

# LANGUAGE OVERLAP

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## - LANGUAGE AUTOBIOGRAPHIES (adapted from 'Ways of Doing', ex. 2.14)

- Explain your language learning autobiography, language by language.
- Interview your students about their language life stories.
- Group students into threes for discussion/comparison.
- Students write their own autobiographies for homework.
- Students put texts up on walls.
- Class paste written comments on their colleagues' autobiographies.

'The part to do with the mother tongue is usually the less conscious area of a person's language thinking but also the richest and the deepest'<sup>1</sup>

## - PLURILINGUALISM & THE COMMON EUROPEAN FRAMEWORK

'...(we) do not keep languages and cultures in strictly separated mental compartments, but rather build up a communicative competence to which all knowledge and experience of language contributes and in which languages interrelate and interact....'

... from this perspective, the aim of language education is profoundly modified. It is no longer seen as simply to achieve 'mastery' of one or two,... each taken in isolation, with the 'ideal native speaker' as the ultimate model. Instead the aim is to develop a linguistic repertory, in which all linguistic abilities have a place.'<sup>2</sup>

## - MULTIPLE INTELLIGENCES. Which THREE learning styles do/did I adopt?

Intra-personal (self-smart)

Inter-personal (people-smart)

Logical-mathematical (number-and-reasoning-smart)

Linguistic (language-smart)

Musical (music-smart)

Visual-spatial (picture smart)

Kinaesthetic-bodily (body smart)

Naturalistic (nature-smart)

<sup>1</sup> Davis, P., Garside, B., Rinvoluceri, M.: *Ways of Doing*, p. 50/51. (Cambridge, 1998)

<sup>2</sup> Common European Framework of Reference of Languages (Cambridge, 2001)

## 2 USING THE MOTHER TONGUE

### A. SOUND-CHUNKING

*eu GOSto MULito do braSIL*

*i REAlly love braZIL*

In Dialogue:

English

A - do you WAnt to go for a SWIM?

B – SOrry, i CAN'T I'm kind of BUsy right NOW

A - OH that's a SHAME!

B - aNOther time MAYbe

Spanish

A – ¿quieres ir a nadAR?

B – UY, no PUEdo estoy como ocuPAdo aHORa

A – oh ¡qué PEña!

B – otro DÍa a lo meJOR

### B. GRAMMAR EXPLORATION VIA TRANSLATION

Most people love Brazil

1 2 3 4

La mayoría de la gente le encanta Brasil

1 2 3 4 5 6 7 8

## 3 RECONSTRUCTION TASKS (USING LITERARY TEXTS)

### A. USING LIMERICKS

- Learners listen to limerick once or twice
- Learners reconstruct it from memory, a) individually, b) in pairs and c) in groups
- The reconstructed text is compared with the original. What do they notice?

## B. 30-WORD ARRAY (from an original idea by Alan Maley)

wall	no	wasn't
hammock	because	walk
even	it	the
there	and	was
a	roof	could
very	in	nothing
slept	but	even
one	pee	their
beautiful	floor	as
house	funny	potty

- Learners write as many sentences as they can using above words.
- Learners share and compare their sentences.
- Learners select phrases to create verse.
- Learners compare with original text. What do they notice?

## CONCLUSIONS

1. Introduce the term 'noticing', e.g. 'this is a noticing activity' / 'What did you 'notice' about this version'? Teachers 'prime' students to notice again.

2. Encourage students to compare what they notice in their mother tongue and other languages with the target, and see this reflection as an aid not an impediment.

3. Allow students to create rules of thumb, to play and experiment with language. The more learners engage with language the more likely they are to remember it.

4 Help students *witness* their progress and that of others, e.g. study differences between drafts, repeat reconstruction tasks. Repetition and rehearsal is key.

5. Instil the idea that learning languages is a life long task (Common European Framework). Focus on what learners 'can' do today, not on what they 'can't' .

## ORIGINAL TEXT

### A CASA

Era uma casa muito engraçada  
Não tinha teto, não tinha nada

Ninguém podia entrar nela não  
Porque na casa não tinha chão

Ninguém podia dormir na rede  
Porque na casa não tinha parede

Ninguém podia fazer pipi  
Porque penico não tinha ali

Mas era feita com muito esmero  
Na rua dos bobos, número zero

*Vinicius de Moraes, 10 anos sem*

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