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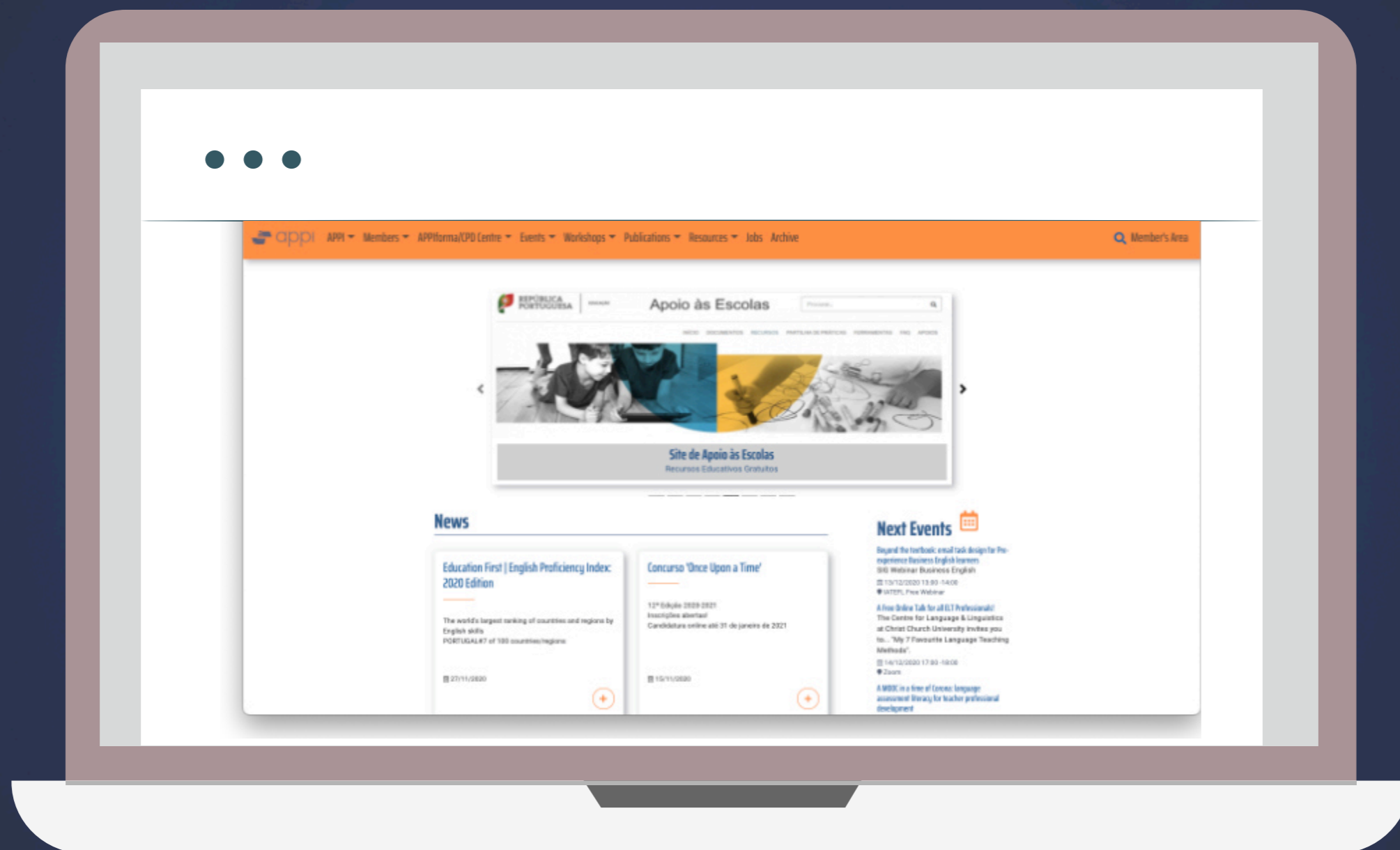
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Dear APPI members,
Welcome to the eighth edition of The APPI eJournal.

The pandemic situation we are facing has not changed much since we last launched the seventh edition of The APPI eJournal. So, we all keep on meeting challenges to deal with, either in school face-to-face with our students or at home with synchronous and asynchronous lessons or a hybrid teaching system. One way or the other, teachers and students have been enduring a hard reality that both parties try to overcome as well as possible or even exceeding themselves to minimise the effects of such adverse circumstances.

In the site created by the DGE — <https://apoioescolas.dge.mec.pt> — to support schools in this overwhelming situation teachers are withstanding, you can freely and swiftly access useful links with educational resources posted by APPI to make your life easier.

Carlos Lindade and Dora Cristina Santos explain and motivate teachers to use digital tools such as TikTok and QR CODES, which will engage students to relish their learning.

Conceição Duarte highlights the “great fun” teacher and students can have “When preparing and giving an oral presentation”.

“Visual Organisers in CLIL Classes” and “My CLIL Journey” point out the benefits of Content and Language Integrated Learning in a globalised society; the former showing how visual organisers are of good value to put ideas into order and only then make them clear and understandable to the audience, while the latter illustrates how enriching such an experience proved to be.

Lúcia Bentes makes us reflect on the 21st century skills, emphasising the core critical thinking we all need to deal with everyday happenings not only in school but also in society and the professional world.

The lesson plan ready to use “21st Century Women: Are We Techies?” constitutes an added value to launch a debate about gender equality.

Neil Mason, an expert in Mentoring, explains the advantages of having a mentor in different stages of your life.

As writing is not always an easy task to accomplish, moreover for academic purposes in a digital context, James J. Riley clarifies step by step how you can do it.

Miguel Pinto presents “A Teacher’s survival guide for the new school year”, mainly for newer teachers.

Alexandra Duarte’s article “Debating, Literature, Projects” proves to be a wealth of information in what concerns an Erasmus+ project involving diverse nationalities aiming to promote an European Reading Club, where students communicate and express their views on a plethora of subjects. Not only does it foster exchange of ideas, which leads to critical thinking but also raises awareness of multiculturalism.

On the Bookshelf, Judite Fiúza highlights the advantages of learning grammar for meaning and not just to get acquainted with the mechanics of grammatical rules present in the book “Teaching Grammar From Rules to Reasons, Practical ideas and advice for working with grammar in the English language classroom” by Danny Norrington-Davies.

All in all, we believe the readers may choose what best suits them from this selection of subjects that may contribute for a practical activity, a debate, a reflection.

We would much appreciate if you could share an article for a future edition.

Please, get in touch ejournal.appi@gmail.com

Stay safe for your and everyone else’s sake.

Judite Fiúza
Neil Mason
Editors

Using TikTok to engage speaking skills

“What we learn with pleasure we never forget.”
— Alfred Mercier

Carlos Lindade

During the Covid-19 confinement period, teachers were forced to rethink their teaching practice as they coped with ongoing changes in every aspect of their lives. Throughout this period, they brought the 4Cs of 21st Century Education to life: critically (re)thinking their teaching practice, collaborating and communicating with learners and colleagues in new contexts, while dealing with every obstacle creatively. The truth is that the quarantine allowed teachers to create and share fantastic approaches to ELT and this article is a result.

1. Introduction

During the Covid-19 confinement, teachers tapped into an extraordinary source of creativity. In fact, regardless of their academic background, experience or workplace, educators stopped, took a very deep breath and rethought their teaching practice, outlined new goals and endeavoured in a new context in record time. Prior to this, some would believe impossible to implement such a radical shift in such a short notice. Those voices are silent now. I couldn't be prouder to be part of such an innovative and determined community.

Considering the above, one must reckon that school educators from every corner of the globe have utilised social media platforms as tools to facilitate classroom learning in and in particular in this new setting. In my previous article I highlighted the potential of WhatsApp to augment learning opportunities outside the physical walls of the English classroom (Lindade, 2020). This article aims to be another contribution in that direction.

2. TikTok

Like Instagram and Snapchat, TikTok has increasingly become popular with teens and tweens across the world. In fact, as of late 2019, the userbase of TikTok users had reached 800 million and it is estimated to reach over a billion users in 2020. Another important fact to consider is that approximately half of TikTok's global audience is young, under the age of 34. If you are not familiar with TikTok, it primarily features video content that is 15 seconds in length. While there is an option to share videos up to one minute long, the biggest draw of TikTok is the ability to post about anything. Humour, hobbies, fitness, travel, music, dance, photography; every category is open and gaining huge attention, which is particularly engaging because each area

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is offering exposure to content in short-form video that can easily be linked to major topics covered in our lessons.

3. TikTok and ELT

First, TikTok has the potential to keep the students engaged. Apart from learning English, research in this field has pointed out that TikTok has actively assisted students in becoming innovative and creative at the same time. For most teachers, the platform has remained an alternative to many video platforms that do not engage students in learning. For older students, this platform has helped make assignments given in class manageable, especially for foreign students who have to familiarise themselves with the English Language (Klein, 2019). Consequently, they have used the platform to create scripted and short English videos, which goes a long way in helping them learn the language. In the long run, it is without a doubt that TikTok has become a perfect way to liven classrooms with students looking forward to interacting with new content in classrooms. Today, educators assert that learning in classes has become much more comfortable even as students appreciate technology has impacted learning. However, if you work in a context that has banned using smartphones in the classroom, or if you feel uncomfortable dedicating in-class time for this end, you could always consider this as the perfect homework.

It is worth noting some examples of fully embracing TikTok in teaching contexts. Well, India is a perfect example of a nation where students have managed to learn English through TikTok. Since the launch of Edutok in India, there are at least 200 million users who actively depend on it to learn English (Silva, 2019). While there are over 10 million education videos meant to assist international students, it is without a doubt that TikTok can be fully implemented in classrooms to help learn English and other disciplines as well. As TikTok moves to partner with other tutoring

platforms such as Toppr, GradeUp, and Vedantu, it is high time educators worked on ways to sensitise learners to fully embrace TikTok as a tool to help them improve their learning.

4. Possible TikTok ideas to augment English lessons

The following suggestions are simply that... suggestions! Most of these ideas could work in class or as homework. They could be scripted or not, depending on the learning outcomes set for the task. Personally, I would recommend creating (or adapting) a rubric, so learners clearly understand that TikTok tasks are part of the course and part of their continuous assessment. Here's a link for one that could easily be adapted:

https://juarezdp.weebly.com/uploads/5/9/3/5/59351771/_tok_presentation_rubric_1.pdf (08-10-2020)

Among many, many others these are my current Top10 suggestions.

Ask your students to:

1. Share their pet, favourite toy or possession with the class
2. Practise **wh**-question words by interviewing a TikTok user, a friend...
3. Complete a role-play from the coursebook through TikTok
4. Present a short tutorial or a DIY
5. Share a summary of the lexis and/or grammar studied throughout the unit
6. Highlight the dangers of mobile addiction
7. Create an environmentally friendly message
8. Share what they are grateful for (or scared of)
9. Present what one should not do in public (in a canteen, a restaurant, in a bus...)
10. Recap what they did last Summer or what they will do next Summer.

Some of these ideas have the potential of being cross curricular tasks, such as the tutorial. A tutorial could be a dance tutorial done with the collaboration of the PE teacher; the environmentally friendly message could be done with the help of the Science teacher. The sky is the limit!

5. Some concerns

While TikTok has proven to be a potential platform to aid learners, it comes with its own set of problems that educators have realized. One such issue is the platform being used by several students as a means to bully others (Klein, 2019). There have often been cases of individuals making fun of others when they attempt to learn the English language. This kind of ridicule has become a considerable challenge.

Another massive concern with TikTok is student privacy, in which most parents and teachers continue to express their worry. For a long time, individuals' security and privacy have become common problems experienced by social media users (Silva, 2019). While most students might use TikTok with pure intentions, it should be realised that some users have malicious purposes. Further, it becomes troubling knowing that content from other TikTok users is usually not censored. In such a case, it becomes quite difficult for students to concentrate and complete their assigned homework.

6. Final thoughts

In summary, we are in a digital era where change is inevitable. With TikTok, it is without a doubt that it holds massive potential, especially for students learning English and developing 21st century skills. Students using the app are better positioned to develop creativity, speaking, and even editing skills when sharing learning videos. Further, we have cases like India, where the app has proven to be a useful tool for learning. However, it is worth noting that much needs to be done if TikTok is fully embraced in

teaching contexts. For instance, students must be willing to seek supervision from their educators when using the platform. If there are bullying issues, it is essential to inform educators, parents, or any responsible adult to address the matter amicably. Overall, it is high time society acknowledged that technology is severely transforming everything, and with the introduction of 5G we might slowly be moving towards the age of holograms in the English classroom.

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Let's boost our classes with QR CODES

Spice your classes with something new

Dora Cristina Santos

This article presents a tool QR Codes that can be used by teachers to liven up their classes.

It has a first part with a description of why and how QR Codes can be used in classes, the teacher's personal experience and it has a second part with a practical worksheet that deals with QR Codes used as texts, pictures and videos.

Have you ever imagined using a QR Code in your class? I dare you to try it and you will see how easy it is.

If you need to spice your classes up and you are bold enough to experiment something different, using a QR Code might be a funny and engaging way to do it.

I must confess that in the past years I hardly ever used a QR Code in my daily life, but nowadays they have become a very valuable tool and part of my life. I prefer to point my mobile to those little mysterious black squares than crossing my fingers against a filthy restaurant menu that might be contaminated with Covid - 19.

The idea of using a QR Code came to me in the beginning of 2020, when I felt that I wanted to do something different with my 7th grade students to spice up their desire to

discover the English language. So, I planned some activities for using mobile phones and QR Codes, in some of my classes and it was a big success. Firstly, the students were allowed to use their beloved mobiles in the class and secondly, it was a new experience for them and they enjoyed doing it. To my surprise, the students stick to the tasks proposed and wanted to discover what was hidden in the QR Codes.

Unfortunately, my school does not have an open internet connection for students, but instead of being a problem this was an opportunity to promote cooperative skills among my classes. It was really amazing to see how they had overcome this issue and to surpass this problem, they shared hotspots from their own mobiles with their peers, so that no one was out from the activity.

While doing this assignment, I realized that my students were truly collaborating with each other, in order to fulfil all the tasks that I have asked and they were willingly using

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their own private internet accounts for that. So, there is no excuse not to implement QR Codes in your classes.

What do you have to do if you want to use a QR Code activity?

You just need to find an app that will allow you to create a QR Code with the data that you require to provide to your students. It can be a text, a picture or a link to a video. I use for instance, the-qrcode-generator.com and then your students only need a QR Code reader, such as QR Droid that enables them to decode the QR Code that you have created. Then it is super easy. In class the students just point their mobile phones to the QR CODE (printed in a sheet of paper that you provide), and watch or read what is there and that's it.

Here is a worksheet that I have created for a vocabulary revision — Types of Houses — which uses QR Codes in three different ways: with a video from YouTube, a sentence and a picture.

Amuse yourselves and your students with QR Codes and make your class environment a funny way to learn.

EDITORS' NOTE

Many cafés and restaurants are now using QR codes instead of giving clients a menu — you open a link on your phone, so, you don't have to touch menus that other clients have touched. This exercise is a useful way to train students and yourself!

VOCABULARY REVISION
Types of Houses 7th grade

TASK — Using your Mobile phone - **QR Droid** or other **QR code reader** - try to solve the worksheet.



- A- Watch the video and complete the sentences.**
- 1. We _____ in the _____.
 - 2. We _____ in the _____.
 - 3. The cat is chasing _____ in the _____.
 - 4. We _____ in the bedroom.
 - 5. We take _____ in the _____.
 - 6. We _____ the car in the _____.
 - 7. The _____ in on the roof.
 - 8. The man _____ the violin on the _____.
 - 9. There are many _____ in the _____.
 - 10. The girl _____ plants in the _____.

B- Read the secret messages and write the correct answers.



1. An _____



2. _____



3. _____

C- Describe the houses in the picture (type of house/ floors/colour/ size (...)).



When preparing and giving an oral presentation is “great fun”

Conceição Duarte

An oral presentation based on the recreation of a work of art – that was my proposal to my 11th and 12th form students in lockdown, and not all of them were Art students...

While at home due to lockdown, on Easter holidays, I was idly browsing Google and I set eyes on “The Getty Museum Challenge” [<https://blogs.getty.edu/iris/getty-artworks-recreated-with-household-items-by-creative-geniuses-the-world-over>]. It invited people to recreate a piece of art from the Museum using suitable materials they could find at home, photograph their work and send it to the Museum’s Twitter, Facebook or Instagram account, together with the recreated work of art (painting, sculpture, installation). The contestant should submit a short description of the artwork (available on their webpage) with another short description of the materials used in that work recreation.

As the Challenge was already on its way, I was fascinated and amused to see how imaginative the contestants had been so far. Some chose to be the character of a certain painting; others decided to ask a family member (or more than one...) to pose for the picture. There were also recreations of still paintings or abstract art using food – the Challenge called them “snackables”.

Some posts showed impressive replicas; others showed free interpretations of the original artwork. All conveyed the sense of

commitment of each contestant, and I was in awe with the creativity each one displayed.

I started thinking I could use this idea, pedagogically speaking. My 11th and 12th year students were in lockdown, too, and most of them were getting quite bored. And there were formal oral presentations to be done the following term... I thought, “Why not tell them about the Challenge and see what they think about it?”

That’s what I did, I spoke about it with the Arts class. They were thrilled with an opportunity to link Art with English in a novel way. I was glad, as my Arts students had a potential they often were unwilling to explore. Moreover, for them it was okay to make it an oral presentation on Zoom platform, as we would still be in lockdown.

I eventually offered the same idea to all my students. The majority accepted the challenge. Only a few 12th year students felt uncomfortable with the idea and suggested another course of action.

I informed my students they could then submit their recreation to The Getty Museum as their Challenge was open to contestants from all over the world.

I prepared and sent them, via Classroom, a sheet of instructions

with an oral presentation deadline. I told them to read “the tips for the Quarantine Challenge” in the Museum blog – they might prove useful, and there were also links to tutorials on how to use Photoshop or PicCollage, which could be useful as well. I pleaded them NOT to disclose which piece of art they would recreate and how, as it would ruin the surprise effect.

I stressed that the Challenge implied the recreation of a piece of art – a painting, a photograph, a sculpture – and not the making of a replica. Though this was what most of them did... with an amazing result!

In the process I got emails from students telling me that they had browsed the webpages of other museums and found out works that they wanted to recreate and asked me “Miss Duarte, must I use Getty Museum artwork or can I use this one instead?” I was over the moon when I realised that 12th year students of Science or 11th year students of Economics were actually looking at Art and looking for Art, and finding it entertaining. I sensed I was, in fact, being a mediator and not a teacher, and that felt so good, too!

I prepared an evaluation sheet I would use for this out-of-the-ordinary work. I based myself on the criteria used in the national exam oral evaluation (prova 550) and adapted it to the Challenge. I briefly discussed the sheet with them and made a few changes.

When lockdown ended, 11th form students went back to school and so did I. Their “Getty Challenge” oral presentations were done in the physical classroom. I didn’t notice the usual nervousness – they were all eager to show and tell and get their classmates’ feedback! Many of them had done a sound research on the artwork author and school, and were expert at presenting facts and feelings about them.

I wanted to know how each one of them had felt in the making process. I got excellent feedback from them. Here are some of the answers:

- “It was great fun!”
- “Miss Duarte, my Dad thinks you’re mad!”
- “I thought I would spoil this, but I actually did it.”
- “My sister didn’t want to model, she thought I was kidding, but then I told her this was English homework, so she went along and gave me a hand.”
- “It didn’t feel like I was preparing an oral presentation.”
- “I’m going to include Museum-going in my next holiday plans.”

I am from Barcelos and teach English to Secondary level students in my hometown, at Escola Secundária Alcaides de Faria.
I love a good cup of coffee and many forms of Art, being Dance, Music and Cinema my favourite.
I also enjoy travelling.



Visual Organisers in CLIL Classes

Nina Lauder

Images are part of our everyday lives, and visuals are important tools for language teaching. In CLIL lessons, visual organisers are particularly useful as they support the input that students receive in class and they can help students clarify concepts and make learning more meaningful. In this article, we will look at some practical ways to incorporate visual organisers in our CLIL lessons.

Images are part of our everyday lives, and visuals (posters, flashcards, charts, maps, signs...) are important tools for language teaching. In CLIL lessons, visual organisers are particularly useful for supporting the input that students receive in class and they can also help students clarify concepts they are learning.

As visual organisers focus on essential information and on connections, they are highly recommended tools in CLIL lessons. They can help students organise their ideas and they can consolidate a lot of information in a reduced amount of space. When using visual organisers, students summarise concepts that might be complex into meaningful, clear displays.

When it comes to using visual organisers in CLIL lessons, teachers need to keep in mind that students might not be familiar with these tools and might not have used them in their own language. When introducing visual organisers for the first time, teachers should take a gradual approach and provide sufficient support to make sure that students know what is expected on them. Teachers can begin by demonstrating the use of the visual organiser to the whole class, talking students through the steps of the process, explaining each step as it is

being carried out and using the same format of visual organiser on different occasions for different topics so that students become confident with how they can use the organiser.

Here are some practical ways to use visual organisers that can be easily exploited in CLIL classes.

Charts

Charts are visual organisers that are straightforward and easy for students to understand. Although there are endless ways to use charts in class, one of the most common uses is to classify things. For example, teachers give a list of material (plastic, wood, wool, brick, paper, stone) and students need to classify the words onto a two-column chart of natural or man-made materials. Alternatively, charts can be used to display the results of an experiment. For example, students can test a variety of materials to see if they sink or float and can write their findings in the correct column on a chart.

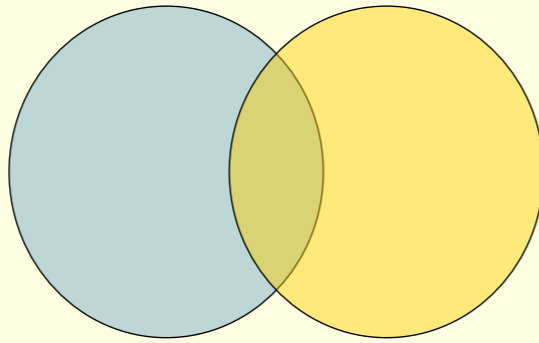
K-W-L Charts

K-W-L charts are organisers that encourage students to make links to previous knowledge before beginning a topic. Students look at the K column and fill in the information they know about the topic. Following this, teachers can guide students to think of questions they might have about the topic and to write 2-3 questions in the W column. At the end of the activity, lesson, or unit students reflect on what they have learnt and take notes in the L column.

K What I know	W What I want to know	L What I learned

Venn Diagrams

Venn diagrams are overlapping circles that can be used to help students make abstract ideas or concepts clearer. These diagrams are used to compare and contrast the relationship between two things. The central part of the diagram is for the common points between the two things while the circles on the left and right are for the characteristics that are specific to one thing or the other.



One example for CLIL classes might be to encourage students to compare comets and asteroids. Teachers can provide words or sentences and students decide if the sentences refer to comets, asteroids, or both. For example, orbit the sun (both), not spherical (both), made of rocks and metals (asteroids), frozen masses of gas and dust (comets), can have tails (comets), found between Mars and Jupiter (asteroids).

Mind Maps

A mind map is a diagram that is used to organise information. In many cases it is created around a single concept with associated ideas like images, words, and expressions connected to the main idea using different branches. Mind maps can be used for brainstorming, for taking notes during a listening task, to summarise ideas after doing a reading task, to organise ideas in pre-writing tasks or for project work. For example, students could write Industrial Revolution in the centre of the mind map and in the circles branching off from the centre students could write or draw information on what they know about the Industrial Revolution.

Cycles

Cycles are visual organisers that illustrate how things are related to one another. They demonstrate that there is no beginning or end to the process as the cycle repeats itself over and over again.

Possible ways of using cycles in CLIL class include:

- Life cycle of a plant
- Life cycle of a butterfly
- Phases of the moon
- The water cycle
- Rock cycles

3D organisers

Another way of using visual organisers is to make 3D organisers. Some examples of 3D organisers include flap books, cubes, mobiles, pop-up cards or zig-zag books.

Flap books are easy-to-make classroom tools for CLIL lessons. On the outside "flaps" students can write words and on the section inside they can draw pictures or write definitions. They can use this tool to review key vocabulary or to "test" their partners to see if they can describe or define what is under the flap.

Cubes are another 3D organiser for CLIL lessons. Students can be given a blank cube template where they draw, for example, the life cycle of a bee, frog or plant. When they have made their cubes, they can work in pairs or small groups to describe the pictures on their cubes or they can "roll the cube" (like rolling a dice) and take turns describing the top image on the cube.

To sum up, visual organisers can facilitate the learning process and improve outcomes in CLIL lessons. Using visual organisers in class can help engage and motivate students while making material more comprehensible at the same time.



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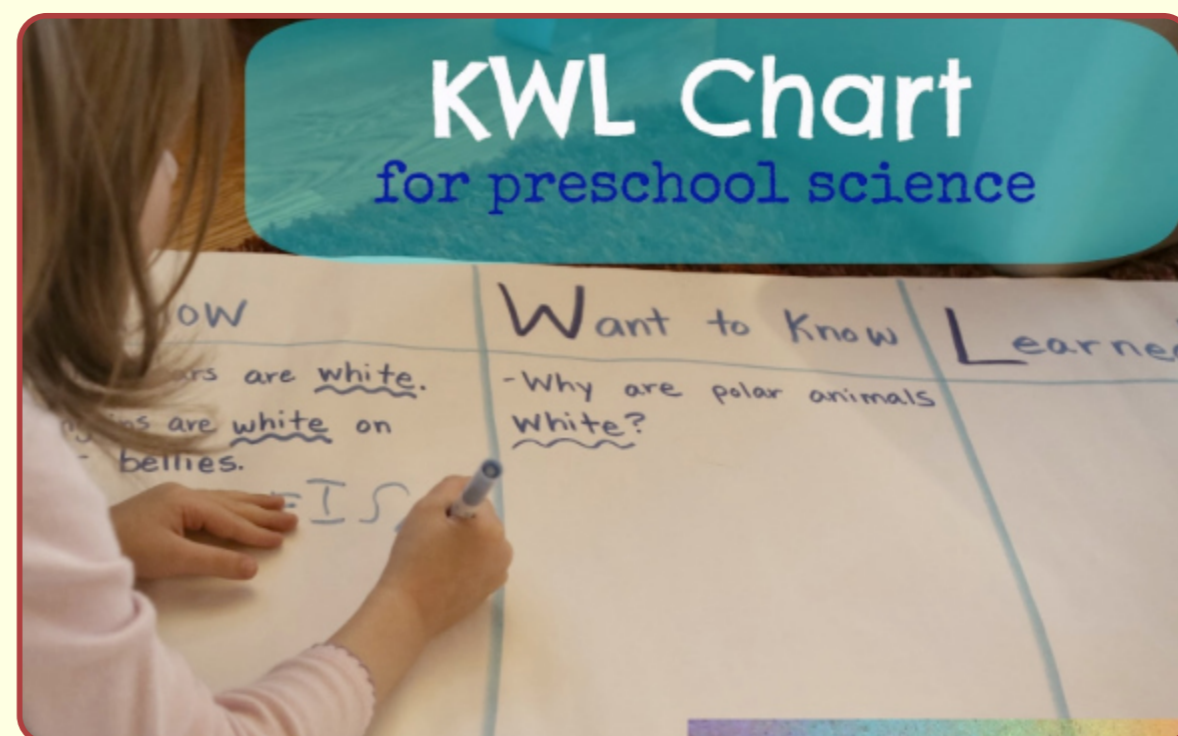
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My CLIL journey

Sónia Mendes

This journey started in 2015 with a class of 5th grade in Escola Secundária Dr. J. G. Ferreira Alves in V. N. Gaia. Little did I know that would be the beginning of a unique path. After 20 years' teaching, I was about to embark on an enlightening new journey.... into CLIL (Content and Language Integrated Learning).

The GoCLIL project in ESDJGFA

Thanks to Principal Álvaro Santos' insight, I got involved in the GoCLIL project of my school, one of the first state secondary schools to implement CLIL in Portugal. This method is described by Do Coyle, David Marsh and Philip Hood, as “an educational approach in which various language-supportive methodologies are used which lead to a dual-focused form of instruction where attention is given both to the language and the content” (Coyle, et al., 2010, p.3). In my school we have benefitted from the precious support of Associate Professor Maria Ellison, from FLUP, founder of the Working CLIL network.

Recently posted in the school, I was given the opportunity to work with a 5th grade class and the privilege to support the team of content teachers who worked with this class until it completed 9th grade. The first project coordinator was utterly essential for my immersion into CLIL as she led me through the basics and beyond. And from then on I was hooked – this is my testimony of a deeply exhilarating five-year journey.

The beginning – getting into CLIL

A third of the 5th grade class had never had English and the others knew very little, so I had to start from scratch – I didn't know what to expect but was eager to see how far they would go. And so were my content colleagues. Mostly used to secondary level, they earned my respect and deepest admiration

for embracing this challenge – to teach content through English. As I considered myself (and still do) a mere apprentice, I attended some of their regular lessons to observe the use of academic language and answer the multiple questions in my mind. What sort of work were students asked to do? How did they interact?

The CLIL lessons

The subjects in 5th and 6th grades were the same: History and Geography of Portugal, Science and Arts and Crafts. So, we started preparing, jointly as teamwork is essential in CLIL. Content teachers work with language teachers – it's a team effort.

In November we started the CLIL History lessons about the agropastoral communities: the students could hardly make a full sentence but managed to communicate. I did my part, preparing them in the English lessons for some of the lexis and structures they would need, and at the same time supporting my colleagues in the design of the CLIL lessons and the creation of materials in English. There weren't any textbooks to go by so all the materials were created from scratch.

All the teachers had their concerns: the Science teacher was worried that he would not be able to adjust his high level of proficiency in English to the learners'; the Arts teacher was worried about her own proficiency level and so prepared her lessons as if that was her first year teaching, despite being a teacher for more than 30 years; the History teacher met another challenge: connecting subject content (History of Portugal) and world History.

And so we were all concerned about those eleven-year-olds, but success was present from day one. All that I had been told about

CLIL was true – as the lessons were carefully planned, the students were perfectly involved, keenly taking part in the activities, and using the language to learn the content. The shy students felt more confident and bravely took their chances whenever asked to participate. Gradually, they all developed their critical thinking skills and language skills in a natural way. Also over time the teachers understood how to apply CLIL.

The students

The students were perfectly engaged in the activities. Some of the quiet students felt so comfortable that they were more active in CLIL lessons than in the others (aware they were not under evaluation and could speak freely to make themselves understood). Gradually, the teachers felt more confident (and so did the students) and aware of the methodology, and designed more and more student-centred lessons. Fortunately, our Principal provided the team with time in our schedules to work collaboratively and in such a way that I was able to observe all the CLIL lessons. Thus, I was privileged to witness the children blossoming through CLIL. I have come to understand the importance of formative assessment and feedback so I regularly discussed with the class what could be improved/had to be adjusted.

From the beginning of this journey, they got used to communicating in English also in CLIL lessons with both their content teachers (who they fondly treated as Mr or Ms as well) and their classmates, even during group work. As a result, their proficiency skyrocketed.

I dared to use some of the activities I created for them at my language lessons with non-CLIL 7th grade students and when comparing results I realised the CLIL 6th graders understood the instructions better and solved the tasks faster while speaking in English among themselves; the non-CLIL older students insisted on speaking Portuguese and had me repeat the instructions several times and wait longer for them to finish the tasks.

Since October 2015 these students got used to giving oral presentations to their class, to other classes, to a full auditorium, in videos, on open-school days, to foreign teachers visiting, and parents. And they also got used to self and peer assessment from the beginning as well as being filmed, so that later they could reflect and adjust their practice.

From 7th grade onwards they became deeply immersed in CLIL as there were additional subjects involved: Geography, ICT and Civics. Multiple subjects, teachers, activities, projects – the sky was the limit. Despite the usual ups and downs of adolescence, they embraced all the challenges and delivered more than expected. Parents were also involved in the activities as much as possible and appreciated their success.

The teachers

Part of the project success has been teacher collaboration, joint reflection on practice before/after the lessons, engaging activities, scaffolding strategies to support learning, innovative tools and methodologies to develop their skills and focus on formative assessment. Together we participated in some teacher training events and ERASMUS+ projects which have helped us grow in CLIL and we now apply the method in our lessons regularly.

On a high note

Meeting Professor Do Coyle at the 1st Working CLIL colloquium at Faculty of Letters of University of Porto (FLUP), or Professor Gisella Langé in Italy, the privilege of learning from Prof. Peeter Mehisto and Tuula Asikainen in Finland have been memorable experiences.

Professor Maria Ellison, from FLUP, has been monitoring the project since it began. Her unconditional support and precious guidance have been paramount in this journey.

None of this would have been possible without my Principal Álvaro Santos' vision and the excellent team work with all my CLIL colleagues (content and language).

All these wonderful teachers and students have helped me find what was missing. I've had so much fun in all the CLIL lessons that this has been an unforgettable ride.

Now, five years later, it is rather interesting to hear those students speak about activities they did in the 5th/6th grades which they will never forget, such as: role playing for older students; the Science tree treasure hunt in the school garden; the Arts and Crafts projects – creating a character and its house; redesigning the school gardens; participating in their first eTwinning project to celebrate Europe Day; and the History lesson where they met a couple of volunteers who were about to travel to Uganda to help an orphanage, or the one when they interviewed Mohammed (played by an 11th grader) about Islam.

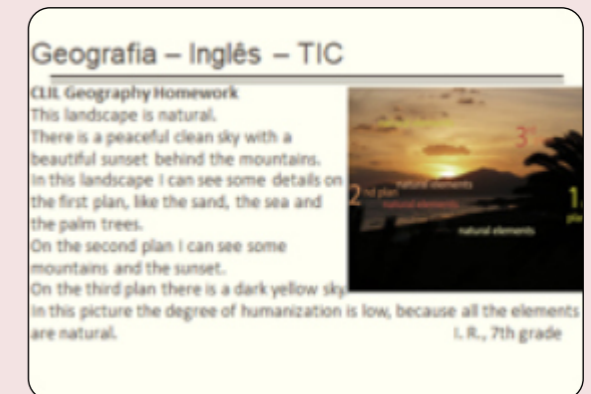
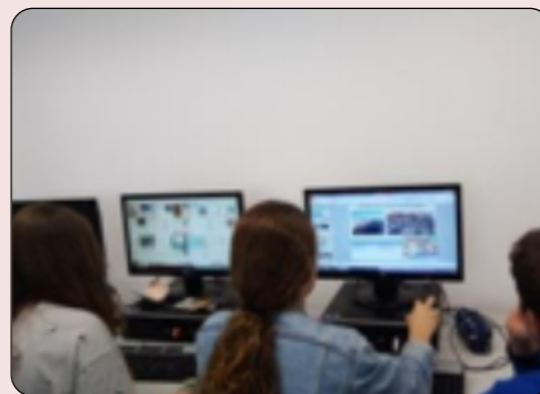
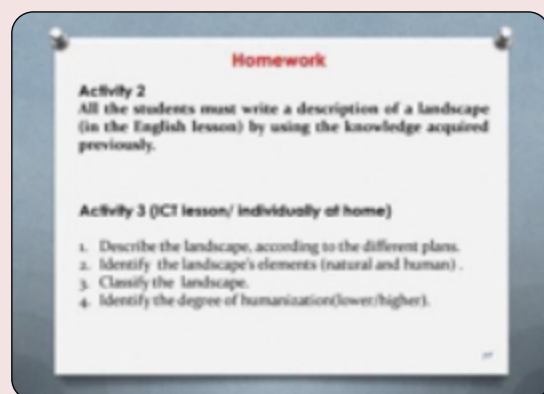
You know you must have done something right when your students dress up in military gear for a History presentation about dictators and adopt a Russian speaker's English accent, when they start using the past simple or the present perfect on their own before you planned, or when you observe them working so attentively in groups, or when they even discuss language among themselves...

It has been such a fun ride to witness these students' growth as individuals, learners as well as English speakers. We have done our best to create meaningful learning opportunities. They are entering 10th grade fully equipped to continue their journey safely. They are not completely aware of their potential yet. They will be, though, just as others before them – as I have witnessed from former CLIL students in my 10th grade classes. They have developed many of the 21st century skills and are now ready to fly on their own.

My own language lessons have gradually incorporated this approach. This has been a unique journey. I am proud of the teacher I am today.

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Sónia Mendes. (APPI-B-3184). English Teacher since 1996. Currently working at Escola Secundária Dr. Joaquim Gomes Ferreira Alves, in Valadares, Vila Nova de Gaia. Interests include eTwinning projects and CLIL methodology.

C L I L



What I personally understand by 21st Century Skills and Critical Thinking. A reflection.

Lúcia Bentes

Teachers, We Cannot Go Back to the Way Things Were
— Bettina L. Love (April 29, 2020)

During my English teaching traineeship I was taught that teaching the four language skills was the most important task I could perform in a classroom.

It is true that the guiding document Students' Profile by the End of Compulsory Schooling, adopted officially by Portuguese schools in July 2017, marked an important step forward to improve students' learning at schools. Against the background of a society changed by technology this document describes the principles, vision, values and competences that Portuguese students should master "by the time they finish compulsory schooling" (OECD 2018, 5).

But now more than ever we witness dramatic changes of society with the increasing globalised world. I realise that 21st Century Skills mirror directly the radical changes in modern society in the global world. Today's fast-growing digital universe and English-speaking population worldwide (view e.g. video by EF Explore America 2020, <https://www.youtube.com/efexploreamerica>) demands undoubtedly the redefinition and the rethinking of the role of the teacher and the curriculum in schools, and consequently the change of the process of students' assessment.

21st Century Skills are a current topic for many reasons. They reflect in my view the change of a knowledge-based society to a 21st skills-based society. If we look at employers' current requirements, we can see that they are looking for employees that are not only experts in their area of training but also in thinking critically, in communicating clearly, in solving complex problems, in being active learners and ultimately creators. These skills truly prepare students to enter the workforce and to work in jobs and working conditions they, and the world, have not met and invented yet. Within this context it is understandable that learning how to think properly is essential. Critical thinking is in fact one of the twelve 21st Century Skills, more specifically one of the four Learning Skills, according to Bri Stauffer (2020), and highly valued by employers in general. Besides being defined as an "art of analyzing and evaluating thinking with a view of improving it", according to Richard Paul (Meegan 2015-2020), in my view, "critical thinking" is not only important for finding solutions for problems and for helping us become efficient autonomous workers, it is also an important skill for improving our relationships with others, because it "helps us understand how someone's thinking" (ibid.) and how people see the world. So, it is a skill that enables people to go beyond their personal world by giving them the opportunity to experience other lives and worlds.

Therefore, “critical thinking” helps us not only analysing and evaluating our own thinking but also “the thinking of others” (ibid.). It is also a skill that is always adjusting and improving itself because we live in a changing global world full of people with different linguistic and cultural backgrounds. Thus, “critical thinking” helps us to adapt continuously to changing situations.

21st Century Skills are undoubtedly having a significant impact on the current on-going changes of teacher’s role in students’ learning processes. As the video “What is 21st century education?” (EF Explore America 2020, <https://youtu.be/Ax5cNlutAys>) shows, the teacher and the classroom are not the same as twenty years before. Teachers are required to become “innovators, mentors, illuminators, entrepreneurs, motivators, catalysts” (ibid.). This means that teachers stopped being the only source of knowledge and information, and are encouraged to create new learning experiences, where the learning environment is not confined anymore to the classroom. The immediate connection with the students’ surrounding world is essential to improve students’ learning experience. This new teacher is supposed to engage his or her students in diverse and creative ways by using (new) technological devices in the classroom. In this learning environment students are even able to create their own individual schedules. This will in my opinion definitely foster students’ autonomy, creativity and problem-solving skills.

21st Century Skills require therefore many changes in the curriculum. We notice that the twelve skills, divided into three groups by Stauffer (2020) (four C’s Learning Skills; three Literacy Skills; five Life Skills), are also present in the 21st Century Skills Framework produced by OECD in 2008. The 21st Century Skills, also called “Applied Skills”, are

perfectly articulated with the Core Subjects, also called “Basic Skills”, and the 21st Century Themes. I think that the great challenge is to organise the curriculum in a way that students can develop the twelve skills while learning the Core Subjects and the 21st Century Themes. We notice that the 21st Century Skills are not aimed at a small group of privileged students, but that they are addressed to a wider audience of students regardless of their race, ethnicity and cultural backgrounds, i.e. they are directed to “EVERYONE” (OECD, 2008) and 21st Century Skills clearly favour “Innovation and Creativity Skills”, which points at a constant progress and self-improvement, essential to overcome all



kinds of barriers and to adapt to new situations. Thus, students should be prepared in school to be proficient not only in Core Subjects but also in 21st Century Skills. We should not forget that these skills include learning and thinking skills; information, communication, technology literacy skills; and life skills (Pearlman 2006). Lessons should rather focus on real problem solving. I think that the creation of a Project-Based Learning (PBL) [that in Homewood School, in Tenterden, England is known for “Total Learning”, see Pearlman 2006] is a great solution for articulating the Core Subjects with the 21st Century Skills. It is a way to “put students into a students-as-workers setting” (Pearlman 2006) and relate them, at the same time, to their immediate surroundings.

Post-activities should definitely always include problem-solving tasks. It is the best way to see if a student knows how to use one or all the four language skills they have been taught before. The classroom transforms itself in a space where the combination of knowledge or Core Subjects and lifelong learning skills is possible. The learning process is always individual and personal, because each student is different. So, assessment should be aimed at individual student’s learning. Constant, real time assessment and feedback, interactive and constantly updated digital resources are therefore essential for 21st Century learners.

In conclusion, the quotation at the beginning of this essay clearly states my point of view. The post-Covid-19 period should be used positively by adopting new methods of teaching that embrace more clearly the importance of the 21st Century Skills in combination with the Core Subjects. Only this way is it impossible to “go back to the way things were” (Love 2020). In my view, the 21st Century Skills assign a human nature to the use of technologies because it aims

ultimately at developing personal talents or individual abilities. We should bear in mind Bloom’s Taxonomy, which places “creativity” (or the verb “create”) on the highest level and so it is the final learning goal (after the verbs remember, understand, apply, analyse, and evaluate). Creativity is what also differentiates humans from animals and machines. 21st Century Skills are therefore able to overcome the coldness, the social isolation that the technological world might produce. It builds bridges for social contacts between individuals from different countries and cultures. Thus, we are able to prevent future conflicts and ensure global peace. It allows us to go beyond the simple knowledge and learn how to deal with the other that is different from us. Finally, post-activities are essential not only to give students the opportunity to develop the four language skills, but also to integrate the 21st Century Skills in their learning process. This kind of curriculum creates a learning environment that promotes more creative problem solvers, better communicators and lifelong learners. Only this way can we, as teachers, prepare the future employees to cope successfully in the real world.

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21st CENTURY WOMEN: ARE WE TECHIES?

Fernanda Figueiredo
Isabel Meleiro
Fernanda Francisco

It's commonly thought that women are no experts in or enthusiastic about technology. Well, let's have the honour of doubting.

TOPIC: Inclusion of women in and out of the workplace

CONCEPTS: Women Pioneers, Social Myths, Social Awareness

TYPE OF LESSON:

Critical thinking (Warm up and introduction)

Reading comprehension and discussion

Project: starting a petition online

INSTRUCTIONAL STRATEGY:

Collaborative Learning

CONSIDERATIONS:

The resources provide a step-by-step overview of how even in the so-called dominant cultures women are treated in an unfair manner.

Time needed: 100'

Grades: 9/10/11

Student learning objectives:

To be able to...

1. List differences between the expectations of each gender and conclude that women tend to be ignored.
2. Identify famous women throughout history who have filled significant roles, namely being technology pioneers.
3. Recognise that society's beliefs about women's roles can influence decisions.
4. Conclude that nowadays women are still globally underrepresented.
5. Involve the students in taking action to make a difference.

Procedure:

I - Warm up and introduction (PowerPoint presentation)

- Focusing on women in tech
- Class/pair work discussion
- Consideration of social myths about education of women

II - Reading comprehension and guided discussion

Reading an article to draw conclusions on recent data about

- female employees' underrepresentation
- "The pay gap"
- benefits of diverse leadership

III - Project

Follow up

Students take action by starting a petition online.

PART I - Warm up and introduction

1. In your opinion are these statements TRUTH or MYTH?
Justify your reasons.

	TRUTH	MYTH
#1: Women are emotional while tech is strictly logical. As a result, they don't go together.		
#2: Men are good at math and machines while women have no clue about these.		
#3: Men are the providers while women are nurturers.		
#4: Technical women are unattractive, arrogant, and abnormal.		
#5: Women can't do it because they are made that way: the divine or the evolution argument.		
#6: Women aren't as good at visualising as men, and hence, don't make good engineers.		

compensation when we don't adjust for factors such as job function, level and geography."

When adjusted to account for these factors, however, the bank said that women globally are paid 99% of what men are paid on average and there is no statistically significant difference between the earnings of U.S. minorities and non-minorities at Citi.

Yet women also remain underrepresented in the bank's top ranks, Citi's analysis found. Though women account for just over half of Citigroup's workforce, they make up just 37% of senior positions between the assistant vice president level and the managing director level.

Still, Citigroup's wage gap and gender imbalance is far from unique within the traditionally male-dominated banking sector. Women account for just 19% of C-suite positions in financial services, slightly lower than the 22% average for U.S. women overall, according to a study.

Countless studies have quantified the benefits of diverse leadership and an inclusive workforce, highlighting increased innovation, strong financial performance and lower employee turnover.

For its part, Citigroup pledged to increase representation of women and U.S. minorities in higher-level roles. The company aims by the end of 2021 to hit 40% female representation globally at the assistant vice president through managing director levels and 8% for black U.S. employees.

1. Read the text. Work in pairs and discuss the answers to these questions.

- 1. Quote from the text wage and gender gaps.
- 2. Account for the benefits of diverse leadership.
- 3. What steps should be taken to increase the representation of women?

PART II - Reading comprehension and discussion

Ruth Umoh • Forbes Staff

Diversity & Inclusion I write about diversity and inclusion in and out of the workplace.

Citigroup Admits It Pays Women 29% Less Than Men

In a surprisingly transparent move on Wednesday, Citigroup revealed that female employees globally earn 29% less than their male counterparts, while U.S. minorities earn 7% less than non-minority employees.

Citigroup is the first U.S. bank to publish unadjusted pay gap figures, which the financial institution defined in a press release as "the difference in median total



PART III – Follow up

Project

1. Students are asked to visit the site CHANGE.ORG and start a petition to increase the representation of women.

There is an accompanying powerpoint you can download at:

<https://bit.ly/appi-women-in-tech>



Fernanda Maria Figueiredo

AGRUPAMENTO DE ESCOLAS DO VISO, VISEU.

We all have in common the drive to try to teach our students the best we can and to lobby for the future of education.

Fernanda Figueiredo & Isabel's Alma mater is FLUC; Fernanda Francisco's is FLUCatólica.



Maria Isabel Meleiro



Maria Fernanda Francisco

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HIDDEN FIGURES



MENTORING PROJECTS IN EDUCATION

Neil Mason

[...] mentoring is everywhere, everyone thinks they know what mentoring is, and there is an intuitive belief that mentoring works. (Allen, Eby., 2007: 7-8)

This year DGEstE published guidelines for schools for the next school year which include the task of creating mentoring programmes to help students to catch up with what they've fallen behind with because of the pandemic. I talked to a group of school directors and teachers who had a load of questions about what that meant — what's the difference between mentoring & tutoring? Who mentors whom? How do we set up a project?

There are already many mentoring programmes functioning in schools and have been for some years. So, this is nothing new to them. They share their resources, but I also discovered that people invent rules and “must do” absolutes, which in some cases, I think, need to be questioned with critical thinking.

Mentoring is something that has multiple possibilities depending on its context. Many types of relationships can be mentoring — to a smaller or greater degree. So, anyone who thinks they have a good idea of what mentoring is — is probably right!

Clint Eastwood in “Gran Torino” becomes a mentor to his young Asian neighbour. Mr Miyagi becomes a natural mentor to Daniel, in “Karate Kid”, teaching skills and passing on life lessons. These are many informal relationships which turn

into what most people understand as mentoring. Mentors can be friends, family members, neighbours or teachers. These relationships occur naturally and are not guided by a set of formal guidelines or rules.

There is also formal mentoring which seeks, in some way, to recreate this type of natural relationship through creating a programme where the younger “mentee” is placed in a relationship with an older “mentor” — rules, guidelines and some controls are generally put into place. Sometimes these are social programmes, sometimes they bring outside mentors into an educational context (such as the GAP project which the Calouste Gulbenkian Foundation is launching). And other times they are in-house projects which connect older students with younger students for a purpose that is outlined in the plans and objectives of the specific programme.

The mentor may help their younger colleague adapt to their new school. The programme may be to combat bullying by having someone to talk to. Mentoring can promote inclusion and can also have an aspect of tutoring where the older student may help with some academic work; or help their mentee to become more independent and develop their own studying methods and skills.

The beauty about mentoring is that you don't need a great big structure or a load of knowledge to start to create something. Any teacher that can run a class effectively, can create a mentoring programme in school.

My personal take is to:

1. Trust yourself and your colleagues
2. Research stuff
3. Decide what your need is in YOUR context (don't copy and paste other people's projects!)
4. Use critical thinking and creativity
5. Breathe...

Some mentoring programmes can become more complex as they seek to meet needs in more complex situations. For example, 9th grade students mentoring 6th grade students don't need a large set of mentoring skills — just guidance and a teacher who runs the programme who they can talk to. However, a mentoring programme for SEND* students to become more fully integrated into regular school life may be a more challenging programme with greater input needs for mentors to learn new skills.

Different Educational Contexts

However, mentoring is not just something that is used for students or by students. What about initial teacher training — mentoring teachers who are new to the profession?

What about peer-mentoring where groups of teachers, who trust each other, form a community of learning and seek to mentor each other (as well as seek outside coaching/training)?

What about mentoring for teachers at different stages of life or to acquire or implement new professional skills?

These things happen in some schools and in some countries — such as the USA and Britain where mentoring & coaching have become an integral part of ongoing teacher development. However, programmes may tend to be more complex when we are dealing with adults.

What about mentoring for life and mental health? Seeking out someone you trust and respect to talk to about how you are and how you want to grow both personally and professionally. This may mean someone outside your school. It can be a retired teacher, or someone who would be available to ask you some tough questions. Sometimes a person with a little distance from your situation can be a helpful mentor.

I personally have a few mentors in a few different areas. One is one of my professors I used to have from my studies. They are someone I go to chat about further learning.

I am also a mentor to some of my older students. Some of them are now in their 40s, yet seek out help through meaningful mentoring conversations.

My mentoring & coaching journey has led me to seek specific training and membership of the ICF (International Coaching Federation) as well as the EMCC (European Mentoring and Coaching Council) — I submit to both organisations code of ethics for mentoring and coaching. As I said, things get more complex the further along you “play”. This is not for everyone, but for me it helps me to define boundaries and be in an international network.

Mentoring is as old as the Greeks — literally — Mentor first appeared as a character in Homer's *Odyssey*. Later, the idea of mentoring was applied more in an educational context through writings of Fénelon, “*Les Aventures de Télémaque*”, Rousseau, Byron, Caraccioli's “*The true mentor, or, an Essay on the Education of Young People in Fashion*”, 1759... and so on. (Garvey, Stokes & Meggison, 2017: cap 1).

Mentoring as a practice has undergone changes in meaning as it is used in business contexts. Some take the words coaching & mentoring to be the same — others do not.

*SEND — *Special Educational Needs and Disabilities*

Where some would say mentoring is non-directive, others would say the opposite. There is, in fact, no consensus as what constitutes either mentoring or coaching

“Even within a given discipline there is often a lack of consensus on a definition of mentoring”

(Allen, Eby. ,2007: 9–10)

– Therefore, I would say that the responsibility rests upon the mentor or designer of a mentoring project to define the specifics of his/her project. This gives great flexibility — but also an ambiguity which may make some uncomfortable. I find that people deal with ambiguity in different ways. But in terms of mentoring projects, I see it as an opportunity to create something of value.

So, as you may have noticed, I do not leave you with concrete definitions and a set of guidelines, but rather an incentive to have the audacity to do so for yourself.

My own road has been to develop clear boundaries for my own professional practice, based on research and international associations. In mentoring, I may use coaching techniques. In my coaching, I refrain from mentoring. These are boundaries which have become more clear to me over the past years. Also the idea that there is great flexibility.

APPIforma

In the course on “Mentoring in Educational Contexts” (APPIforma) we seek to explore these ideas in more depth. The second edition of the course opens in February.

Neil Mason has a degree in *Ciências da Educação*, FPCEUP; post-grad in Mentoring and Coaching (U. Gloucestershire, UK). His favorite area of work is personal and professional development through training, mentoring, coaching in a variety of contexts — Education, Corporate, and NGO.

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Academic Writing Instruction in an Online Environment

James Riley

Teaching the rhetorical structures of English academic writing is essential for English language learners. Peer conferencing can help students to improve their own writing as well as their classmates' writing. Teachers can utilise Web 2.0 technologies to carry out peer conferencing in a virtual environment.

Teaching academic writing is not easy! Doing so in the virtual environment that Covid-19 has forced upon many educators is especially complicated. When we add to this the fact that the culture of English language learners often comes into conflict with the rhetorical features of English writing, it can seem to be a nearly impossible task. This article will highlight the benefits of direct instruction in the rhetorical features of English writing, peer conferencing, and how teachers can leverage Web 2.0 technologies to conduct peer conferencing in a virtual environment.

Why teach rhetoric?

The notion of Contrastive Rhetoric was first explored by Robert Kaplan in the 1960s, and it's based on the idea that cultural thought patterns influence how individuals communicate. While English is very direct in nature, the culture of non-Anglophone nations may be less direct -- in some cases very indirect. While the original research has been considered overgeneralising, it has remained the subject of debate for over fifty years. That is because it has value for what educators do in the writing classroom, and it should influence our approach to writing instruction.

All too often, writing instruction focuses on sentence-level skills. Grammar, spelling, and punctuation are often easy to correct and become an unnecessary focus of teacher feedback. Even the way writing is edited and polished, such as changing verb tenses or using the passive voice, can ignore the importance of rhetoric. Oftentimes, this rhetorical approach is the most pressing aspect of writing instruction in a cross-cultural environment. Since academic writing is based on the notion of argument, our classrooms should focus on the rhetorical features of academic writing and how they differ across cultures.

How can we teach rhetoric?

Focusing on the structure and format of academic essays should be the focal point of any academic writing class. The five-paragraph essay approach is not a perfect, all-encompassing way to teach writing, but it does provide an easy to follow model for students who are just being introduced to the structure of English writing. For example, teaching students how to construct an introduction with a well-placed thesis statement helps ensure their writing is more direct. Further, breaking down the components of each paragraph allows students to fit them together like puzzle pieces to form a well-argued essay. Graphic organisers should be used together with model essays to show students how to move through the writing process to fit these pieces together.

TOPIC

Should we recycle waste? Or should we focus on reducing and reusing?

State your opinion

People need to focus more on reducing waste and purchasing reusable products instead of putting their faith in recycling

Reason #1

Recycling
requires energy

Body paragraph # 1

Reason #2

Recycling
creates pollution

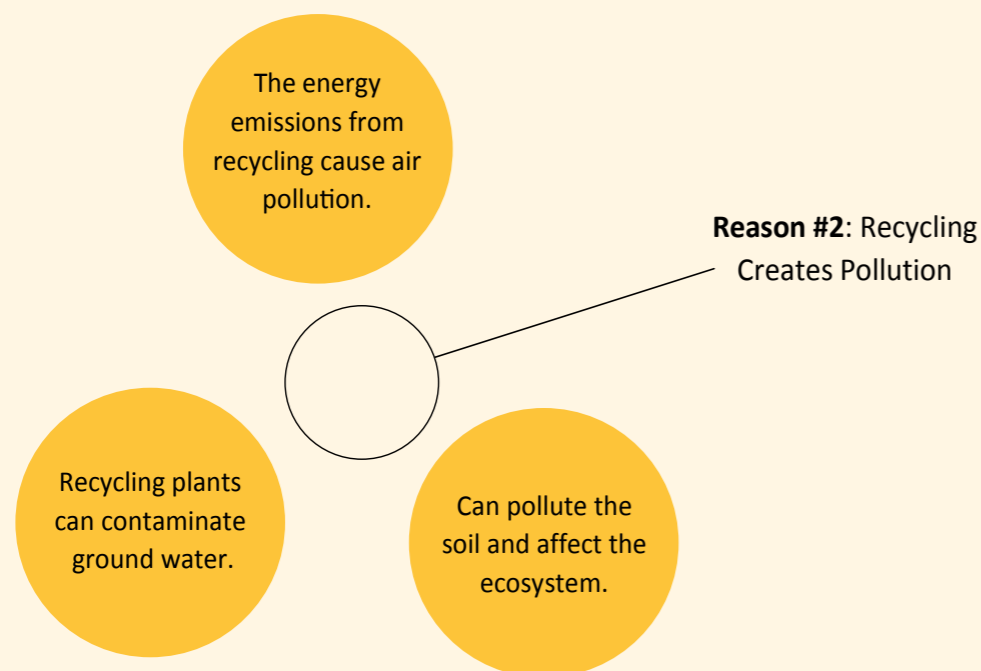
Body paragraph # 2

Reason #3

Recycling
is expensive

Body paragraph # 1

Each body paragraph can be developed using its own graphic organiser.



Allow your students to see how these pieces of the puzzle all fit together to form your essay.

Introduction:

Get the reader's attention, map out your essay, state your opinion.

Body paragraph 1:

Reason # 1 and supporting details.

Body paragraph 2:

Reason # 2 and supporting details.

Body paragraph 3:

Reason # 3 and supporting details.

Conclusion:

Signal the end of your writing, restate your thesis, summarize reasons, and end with concluding thought.

Focusing on rhetoric does not mean ignoring sentence-level skills. There are many sub-genres of academic writing that require specific sentence-level skills, such as comparative writing. These are important for English language learners. In comparative writing, students need to learn how to construct complex and compound sentences. They also need to learn words and phrases for comparing and contrasting.

For example:

In the same way, ____.

While ____.

Whereas ____.

My classroom combines a process writing approach with direct instruction in the rhetorical features of academic writing. This includes presenting a topic, walking students

through how to brainstorm and organise ideas (using graphic organisers), and then showing them what a good first draft looks like. Model essays are especially important for English language learners. Throughout the entire process, it's important to highlight the direct nature of the written argument.

It's important to communicate to students that English academic writing is not better — just different. With this in mind, stressing the importance of audience awareness is vital to ensure that NNEST students feel valued in the academic writing classroom. If NES were writing in a language other than English, it would be incumbent upon them to adhere to the rhetorical features of that other language.

How is peer conferencing helpful?

Peer conferencing is incredibly beneficial to students learning to write across cultures. Writers receive valuable feedback from their peers. Further, students are often more comfortable with receiving feedback from peers rather than their teacher. Editors are also able to see the essay from a reader's perspective. Teachers should provide a checklist that asks editors to take note of the required features of each part of the essay. While checking their classmates writing against this checklist, these editors are furthering their own understanding of the requisite rhetorical skills. Finally, it's during the revision stage of the writing process that students apply the aforementioned sentence-level skills to their writing. This allows all students extra practice with the application of this skill.

How can we use Web 2.0 to enhance peer editing?

In-person peer conferencing in the Covid-19 environment is incredibly challenging. We want to avoid grouping students closely together and papers changing hands. Fortunately, Web 2.0 technologies have made peer editing

incredibly easy. To create in-person conferencing, teachers can use Google Meet to create breakout rooms for students in their Google Classroom. This allows teachers to create individual meetings in Google Meet and simply post the code for that meeting in the larger Google Classroom. However, peer revision can also be conducted asynchronously using Google Classroom.

In order to conduct peer revision asynchronously, teachers can create individual Google Classrooms for each group.

For example:

- Start with your entire Google Class (30 students).
- Create ten separate Google Classes of three students.
- Google allows teachers to post the same assignment to all classes with one simple click! This should include guidelines for peer conferencing and the required checklist.
- These students will now be their own peer conferencing group. Each student will read two other essays and provide feedback to their peers.

Closing

With so many online tools to check grammar and spelling, teaching rhetoric is one way educators can really add value to academic writing instruction. Peer editing helps to reinforce both rhetorical and sentence level skills. Web 2.0 technologies allow students to do this virtually, asynchronously, and in an environment, which may feel less threatening than in-person or with their teacher.

PEER REVIEW CHECKLIST

Introduction	YES	NO	COMMENTS
The first sentence gets my attention.			
The writer maps out the main points.			
There is a thesis near the end of the introduction.			
The thesis clearly states the author's argument.			

Body	YES	NO	COMMENTS
Each reason has its own body paragraph.			
The big idea of each paragraph is introduced right away.			
Each reason is supported with 2–3 facts or details.			
The writer uses language for (comparing/cause-effect).*			

*Varies depending on the genre.

Conclusion	YES	NO	COMMENTS
The writer signals the end of the essay.			
The thesis is restated.			
Main ideas or reasons are summarized.			
The author ends with a concluding sentence.			



James J. Riley, EdS, holds a Master of Arts in TESOL and an Education Specialist Degree with a focus in instructional technology. He has taught in America, Indonesia, and Korea. He currently resides in Peniche, Portugal where he writes, consults, and develops materials for English language teaching. You can follow him at:

Pinterest: [James Riley](#)

Instagram: [writingresources](#)

Teachers Pay Teachers: [JR Education Resources](#)

(Click on the links)







Have you ever thought about writing for the APPI eJournal? We are looking for articles by teachers for teachers. Maybe you did a project with your students which worked quite well. Maybe you learned something recently that you think you'd like to share.

If you are unsure of whether to write or what to write, get in touch with us and we'll walk you through what you need to send us.

Start thinking now, start planning, start writing!

ejournal.appi@gmail.com

A Teacher's survival guide to the new school year

Miguel Pinto

Being a teacher is not an easy job. Being a teacher in 2020 is even more difficult. In this article, I present the top 3 areas I've tried to develop during these last few months, and that have helped me create and plan better online lessons.

A Teacher's survival guide to the new school year.

It comes to no surprise that the year 2020 is not an easy year for teachers. Nobody knows what to expect or what they have to do. While chatting with some of my peers, the topic of what to do in the classroom was met with uncertainty, shrugs, vague answers, and speculation. We, the teachers, have a good knowledge of the curriculum, the language, methodologies and everything in between, how about dealing with a pandemic? I never had such training. So, I did my research and spent my summer break trying to learn and adapt my teaching style to the post-COVID world.

Here are the top 3 tips that I found useful and that helped me make my lessons informative, engaging, and above all, ensure the safety and health of my students.

1 – Keep it simple and straightforward.

With the initial change to online teaching, I found myself spending a lot more time planning and creating materials. According to my computer, I was averaging 13 hours a day of screen time. A lot of times, I wouldn't cover everything up and had a lot of left-over materials. So, the first tip is, make sure to keep everything simple.

For example, if you have a 60-minute lesson, plan for 50 minutes. You will have some issues with the platform. Some students might drop, they might have problems with the audio files, your connection might be unstable. There's always something that will eat up your time. If you keep your tasks and your plans simple and straight to the point, the lesson will go smoothly. Another thing to remember is that the lessons are done on a computer (or a phone, tablet, etc.), and the students all have a lot of distractions. By keeping the lesson simple, you will be able to retain their attention for longer.



Miguel Pinto is an English teacher with nearly five years of teaching experience in the UK, Japan, Spain and Poland. He's currently working on his MA Applied Linguistics and TESOL from the University of Portsmouth.

2 – Diversify your lessons and materials.

The second tip is to make use of the internet. When I started teaching online, I would only use the coursebooks and my materials, and I wouldn't go outside my bubble. I should have. Incorporating online tools made my life a lot simpler, and my lessons a lot more fun. I'm sure that you are familiar with games such as Kahoot or Quizzizz. Have you heard of [wordwall.net](https://www.wordwall.net/)? You can create several different types of tasks. You can create a question wheel or a deck of cards with random questions. I used it mostly for speaking tasks, but I'm sure that it can be used for different things. Flipgrid is another tool that you can use. You can set tasks for the students to do, and they have to create their videos and share them to the group. You can have them do a task and then create a presentation and share it with the others. You can use it to generate discussions, presentations, among other tasks.

Additionally, I found the creation of an online hub for the lesson very useful, almost like a virtual classroom for all the logistical matters. You can use Google Classroom or Slack to create a place where you can share the lesson materials, summaries, give extra work, and answer additional questions the students might have.

If you want to make cloud-based materials, you can use Google Docs or Padlet. There are several ways you can go about setting up and using them in class. For example, I found that using Google Docs can be a good way to do collaborative writing tasks, where the students will do the task and then scroll down and read the rest of the answers. Padlet is another great way to share your students work and use it as mingle or discussion activities.

3 – Breathe and reflect.

My last tip is to breathe and reflect. No two lessons are alike, we all know that, but you can (and should) learn from your mistakes. These last couple of months taught us a lot, and more than any app, or any trick, our students are paramount. They are the ones that we need to keep in our minds during the planning stages. You know them better than anyone. What do you think will work best? How can you keep them engaged with the lesson and the materials?

Start a journal, reflect on what worked and what didn't. Why didn't that task work? Was it because of the design? Was it because of the instructions? What failed? Can I improve it? Should I try again? Ask yourself these questions, and you will start to see what works and what doesn't. You will learn a lot more about your teaching style and the way you want to approach the online lessons.

But, equally important, take a moment to breathe. Try to find 5 minutes at night and meditate or simply sit in silence. Take a moment to congratulate yourself on what you did well and to focus on the things that you will have to do moving forward. 5 minutes is more than enough, and trust me, it will start to make a difference after a couple of days.

These were the top 3 areas that I tried to develop during these past few months. As much as I wanted to give you the secret formula to hassle-free teaching, I can't. I can only share what I know. Keep your students in mind when planning and designing your stages, make sure to keep the plan simple and give yourself some buffer time to deal with issues, and lastly, take some time for yourself and reflect. I hope you found these tips useful that your lessons go smoothly. Good luck!

Debating. Literature. Projects.

Alexandra Duarte

There is so much to say about debating, rhetoric, oratory and speech that, with time and space constraints, in this article, I will just stick to what is truly relevant in my particular context: debating literature, especially in English as a Foreign Language (EFL), within eTwinning and ERASMUS+ projects. Examples will also be provided.



Alexandra Duarte has a degree in English and German and a Masters degree in Pedagogical Use of ICT. From Coimbra, but currently teaching English in Soure. Avid reader and very curious about free 2.0 web tools and their implementation in the classroom.

Let's create the biggest reading club in Europe

With this project, our teacher-led interactive debate format — either mediated by technology or Face to Face — aims at encouraging our students to debate literature.

Though intimidating at times, especially for our students who are all using English as a foreign language, teachers' efforts are to instill confident, passionate, unwavering speakers by creating opportunities for the development of incredibly valuable skills within our democratic states.

On a monthly basis, the Portuguese students and teachers gathered to prepare future debates, 'tertulia-like'. In our first meeting, we discussed the importance of reading, the meaning of literature; in later meetings, students did some research on 9/11 events, on Jonathan Safran Foer and his title "Extremely Loud and Incredibly Close". For other sessions, students also researched information around WWII. Students would often present their work, either



individually or in small groups but always in English, and there was usually time allocated to Q/A. In this case, before these presentations, though, students submitted their work. In fact, for measurable gains to take place, students are aware that they need to regularly participate in relevant discourse activities while being given systematic guidance and feedback. In some meetings, quizzes were also played and even meals were shared. In other words, these presentations and practice debates have been used as pedagogical tools to enhance speaking and research skills and I would say that this strategy has simultaneously promoted group learning and teamwork skills to maximise the learning potential.



Prior to all books being debated, the Spanish coordinator always creates a spreadsheet in which all partners register their availability for debate sessions among two schools, meaning my students may debate a book with the Spanish partners but, any other day, it may be with the Italian, Turkish or Polish partners. These debates are always recorded and live streamed by the coordinator so that all the other partner schools may participate in real time and other questions may pop up. When face to face (and due to the pandemic, which has just happened once — last February, in Soure), the methodology is having 2 teachers as debate hosts and 2 or 3 students from each school to debate.

During quarantine, our physical events went digital; face-to-face discussions became screen-to-screen. The focus of conversations changed; the need to connect to other people was more important than ever. Even though lockdown has tremendously restricted our physical movements, there was still a lot we could do virtually. Taking this into account, as prep work for the book reading “The girl in the Red Coat” by Roma Ligocka, as well as to make it easier for students to grasp the real dimension and impact of the Holocaust, students were asked to do some research and prepare some presentations. As it became obvious that the next mobility plans affecting Europe, students were invited to watch the movie “Schindler's List” with their families so that we could schedule an online meeting for debate. Other “Schindlers” were also included in that debate as students were also encouraged to look up for information about the Portuguese Aristides de Sousa Mendes and even visit his home in *Cabanas de Viriato* (a 1h-drive). Soon after this prep debate among Portuguese participants, another followed suit with our European partners.

Despite the prevailing circumstances, for the sake of the project's vitality, interaction and engagement, we didn't let circumstances defeat us or stop us from reading and debating, and short stories proved to be the best choice to finish this atypical school year.

As stated before, while at school, our option was to organise online debates between 2 partner schools. This way, not only would we have smaller groups (easier to work with) but all schools and students would also have their chance to step in. Now, the methodology was different: having chosen, read and prepared the same short story, each

partner country would participate in the weekly debate with 2 or 3 students and 1 or 2 teachers.

Regardless of text length, the debates usually follow a common structure, with different parts/rounds thus allowing our participants to give their opinions, freely discuss the text and critically ask and answer questions while developing their argumentative and language skills. For readers to have an idea, here is a debate sample:

First round: each student makes a brief intervention in which they express their opinion about the book/short story (30 sec. - 1 min.).

Second round: the moderator asks the whole group a series of questions previously prepared by the participants. However, the moderator will allow interpellations, references or other questions by other participants.

QUESTIONS:

Third round: each participant asks a question to a partner – one that is not known by the group. The ultimate goal is that as the reading club develops, there are not only more and more spontaneous and less prepared questions but also challenge students to craft appropriate debate questioning.

Fourth round: each participant makes a brief conclusion of 30 sec. - 1min. trying to collect in it any idea(s) stated by (an)other participant(s).

The aforementioned debating documents shared amongst partners have been compiled into guides by Joaquin Rojo, the Spanish coordinator, so that other teachers may make good use of them in their classrooms or reading clubs. If interested, please check <https://bookpackers.wixsite.com/readingclub/post/debate-guidelines>. In this website, besides the guides, you can also find videos and activities

developed within our project; we are also on social media, namely on Instagram at <https://www.instagram.com/bookicult>.

In a classroom context as in life, I hope my students follow Desmond Tutu’s principle “Don’t raise your voice, improve your argument” (Tutu, 2004) as we try to teach them to do with our project debates.

Let’s hope you find the topic interesting, our materials useful and our project replicable.

Happy reading(s) and happy project(s)!



Recommended reading:

Alasmari, A. & Ahmed, S. (2013). Using Debate in EFL Classes. English Language Teaching, Vol 6, No 1: 147-152. <http://www.ccsenet.org/journal/index.php/elt/article/view/23054> (09-10-2020)

Clark, A. (2016, August 6). Why debating still matters. The Guardian.

Hassan, S. (2020). The art of debate. 10.13140/RG.2.2.12397.33765. https://www.researchgate.net/publication/338554984_THE_ART_OF_DEBATE (09-10-2020)

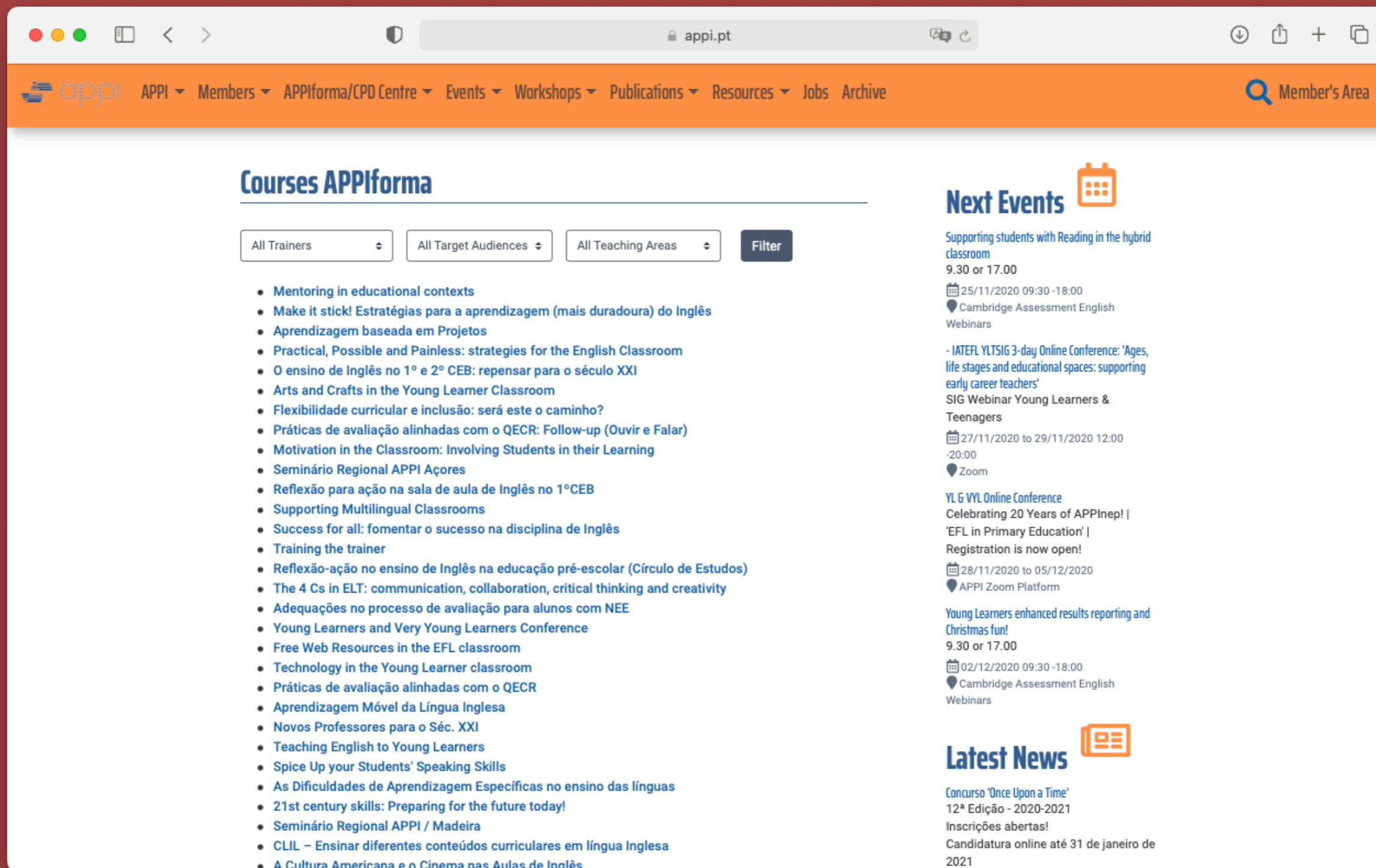
Leith, S. (2019). You talkin' to me?: Rhetoric from Aristotle to Trump (3rd ed.). Profile Books.

References:

Tutu, D. (2004). The Second Nelson Mandela Annual Lecture Address: Address by Archbishop Emeritus Desmond Tutu, The second Nelson Mandela Annual Lecture, Johannesburg, South Africa, 23 November 2004. <https://www.nelsonmandela.org/news/entry/the-second-nelson-mandela-annual-lecture-address> (09-10-2020)

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Have you checked out what we have on offer in 2021 at APPIforma?



The screenshot shows the APPI website with the following elements:

- Header:** APPI logo and navigation menu: APPI ▾ Members ▾ APPIforma/CPD Centre ▾ Events ▾ Workshops ▾ Publications ▾ Resources ▾ Jobs Archive. A "Member's Area" link with a magnifying glass icon is on the right.
- Main Section: Courses APPIforma**
 - Filters: All Trainers ▾, All Target Audiences ▾, All Teaching Areas ▾, and a Filter button.
 - Course List:**
 - Mentoring in educational contexts
 - Make it stick! Estratégias para a aprendizagem (mais duradoura) do Inglês
 - Aprendizagem baseada em Projetos
 - Practical, Possible and Painless: strategies for the English Classroom
 - O ensino de Inglês no 1º e 2º CEB: repensar para o século XXI
 - Arts and Crafts in the Young Learner Classroom
 - Flexibilidade curricular e inclusão: será este o caminho?
 - Práticas de avaliação alinhadas com o QECR: Follow-up (Ouvir e Falar)
 - Motivation in the Classroom: Involving Students in their Learning
 - Seminário Regional APPI Açores
 - Reflexão para ação na sala de aula de Inglês no 1ºCEB
 - Supporting Multilingual Classrooms
 - Success for all: fomentar o sucesso na disciplina de Inglês
 - Training the trainer
 - Reflexão-ação no ensino de Inglês na educação pré-escolar (Círculo de Estudos)
 - The 4 Cs in ELT: communication, collaboration, critical thinking and creativity
 - Adequações no processo de avaliação para alunos com NEE
 - Young Learners and Very Young Learners Conference
 - Free Web Resources in the EFL classroom
 - Technology in the Young Learner classroom
 - Práticas de avaliação alinhadas com o QECR
 - Aprendizagem Móvel da Língua Inglesa
 - Novos Professores para o Séc. XXI
 - Teaching English to Young Learners
 - Spice Up your Students' Speaking Skills
 - As Dificuldades de Aprendizagem Específicas no ensino das línguas
 - 21st century skills: Preparing for the future today!
 - Seminário Regional APPI / Madeira
 - CLIL – Ensinar diferentes conteúdos curriculares em língua Inglesa
 - A Cultura Americana e o Cinema nas Aulas de Inglês

- Next Events** (with calendar icon)
- Supporting students with Reading in the hybrid classroom**
 - 9.30 or 17.00
 - 25/11/2020 09:30 -18:00
 - Cambridge Assessment English Webinars
- IATEFL YLTSIG 3-day Online Conference: 'Ages, life stages and educational spaces: supporting early career teachers'**
 - SIG Webinar Young Learners & Teenagers
 - 27/11/2020 to 29/11/2020 12:00 -20:00
 - Zoom
- YL & VYL Online Conference**
 - Celebrating 20 Years of APPInep! | 'EFL in Primary Education' | Registration is now open!
 - 28/11/2020 to 05/12/2020
 - APPI Zoom Platform
- Young Learners enhanced results reporting and Christmas fun!**
 - 9.30 or 17.00
 - 02/12/2020 09:30 -18:00
 - Cambridge Assessment English Webinars
- Latest News** (with document icon)
- Concurso 'Once Upon a Time'**
 - 12ª Edição - 2020-2021
 - Inscrições abertas!
 - Candidatura online até 31 de janeiro de 2021



On the Bookshelf

Judite Fiúza

A review of
**Teaching Grammar
From Rules to Reasons**

Practical ideas and advice for working
with grammar in the English language
classroom

By Danny Norrington-Davies

Published by Pavilion Publishing and Media Ltd

www.etprofessional.com

www.modernenglishteacher.com

2018, 195 pages

ISBN: 978-1-911028-22-2



Judite Fiúza, APPI member A-1327, has taken a degree in Filologia Germânica (English/ German) and Línguas e Literaturas Modernas (Portuguese/English) at FLUL and the curricular part of a Masters in Anglo-Portuguese Studies at FCSHUNL; taught Portuguese for foreigners at UNL and later at FLUL and has been teaching English for 40 years in Secondary Schools. She is currently a member of the APPI executive board.

Teaching Grammar: From Rules to Reasons is divided into Introduction, three sections, Teacher's notes and References and Permissions. In the **Introduction** Danny Harrington-Davies points out the evolution he went through in what concerns his approach to grammar along his career as a teacher. First, he learnt the grammar rules thoroughly so as to teach them to his students in an accurate way; second, he was able to see his students' doubts as 'opportunities for discovering and learning'; and third, based on his grammar knowledge and experience he had a different view on grammar as a way of discovering meaning. Therefore, 'this book will help you develop your knowledge of grammar, provide a source of grammar lessons and give you new ways of planning and organising lessons.'

The three sections are divided into several chapters.

Section 1 is divided in three chapters, **Why focus on grammar in the language classroom?** refers the history of Communicative Language Teaching to show the transition from grammar to communication, presenting diverse 'approaches and techniques that can be used to balance grammar work with communicative practice.'; **The use of grammar rules** is most times presented in the coursebooks as something static that requires teachers to be creative to lead learners to analyse different language styles according to the diverse text types and come up to their own conclusions; **From rules to reasons** establishes the main differences between rules and reasons through examples in a panoply of texts that make it possible for students to be aware of the language patterns and their meaning, which 'can lead to greater understanding not only of the language area under consideration but of the rule and the reason that underlie it.'

In **Section 2** there are 2 chapters **Teaching resources** with 18 lesson plans with a plethora of very useful ideas easy to put into

practice, making use of lead-ins to arise students' curiosity and 'generate discussions between the students and teacher'; focusing on text-based lessons that include 'questions and tasks' that 'are open-ended and designed to stimulate discussions and debate.' As far as grammar is concerned, learners are required to come to conclusions identifying chunks of language, their meaning, use, and discussing reasons. 'Each lesson concludes with suggested techniques for conducting feedback and exploring learner error.' The second chapter **Creating your own resources** include 'criteria for choosing texts and topics, tips on how to design lead-ins, suggestions on how to help learners engage meaningfully with texts, templates for designing tasks' and 'a lesson plan task.'

In **Section 3 Teaching and training implications** sundry questions are asked and answered in order to provide a different approach not only to grammar but also to lexis and other aspects of language, always eliciting the learner's ability to come to conclusions without giving them the rules beforehand. Therefore, they will get used 'to formulate reasons' on their own or together with their peers and be able to understand better the use of language. This technique is also of good value to work with inexperienced teachers on training courses.

In **Teacher's notes** the author clarifies some particularities of the English language in the lessons highlighted in Teaching resources.

References and Permissions close the book.

Summa summarum, this book constitutes a good example for both teachers and students to learn and develop their knowledge of the English language, through various approaches, namely problem solving and critical thinking.



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