



**PROFICIENCY LEVEL-TARGETED  
STUDENT ENGAGEMENT  
STRATEGIES IN THE LANGUAGE  
CLASSROOM**

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# AGENDA

- Student Engagement
- Learning Targets in the Language Classroom
- Proficiency-based Instruction
- Guidelines for Choosing Engagement Strategies
- Strategies for Student Engagement
  - Magnetic Art
  - Up and Out
  - Video Production
- Closure





**STUDENT ENGAGEMENT**

# STUDENT ENGAGEMENT DEFINED

- The degree of attention, curiosity, interest, optimism, and passion that students show
- Includes motivation to learn

The Glossary of Education Reform





**LEARNING TARGETS IN THE  
LANGUAGE CLASSROOM**



# SOURCES

- World Language Content Standards for California Public Schools, Kindergarten Through Grade Twelve (California Department of Education, 2009)
- NCSSFL-ACTFL Can-Do Statements (National Council of State Supervisors for Language and the American Council for the Teaching of Foreign Languages, 2013)



# OUTCOMES IN THE LANGUAGE CLASSROOMS

- **Content (topics)**
- Communicative Modes
  - Interpersonal (person-to-person)
  - Presentational (speaking and writing)
  - Interpretive (listening and reading)
- Cultures (of the language users)
- Structures (grammar)
- Settings (situations for language use)



# CONTENT EXAMPLES

Novice

Intermediate

Advanced

Superior

Distinguished

Stage I	Stage II	Stage III	Stage IV

Concrete to Abstract

Simple to Complex



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# EXAMPLE: COMMUNICATION

Stage I: Use formulaic Language	Stage II: Use created language	Stage III: Use Planned Language	Stage IV: Use Extended Language
<p>Sample Functions:</p> <ul style="list-style-type: none"><li>• List</li><li>• Name</li><li>• Enumerate</li><li>• Identify learned words</li><li>• Reproduce in authentic ways</li></ul>	<p>Sample Functions:</p> <ul style="list-style-type: none"><li>• Initiate, participate in, and close a conversation</li><li>• Ask and answer questions</li><li>• Produce and present a simple written, or oral, product in a culturally authentic way</li></ul>	<p>Sample Functions:</p> <ul style="list-style-type: none"><li>• Describe, narrate, explain</li><li>• State an opinion.</li><li>• Demonstrate understanding of the main idea and key details in authentic texts.</li><li>• Produce and present a written or oral product in a culturally authentic way.</li></ul>	<p>Sample Functions:</p> <ul style="list-style-type: none"><li>• Discuss, compare and contrast</li><li>• Support an opinion</li><li>• Persuade</li><li>• Produce and present a complex written or oral product in a culturally authentic way.</li></ul>

Simple to Complex



# OUTCOMES IN THE LANGUAGE CLASSROOM

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The background features a stylized illustration of a large, curling wave in shades of blue and white, reminiscent of the Great Wave off Kanagawa. In the distance, a snow-capped mountain peak is visible. The entire scene is set against a light blue gradient background with vertical blue lines on the left and right sides.

# PROFICIENCY-BASED INSTRUCTION



# LANGUAGE USE IN A PROFICIENCY-ORIENTED CLASSROOM...

Review  
From  
February  
NRCAL  
Institute

- Is contextualized
- Is authentic
- Moves from meaningful, structured practice to open-ended communication
- Uses topics that are familiar and interesting to students.
- Focuses on use of many, related sentences instead of isolated ones.
- Involves language use beyond the sentence level.

*Source: Drawn directly from James Hussar, Proficiency Oriented Instruction (2015)*

*<https://sites.google.com/site/drjhussarhomepage/resources-for-nrcal-participants>*







**GUIDELINES FOR CHOOSING  
STUDENT ENGAGEMENT  
STRATEGIES**

# STUDENT ENGAGEMENT STRATEGIES SHOULD...

- Match students' proficiency levels and ages.
- Use topics and settings that interesting for students.
- Provide opportunities for students to work with every other person in class (eventually).
- Give opportunities for students to use the language frequently and repeatedly...and in different ways.





# STUDENT ENGAGEMENT STRATEGIES

# LET'S EXPERIENCE SOME STRATEGIES

- Magnetic Art
- Up and Out
- (Video Productions)



# MAGNETIC ART\*



\*Guillaume, Yopp, and Yopp (2007)





# WELCOME TO THE GALLERY!

- Please push in your chairs or move them aside.
- Wander and enjoy our art works. They have a **green A** for **Art** on them.
- Find the one that “attracts” you for any reason.
- Have a conversation with the people near you about why it attracted you.
- Wander again.
- This time, choose a work that attracts you when you think about the term ***family issues*** (from our previous presentation).
- Wander one last time.
- This time, choose a work that attracts you when you think about the term ***mental health*** (from our previous presentation).
- Back to your seats please.



# PROCESSING

Please comment on any of these questions:

- What did you notice?
- Any insights?
- How could you modify it for your classroom?



# WHY MAGNETIC ART?

- It provides a context for language use.
- It gives visual referents for language use.
- It allows for student movement and varied groupings.
- It is open-ended and small group, so most students find it low risk.



# CONTENT: ALTERNATIVES TO ART POSTERS

- Books
- Comic books
- Photos
- Magazine ads
- Movie posters
- Quotes
- Artifacts



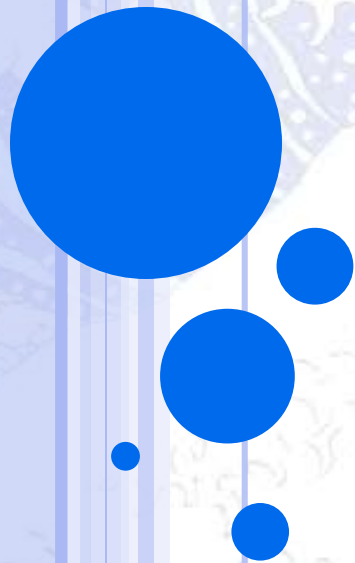
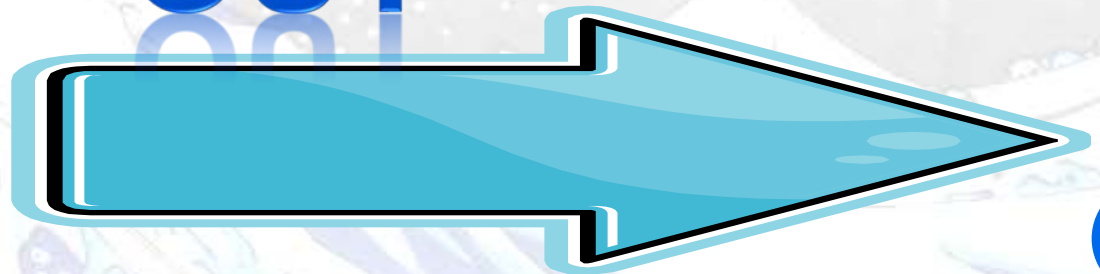
# WRITE *MAGNETIC ART* PROMPTS BASED ON PROFICIENCY

Stage I: Use formulaic Language	Stage II: Use created language	Stage III: Use Planned Language	Stage IV: Use Extended Language
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<p>“Name things you see.”</p>	<p>“Ask and answer questions about the work.”</p>	<p>“Describe the work and give your opinion.”</p>	<p>“Persuade someone at another work to choose the work you picked.”</p>





**UP**      **AND**  
**OUT**



# UP AND OUT DESCRIPTION\*

- Get students UP and OUT of their seats to speak and listen with a variety of peers.
- Partners should vary often.
- The lengths of contact and the structures should also vary.

\*Guillaume, Yopp, and Yopp (2007)



# GET READY TO MOVE!

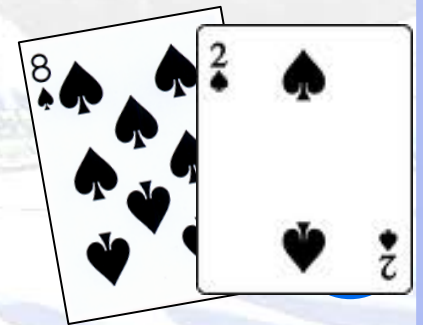
- Choose an object you have with you today and don't mind talking about.
- Grab your playing card and your object.
- Let's go!





Meet with **1 or 2** peers who hold  
a card of the same suit.

**Talk about the object  
you brought with you.  
Does it have special  
significance?**





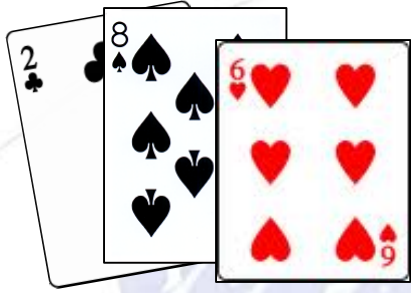


Meet with **1 or 2** peers who hold a card of a same number or face.

What is one of your greatest professional or personal successes this year?







Meet with **1 or 2** peers who hold  
a card of a different suit and  
a different number or face.

Find something related to your target  
language(s) on your card(s).



## LINE UP!

Line up in order of the number of years of experience in education.

With your partner, say as many words related to the word *culture* as possible.



# PROCESSING “UP AND OUT”

- What is your reaction to Up and Out?
- Why is it appropriate in the language classroom?
- How might you use it with your students?



## A RATIONALE

- Physical movement encourages learning.
- Authentic context
- Lowers affective filter.
- Multiple language partners
- Promotes social interaction and builds community.





# OTHER EXAMPLES OF UP AND OUT

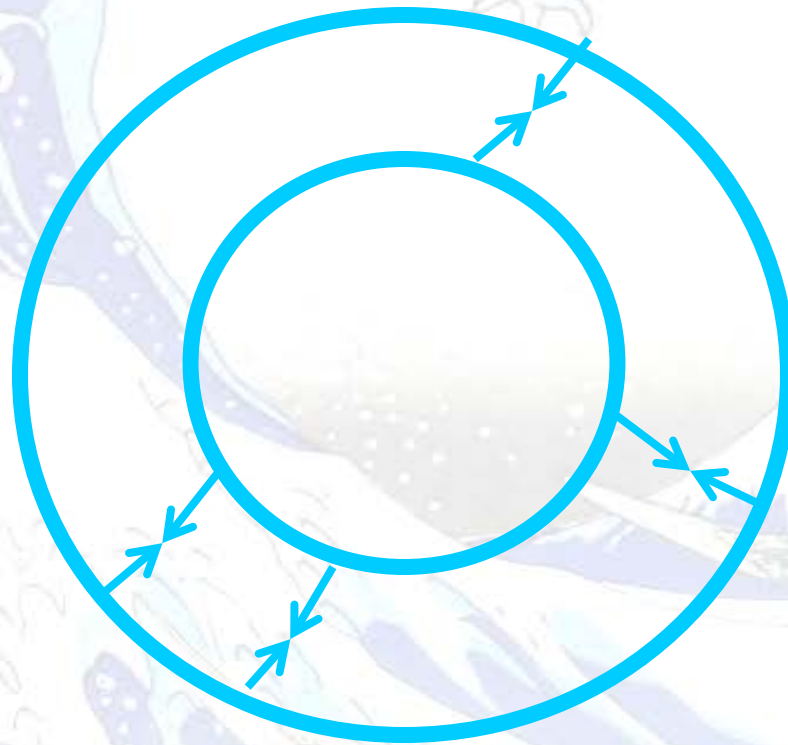
- Artist Trading Card sessions
- Partner sign-ups
- Stand up, hand up, pair up
- Four corners
- Note-checking pairs
- Inside-outside circles





## INSIDE/OUTSIDE CIRCLES

Form two circles, one inside the other. Inside face out. Outside face in.



# VARY PROMPTS BASED ON PROFICIENCY LEVELS

**Novice:**  
“How many JOBS  
can you and your  
partner name?”

**Intermediate:**  
“Tell your partner  
about a fable you  
know.”

**Advanced:**  
“Partners,  
contrast the  
environmental  
issues important  
to you.”



# YOUR TURN: WHAT COULD YOUR STUDENTS TALK ABOUT DURING UP AND OUT?

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Brainstorm a couple prompts with your neighbor.

How might you fit it into your lesson?



**VIDEO PRODUCTION**

# VIDEO PRODUCTION DESCRIPTION

- Students work in small groups.
- They script and produce videos in the target language.
- They choose their topic and setting based on age and proficiency levels.
  - Novice: Pets, holidays, family members
  - Advanced: International environmental issues
- You can choose the modes, or you can give choice.
  - Interpersonal
  - Presentational
- They record using
  - Cell phone video camera
  - Flip Camera





# EXAMPLE: TARGET LANGUAGE = ENGLISH



# YOUR TURN! VIDEO PRODUCTION!



- Create a 2-minute video
- You are the creative team: You choose the subject matter and format.
- Good video :
  - Accurate
  - Instructive
  - Entertaining
- We're on a budget! Hurry!



# SAMPLE TASKS FROM CHOICE CARD

## ○ **Selling a “Product”**

Convince your audience to buy...

- A work of literature
- A healthy diet
- A vacation in a particular place
- An “American” food or product—Chinese audience
- A “Chinese” food or product—US audience

## ○ **Surviving the United States**

- Give one problem for surviving in America.
- Give one tip for facing that problem.
- Demonstrate the tip.







**ALL AGES CAN PRODUCE VIDEOS!**





# WHY VIDEO PRODUCTION?

- Authentic task
- High interest
- Teaches the importance of audience
- Context-rich; higher level thinking
- Rehearsal: Practice, Practice, Practice
- Great for assessment of student performance
- Associated with student achievement gains



# YOUR IDEAS

- What video productions might your students complete?



# REVIEW

- Student engagement = interest and motivation expended to learn
- It's in *our* hands!
- By choosing and using a variety of engagement strategies, we can:
  - Provide authentic contexts
  - Keep students in the target language at their proficiency level
  - Build community
  - Enhance interest, fun, and learning





Chokosai Eisho (active 1790-1799)

[http://www.classicartpaintings.com/Worldwide/Japanese/Eisho\\_+Chokosai+\\_Japanese\\_+active+1790-1799\\_1.jpg.html](http://www.classicartpaintings.com/Worldwide/Japanese/Eisho_+Chokosai+_Japanese_+active+1790-1799_1.jpg.html)



**THANKS FOR ENGAGING!**



# RESOURCES

- Guillaume, A.M., Yopp, R. H., & Yopp, H.K. (2007). *Active Teaching: 50 Strategies for Engaging Students in the K-12 Classroom*. Upper Saddle River: Merrill Prentice-Hall.
- Hussar, J. (2015). Professor James Hussar. See “Resources for NRCAL participants.” <https://sites.google.com/site/drjhussarhomepage/>

