

Chapter 1 : selected papers - narawang

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Instructions to upload your paper: This will take you to a list of your presentations. Click on the title of your accepted abstract. Browse for and select your PDF document to upload. Papers must be uploaded by Wednesday, May 23, at For any questions regarding this process, please contact us at info aaea. **Tips for Selected Paper Presenters** With just 15 minutes to present, the key to success is to identify a clear message—the essence of your work. You will have time to sketch out the full paper. But remember that audience members will retain just points, so design the talk around supporting and delivering a clear message. Your goal should be to tell the audience just enough to pique their interest and follow up with you or read your paper. Aim for no more than 15 slides one per minute , so design carefully to make the most of this time budget. There will be 5 minutes of discussion, so you can address specific details at that time. Part of your job in your session is to provide active feedback to your co-presenters. Be sure to read their papers before the session and be ready to ask them questions. Session moderators will coordinate with presenters to ensure a computer is available for the session. Plan to send your slides to the moderator in advance of the meeting or be sure to arrive at your session room 20 minutes ahead of the start time to ensure that your presentation is loaded onto the computer before the session begins.

Tips for Presenters in a Lightning Session If you are participating in a Lightning Session, you will have 9 minutes to present. The key to success in this format is to identify a clear message—the essence of your work. Design the talk around supporting and delivering the message. Your goal should be to tell people just enough to entice them to follow up with you afterward to learn more. We recommend having only 8 slides total, so design them with care to convey your message creatively and effectively.

Tips for Selected Paper and Lightning Session Moderators The goal of moderating these sessions is to foster interesting discussion and helpful feedback on presentations. Plan to moderate actively. Discussion time is valuable for both attendees and presenters. Prepare questions on each paper, to be ready to start discussion. Let presenters know that a 15 minute Selected Paper Sessions 7 minutes for Lightning Sessions time allotment will be rigidly enforced. At the session, manage presentation time to allow at least 5 minutes Selected Paper Session 2 minutes for Lightning Sessions of discussion time per presentation. Invite questions after each presentation rather than collective discussion at end of period. Allow time for audience members to initiate questions, but be ready to ask the first one. As moderator, you should arrange for a presentation computer, which can be your computer or that of one of the presenters. Plan to arrive at your session room 20 minutes ahead of the start time to ensure that all presentations are loaded onto the computer before the session begins. Laptop computers are not provided. Please note that each presentation room will be equipped with an LCD projector, screen, and microphone. Presenters will be responsible for bringing their own laptop and VGA adaptors, if needed.

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Learners as agents of change: Introduction Multimedia tools are generally defined as the selection of instruments which transmit a sequence of messages in an audio-visual context. Thanks to the various and different rapid technological advances, learners are profiting from a proliferation of these tools which allow for the incorporation of new materials into formal instances of instruction. Audio visual devices become useful instruments which can be fully exploited to expose students to the natural production of native speakers, including the language patterns chosen in different communicative situations. Conversely, nowadays students are exposed to a myriad of mediums through which to learn, i. The selection criteria to establish which materials represent the different voices within a learning community bring to the center of our enterprise the need to explore the connections between multimedia, culture and agency. McDonnell argues that narrative art forms such as literature, film and television play an important role in the ways young people construct and perform their political subjectivity, and that this is an important part of their thorough learning. We seek to better understand the educational outcomes of the use of multimedia tools, more specifically the animated sitcom, and the development of skills and attitudes that allow for active participation. Also, we are interested in the interplay between incorporating authentic cultural products in the EFL classroom which foster language acquisition, learning strategies and autonomy, and inciting university students to become agents of change who critically analyze different realities. As such, we focused on two interlocking areas: Simply put, to what extent does the introduction of cultural products designed for youth consumerism lead to developing critical awareness, promoting active participation and producing meaningful learning, and to what extent does the experience of agents of change bring along a change of mind? Theoretical framework According to Global citizenship education: Therefore, global citizenship education entails the importance of generating socially constructed spaces for transforming language students into social change agents. The term global citizenship contributes to empowering learners as well as conferring them the right to challenge authority and dissent Byers, As agents of change, students learn to have a critical view of existing social circumstances and look towards more emancipatory ways of working and relating Foster, , as cited in Wyper, Change agents ask questions and consciously choose how to promote dialogue and build 2 community Gerzon, as cited in Wyper, Along this perspective, language instructors should face the task of forming knowledgeable, reflective, and inquisitive learners with the ability to critically analyze global issues from an open and empathic view. Brinton, Snow and Wesche define content-based instruction CBI as a way of learning that integrates content with language-teaching objectives. Through the application of this approach, learners are encouraged to think and learn through the use of the target language by developing a variety of receptive and productive skills which prepare them for the range of academic demands they will have to face in the near future. As students are taught through the medium of subject matter, they can move forward and accomplish progressive mastery of the instrument, i. When teachers integrate powerful technological tools into their instruction, students are allowed to personally interact with real data and solve open-ended problems. Integrating technology in this manner places the majority of responsibility for negotiating meaning in the hands of the learners. This learner-centered approach allows students to start with what they know and build their own understanding of culture. The integration of content, pedagogy, and instructional technology when constructing knowledge promotes a rich and engaging learning environment for foreign language learners. Background studies Literature on the benefits of incorporating technological instruments to the language class is vast. Arcario and Lonergan as cited in Kiani point out that the extended context; that is to say, the content, visual imagery, actions and gestures of a film or video provide students with a multi-sensory input that is close to what they would find in real-life communication. Specifically, many researchers have claimed and established the effectiveness of introducing various audio visual aids in the language classrooms. Ismaili , in a study at the South East European University with pre-intermediate and intermediate students, analyzes the effects of using

movies in the EFL classroom. Furthermore, technological tools enable learners to exercise their powers of observation to inductively learn about cultural aspects such as customs and humor, or culturally specific use of language, such as idiomatic expressions and collocations *ibid*. Consequently, it is logically assumed that by exposing students to multimedia tools, they will become better equipped to integrate linguistic and paralinguistic features. Also, they will have the chance to experience vicariously a number of situations which allow for the development of empathy – an awareness of the Other- as well as the opportunity to embark on deep reflections in connection to this. The author states that these tools, fully exploited in inclass and out of-class lessons, provide instances of authentic language and authentic material which are both particularly motivating. As matter of fact, animated series are widely used as a source of authentic sociocultural teaching material for EFL students since they combine sounds, images and texts together with socio-cultural information about traditions, living styles and thinking patterns in order to grant genuine communicative language, increase learner motivation, and hopefully facilitate the learning of the target vocabulary. The sitcom *Numerous media scholars* e. His claim is applicable to many contemporary television shows, but none more so than to the animated sitcom *The Simpsons* which is considered a complex cultural artifact because of its satirical engagement with highly politicized social issues. As an iconic mainstay of American popular culture for the past two decades, *The Simpsons* is an obvious choice for teachers looking for authentic materials for EFL students. In *Using authentic video in the language classroom*, Sherman asserts that TV series and animated sitcoms introduce different aspects of real life into the language learning environment, should the instructor choose to incorporate them, and thereby contextualize the learning process. Since the chair understands that focusing on the cultural component means dealing with cultural differences in popular culture, its teachers concurred with the decision that *The Simpsons* represented a challenging choice as well as an enticing complement to content-based instruction. Context of experience The English Language III syllabus touches upon different thematic units organized upon the specific linguistic and metalinguistic objectives of the subject. As explained in it, the subject represents a link between the intermediate level achieved in 1st and 2nd year, and the advanced level that the subjects in 4th and 5th year require. Thus, learners should be able to master the macro linguistic abilities while at the same time develop learning strategies that help them become autonomous learners in order to face the complexity posed by the specific content based subjects corresponding to the higher levels of the careers i. As English Language teachers at Facultad de Lenguas-UNC, we are confronted with young adult students who are disengaged from current affairs, almost insensitive towards global concerns, and barely informed about social and political conflicts. Thus, one of the Language III chair main goals is ultimately to give students the resources and opportunities necessary to think critically and independently, so that they would be able to formulate a sense of who they are. We decide to complement the teaching of some contentious topics -genetic manipulation GM and medication abuse- which stir debate and foster the taking of clear stances with the viewing of two different chapters of *The Simpsons*, which ironically and pungently expose the contradictions and cons that these issues present for most societies. The introduction of these episodes and activities which were carried out in class allowed for a motivational boost for students, and the learning and incorporation of aspects that went beyond the mere linguistic acquisition. First, the students were asked to read a text in their course materials about multiple births. Apu, one of the secondary characters in the series an Indian immigrant married to Manjula becomes the father of octuplets after undergoing a fertility treatment. On a different class, students worked with a text about emotional literacy. After watching the video, organized debate was stirred up and the whole class responded through actively participating in rich and stimulating discussions. Implications The activities carried out in connection allowed for a growing interest not only on the formal aspects of the language, but also on establishing clear connections between the material included in the booklet, the ideas debated when those texts were covered and the different aspects dealt with in the episodes. The implementation of selected episodes proved to be highly effective in motivating students due to several after effects: In successive sessions, students kept debate going by committing themselves to do further research. We finally witnessed that many groups of students decided to write their essay assignments on these topics. The chair implements a writing project by which students form groups that write an essay on ticklish issues discussed in class in a collaborative way. As a corollary

experience, students were challenged to reflect with careful consideration on their actions and to assess critically their own behavior. They were invited to attend extracurricular talks, support community projects and join different action groups that work in social programs. Using episodes as part of a thematic unit has made the show more than mindless entertainment, and it actually helped learners gain a different understanding of deep issues of American culture and reflect upon these as well as their own culture. Audiovisual resources work as tools for fostering language acquisition and consolidation and the incorporation of specific learning strategies and autonomy. The use of cultural products that introduce controversial topics encourage learners to move away from their comfort zone and to reflect on global conflicts and debates on ethical dilemmas. We understand that our students become agents of change when they develop the capacity to adopt a critical role in the interpretation of mass media texts and an active participation in in-class and out-of-class activities. Therefore, as teachers who face the challenges of the new millennium including topics which address global citizenship and cultural diversity is not enough. We must adopt a pedagogical approach to English teaching which considers learners as social agents with their own beliefs and experiences as well as inquisitive interests, and prepare them in taking a critical and informed stance upon social and cultural issues.

References Abdolmanafi Rokni, S. Movies in EFL classrooms: With or without subtitles. *The Dawn Journal*, 3 1. Impact of video on the comprehension skills of core French students. *Canadian Modern Language Review*, 50 3 , What does that mean? Teaching culture in the 21st century language classroom. Department of Teaching, Learning and Teacher Education. *Environmental Education and Science Education* , 24 11 , Television situation comedy and liberal democratic ideology. The effectiveness of using movies in the EFL classroom: A study conducted at South East European University. *Academic Journal of Interdisciplinary Studies*, 2 4 , Authentic video in the EFL classroom: Humanizing Language Teaching, 16 3. Film as a source of authentic material in teaching ESL writing. A project report submitted to the Department of Educational Psychology in partial fulfillment of the requirements of the degree of Master of Education in Teaching English as a Second Language. Content-based second language teaching. Finding a place in discourse: Film, literature and the process of becoming politically subject. *Journal of Social Science Education*, 13 4 , English Teaching Forum, 49 1 , Using authentic video in the language classroom. Using video in theme-based curricula. Using, selecting, and producing video for the classroom pp. Topics and learning objectives. Transformative leadership and diversity: The need for change agents, followership, and tipping points in our educational institutions. Introduction Technological developments offer new ways to structure messages by making use of different semiotic systems. Therefore, the concept of reading has been stretched to make room not only for the written mode but also for the combination of modes such as the auditory and visual ones Kress, This alteration in the traditional concept of reading has had an impact on the concept of literacy. Being literate implies that readers make use of different skills to perceive each composing element of a text and understand how the text elements are intertwined to create a unified coherent text. To train students to craft and decode multilingual messages is a must for a literate citizen in the XXI century. This paper presents the results of a research project in which secondary school students in their 4th and 5th year of their studies were taught to deal with multimodal messages. We carried out a task with two groups of intermediate level students between 15 and 16 years old who attend a semi 10 private institution in Cordoba City. This institution has a special English programme in which students are streamed according to their linguistic competence and their English load is divided into meetings of a hundred minutes each.

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