaching a dance in the TL and cultures or a local dance in the TL
 - Video recording may need a smartphone or tablet


Sample Lesson Plan

1 Warm-Up and Welcome


Purpose: This will serve as an introduction to the theme that will be discussed. The warm-up is a time to activate learners' prior knowledge of a topic, having them recall words and concepts they already know, while preparing them to expand on their existing knowledge.

In this phase, learners will be welcomed into the classroom and introduced to some dances in TL cultures. Students will also learn the different movements involved in these dances.

- To start, students will enter into the classroom and either see videos or pictures that include different types of dances from around the world. The learners may already know what the different types of dances these are, but also provide the students with the names of these dances so they can start the association process.

 **Tip** To facilitate interest and participation, you can have a mix of dances from TL cultures and local communities that the students might be familiar with. Use the dances they already know to help draw comparisons in the class.

- Once class has begun, walk the students through the different types of dances that they see in front of them. Highlight the dances that will be important for today's session.
- Now, taking a smaller amount of the previously introduced dance types, provide the students with sticky notes or scrap pieces of paper and a pencil.
 - Students will use the sticky note or paper to write what they see using basic vocabulary. Students are not expected to use dance-specific vocabulary, rather they should use their existing skills to describe what they see.


 **Tip** Have the main focal dances printed and taped to the walls around the room. This will be similar to a gallery hop and give students plenty of room to walk around the room to see the dances and get them moving.

- Students should place their sticky notes or scrap pieces of paper near or around the image of the dances that it describes.

↔ Adaptations

- ↔ To make the task more challenging to students, provide them with the name of the dance (in the TL) and ask that they write a complete sentence on their sticky note that utilizes the name of the dance and something that they see in the image.
- ↔ To make the activity less challenging, provide the students with a list of the common words that can be used to describe the pictures.

- Once the students have gone around the room and provided their listings/descriptions, go through and read what students wrote.

 **Tip** Reading these words and sentences to the class will help to generate ideas for some students as well as validate the responses that the students wrote. If the students were not using the correct words, also make sure to address that as you walk around the room and read the replies to the students.


- After the replies have been read and addressed to the class, have students take note on the different dances in the room and common descriptions. This can be done on a piece of paper, flashcards, or online.

2 Introduce Relevant Vocabulary

Purpose: This phase focuses on activating learners' prior knowledge of vocabulary to build on their word bank. Learners get an opportunity to use their receptive skills to recognize key terms and add additional words to their repertoire.

In this phase, students will learn words for various dance moves as well as expand their dance vocabulary repertoire to include more detailed descriptions of dances. To introduce the relevant vocabulary for the class, start with a matching game and then proceed into an interactive Flyswatter game.

- Begin the **matching** activity by dividing the class into small groups or partners.

 **Tip** If you are hoping that students collaborate and work with one another, having students get into groups for these activities might be a better option.

- Provide the students with a set of cards that has both movement vocabulary on one and an image of the movement on the other.
 - For example, if the word is “leap” there will be a card with the TL word for “leap” on it and a matching card with an image of someone leaping.
- Once the card sets have been distributed to the students, have the students place all of the cards with the image and word face down on the table/floor in front of them. They are not to see any of the images and words before they begin.
- Once you say “go”, students should begin by flipping over 2 cards to check if there is a match.
 - If the cards match (“leap” =the image of a leap), that students can set the match to the side and the next player will go.
 - If the cards are not a match (“leap” ≠ an image of a ballet slipper) the student is to flip the cards back over and the next person plays.

- The rounds will continue until all of the matches have been found in the set of cards. The winner is the person with the most matches found.

↔ Adaptations

- ↔ To make the activity more challenging to students, give students a time restraint or have them race (groups vs groups) to see who can find all of the matches first.
- ↔ To make the activity less challenging, provide the students with a key to the matches (word and image together). They will still make the visual connection with the word, but this way they are not being slowed down for not knowing the words.

- To transition into the **flyswatter** game, divide the classroom into two groups.
 - Also keep in mind that there should be a scorekeeper. The scorekeeper can be a student, the instructor, or the individual teams can keep track of their points.

💡 **Tip** Splitting the students evenly (down the middle of the room) is an easy way to create teams, however it is important to note the language levels of the students. If it looks like one team has many advanced learners, try to spread these students in both groups. The scorekeeper will not be participating in the actual vocabulary game, this student may need support in learning what they missed.

- Once the groups have been established, provide the students with a list of vocabulary they have already seen in class or new words that they are being expected to learn.
- The students are now going to take turns writing these new words (in the TL) where everyone in the class can see it. Make sure there are no repeats of words from either team.
 - This can be done using the resources that the class has available. Options include a whiteboard, sticky notes, large paper, or editable slides.
- Once the words have been displayed on the board/wall/screen, etc. give each team a flyswatter. Make sure to explain to them that the flyswatters are just for the game, and they are not to hit one another with them.
- The game is played by you, the teacher, reading out the vocabulary words in English and the students having to get to the board to swat (with the flyswatter) the correct translation of that word into the TL.
 - For example, if the teacher says “leap” in English, once you say “go” the students will quickly walk to the words on the wall and try to be the first to swat the word “leap” in the TL.

- The first student to swat the word and keep their flyswatter on the word, will receive the points for their team.
- This game will continue at least until everyone on both teams has gone but should go until all of the words have been identified on the board.

↔ Adaptations


- ↔ To make this game less challenging for students, provide them with a list of vocabulary words in the TL and in English or allow them to speak with their teams before you say “go”.
- ↔ To make this game more challenging, have the students add more words to the wall that are review from other lessons. This will provide students with a more wholistic review while learning new vocabulary.


3 Working with Multimodal Texts

Purpose: In this phase, students progress from receptively learning isolated vocabulary to recognizing key words and phrases in context. This phase should revolve around learners using the vocabulary from the previous phases to understand a multimodal TL text.

In this phase, students will be exposed to a dance video in the TL. Students will watch the video multiple times, focusing on different comprehension skills and movement each time they watch.

- Begin by selecting a video that teaches a dance in the TL.

 **Tips** YouTube, dance studios, music video companies, Kids Bop, etc. are all good places to begin looking for videos that *teach dances* to popular songs in the TL and cultures. The key aspect of these videos is that it teaches the students. Try to find an appropriate song that either holds cultural meaning and/or an appropriate song that is more modern – focus on one to two videos to start!

 If it is difficult to find these types of multimodal texts in the TL, an alternative might be for the teacher to find a video in a non-TL and have students work through the steps below using the video as reference but working in the TL. Another alternative would be for students to independently find a video in a non-TL and to work through the following steps in the TL.

- Have the students watch the video(s) at least 3 times.
 - During the **first time** they watch the video, have them look at the movements and how the dancers are moving. Reflection questions can include:
 - Are there dances similar to this in our local communities?
 - Have I seen this style of dance before?
 - Could this dance be applied to other genres of music?

- Conduct a discussion after the first watch that asks the students to reflect on what they noticed in the video.
- During the **second time** watching, provide the students with a paper or worksheet where they can write down the various dance movements in the video. They will have been exposed to the dance movement vocabulary already.
- Conduct a discussion after the second watch where the class works on ordering when the different movements happen.
 - For example, if the leap is first, have the students write “leap” on their paper followed by the second movement, and so on.

↔ **Adaptations** To make this less challenging for students, provide them with a list of terms they can use to describe the motions in the video. Additionally, you can play the video at lower speeds.

- Finally, during the **third time** watching the video, have the students stand and start to mirror the dance being taught to them.
 - Encourage the students to have fun and not worry about getting the moves correct.




Things to Consider: Not all students might be able to participate in the dances. If students are not able to take part in learning the dance due to a disability or the limitations of a classroom space, work with them to make adaptations that are accessible and comfortable for them.

- Once the students have danced with the video and have learned the moves, get their feedback on how they felt about the video.
 - Were there difficult moves?
 - Does this dance remind you of a dance you already know?
 - What cultural aspects did you notice while dancing with this video?
 - What made learning the dance easy or difficult?

4 Creative Application

Purpose: In this phase, learners move from tasks that focus on receptively understanding texts to actively producing texts in the TL. Learners will combine the vocabulary and textual knowledge from previous phases to create a multimodal (written text and images) product.

In this phase, students will create a short video or in-class presentation in the TL that teaches the audience a dance from the TL and cultures or a dance from the local communities but in the TL. Students are encouraged to use the TL through all stages of the presentation/video.

 **Tip** To avoid a repeat of the video above, students should look for videos or music that are in a different genre. Also, students should only be expected to create/teach a dance for a small excerpt of the song, not the full song. Consider what your students are interested in and capable of!

- Step 1: Group Selection
 - Give students the opportunity to select their own groups as dancing for some students can be uncomfortable and working with people, they are comfortable with is the most important part.

 - Step 2: Dance/Song Selection
 - Have students select what dance or song they want to present/make a video of.
 - The songs and dances need to either be from the TL and cultures or they need to be relevant in the local communities.
- 💡 **Tip** To help the students select their dance/song, perhaps it would be beneficial to have a pre-created list that the students can choose from. This list can be created by the teacher before the class, or it could be students generated while in the classroom. This could help to reduce the time and confusion when looking for videos. Another option would be providing the students with a website or YouTube channel that already has songs or dances that meet the requirements of the project.
- Examples: Group dances like the Cupid Shuffle, Cha Cha Slide, Y.M.C.A., etc. are popular in a lot of local communities and therefore could focus on the TL and its integration into the communities. Dances at festivals, holidays, celebrations, etc. in the TL and cultures are also good options as they possess cultural meaning.
 - Once the students have selected the song/dance, have the students get your approval to make sure it is appropriate and meets the requirements of the project.
-
- Step 3: Write a Script
 - To aid in the language production, students need to create a script that will walk them through what needs to be communicated to their audience when they are teaching the dance. Students can watch the videos from class (Phase 3: Working with Multimodal Texts) to help guide their script creation.
 - In their scripts, have the students include:
 - a welcome to their audience
 - an introduction to their song and dance (name, artist(s), a brief description using the new adjectives, and what style of dance it is)
 - and the dance movement vocabulary that are being taught.
 - After the students have created the script, have them give it to you to look over. Check to see if they are meeting the requirements and are utilizing the new vocabulary correctly.

↔ Adaptations

- ↔ To make this script less challenging for students, provide them with a list of vocabulary words in the TL and in English and have them only create a welcome to the audience and list the dance moves in the TL.
- ↔ To make this activity more challenging, have the students include a detailed description as well as words like “first, second, then, after that, etc.” to give more context to the dance moves that are being taught.

- Step 4: Video Creation or Practice
 - In this step, have the students work in their groups to either record the video or to practice the in-class presentation. Remind them that this does not have to be perfect.
 - These videos should be submitted to the teacher.
- Step 5: Presentation
 - In this final step, have the students either share the video or prepare for their in-class presentation. All groups need to present.
 - You and the other classmates will be the audience for the groups that are presenting. Learn the dance and dance with your students!
 - Once all of the groups have presented and everyone has danced, allow for a small celebration of their hard work and creativity!

5 Discussion and Conclusion

Purpose: In this phase, students have an opportunity to use a mix of languages to express their thoughts and opinions on topics related to today’s lesson. The discussion and conclusion phase gives learners a chance to consider how today’s lesson connects to their lives and experiences, as well as reflect on their own learning.

- What did you discover about TL cultures through the various dances you have seen and performed so far?
- What significance do these types of dances hold in our communities and cultures today?
- What kind of significance do you think they may have held throughout the past?
 - Who performed them? Where did they perform them?
- What other types of dances would you like to learn?
 - Where in the world are these dances most common? Why do you think that is?

Possible Extensions

This lesson could be part of a larger unit on sports and movement, that could include the thematic extensions and guiding questions listed below.

Accessibility in Dance and Artistic Movement

- How do people adapt kinds of artistic movement for people with different physical abilities?
- How does your community advocate for the representation of people with different abilities (mental and physical) within a dance form or artistic movement?
- How do your local communities and TL cultures support/not support people with disabilities in any artistic movement. Are there any community events and organizations that support artists with disabilities?

Sports and Movement across Cultures

- Which types of dance, physical activity, and sports have their origins in TL cultures? How have they changed over time?
- What roles do these sports or dances play in modern TL cultures? Are there large tournaments? Are they played/performed at special events?
- Have these dances or types of sport spread to other cultures and places across the world? How have other cultures adapted these sports or dances to their contexts, or mixed them with elements of their own culture?

Lesson: Clothing

Tags: fashion, clothing, expression, cultures, occasions

Lesson Preview: Objectives and Content

Socio-Cultural Objectives

By the end of this lesson, students will be able to...

- Understand connections between clothing items and specific events in TL cultures
- Associate specific culturally significant clothing with occasions and the people who typically wear them

Language Objectives

By the end of this lesson, students will be able to...

- Give a simple verbal description of the connection between a specific outfit / piece of clothing and an event that is significant to them, as well as ask simple questions on the topic to their classmates (Speaking)
- Understand and actively respond to short descriptions that their classmates give about clothing and events (Listening)
- Understand main points from a simple text about items of clothing (Reading)
- Write short, descriptive texts about clothing related to specific events/occasions, including descriptions of the clothing, and descriptions of the event (Writing)

Content Objectives

By the end of this lesson, students will be able to....

- Understand key points from a multimodal text about a piece of clothing or accessory that has special significance in a TL culture
- Describe with some degree of detail a piece of clothing or accessory that is (culturally) significant to them

Content (Key Phrases and Vocabulary)

- Examples of types of vocabulary to talk about clothing items
 - materials (e.g., *wool, cotton, silk, linen, fur*)
 - accessories (e.g., *scarf, sash, hat, tie, belt, jewelry*)
- The names and simple descriptors of festivities/events in TL cultures
 - words for common celebrations (e.g., *wedding, birthday*)
 - words for culturally specific celebrations

Useful Prior Knowledge

- Vocabulary for talking about clothing
 - items of clothing (e.g., *tunic, dress, vest, skirt, pants, sandals, boots*)
 - colors and shades of colors
 - descriptors (e.g., *long, short, layered, cropped*)
 - patterns (e.g., *solid, damask, striped, polka dotted, ikat, paisley*)
- Structures for talking about clothing and wearing clothing
- Describing what someone is wearing (e.g., *he is wearing a long, blue tunic; she has sandals on*)

Materials

- To facilitate the class
 - Images of clothing/outfits associated with events/festivals in TL cultures (if you have real items of clothing, you can bring those in addition to or instead of images)
 - Definitions/translations/images of materials or styles associated with the clothing related to events/festivals in TL cultures
 - A written text/spoken text/video about a specific piece of clothing that is particular to a TL event/festival
- To have students produce
 - A text about a piece of clothing that is significant to their lives

Sample Lesson Plan

1 Warm-Up and Welcome

Purpose: This will serve as an introduction to the theme that will be discussed. The warm-up is a time to activate learners' prior knowledge of a topic, having them recall words and concepts they already know, while preparing them to expand on their existing knowledge.

In this phase, learners will refresh their knowledge of clothing vocabulary, as well as associate different outfits with different festivals or events that are significant in TL cultures.

- Display images of outfits that are commonly seen in TL cultures around the classroom. This can be a mix of clothing that people wear in their day-to-day lives and outfits for special occasions. If you have actual items of clothing you would want to display in the classroom, that is another option! As students come in, you may greet them along with a question or comment about their outfits, if that is comfortable or appropriate in your context.
- Once students have arrived and settled in, introduce the topic and ask them what they think the outfits are for.

↔ Adaptations

- ↔ For learners who might need more support, you can give them options in the target language. For example, choices such as: a family gathering; a wedding; a job interview; attending a sporting event; a normal day at school/work; a birthday party; or any number of events that are specific to TL cultures. Providing choices might help learners warm up by taking pressure off to produce language right away.
- ↔ For learners who may want more opportunities to use language, ask them why they associate a given outfit with a certain event. Do they have personal experience with that event? Have they been to one? When? What was the experience like?

- Provide students with written and/or verbal descriptions of pieces of clothing that you have displayed, asking them to identify which items match the description.

- ↔ **Adaptations** There are multiple ways to adapt this task, both in the format of the description and/or the level of detail.
 - ↔ Some learners may benefit from more exposure to verbal or written language, you can have written descriptions for some students and verbal for others, depending on the skill sets you want to develop.
 - ↔ You can also adapt the details you give about the clothing items. Simple descriptions about colors and clothing item may facilitate this activity for learners who need more support. For learners who already have access to a broader vocabulary, you could provide more detailed information such as a pattern or material.


- Conclude this phase by having students read (aloud, if appropriate) the descriptions of the outfits, as well as which occasion(s) the person could be wearing the outfit for. If the outfits are displayed as being worn by a person, these can be full sentences (e.g., *They are wearing long, black gowns. They also have black, square caps. I think they are wearing this for a graduation ceremony.*)

2 Introduce Relevant Vocabulary

Purpose: This phase focuses on activating learners' prior knowledge of vocabulary to build on their word bank. Learners get an opportunity to use their receptive skills to recognize key terms and add additional words to their repertoire.

In this phase, learners will dive into more detail on specific outfits/pieces of clothing related to TL culture events/festivals. This phase builds on vocabulary and materials from the last phase, while adding to the vocabulary that learners can use to describe clothing and what it signifies.

- Begin by asking students to match new clothing-related vocabulary to images, translations, and/or simple TL definitions. This clothing-related vocabulary can be to express:
 - the materials that clothing is made of (e.g., *denim, nylon, cashmere, down*)
 - patterns, cuts, or styles of clothing (e.g., *solid, striped, plaid, checked, cropped, full-length, long, short*)
 - or other useful descriptors that you think students need to talk about culturally relevant clothing!

 **Tip** Be purposeful in your introduction of new vocabulary items. Think about the outfits you want students to learn about or be able to describe and then narrow the list of new items according to which are relevant. For example, if clothing associated with TL cultures rarely incorporates silk, then the work for silk may not be on the list of vocabulary for this particular lesson.

- Using the outfits from the last phase, or working with new outfits, ask learners to fill in more complete descriptions of the items of clothing. For this phase, a description should go from something relatively simple (*a long, black gown*) to something with richer detail (*a shiny, full-length, black gown made of silk or nylon*).
- To conclude this section, ask students (in teams or individually, depending on class size, group dynamics, and language levels) to describe one outfit in a higher level of detail. Students can work with the outfits from the previous phase or find new outfits to describe (provided by you the instructor, or they can seek out their own in books, magazines, catalogs, or online).


3 Working with Multimodal Texts

Purpose: In this phase, students progress from receptively learning isolated vocabulary to recognizing key words and phrases in context. This phase should revolve around learners using the vocabulary from the previous phases to understand a multimodal TL text.

In this phase, students will learn more about one specific outfit or piece of clothing that has significance in TL cultures. They will learn not only about the item itself, but also the meaning that it has for a specific event in a TL culture.

Note: For this phase, you will need a text (written text, preferably with images, or a video) that explains the cultural significance and meaning of a specific item of clothing related to a particular TL culture event/festival. Ideally, you can find an authentic or semi-authentic text in the TL about clothing. If such texts are hard to find for your TL, you may choose to write and/or audio-record one.

- Before showing students the text, begin by asking students what they know about the featured event/festival. These can be simple questions such as: *When/how often does it happen? Who or what is being honored/celebrated? Who typically attends? How long is this event/festival? What would someone at this event see/hear/smell/experience at this event/festival?*
- Introduce the text and ask students to read/listen for basic information the first time that they read/hear it. Depending on class size, language levels, and group dynamic, this information can be checked in groups, independently, or with the whole class. Basic information from the text will vary according to what is in the text, but examples could include:
 - Name and location of festival (e.g., *graduation at a local high school*)
 - Name of clothing item (e.g., *gown, stole, tassels, mortarboard cap*)
 - Color, pattern of clothing item (e.g. *dark green gown*)
 - Who typically wears the clothing item (e.g., *the people who are graduating from this school wear this clothing*)

 **Tip** The first read/watch/listen of a text should allow students to become familiar with the text and pick out some simple main ideas. Once these more basic ideas become clear by working through the text together, you can ask about more specific details and nuances in the text through a second round of questions and discussion.

- In the second round of listening/reading/watching the text, ask questions that require students to use the new vocabulary from the last phases to learn more details about the clothing in relation to the TL culture event/festival. The information found in the text will determine what kind of questions you can ask, but examples could include:
 - The material, style of the clothing item (e.g., *full-length, loose-fitting gown made of silk or nylon*)
 - If different colors/styles signify different roles in the festival, or if different colors/styles are associated with different regions or groups (e.g., *tassels hang on one side before graduation, and are switched to the other side at graduation to signify the educational milestone*)
 - The history behind a certain color or clothing item (e.g., *tassels used to represent different military or religious orders*)
 - If people who wear the item inherit it from others, if someone special to them makes the item, or if they purchase it new (e.g., *typically students purchase new tassels for their graduation ceremonies*)

↔ **Adaptation** You can adjust the difficulty of this phase by changing the quantity and difficulty level of the questions. Or you could provide students with texts that are more authentic and detailed versus adapted and simplified.

- Before moving onto the next phase, make sure you check for understanding, either with small groups or the whole class. Discuss any difficult questions or phrases with the group or ask students to clarify with one another.

4 Creative Application

Purpose: In this phase, learners move from tasks that focus on receptively understanding texts to actively producing texts in the TL. Learners will combine the vocabulary and textual knowledge from previous phases to create a multimodal (written text and images) product.

In this phase, students will create a similar text to the one they just watched/heard/read and adapt it to be about a piece of clothing that is important to them. They will use the vocabulary from the first few phases and a similar format to the text from the previous phase to give information (material, colors, styles, patterns, history, significance) about a clothing item that they associate with a meaningful event in their lives.

Note: Depending on students' environments and preferences, this item of clothing may be strongly, loosely, or not associated with TL cultures. Because this is about an item of clothing of personal significance, flexibility is encouraged to allow students to determine which clothes they want to talk about.

- Begin this phase by asking students which big events/festivals they like to attend. These can be specific to TL cultures or not.
- Then ask students if there are specific clothes that they wear (or are expected to wear) at these events.
- Introduce the task for this phase: *Create a text with spoken/written words and images about an outfit or specific piece of clothing that you wear to a special event/occasion. Include many of the following elements in your text:*

- *What the item of clothing is*
- *What it looks like (colors, patterns, styles)*
- *Which materials it is made of*
- *Where/when you wear it*
- *Who made it/selected it for you*
- *Why it is special to you*
- *What you will do with it when you cannot wear it anymore (donate it, gift it, preserve it, etc.)*

↔ **Adaptation** Depending on students' previous knowledge, they may need more or less support to write a text.

↔ This task can be made less challenging by providing sentence starters.

Examples of sentence starters include:

- *When I went to ..., I wore*
- *This ... is made out of*
- *This ... is special because....*

- Give students time and support to compose their text. If learners can bring/find images of their piece of clothing, they can incorporate these into their text. Or they can sketch out the item.
- Conclude this phase by having students present their work and interact with others' work. This can be in small groups, with rotating partners, or in front of the class. Ask students to note information about the other presentations and ask them what they learned from their classmates.

5 Discussion and Conclusion

Purpose: In this phase, students have an opportunity to use a mix of languages to express their thoughts and opinions on topics related to today's lesson. The discussion and conclusion phase gives learners a chance to consider how today's lesson connects to their lives and experiences, as well as reflect on their own learning.

- How important is clothing to you in your day-to-day life?
- How important is what you wear on special occasions like the ones we talked about today?
- How do you think your feelings about clothing are similar or different than people in your family/friend circles/local communities?
- Based on what you learned about today, what can a person's clothing potentially tell us about them?
- Based on your previous experiences, as well as what we talked about today, what role do you think clothing plays in TL cultures, in everyday life and at special festivals?

Possible Extensions

This lesson could be part of a larger unit on clothing, that could include the thematic extensions and guiding questions listed below.



Things to Consider For each of the possible extension themes listed below, you can decide if you want the conversation to be about local communities in general, TL communities in the local area, or TL communities internationally. The guiding questions can also open the door to comparisons within or across these communities.

The Life Cycle of Clothing

- Where do people typically buy or acquire clothing?
- Where and by whom is this clothing typically made?
- Where does the fabric/where do the materials come from?
- What happens to a piece of clothing when you can no longer wear it (it does not fit anymore, or it is too old)?
- Does clothing get passed down in families or communities?

Clothing in Past, Present, and Future

- What did people in our families/extended families/communities dress like in the past (50, 100, 150 years ago, etc.)?
 - What do you know or what can you guess about these outfits? What were they made of? What was for everyday wear versus for special occasions? Which practical advantages did this clothing have (good for the weather, useful for their work, showed social status, etc.)?
- How does the clothing of our communities in the past compare to the outfits of our communities today?
 - How would you explain the similarities and differences? Why did some things change? What has stayed the same and why?
- How do you think our communities will dress in the future? Imagine 20, 50, or 100 years in the future – what will change about the clothes we wear? Why?
 - What will our clothes be made of? What will we wear for day-to-day use? What will we wear for special occasions? Which practical advantages will our clothing need to have in the future?



Tip Because these questions are thematically located in the past, present, and future, a conversation based on the guiding questions below could be a good place to practice ways of expressing past, present, and future tense in the TL. Students who have not yet learned about how to express things in different tenses will need extra support to be able to participate in these conversations.

Lesson: Expressions and Emotions

Tags: feelings, communication, art, expression through art

Lesson Preview: Objectives and Content

Socio-Cultural Objectives

By the end of this lesson, students will be able to...

- Identify some important types of visual art that are common in target language cultures
 - Identify prominent examples of these types of visual art
- Create an original (their own) visual representation of emotions

Language Objectives

By the end of this lesson, students will be able to...

- Provide a simple, verbal description of visual representations of emotion (Speaking)
- Understand basic descriptions of visual art and match descriptions to the piece of art (Listening)
- Understand important information from a text about representation of emotion in visual arts (Reading)
- Produce a simple, written text about an original visual representation of emotion, in which they share some basic ideas about their creative process (Writing)

Content Objectives

By the end of this lesson, students will be able to....

- Describe how facial expressions and body language can contribute to conveying emotions
- Understand how some artists in TL cultures use / have used different cues to express emotions in their artwork

Content (Key Phrases and Vocabulary)

- Examples of types of vocabulary
 - Emotional states (e.g., *excited, upset, disappointed, furious, content*)
 - Physical signs of emotional states (e.g., *hunched over, red-faced, blushing, eyeroll*)
 - Types of visual art (e.g., *portrait/self-portrait, statue, bust, landscape, mask, figure*)
 - Elements of visual art (e.g., *subject, foreground, background, lines, curves, angles*)
 - Verbs to express how art is/was made (e.g., *painted, sculpted, sketched, cut, glued, sprayed, wrote, carved*)

Useful Prior Knowledge

- Basic vocabulary and structures for describing appearance

- colors and size (for talking about visual art)
- body parts and postures (for talking about facial expressions and body language)
- Basic expression of emotions (e.g., *happy, sad, angry*)



Things to Consider: This lesson builds on our novice-level lesson on the same topic. If the learners in your group do not have much experience with this topic, you can find the novice level guide on the NLRC website nlrc.msu.edu/teach-a-lct/ and adapt it for your learners.

Materials

- To facilitate the class
 - Printed or digital images of a selection of emojis
 - Printed or digital list of hypothetical situations (to consider emotional responses)
 - Printed or digital list of vocabulary support for students (see above and throughout lesson plan for ideas of useful vocabulary)
 - Visual representations of different pieces of art that portray emotions or emotional states – depending on what you have access to, you could use real examples, printed images, or digital images of these works.
 - This can be a range of types of art, including but not limited to paintings, sculptures, masks, figurines.
 - This lesson plan assumes that you will focus on art from TL-speaking cultures, but you can decide on the types and examples of art that you want to work with.
 - Arts and crafts supplies for students to create a piece of art
- To have students produce
 - One piece of art portraying emotion (see the section [4 Creative Application](#) for more information)

Sample Lesson Plan

1 Warm-Up and Welcome

Purpose: This will serve as an introduction to the theme that will be discussed. The warm-up is a time to activate learners' prior knowledge of a topic, having them recall words and concepts they already know, while preparing them to expand on their existing knowledge.

In this phase, learners will refresh their basic vocabulary on this lesson's topic by matching emojis with the words for emotions/emotional states.

- Welcome students into the class, asking them how they are feeling today. You may also have words and/or images of emotional states displayed in the class so that students have something to reference.
- Introduce today's warm-up activity: the instructor will name an emotion or emotional state, and students will find or draw an emoji that they think represents that emotion. For example, you could say a TL-equivalent expressing *anger/angry* and students might identify 🤔, 😞, or 🤬.

💡 **Tips** Different interpretations could lead to interesting conversation or debate among the students. Rather than insisting on one right answer, ask students why they picked a specific emoji.

💡 You can also change the format of this activity to adapt it to your classroom's resources. If the students do not keep electronic devices on them, or if you would prefer to have a device-free classroom, you could print out emoji cards or ask them to draw the emojis.

- The point of this game is simply to re-activate students' vocabulary related to emotions, but if you want to extend the activity, you can ask students questions such as *When was the last time you used this emoji?* or *What is a situation in which you would use this emoji?*

2 Introduce Relevant Vocabulary

Purpose: This phase focuses on activating learners' prior knowledge of vocabulary to build on their word bank. Learners get an opportunity to use their receptive skills to recognize key terms and add additional words to their repertoire.

In this phase, learners will use existing vocabulary and new terms to describe the physical signs of emotions, focusing on how facial expressions and body language can communicate emotional states. They will do this by describing emojis in more detail, as well as acting out embodied responses to hypothetical situations.

- Using one of the emojis from the last phase as an example, discuss with students how they know that this emoji represents this emotional state. For example, you could discuss how this emoji 🙄 has a red face, a furrowed brow, and how the black bar with symbols indicates cursing or vulgar language.

↔ **Adaptation** This activity could be made less challenging by providing students with a word bank of phrases to describe facial expressions. This could include body parts (e.g., *eyes, forehead, nose*) and ways in which they can appear (e.g., *a wrinkled nose, pursed lips, rolling their eyes, smiling*).

- After doing one or two examples as a class, ask students to work in pairs or small groups to describe 2-3 more emojis. They should name the emotion(s) that the emoji represents, as well as some of the physical traits that it displays.
- Depending on class size and dynamics, students can present 1-2 of their emoji descriptions to the whole group, or exchange ideas in new small groups.
- After students have debriefed with one another on the emojis, transition into an activity that goes beyond facial expressions to incorporate body language and the expression of emojis. One idea for this would be a game similar to charades, in which students act out reactions to hypothetical situations:
 - Have students take turns portraying a response to situations that prompt a visibly emotional response. Examples could include things like: *Your math teacher handed back a test with a low grade; Your dance team scored high in a regional competition; You overslept and missed an important band practice session; You won an essay contest; You tripped and fell, tearing your favorite shirt.*

💡 **Tips** You could modify this activity by having only one student act out their response. This student knows the situation, but the other students don't. The audience then has to guess what happened to make the actor have this emotional response. You could narrow down the options to make it easier, or you could leave it open for students to give creative ideas.

- For each student's charade, do a mini analysis of body language with the class. For example, if a student is portraying frustration or annoyance, maybe their fists will be clenched, or their shoulders may be drawn up and tense. You can build on the last phase by discussing facial expression and *then* body language.

↔ **Adaptations** Students may need more or less support for this activity.

- ↔ One way to support students is to have word banks of relevant body parts (e.g., *hands, shoulders, fists*) and applicable postures (e.g., *slouched, tense, clenched, shrugged, raised/lowered*).
- ↔ If students are already familiar with these terms or catch on quickly, they can work independently to describe the postures.

3 Working with Multimodal Texts

Purpose: In this phase, students progress from receptively learning isolated vocabulary to recognizing key words and phrases in context. This phase should revolve around learners using the vocabulary from the previous phases to understand a multimodal TL text.

In this phase, students will explore pieces of visual art (portraits, sculptures, masks, etc.) and consider how these pieces of art contain expressions of emotion.

Note: For this phase, you will need examples of visual art to show the students, ideally ones which represent humans in various, recognizable emotional states. Although these examples do not necessarily have to come from TL cultures, you may choose to focus on influential art from TL cultures to familiarize learners with important examples or genres of TL culture art.

- Transition to this phase by introducing pieces of art to the students. You can ask if they know these pieces of art or if they have ever seen anything similar.
- Building on the previous phases, ask them to discuss which emotions they see represented in these pieces of art. You could even ask them to put the pieces of art into categories according to the emotion(s) they represent.
- Then ask the students to give a reason for their decision, for example, *Why do you think this mask represents joy or happiness?* or *What about this statue makes the person look sad or grieving?* Students can work together to describe the elements in the art that gives a certain impression. Encourage them to use the facial expression and body language vocabulary from the previous phases.
- If you are using significant pieces of art from TL cultures, you can build on this by:
 - giving students titles of the various artworks and asking them to match the art and its title.
 - providing simple narrations (verbal or written) of the piece of art and having students identify which piece matches the narration. For example, if you are showing students a mask that is used in a theatrical production, you can tell a brief story about the character who wears that mask.

💡 **Tip** If you share stories about the artwork with the students, the emotions in the story may or may not match up with the emotions that the students had identified. This is not a problem, but rather an opportunity to talk about how they interpreted the expression, versus how TL culture audiences may interpret the art (or how audiences may have interpreted it in the past).

💡 If you have knowledge of traditional TL art, you can share it with students in this phase, or have them guess. For example, do colors, animals, plants, or other natural elements carry symbolic meaning? This information is optional, but if it's accessible to you, it could be a valuable addition.

- In addition to how the human figures in the artwork are portrayed through facial expressions and/or body language, discuss which other elements in the image convey an emotion/emotional state. For example, a certain color may often be used to express anger, a specific plant or animal may have a symbolic representation, or maybe a subject's placement in their environment indicates something about their state.

↔ **Adaptations** This interpretive activity could be adjusted for students who need more or less support.

↔ Students who need more support can focus on describing what they see, as well as what they associate basic elements of the art with. For example, a student could talk about the colors in the artwork: *Yellow reminds me of happiness/joy.*

↔ Students with more advanced language skills may be able to express more abstract interpretations in the TL, as well as state a reason. For example: *The figure looks lonely and sad because she is standing alone in a crowded scene.*

↔ Students at various levels may benefit from sentence starters during this phase. TL-appropriate adaptations of phrases such as: *___ appears...; ___ looks like...; ___ reminds me of...; ___ seems...* could be helpful.

4 Creative Application


Purpose: In this phase, learners move from tasks that focus on receptively understanding texts to actively producing texts in the TL. Learners will combine the vocabulary and textual knowledge from previous phases to create a multimodal (written text and images) product.

In this phase, students will make their own art which contains expressions of emotional states, as well as discuss their creations with classmates.


Note: You as the instructor can decide if being more open or more specific suits your goals for this lesson. For example, if you want students to recreate a particular kind of art that is commonly found in TL cultures, you may want to give more structure so that they stay within this

genre. However, if you are comfortable with a wider range of student products, you may stay relatively open in your instructions, with the only requirement being that they portray some kind of emotion in their art.

- Shift into this phase by introducing the creative task to students: *Now you will build off of these works to make your own creation displaying an emotional state or moment.*
- Have students brainstorm about things such as:
 - which elements they want to include in their artwork

 **Tip** You may invite students to incorporate their favorite things, people, animals, places into their work so that they have a personal connection to their creation.

- what type of art they want to create and which materials they will need (e.g., paint for a portrait, magazines for a collage, colored pencils for a sketch, clay for a sculpture, etc.)
- how they can portray emotion in their chosen medium

 **Tip** Depending on your access to arts materials and the amount of time you have to work during class, you may decide to have students make their art in class or at home. Or you could use a mix of in-class and at-home work.

- In addition to creating their artwork, students need to be able to give it a title and describe elements of the work in the TL. Have them write down the title and key terms in the TL. You can decide if you want the more detailed description to be in the TL, or if you are comfortable with students mixing languages for this phase.


- ↔ **Adaptations** Much like the interpretive activity, students' descriptions of their own artwork can be tailored to their language levels.
- ↔ Students with larger vocabularies and more ability to construct multi-sentence texts can be expected to produce not only descriptions of their artwork, but also the emotions they seek to portray and how they are trying to do that through their art.
 - ↔ Students who need more support can focus on describing the concrete elements of their artwork: what they created, which materials they used, which emotions the subjects are having.
 - ↔ You can also decide how much you want students to write down, versus how much you think they should be able to speak with limited written support. This decision will be determined by where the students need practice and support. For example, if you are stressing writing as a skill, you may want them to have a longer written text. However, if speaking more freely is an ability you would like students to develop, maybe you ask them to write a few key words and practice their spontaneous speaking.

- To conclude this phase, ask students to view and react to their classmates' artwork. You could ask them to work independently or in groups to describe which reactions they have to their peers' artwork. Then, students could share their interpretation with the artist, who could describe the work from their perspectives. Groups could discuss how the interpretation of the artist matches or diverges from the audience.

5 Discussion and Conclusion

Purpose: In this phase, students have an opportunity to use a mix of languages to express their thoughts and opinions on topics related to today's lesson. The discussion and conclusion phase gives learners a chance to consider how today's lesson connects to their lives and experiences, as well as reflect on their own learning.

- When producing art about emotions, did you draw on your own experiences?
- When viewing art about emotions, did any of the artwork prompt you to reflect on personal experiences?
- Think of an artform we didn't cover here (e.g., music, movies, cartoons, graphic novels, dance) – does this art use similar ways to show emotion? What overlaps, and where does this other artform differ from our examples?
- Based on what you saw and learned in this lesson, how could you interpret/reinterpret the art in your home/school/other important places in your community?

 **Tip** If you'd like, you could ask students to vote on prizes for the different pieces of art. Examples could include questions such as: *Which one is the most expressive? Which one sparks the most interesting discussion? Which one can the most people relate to?*

Possible Extensions

This lesson could be part of a larger unit on expressions and emotions, that could include the thematic extensions and guiding questions listed below.

Emotions in Verbal and Non-Verbal Communication

- When we are speaking, how does our voice change (speed, volume, tone, etc.) to indicate emotions? Does this change according to who we are talking to (for example, family, friends, community members, teachers, etc.)?
- What can you find out about the expression of emotions in signed languages?
- In addition to the words they use, how do people express emotions in written language (consider both electronic and more traditional forms of communication)?

Expressing Emotions across Cultures

- In your families and communities, how are you encouraged to (or discouraged from) expressing emotions such as anger, happiness, hurt, grief, excitement, joy, gratitude, frustration, fear, pride, etc.?
 - Do you get conflicting messages about the expression of emotions, within your communities or across them?
- Consider important figures from TL cultures' literature, fairy tales, or folk tales. Which emotions are they associated with? Are they rewarded or punished in their stories? How do they show their emotional states, or how are these emotions described in the texts?

Lesson: Food

Tags: recipes, menu, restaurant, cultural identity

Lesson Preview: Objectives and Content

Socio-Cultural Objectives

By the end of this lesson, students will be able to...

- Explore and reflect on their cultural identity and personal preferences through discussions, activities and presentations related to food
- Develop an awareness and appreciation of diverse cultural practices related to food, dining, and hospitality in their own lives
- Engage with multimodal menus that include a wide range of foods from different cultures

Language Objectives

By the end of this lesson, students will be able to...

- Support their opinion about their favorite student-created menu/restaurant and share their thoughts with the class (Speaking)
- Interpret the presentations of other students and reflect on how identity impacts the food we enjoy (Listening)
- Compare descriptive menu items and interpret the preferences of their peers (Reading)
- Produce descriptive menu items and an advertisement about a restaurant that their group creates (Writing)

Content Objectives

By the end of this lesson, students will be able to....

- Describe culturally significant foods in their lives
- Rate foods that they enjoy/do not enjoy eating and give reasons why Share information, in the target language (TL), about the restaurant they created

Content (Key Phrases and Vocabulary)

- Examples of types of vocabulary
 - Descriptors of food (e.g., *salty, sweet, bitter, chewy*)
 - Meals (e.g., *breakfast, lunch, snack*)
 - Categories of foods (e.g., *meats, desserts, salads*)
 - Culturally significant foods
 - Making comparisons (*is bigger, is better, is worse*)
 - Words that describe causation (equivalents to *because*)
- Examples of types of phrases
 - *I like ____, because ____.*
 - *I like ____ better than ____.*
 - *____ is better than ____.*

Useful Prior Knowledge

- Vocabulary and structures for talking about food
 - Beginner foods items (e.g., *apple, lettuce, coffee, bread*)
 - Simple adjectives (e.g., *good, bad, big*)
 - *The [food item] is [adjective].*

Materials

- To facilitate the class
 - Images of restaurants
 - Images of popular restaurants from the TL cultures and/or the local community
 - Flashcards for sorting activity
 - Flashcards with food vocabulary (e.g. *salad, hamburger, dinner*) and corresponding images
 - Category cards with descriptive words (e.g. *savory, sweet, salty*) and corresponding images
 - Charades materials:
 - A list of vocabulary words
 - Authentic menus
 - Copies of authentic menus from the TL culture for group/partner activities
 - Creative application materials:
 - Paper (or digital templates) for creating the 5-item menu.
 - Art supplies for drawing/finding images of food items.
 - Materials for creating the restaurant poster (e.g. larger paper, markers, colors pencils, etc.)
 - Gallery walk setup
 - Space to display posters and menus for the gallery walk.
 - Sticky notes or small papers for students to mark their favorite restaurant and dish.
 - General classroom supplies
 - Whiteboard, large paper, slides, etc. for the writing prompts and other key points
 - Pens, pencils, and paper for students to take notes and complete activities.
- To have students produce
 - A simple, multimodal text resembling a menu for an imaginary restaurant that students created as a whole group.
 - A multimodal poster that is an advertisement for their imaginary restaurant. They will use images, colors, and words to create this poster.

Sample Lesson Plan

1 Warm-Up and Welcome

Purpose: This will serve as an introduction to the theme that will be discussed. The warm-up is a time to activate learners' prior knowledge of a topic, having them recall words and concepts they already know, while preparing them to expand on their existing knowledge.

In this phase, learners will be welcomed to class with an engaging conversation about their likes and dislikes. Students will refresh their prior knowledge of food vocabulary and basic adjectives (good, bad, etc.)

- As the students are walking into the space, provide them with images of restaurants that are popular in the TL cultures and/or in the community where the class is being held.
 - Take note of any conversations that the students have as they walk into the room and see the images. Are there any faces of disgust? Are there restaurants that the students have not heard of?
- Once the students have settled in the space, start to engage them in conversations that you overheard.
 - For example, if students really love McDonald's, talk to the students (in the TL) about McDonald's. Ask them *Do you like McDonald's?* Students at the intermediate level should be able to respond yes/no and even say what basic foods are good at these places.

💡 **Tip** McDonald's (or another large international food chain), in the TL culture could be a great place to begin with images of restaurants for this activity. As an example, McDonald's in India has dishes that are adapted to local food cultures and different from the restaurant offerings in the US. Is there an international chain in TL-speaking places where you could compare offerings?

- To encourage conversation in the TL, try asking basic questions (yes/no) or opinion questions (good/bad/etc.) that the students can answer in one or in one sentence.

💡 **Tip** At this stage in the lesson, it is important to give students a comprehensible amount of language input to help them remember their prior knowledge of foods and opinions and to help them feel more comfortable in the classroom.

- Once all of the students have had a chance to express their opinion or to share their thoughts with the class, make sure to point out (in English or in the TL) that everyone has a different opinion when they talk about food and restaurants. It is important that students know how to respect these different opinions instead of making fun of them.

- ↔ **Adaptations** If after the conversation there are students that seem overwhelmed, it might be helpful to check in with the students to get a clear understanding of their experience with the TL and food.
- ↔ If they do not have any prior exposure, providing them with a vocabulary list or pairing them up with a helpful student is going to aid them throughout the process.
 - ↔ For students who were having engaging conversations in the TL, try to work on having them expressing their opinion with a reasoning. Defending their stance is a skill that will be addressed in their lesson.

2 Introduce Relevant Vocabulary

Purpose: This phase focuses on activating learners' prior knowledge of vocabulary to build on their word bank. Learners get an opportunity to use their receptive skills to recognize key terms and add additional words to their repertoire.


In this phase, learners will learn descriptive words (adjectives) that can be used to explain the foods that they enjoy eating. Students will begin by playing charades, then they will continue working with the vocabulary by sorting it into categories. Both activities are designed to build new vocabulary for learners in a fun and engaging way.

- Begin the charades section by giving students either a shared list or individual vocabulary items to act out. You can let students choose the words they prefer or assign vocabulary items for them.
- Divide the class into teams, and then have learners take turns acting out their vocabulary words for team members to guess. If you'd like, you can give students a limited amount of time to act out and guess (e.g., 1 minute per word).
- For each word that the team guesses correctly, they receive 1 point. You can play as many rounds of charades as you would need to get through the relevant vocabulary, or you could choose to end charades and practice some words in the sorting step (next).

↔ **Adaptations**

- ↔ For students who need the activity to be more challenging, try having them do Reverse Charades. This is where one student is describing the vocabulary word (in the TL) while their teammates are acting out what they are describing. The teammates acting it out will be trying to guess which word is selected.
- ↔ To make the assignment less challenging, provide the students with a vocabulary list (possibly with images) of the words that are being acted out. This will help to scaffold the language output.

- Begin the sorting activity by giving students categories in which food items could be placed. You can choose categories, but suggestions include descriptors (e.g., *savory*, *sweet*, *salty*) or mealtimes (e.g., *breakfast*, *snack*, *lunch*, *dinner*).
- Once groups have the category cards, distribute cards with images of the food items. You can decide if you want to have the word (with or without transliteration, depending on your language and group language level).

 **Tip** The goal of this activity is to have the students start to make connections between the food items themselves and the vocabulary used to describe that food. If the students are struggling with knowing the food words (even with the visual cues on their cards) try doing the charades activity again or asking students to match the image with the written word. These will help the students to become more aware of the new vocabulary.

- As students to work in groups or independently to sort the food items into categories.
 - If food could belong in one or more categories, you could ask students to say which one they think makes the most sense and why.


↔ Adaptations

- ↔ For students who find this too simple, have them try to do it as a race. See who can do it the fastest from their group. This way they are still interacting with the materials and starting to make vocabulary connections between the categories (descriptions) and the foods that go along with it.
- ↔ For students who find this activity too challenging, offer them translations of key terms that they need to identify/describe dishes, without giving them a translation of every term.


3 Working with Multimodal Texts

Purpose: In this phase, students progress from receptively learning isolated vocabulary to recognizing key words and phrases in context. This phase should revolve around learners using the vocabulary from the previous phases to understand a multimodal TL text.

In this phase, students will use their previously acquired vocabulary to interpret an authentic menu from the TL culture. Students will read descriptions of food items and converse with a partner asking them their preferences.

 **Tip** Ideally, the menu will contain relevant vocabulary, the name of the restaurant, brief descriptions of dishes, and food items that will generate responses of liking/disliking something. If possible, get a menu from a TL culture restaurant.

- Give groups a menu in the TL and ask them to first skim the menus, pointing out observations to their partner. Things for the students to think about could be:
 - How is the menu organized?
 - What types of foods are on the menu?
 - Are there any vocabulary words that I do not know?
 - Are there a lot of vocabulary words that I do know?
 - What are some things that are different than the menus at restaurants in the US?
 - Why do we think these are different?
- Once the students have had some time to review the menus and have discussions, ask them to share out their thoughts to the class (in English or in the TL). After sharing first impressions, have students pick their favorite dishes from the menus: *Which dish looks particularly delicious to you?*


 **Tip** Students can now be practicing their vocabulary words or pronunciations as they are working through selecting their dish.

- Once students have selected their favorite dish, ask them the question “Why?” and have them answer using “because” (or the TL equivalent). Have the students work in pairs to create a reasoning for why it is their favorite dish.
 - Provide the students with examples that use the vocabulary from class.

↔ **Adaptations**

- ↔ For students who need more of a challenge, have them work on ranking their favorites. These students can create sentences explaining “First I like ___ because _____. Then I like ___ because _____.”
- ↔ For students who find this activity too challenging, provide them with sentence stems for the answer to “Why?” that uses vocabulary from the class. Also instruct these students to write down their response so they can continue to practice it through the next parts of the activity.

- After the students have picked out their favorites, it is time for them to verbally share their picks with the rest of the class.
 - Students will line up in two lines facing one another, with each student facing a partner. Have them report their favorite dish and reason to the partner.
 - Once each partner has shared, one of the lines will move to the left/right to create new partner pairs. This will continue for a couple of rounds.


 **Tip** The goal of this activity is to help the students produce and hear sentences with causality (“because”), as well as speaking in front of others. Learners will continue practicing a TL equivalent of “because” in this lesson.

4 Creative Application


Purpose: In this phase, learners move from tasks that focus on receptively understanding texts to actively producing texts in the TL. Learners will combine the vocabulary and textual knowledge from previous phases to create a multimodal (written text and images) product.

In this phase, students will use the previously introduced materials (multimodal menu, food descriptions, and vocabulary games) to aid them in the creation of a 5-item menu for an imaginary restaurant.


- Students will be completing the creative application in groups. To help with the creation of these groups, students can have a choice on who they work with but are encouraged to pick group members based on the following:
 - Who is someone that had a very different opinion than me on a food item in the “Partner’s Preference” game?
 - Who is someone that had a very similar opinion as me on a food item in the “Partner’s Preference” game?

 **Tip** The reason for asking questions like this is to hopefully get a group of students who have similar and different views on certain foods. Perhaps this will ask students to make compromises and see which cultures are being reflected in the menu.

- Once students are in groups, they will start brainstorming their 5 menu items.

 **Tip** Create scenarios that encourage compromises and conversations. For example, if there are two students in a group, ask them to have an odd number of menu items so that they have to decide or create together.


- The 5 items should...
 - be reflective of foods that the students regularly prepare/eat, or
 - hold significance in their lives, or
 - be a dish that has memories or meaning attached to it.
- After the 5 items have been decided, they need to write a 3-sentence description about each of the items. They need to include the following:
 - ingredients,
 - description of the food (adjectives), and
 - why they are including it in their menu.
- The students should be encouraged to draw or find images of the foods that they are describing and adding to their menus.

 **Tip** Encourage students to be artistic and creative when creating this menu. The format of the menu is flexible, they can use a large piece of paper, online using slides, or on notebook paper. Have students draw or find images for each of the foods to make the menu more engaging.


↔ Adaptations

- ↔ For students who need more of a challenge, they can create an additional sentence comparing their dish to another food. For example, “This salad is better than a McDonald’s salad because _____.”
- ↔ For students who find this too challenging, have them create bullet points of the ingredients and one-word descriptions with adjectives. Provide them with a sentence stem for the reasoning. They will still produce one sentence for each of the 5 items.

- After the students have decided on their 5 food items, and have written/drawn them on the menu, they are now tasked with creating the name and theme of the restaurant. What do they want it to be called? Why?
 - This process can be done in English, but the name and theme of the restaurant need to be clearly written in the TL on their menus.


 **Tip** If students do not know where to begin, try having them work on finding the similarities of the dishes. Do each of the items come from their community? Is there a flavor that they all have in common? As for the theme, this is going to be how they create the poster going forward.

- Once students have decided on the name and theme, have them add that to their menu.
- After the name and theme have been added to the menu, their next job is to create a poster that advertises their restaurant.
 - The posters are intended to draw people from the street into their restaurant and entice them with images of the food and small descriptions that are engaging/appealing.

 **Tip** If you have not already shown students images of restaurants or menus from the TL cultures, now would be a great time to give them examples of restaurant posters look in the TL cultures.

- To aid in the poster creation, students should make sure to include:
 - The name of their restaurant
 - The theme
 - Their 5 dishes (with pictures and adjective description)
 - Engaging font/design/art
- After the poster has been created, it is time for them to participate in a gallery walk. (A gallery walk is a type of activity where students put their work on display in the room. Students can lay their materials on their desk or hang them on the wall.)
 - All restaurant groups will put their posters and menus on display.

- It is the job of every student to look at the different menus and pick out their (1) favorite restaurant that they would like to visit and (2) their favorite dish.
 - Their favorite dish does not need to be from their favorite restaurant.

 **Tip** Once the work is displayed, students will proceed to look at their classmates' work. It is helpful to give the students specific things to look for when they are walking around the room. This will help to focus their energy and give them a specific task.

- Conclude this phase with a THINK PAIR SHARE activity, which will work towards the end goal of presenting their opinions to the class.
 - While completing the gallery walk, students will be finding their favorite dish and favorite restaurant. This is the THINK process because it should be done individually. You can decide how much time to give students for the individual THINK portion of the task.
 - Now, ask students to partner up and PAIR with another student: (1) have a conversation about why each person picked that food or that restaurant and (2) to help create the sentences that students will eventually share with the class.
 - Let students know in this step that they are expected to share out a full sentence, an opinion about one of the restaurants/dishes, in the next phase.
 - After students have time to work in groups of two, begin the SHARE step. Each student should share one full sentence about a restaurant or item that they find particularly appealing, as well as why they think that restaurant/item appeals to them.
 - While the students are speaking and sharing their opinions, the other students should be encouraged to listen to see if they agree or disagree with each of the students.
 - An engaging activity after a person speaks is to take a poll of the classroom to see who else agrees or who disagrees with the choices of the students.
 - Make sure that all students have an opportunity to speak during SHARE.


↔ **Adaptations**

- ↔ For students who need the assignment to be more challenging, they can create an additional sentence where they are then able to discuss both their favorite restaurant and their favorite food item.
- ↔ For students who find this to be too challenging, provide them with a sentence stem/sentence structure for what they are expected to say. Students may also need help generating support and a reasoning for their opinion. It might also be helpful to provide the students with a word bank of things they can say to defend their opinion.


5 Discussion and Conclusion

Purpose: In this phase, students have an opportunity to use a mix of languages to express their thoughts and opinions on topics related to today's lesson. The discussion and conclusion phase gives learners a chance to consider how today's lesson connects to their lives and experiences, as well as reflect on their own learning.

- In this phase of the lesson, the students will conclude their thoughts and take a larger intercultural look at the tasks they completed.
- First, begin a conversation around compromising with teammates. Ask students to reflect on their teamwork by using the following sample questions:
 - Did you have any disagreements with your partners on what should be included on your menus?
 - Were there any compromises made on what was included?
 - If yes, how did you overcome the disagreement(s). Were there some dishes that your peers have not heard of? What were they? Why?
 - If no, why do you think that is? Does it have anything to do with you all living in the same community?

 **Tip** The idea of this first set of questions is to have the students start to consider the role that food and meals play in identity. If students had to make compromises and/or had disagreements it might be beneficial to see what student their decision had represented. Was it a dish that people are familiar with? Was it something culturally significant? How did they decide?

- The next series of questions to consider are the ones that focus on the aspect of placing these restaurants in the context of their community.
- Ask students the following questions: *Would these restaurants have a lot of success in our community? Why or why not? What changes would have to be made for more success? Do these changes ask you to take away or reduce the representations of specific cultures?*
- To conclude the discussions, ask them if they are going to consider making or trying foods that they had not heard of before the class.

 **Tip** This last question is more open ended to see if students are practicing intercultural competence around their peers. Are they still placing some cultures above others? Are they learning to accept but are not wishing to participate? Or are they wanting to adapt their way of life to try and interact more with other cultures?

Possible Extensions

This lesson could be part of a larger unit, that could include the thematic extensions and guiding questions listed below.

Dining Expectations

- What are the aspects of restaurant hospitality in TL cultures?
- What are the similarities and differences in restaurant etiquette in TL cultures compared to in your community?
- How does someone learn the dining expectations in a new culture?

**A project for this extension could be having the students create their own restaurant and bring it to life in the classroom with hospitality being their main goal.*

Food Culture in New Media

- Where do individuals learn new recipes and learn to cook? How has this changed over time?
- How do people share stories about food that is impactful to them?
- How have cooking shows, cookbooks, family recipe sharing, etc. changed over time?

**A project idea for this extension could be to have the students create a short-form food vlog where they are cooking and sharing the recipe in the TL.*

Lesson Plan Template (Blank)

Lesson Preview: Objectives and Content

Socio-Cultural Objectives

By the end of this lesson, students will be able to...

-

Language Objectives

By the end of this lesson, students will be able to...

- (Speaking)
- (Listening)
- (Reading)
- (Writing)

Content Objectives

By the end of this lesson, students will be able to....

-

Content (Key Phrases and Vocabulary)

- Examples of types of vocabulary
 -

Useful Prior Knowledge

- Vocabulary and structures for _____
 - E.g.,

Materials

- To facilitate the class
 -
- To have students produce
 -

Sample Lesson Plan

1 Warm-Up and Welcome

Purpose: This will serve as an introduction to the theme that will be discussed. The warm-up is a time to activate learners' prior knowledge of a topic, having them recall words and concepts they already know, while preparing them to expand on their existing knowledge.

In this phase, learners will _____

-

2 Introduce Relevant Vocabulary

Purpose: This phase focuses on activating learners' prior knowledge of vocabulary to build on their word bank. Learners get an opportunity to use their receptive skills to recognize key terms and add additional words to their repertoire.

In this phase, learners will _____.

-

3 Working with Multimodal Texts

Purpose: In this phase, students progress from receptively learning isolated vocabulary to recognizing key words and phrases in context. This phase should revolve around learners using the vocabulary from the previous phases to understand a multimodal TL text.

In this phase, students will _____

-

4 Creative Application

Purpose: In this phase, learners move from tasks that focus on receptively understanding texts to actively producing texts in the TL. Learners will combine the vocabulary and textual knowledge from previous phases to create a multimodal (written text and images) product.

In this phase, students will _____

-

5 Discussion and Conclusion

Purpose: In this phase, students have an opportunity to use a mix of languages to express their thoughts and opinions on topics related to today's lesson. The discussion and conclusion phase gives learners a chance to consider how today's lesson connects to their lives and experiences, as well as reflect on their own learning.

In this phase, students will _____

-

Possible Extensions

This lesson could be part of a larger unit, that could include the thematic extensions and guiding questions listed below.

Extension Theme(s)

Glossary

Community Language Education: Teaching and learning a language within a community setting, often involving local resources, cultural elements, and community participation.

Community Based Language Program: Language education programs designed and implemented with a focus on the specific needs and resources of a local community.

Differentiation: Adapting teaching methods and materials to meet the diverse learning needs and preferences of individual students.

Exit Ticket: A brief assessment or reflection completed by students at the end of a lesson to gauge understanding or summarize key concepts.

Focus Words: Key vocabulary words that are the primary focus of a lesson or instructional activity.

Heritage Language Learners: Individuals learning a language that is connected to their cultural heritage or familial background.

Presentational Speaking: Expressing ideas or information in the target language through spoken presentations.

Scaffolding: Providing step-by-step support to students so they can understand and do something on their own later.

Sentence Stems/Sentence Starters: A few words given to students to help them start writing or speaking a sentence.

Target Language Culture (TL Culture): One or more cultures associated with the language being learned, providing context and insight into various customs, traditions, and societal norms.

Target Language (TL): The language that students are actively learning and using in a language education setting.

Think, Pair, Share: A collaborative learning strategy where students individually reflect on a question or topic, discuss it with a partner, and then share their thoughts with the class.

Teaching and Learning Resources

American Council on the Teaching of Foreign Languages (ACTFL). ACTFL is the largest professional organization for US language instructors. Some resources, such as their performance descriptors, help language educators gauge their learners' abilities and make level-appropriate materials. <https://www.actfl.org/>

Differentiated Instruction: This website contains key concepts for educators who want to learn more about the basic ideas behind differentiated instruction.

<https://www.readingrockets.org/topics/differentiated-instruction/articles/what-differentiated-instruction>

Heritage by Design: This podcast, hosted by three heritage language speakers, discusses unique issues in how languages are talked about and taught, emphasizing the lens of heritage language use.

<https://www.podomatic.com/podcasts/heritagebydesignpodcast>

Literacies in Language Education: This website provides useful definitions, information, and activities for approaching language education from a literacies-based approach. <https://carla.umn.edu/literacies/index.html>

LCTL DOORS: These activity templates are made for language teachers to adapt to their languages, cultures, and teaching contexts. Some activities are available in specific languages, whereas others remain language-neutral and ready for adaptation. The database of activities is searchable by language level and topic.

<https://doors.cal.msu.edu/>

Local LCTL Assessments: The Local LCTL Assessments (LoLA) project consists of test specifications and test-template kits for online, computer-adaptive LCTL placement and diagnostics. <https://nlrc.msu.edu/lola/>

Language Lounge: This podcast, with language teachers serving as host and guests, covers important and practical topics in language education.

<https://www.waysidepublishing.com/podcast/language-lounge>

Multimodal Resources: This YouTube playlist from the Center for Educational Resources in Culture, Language & Literacy (CERCLL, based at the University of Arizona) offers a number of perspectives on working with multimodality in the L+ classroom. <https://www.youtube.com/playlist?list=PLxWdN3n-6EdsNsorBFTzexPB7X7iyejZS>

National Heritage Language Resource Center (NHLRC): The NHLRC, based out of UCLA, offers professional development resources for educators working with heritage language learners. <https://nhlrc.ucla.edu/nhlrc/home>

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