

# Plurilingual Guide:

Implementing Critical Plurilingual  
Pedagogy in Language Education

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designed by Jade LaFontaine

**The Plurilingual Guide: Implementing Critical Plurilingual Pedagogy in Language Education** was designed as part of a research project examining plurilingual education in language programs directed by Dr. Angelica Galante and assisted by Maria Chiras, John Wayne N. dela Cruz and Lana F. Zeaiter, PhD students in Educational Studies at McGill University. The project was funded by the *Fonds de Recherche du Québec - Société et Culture* (2020-NP-266603) and hosted by the Plurilingual Lab.

For more information about the research project, visit

<https://www.mcgill.ca/plurilinguallab/research-projects/plurilingual-shift>

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**Fonds de recherche  
Société et culture**

**Québec** 

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# **Introduction to the Plurilingual Guide**

## **Important:**

This guide does **not** provide ready-made recipes of what instructors should do.

**Instead**, it serves as a reflection piece with information and samples that can inspire instructors to create their own plurilingual tasks, which are suitable for their students and the context.

# Who We Are



We, the authors, believe it is important to position ourselves so the readers can have an overall picture of how our background intersects with our motivation to create this guide. We have extensive experience with language education research, language learning, teaching, and curriculum design. We all live in the city of Montreal, in Quebec, Canada, where residents commonly use two or more languages in daily interactions; therefore, using languages flexibly is the norm for us.

We are also settlers in Canada (from Brazil, Greece, Philippines, and Lebanon respectively) and English is one of our additional languages but not our first one. Together we speak nine languages: English, Portuguese, Spanish, French, Greek, Tagalog, Ilocano, Kapampangan, and Arabic. We have complex identities, use our languages flexibly, and often interact with people from different cultural backgrounds and traditions.

Having complex identities require **flexibility** in how we communicate in terms of language choice, language mix, behaviours, beliefs and worldviews, intentions, interlocutors and the context. Our experiences as language users, researchers, educators, and curriculum designers have inspired us to write the tasks in this guide.

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**(based on previous research and our own lived experiences)**

### **We support that:**

- Languages and cultures are learned more effectively when students make connections, both cognitive and affective, with their repertoires of languages, cultures, semiotic resources and lived experiences they already possess.

### **We also argue that:**

- When these connections are made, students feel that their repertoire is validated, legitimized, and are therefore empowered and motivated to continue to learn.

# Features of Plurilingual Education

**While there is no single definition for plurilingual education, there is consensus in the literature of its main features. Plurilingual education:**

- Is learner-centered
- Is embedded in principles of social justice such as equity, diversity, anti-racism, anti-discrimination, and inclusion
- Considers languages as interrelated and interdependent
- Encourages students to reflect on similarities and differences among languages and cultures in their repertoire and in the repertoire of their peers
- Provides opportunities for instructors to learn from their own students
- Encourages students to create links between what they already know (funds of knowledge) to what they are learning
- Engages students in making use of their plurilingual and pluricultural repertoire
- Provides opportunities for students' languages and cultures to be validated and enhanced while learning a new language
- Creates spaces for students to use their languages in class, in assignments, and in real-life tasks
- Creates spaces for students to discuss different worldviews and ways of knowing and being
- Considers students as plurilingual and pluricultural citizens
- Includes critical discussions on language and provides opportunities for students to develop agency and be empowered to use their linguistic and cultural repertoire
- Provides opportunities for students to continue to develop their identities in relation to their aspirations and in different contexts: educational, professional, familial, digital, etc.
- Includes educational practices that are linguistically and culturally relevant
- Considers languages and cultures as interconnected and part of the classroom environment

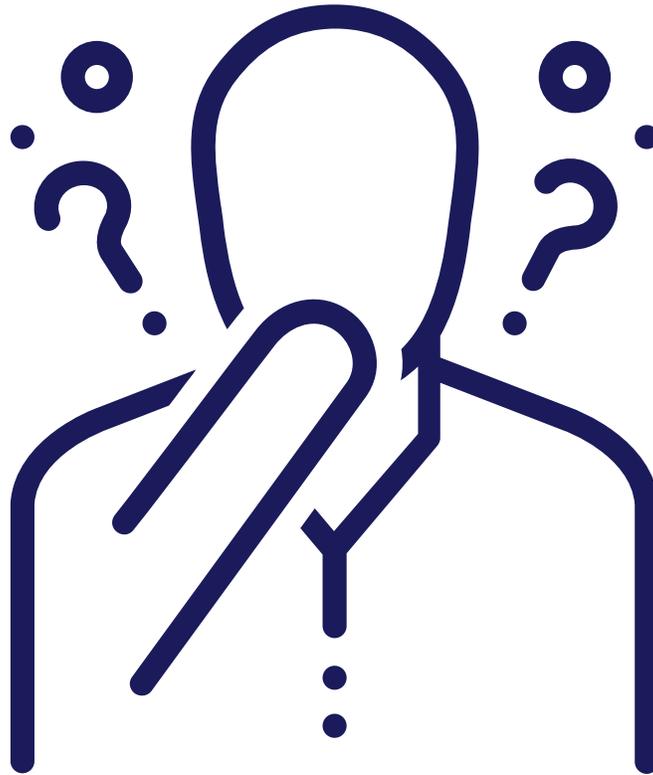


While plurilingual education can be implemented in any language program and with any group of language students, this guide was conceptualized for English language learners taking English class (e.g., English as a Second Language programs) in Canada as part of a larger research project.

Because of our context and student population, we designed language tasks and strategies that are aimed at students with transnational backgrounds, who may have settled in Canada as international students, immigrants, or refugees and whose first language is not English.

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# Why is Plurilingual Education Relevant?



Plurilingual education is linguistically, racially, socially, and culturally inclusive. It supports an educational environment where language learners feel that their languages, and racial, social and cultural backgrounds are included and legitimately valued. When language learners feel included, they are empowered to be agents of their own learning and make positive changes in their educational trajectories (Payant & Galante, 2022)



**Why should we consider  
changing the way we teach  
languages?**





Language education has been historically delivered based on monocultural and monolingual orientations. For example, it is common for instructors to teach students how to agree or disagree with a viewpoint, write paragraphs for an argumentative essay, and ask for information in English, as if students did not yet know how to do these actions in any other language (Barros et al., 2020; Cenoz & Gorter, 2013).

What is often neglected in language education is a discussion centered on the use of language in relation to students' life trajectories, including their cultural background, repertoire, and educational traditions (Galante, 2021a). Many students learning an additional language speak two or more languages and may have been educated in different cultural traditions, educational systems, communities, and countries. Because of mobility, immigration, internationalization of education, and digital communication, students are often equipped with a repertoire that is diverse and complex (Busch, 2017; Canagarajah, 2018). This repertoire of linguistic and cultural diversity needs to be recognized as legitimate in education.

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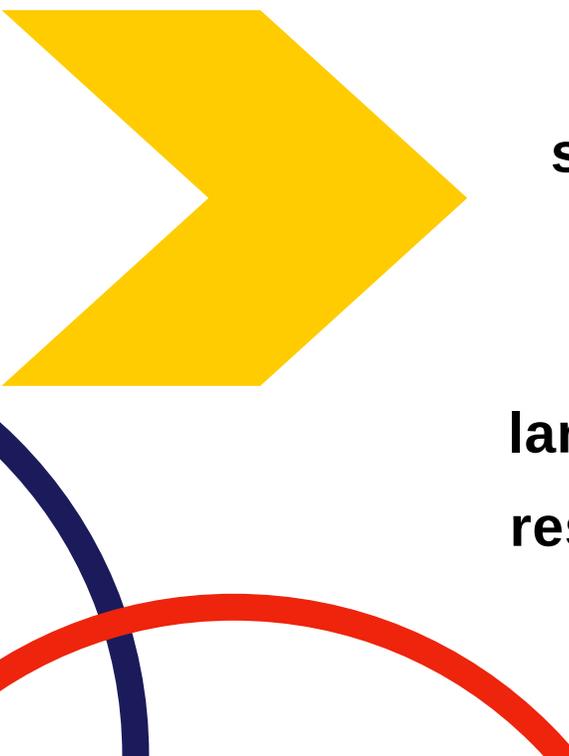
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# What is the Difference between Multilingual Education and Plurilingual Education?

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The terms **multilingual** and **plurilingual** are sometimes used interchangeably to mean education that engages learners in using their repertoire.

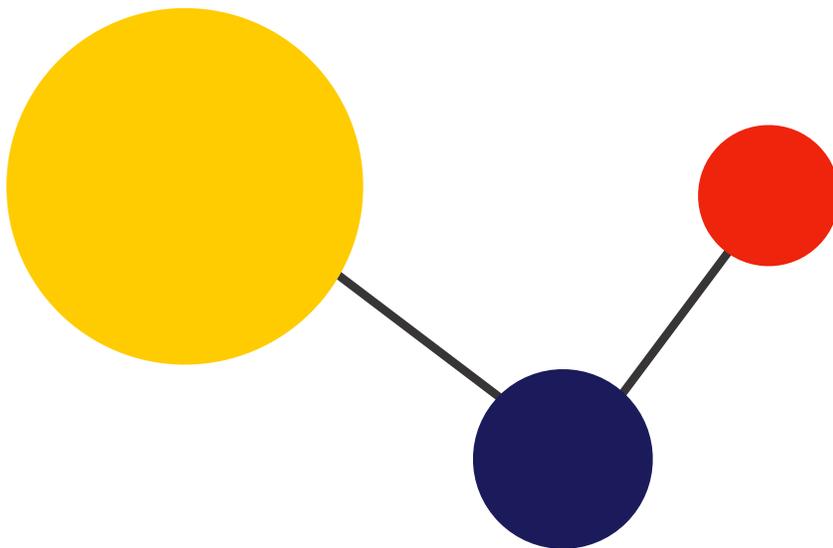
**However**, multilingual education is often used to mean mother tongue-based education, or the use of learners' first language in education.

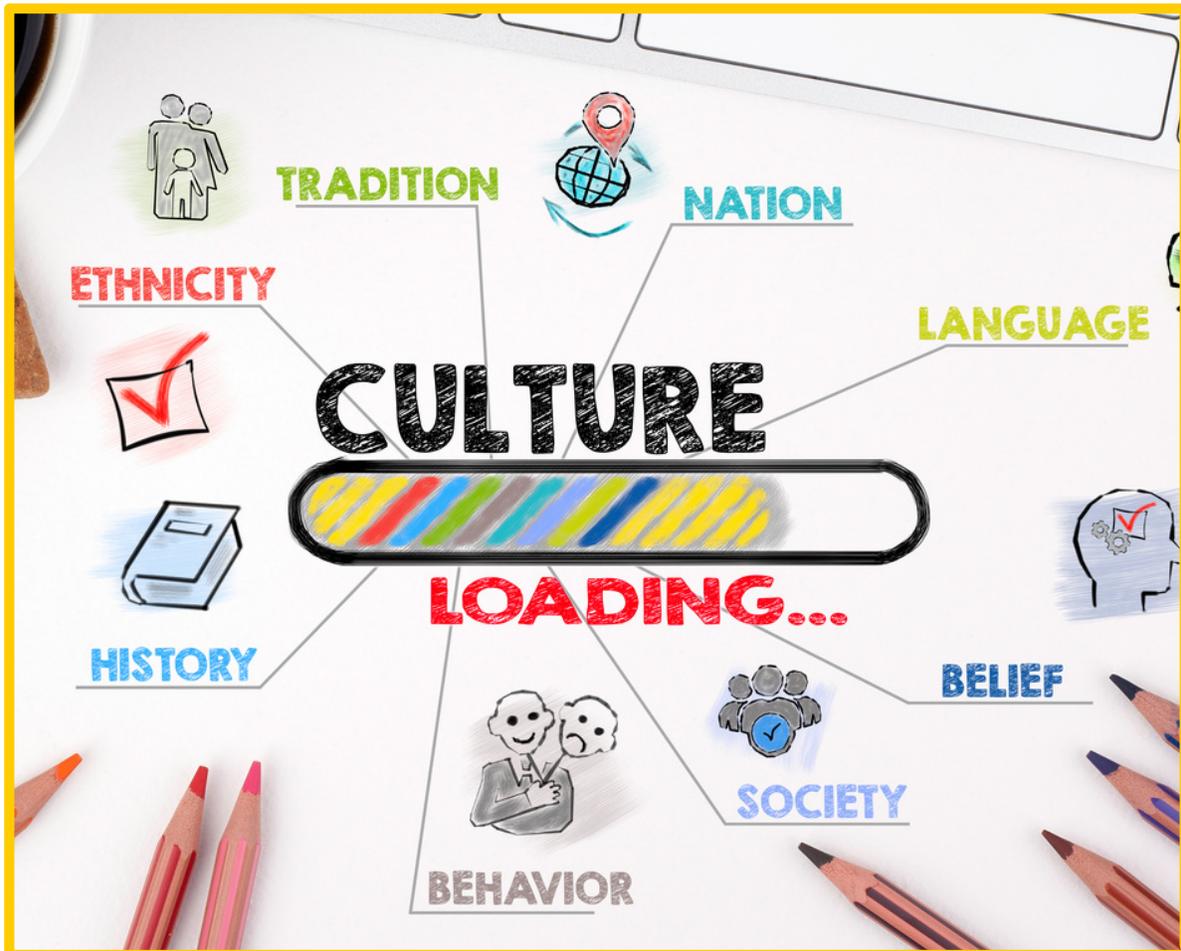


**We define plurilingual education as the use of pedagogical strategies to critically engage students' repertoires of languages (not only the first language), cultures and semiotic resources for language learning.**

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**Plurilingual** education focuses on the interconnection among languages and cultures, and not only on developing an additional language based on the knowledge of the first language (as may be the case with multilingual education). This is important in our context as many people in Canada speak two languages as their "first language," may speak a third or a fourth language, and are learning a fifth language. All of these languages are part of the repertoire, but this does not mean that all of these languages are used at the same proficiency level or for the same purposes.





Moreover, the cultural component is explicit in plurilingual education; it considers that people's experiences with languages are strictly related to the cultural contexts, and as this experience expands (from the language learned at home to the language(s) of society and then to the languages of other peoples, whether learned at school or by direct experience), they do not keep these languages and cultures in strictly separated mental compartments (Council of Europe, 2020).

In plurilingual education, we consider the repertoire as an integrated system that can be used in educational practices for further learning.



# 5 Pedagogical Strategies of Plurilingual Education

While there are several strategies available to engage students' repertoire (and new ones that are yet to be imagined), in this guide we **highlight five** useful strategies, described below. These strategies are accompanied by video tutorials.



## CROSS-LINGUISTIC COMPARISONS

Comparing the languages of the students to the target language. Comparisons can be an effective way to get students to engage in learning and they can be at the level of linguistic features, such as grammar, syntax, phonology, and morphology or at the level of language use.

For example, when learning a new feature such as discourse markers, students can compare where they are positioned in sentences in different languages, discuss their use in oral and written texts, and which communities typically value the use of these features. Through cross-linguistic comparisons, students actively engage in learning and have their repertoire valued during the lessons.

Link to video tutorial: <https://bit.ly/33s2pOw>



# 2

## CROSS-CULTURAL COMPARISONS

Learning a new language can offer a unique advantage to learning new cultures, including the customs, values, beliefs, and language use in different communities. English is a language used in countries where the language is official, such as Canada, but mostly internationally; therefore, the way people use the language will also differ depending on context. Making cross-cultural comparisons can help students develop criticality, learn about how knowledge is constructed, and understand different cultural viewpoints.

For example, when discussing academic content such as globalization, racism, food security, or environmental issues, students can gather texts (oral, written, and other semiotic resources) in different languages and compare the content that is prioritized, how knowledge is communicated in different languages, and how language connects to culture. It offers opportunities to question values and ideas across languages and cultures, which can develop different ways of knowing and creative ways of thinking.

Link to video tutorial: <https://bit.ly/3nky8bl>



# 3

## TRANSLANGUAGING

Translanguaging, or fluidly using different languages, is an effective strategy for making meaning of content in a new language. Students can read, write, watch a news segment or listen to a podcast in a language other than English and bring the knowledge to class to be discussed in English or in another language.

For example, in small groups, students can discuss a topic in Mandarin, and later express the meaning discussed in English. Students can also start writing an essay in English, and if they feel “stuck,” they can switch and continue in another language (this is called postponing) and later check for the meaning in English. By using languages other than English, students can continue communication, getting the point across, which can make communication more effective and language learning more relevant.

Link to video tutorial: <https://bit.ly/3qhE0E7>



# 4

## TRANSLATION FOR MEDIATION

Whenever there is a new expression, vocabulary or grammatical item in the lesson, instructors can plan

activities that engage students in using the languages in their repertoire.

For example, instructors can ask students to translate the new items into languages they already know and in small groups share their translations with other peers, who will have translation in other languages. Students can compare meaning across languages, whether there is a direct translation in another language, how to pronounce these words, etc. By translating in different languages and comparing these words, students have more opportunities to engage with meaning and are likely to learn these words more effectively.

Link to video tutorial: <https://bit.ly/3I0p8Ad>



# 5

## PLURILITERACIES

Communication is a purposeful social activity, and plurilingual instruction considers language students as social agents who complete different daily tasks using linguistic and cultural knowledge. Students do not only interact through listening, speaking, reading, and writing but also using other types of literacy such as visual representations (e.g., emoticons, GIFs), photographs,

gestures, and digital literacies (e.g., creating movies, Vlogs). In class, instructors can encourage students to take notes in any form (e.g., abbreviations, drawings, representations) and in any language to assist them not only with being more effective (and faster) at note-taking but also with meaningful notes that can help with learning new content and concepts.

Students make use of different types of resources and materials already available and new ones that can be created. For example, one lesson can engage students in analyzing a written poem in English and subsequently have students create a poem of their own and deliver it in different formats, such as spoken word or a rap song.

Link to video tutorial: <https://bit.ly/3GqNRxi>





# **How to Use this Guide**

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# How to Use this Guide

## First

We suggest that you familiarize yourself with the concept of plurilingualism, as highlighted in the introduction.

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## Second

We suggest that you watch the video tutorials available in this YouTube playlist:

<https://bit.ly/3GILqf4>



These tutorials provide a brief explanation of five plurilingual strategies with a few examples of practical implementation.

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## Third

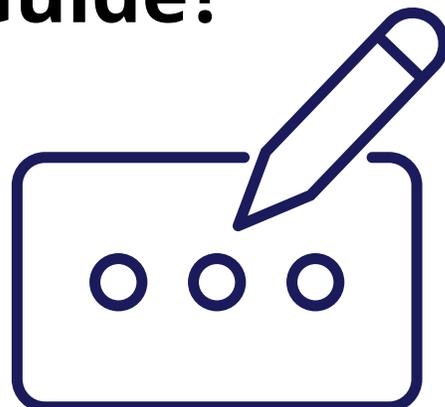
We suggest that you read the sample tasks provided in the next section and use them to inspire your own task design. Through a series of sample tasks, this guide illustrates how you, language educator, can draw from your students' repertoire to facilitate the learning of a new language while validating their identities as plurilingual users.



# What's Included in the Guide?

10

sample tasks



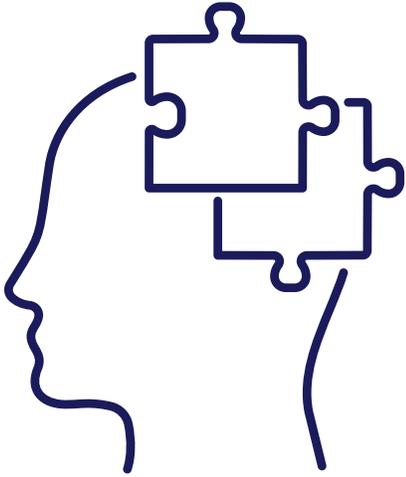
The tasks are samples that we have designed and implemented in our own English language classrooms and can serve as samples of what you can do in your own classes. Language teachers — of English, French, Spanish and Arabic — who have participated in our research projects have also implemented these tasks successfully in their language classrooms, with a few modifications to suit their context.

If you are wish to apply an inclusive critical plurilingual approach, you can modify these tasks to suit your own context or use them as a model to design your own tasks.

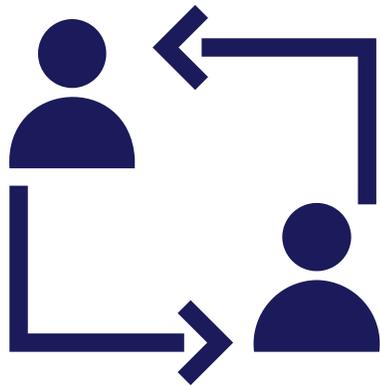


**Each** task includes a detailed description of the target language level, **plurilingual strategies**, number of **steps**, approximate **duration** of each task, **goals**, **materials** needed, and **instructions**. If the task uses specific worksheets, you can find them at the end of the task description.

# Plurilingual instruction has several benefits that go beyond language learning, such as:

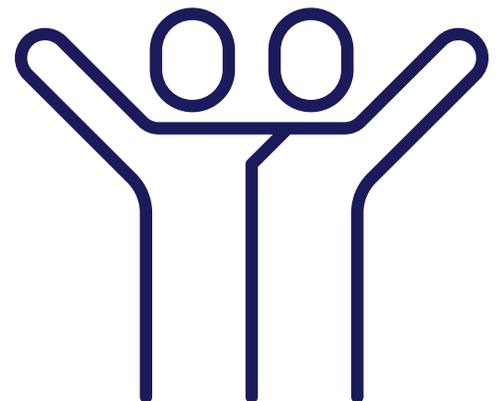


- The development of cognition
- Plurilingual and pluricultural competence
- Flexible language use
- Additional language and cultural learning
- Critical awareness of societal multilingualism and multiculturalism
- Empathy
- Relatability
- Criticality



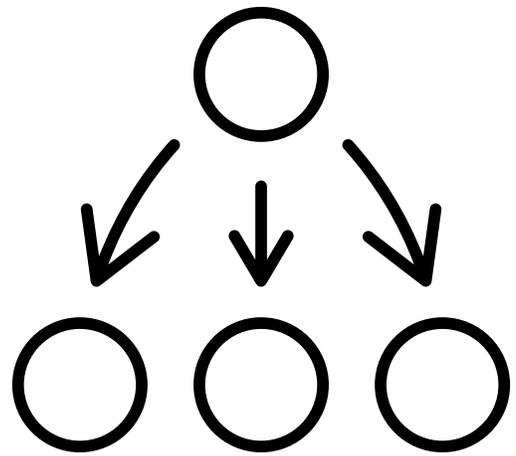
(Galante, 2021a)

**Therefore:** we hope that instructors can use the sample tasks below, transform their pedagogy, and empower their students as plurilingual speakers.



# Task 1

## Exploring Multiple Identities



**Level:** Beginner/Intermediate

**Plurilingual Strategies:** Translanguaging for meaning making; pluriliteracies; translation for mediation; and cross-linguistic awareness to engage students in learning

**Number of Steps:** 3

**Duration of Each Step:** 20-30 minutes

## Goals:

- To encourage students to reflect on the multiple ways in which they identify themselves socially
- To encourage students to reflect on how their identities impact the ways that others perceive or treat them
- To enhance students' intercultural awareness

## Materials Needed:

**Step 1:** A computer to show an online video

**Step 2:** Paper to create the Plurilingual Identity Portrait

**Step 3:** Computers available for students to create their Digital Plurilingual Identity Project

## Step 1:

### Identity Multimodal Science Character

1. Show students the video *Science of Character*

Link: <https://bit.ly/3nhfFfZ>



The video explores the characteristics that encompass one's personal, social, and cultural identity in different cultures and languages, and raises student cross-cultural awareness.

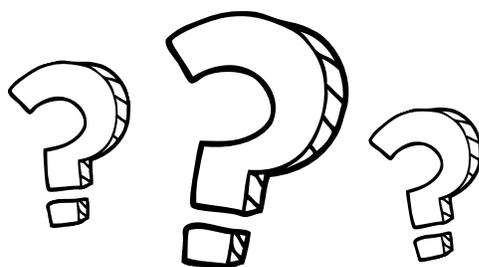
2. After watching the video, ask students the following identity discussion questions:



- 
- a. How do you define your personal, social, and cultural identity?
  - b. What part of your identity do you think people first notice about you (e.g., your name)?
  - c. What part of your identity are you most comfortable sharing with other people? Why?
  - d. What part of your identity are you least comfortable sharing with other people? Why?
  - e. What part of your identity did you most struggle with while growing up?
  - f. What part of your identity is the most important to you? Why?
  - g. What part of your identity is the least important to you? Why?
  - h. What part of your identity would you like to learn more about? Why?

3. As you are explaining the task, encourage your students to:

- a. Write their answers down on their notebook.
- b. Use languages other than English in the creation of the text.
- c. Postpone words in English in case they do not remember them by writing in other languages.
- d. Prepare to deliver their answers orally in English and mixing other languages they speak. They may use dictionaries or other resources to create their English text.
- e. Present their answers orally to the peers in their group. This could be a timed monologue in English (e.g., 2 minutes) with focus on fluency.



## Step 2:

### Plurilingual Identity Portrait



As seen in the video Science of Character, many aspects can define one's identity.

1. Ask students to look at the questions below, draw their self-portrait and enter the languages, dialects and cultural aspects that contribute to their identity. Note that identity here can refer to past, present, and future.
  - a. Draw a self-portrait that represents who you are (body).
  - b. Place languages and dialects on your portrait. They can be languages that you use all the time, only for reading, or rarely use but would like to use more often. They can be languages/dialects you have learned as a child or later in life, that you are currently learning or that you want to learn in the future. They can also be languages that you use only with a specific community, group, and in digital spaces.
  - c. Place aspects of multiple cultural backgrounds that have contributed to who you are in your body. They can be related to your heritage, race, country of origin, family, community, immigration, and interests.
2. Ask students to reflect on the 3 items above as they draw their portrait. They may want to share ideas in English or translanguage with a partner while drawing if they wish to. You, the instructor, may also want to draw your portrait and participate in this task.

If students are unsure of what a portrait of this type looks like, the two portraits below can be shown to provide them some inspiration:

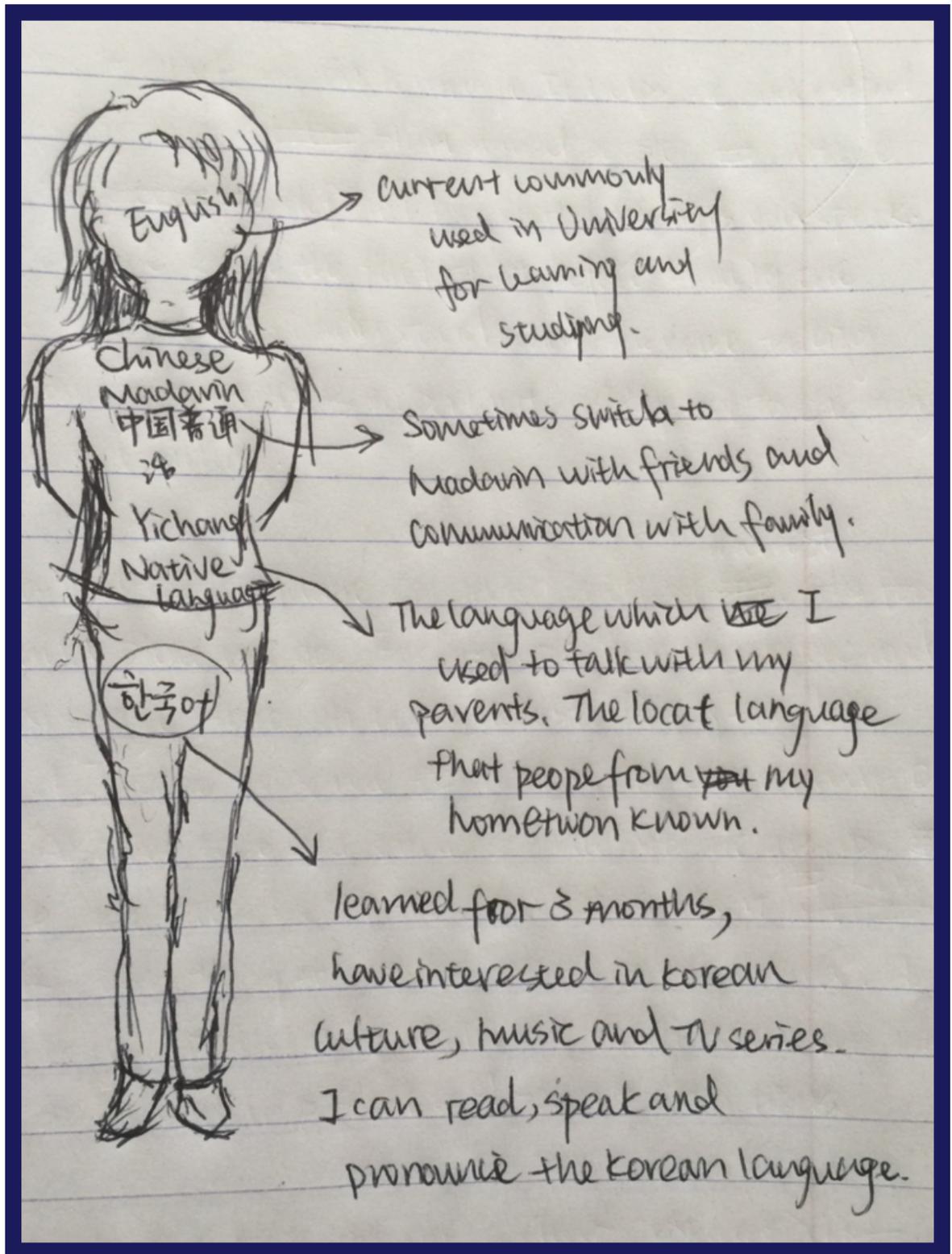


Figure 1. Sheila's Language Portrait (Source: Galante, 2019b, p. 15)

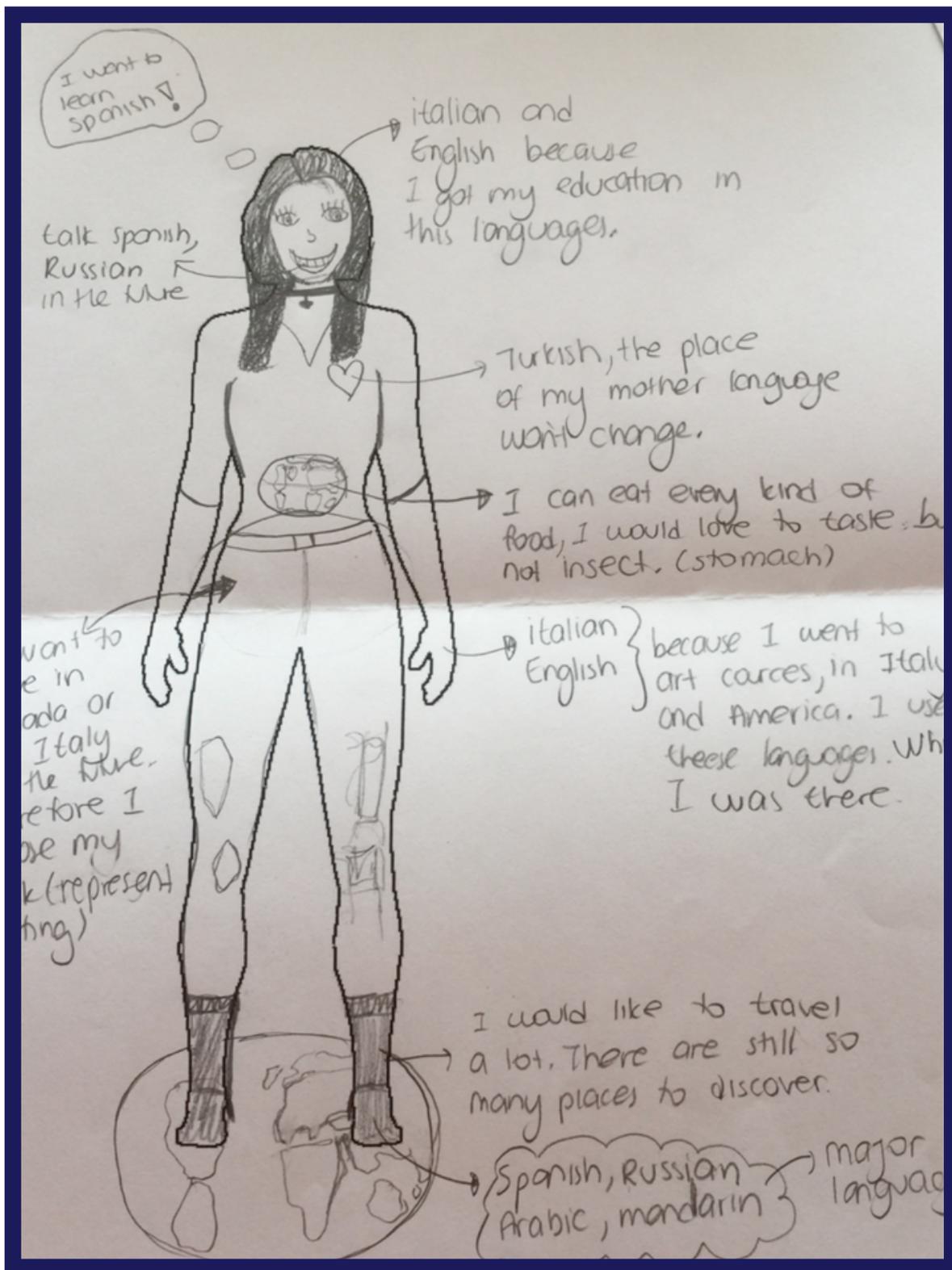


Figure 2. Sunshine's Language Portrait (source: Galante, 2019b, p. 16)

- Place students in small groups and share their portrait with peers, providing information of how the languages, dialects, and cultural aspects contribute to their identity and possible reasons for their position in their portrait (e.g., "I have placed Arabic on my feet because

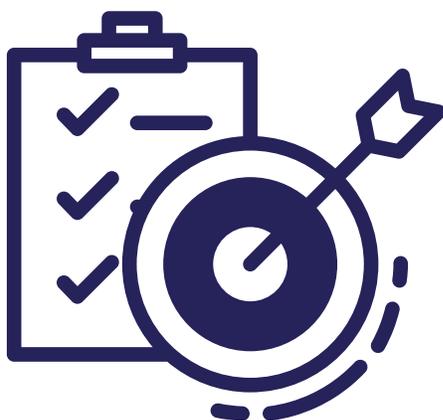
they represent movement towards the future and Arabic, although is my heritage language, is not a language that I speak yet. I want to learn more Arabic in the future”). An alternative is to have students display their portraits as a poster session: half of the students in class can be the artists and attach their portraits on the wall while the other half is the audience and walks around, listens to their peers and asks questions. The same procedure is repeated alternating students’ roles.

## Step 3:

### Digital Plurilingual Identity Project

1. As a follow-up to (or to replace) the Plurilingual Identity Portrait completed in Step 2, you can ask students to create a digital, multimodal project in which they can use written and oral text, pictures, visuals, graphs, dance, singing, etc. to represent their identity. They may also include languages and dialects that make up their identity.

This project could be assessed based on criteria established by the instructor (e.g., linguistic goals, plurilingual and pluricultural competence, creativity, criticality, grammar, and vocabulary).



The examples in two languages below can be provided if students need samples:



Figure 3. Screenshot of the video titled Plurilingualism

**Plurilingualism** (English Version)

<https://bit.ly/34HmO2G>

**Plurilinguismo** (Versão em português)

<https://bit.ly/3GiNftp>



# Task 2

## Making a Difference



**Level:** Beginner/Intermediate

**Plurilingual Strategies:** Pluriliteracies, translation for mediation, and cross-cultural comparisons for cultural awareness

**Number of Steps:** 5

**Duration of Each Step:** 30-50 minutes

## Goals:

- To learn vocabulary related to social movements and demonstrations
- To raise awareness of the importance of social movements for change
- To critically engage in plurilingual literary descriptions of social movements

## Materials Needed:

**Step 1:** A hard or soft copy of images of different social movements; A laptop, computer, or projector

**Step 2:** Copies of Vocabulary of Social Movements Worksheet; Computers available for students to access online dictionaries

**Step 3:** A blank paper

# Step 1:

## The Collective Power to Change the World

1. First, show the images of different social movements.





2. Then, ask them the following questions:

- a. Can you identify the social movements illustrated?
- b. Why are the people in these demonstrations? What are their causes or purposes?
- c. Can you think of other social movements in Canada and other countries?

## Step 2:

### Vocabulary of Social Movements

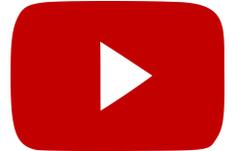
1. Ask students what words can be associated to social movements
2. Give the Vocabulary of Social Movements worksheet and ask them to define, in their own words, what the words mean. If they are not familiar with the terms, they can use dictionaries (e.g., online).
3. Ask students to translate the words in the list into languages in their repertoire. Then, ask them to look up the definitions and compare the meanings of these words in the different languages.
4. Conclude with a discussion about the extent to which context can change the words to describe social movements.

## Step 3:

### The Civil Rights Movement

1. Show students the video of I have a Dream speech

Link: <https://bit.ly/3v7Je8j>



2. Then, ask them the following questions:

- a. What was the speech about?
- b. How important was this social movement for society nowadays?
- c. What's still needed for Martin Luther King Jr.'s words to become a reality?

## Step 4:

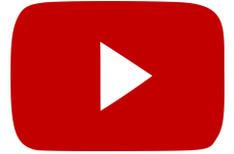
### The Power of Speech

Students engage in writing a speech where they share their dreams and later deliver their speech to the class.

1. Hand out a piece of paper or give students access to a computer where they can write their speech.
2. Encourage students to use their entire linguistic repertoire. That is, they can use different languages when writing their speech and other resources when delivering their speech to the class, such as voice modulation, body movements, eye contact, etc.

3. As a sample, show students the video of Mumilaaq Qaqqaq talk about the needs of her community and her hopes from the federal government:

<https://bit.ly/3gYcNkD>



4. Ask students: What resources (linguistic, emotional, voice, body) does Mumilaaq Qaqqaq use when delivering her speech. What makes her speech powerful?
5. Allow students time to prepare their speech. This step could be assigned as homework and students can deliver their speech in the following class.

## Step 5:

### Making a Difference in Your Community

1. Ask students to identify issues faced in their communities.
2. In pairs, ask students to find a common social cause of interest and plan how they would implement the social change, even if it is a small change. Tell students that they can have discussions in languages of their choice. Ask them to write down some ideas and later present them to the class.
3. Get feedback from their peers and ask them if there is anything else that they could be added to their plans for social change to make the change a reality.



# Worksheet for Task 2

## Vocabulary of Social Movements

English	Translation 1	Translation 2
1. conflict		
2. social change		
3. law enforcement		
4. protest		
5. a strike		
6. resistance		
7. a rally		

# Task 3

## Around The World in 43 Idioms



**Level:** Intermediate

**Plurilingual Strategies:** Cross-cultural comparisons to acquire understanding of different forms and meanings of words in English and other languages; translanguaging for meaning making

**Number of Steps:** 3

**Duration of Each Step:** 10 minutes

## Goals:

- To introduce students to the topic of idiomatic expressions
- To raise students' pluricultural awareness by decoding and comparing idioms from around the world
- To sensitize students to drawing on their pluricultural awareness to understand idiomatic expressions in English and additional languages using their linguistic repertoire

## Materials Needed:

**Step 1:** A computer to show online video

**Step 2:** Copies of pages 2, 3 and 4 from TED Translators Sticker Booklet

Link:

<https://drive.google.com/file/d/0B8DBo6vMbPskdXJzUjVXdHpLUWM/view?resourcekey=0-YUiiLkAC8drrY3ARC5fg9A>

**Step 3:** Paper and/or computers for digital writing (optional)

## Step 1:

### TED Video- TED Translators

1. First, introduce the task by asking students the following discussion questions:

- a. What are idioms?
- b. What make idioms different from regular phrases or sentences?
- c. Are idioms difficult to learn in a new language? Why?

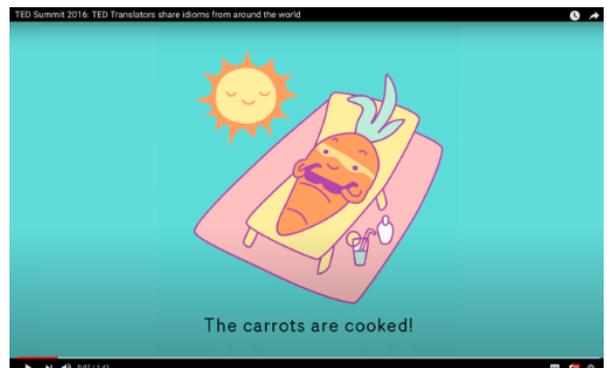
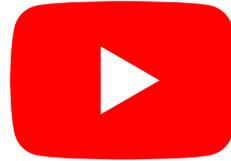


Figure 4. Screenshot from the TED video

2. Next, students watch the video TED Summit 2016: TED Translators share idioms from around the world. The video showcases the idioms that TED Translators shared in their own languages during the TED Summit in 2016. Further, the video discusses how idioms, which are products of specific languages and locations, can be difficult to understand without cultural context. Ultimately, the video argues that language translators translate meanings, which are not always properly captured by translation of forms.

Link: <https://bit.ly/3KdCWt4>



3. After watching the video, ask students the following discussion questions:
  - a. What are some of the popular idioms that you have in your linguistic repertoire? Can you tell us what they mean?
  - b. Are there any idioms that you can think of that do not translate easily into English? Can you provide an example and explain why?
  - c. Do you know idioms from other languages aside from English or your first language? Can you provide an example? What do they mean?
  - d. How are idioms used in language used for academic purposes? Have you ever noticed how idioms can be used in books, articles, chapters, and in academic presentations?

## Step 2:

### Idioms from Around the World

1. Divide the class into small groups (3-4 students) and provide each group a printout of the Idioms Around the World stickers (a total of 43 stickers).
  - a. Option: instructors can also pre-cut out each sticker from this document, and then divide them up “equally” among the groups.



Хүний гараар могой  
баруулах  
Mongolian

To make someone catch  
a snake for you



Les carottes sont cuites  
French

The carrots are cooked



Kecil-kecil cabe rawit  
Indonesian

Small, but very strong chili



אניגלב ארטסיא  
אירק שיק שיק  
Hebrew

A vase with one coin can  
make a lot of noise



Il n'y a pas le feu au lac  
Swiss French

There's no fire on the lake



هذا الخبر أثلج صدري  
Arabic

This news made  
my heart cool

Figure 5. Screenshot of TED Translators Sticker Booklet

2. Then, ask students to work among themselves within their groups to decode the meaning of as many idioms as they can. Ask them to come up with their best guesses while translanguaging and making cross-cultural comparisons using their unique linguistic and cultural repertoires.

3. Give students as much time as they need/want to decode the idioms. During this time, you can look up the definitions of the idioms on your own in preparation for checking the students' responses as a class.
  - a. Option: instructors can also prepare the definitions before coming to class, OR look them up with the students as a class when checking the students' responses.
4. Once students appear to have finished attempting to decode the idioms, start going over their responses. As a class, go over the accurate definitions of the idioms that you included in this step.



## Step 3:

### Debriefing

1. Discuss the TED Translator idioms as by asking the students the following questions:
  - a. How hard was it to decode an unfamiliar idiom from another language?
  - b. How did you use your entire linguistic and cultural repertoire to help you decode the idiomatic expressions?

- c. Did you find using your first and additional languages helpful when decoding these idioms? Why or why not? (If necessary, point out to students how translanguaging and comparing cross-culturally are helpful for this activity)



Figure 6. Idiom representation: Elephant in the room

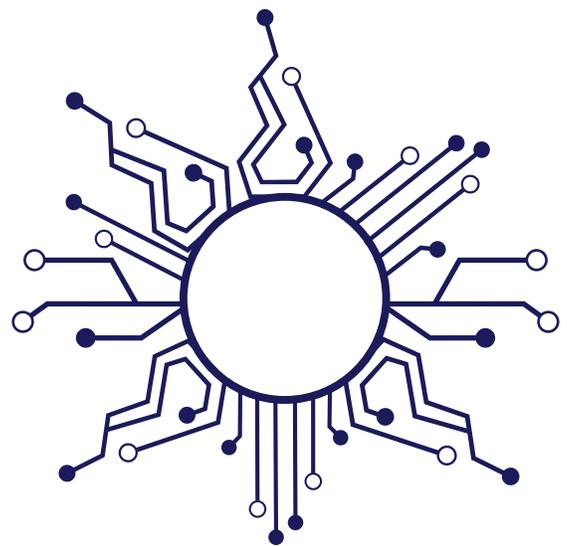
2. Next, ask students to brainstorm and write down on a piece of paper all the English idioms that they know/are familiar with along with their meanings.
  - a. Option: This can be done together as a class instead.
3. As a class, ask students to share an item or two from their list and correct their definitions, if necessary. End step 3 by telling students to get ready to work on more English idioms for a follow-up task (i.e., Task #8).



Figure 7. Idiom representation: When pigs fly

# Task 4

## Cultures and Technology



**Level:** Beginner

**Plurilingual Strategies:** Pluriliteracies, translanguaging for meaning making, and cross-cultural comparisons to bring student awareness of technology use across cultures

**Number of Steps:** 4

**Duration of Each Step:** 30-50 minutes

## Goals:

- To introduce students to different types of cultures (e.g., online cultures, offline cultures)
- To consider ways in which social networks can influence the values and norms of cultures
- To value students' pluricultural awareness and translanguaging practices

## Materials Needed:

**Step 1:** A digital or hard copy of World Map of Social Networks 2021

Link: <https://vincos.it/world-map-of-social-networks>; A computer and a projector

**Step 2:** A laptop or computer; Video Note-Taking worksheet

**Step 4:** A blank paper; a laptop or computer

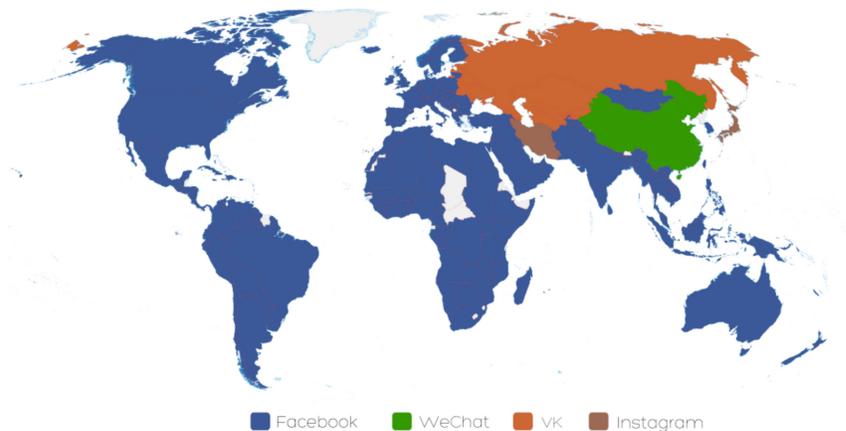
## Step 1:

### Social Networks Around the World

1. Begin the class by asking students to reflect on the following map:

#### WORLD MAP OF SOCIAL NETWORKS

January 2022



2. Facilitate a classroom discussion around the topic of social networks.

You can use the following questions:

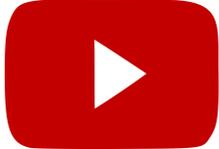
- a. How would you define a social network? What are some important features?
- b. Which of the social networks from the map do you use?
- c. What do you use it/them for?
- d. To what extent have you used these networks in different situations? For example, during the Covid-19 pandemic, immigration, a trip, an event in your community, etc.
- e. What languages do you use in each one of them? Do you ever mix languages? Do you ever use Gifs, emoticons, etc.?
- f. Can you remember a time before you used social networks? How did you keep in touch with friends and family? How did you share photos and videos? How did you do school/university projects?
- g. What kind of information do you share on social networks?

## Step 2:

### Digital Citizen

1. Begin by asking students to imagine that they are being interviewed by anthropologists who are studying the digital cultural behaviours in different communities. The interview questions are as follows:

- a. Think of a group you are part of (e. g., volunteer group, sports team, etc.).
- b. What is your role in this group?
- c. What do all members of the group have in common?
- d. What is often acceptable or unacceptable to do in this group?
- e. What social networks (if any) do you use in this group and for what purposes?

2. Explain to your students that such similarities and patterns of behaviours can be considered “culture.”
3. Move on to ask students about their communication online. Let them describe how they behave online. Tell them that social networks have resulted in a new type of culture called “digital culture.”
4. Show your students the Being a Good Digital Citizen Video   
Link: <https://bit.ly/3H2rpKb>
5. As they are watching the video, ask them to complete the Video Note-taking worksheet. Tell them that their notes can be written in any language of their choice, images, graphs, etc.
6. Discuss the video and ask your students if they agree with the content and what behaviours they consider important for a digital citizen. Have them list some other ideas.

## Step 3:

### A Window to the World

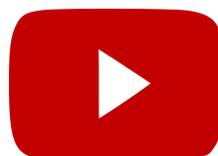
1. Discuss the extent to which social media can be considered a great exposure to different cultures, including beliefs, customs and traditions.
2. Ask them the following questions:
  - a. How do you think people from different cultures use this technology?  
You can use your phones and/or laptops to do some research and read articles and/or watch videos in a language other than English.
  - b. What were some of the similarities and differences compared to your own use of technology?
  - c. Do you think social networks can inaccurately represent a certain culture? Can you think of examples?
  - d. What languages do you use on social networks? Can you think of situations in which you use one or another language? What are some of the reasons why you translanguage?

## Step 4:

### Mapping Your Sociocultural Network Activity

1. On the blank sheet of paper, ask students to randomly write the names of the last 10 people they talked to and the medium they used (e.g., phone call, texting, social network platform, face-to-face etc.) Tell students that they can use any language of their choice.
2. Then, ask students to write one cultural element they have in common with every person on the list. Encourage them to think of values, beliefs, way of life, interests, etc.
3. Give students 5 minutes to reflect on their answers. Why did they use one way of communication with a specific person and not another? Is the person not familiar with social networks? Do they see the person often so they prefer face-to-face communication? What about the cultural commonalities? Are they all related to the same culture or not? Were students aware of such cultural commonalities and/or differences?
4. Initiate a classroom discussion where students share their answers: sharing can occur in their own languages and later in English. Talk about how social networks, cultures and languages can act as a “bridge” to bring people together.
5. Finally, tell students that the ability to use a language with people from different cultures is necessary to develop interculturality. Then, show them the Cross-cultural Comparisons video and ask them to explain what they learned from doing cross-cultural comparisons of social networks.

Link: <https://bit.ly/33DeroG>



# Worksheet for Task 4

*Main points in this video. Write the main ideas you learned from this video.*

1.

2.

3.

4.

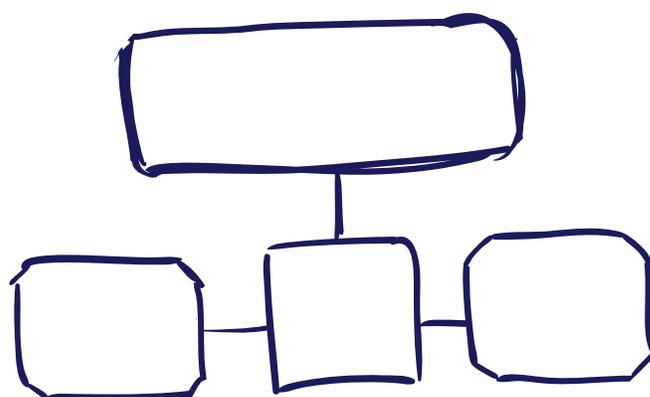
5.

*Write down new words you have heard in this video. Look these words up in a dictionary and compare them to other languages. What are the similarities among these languages?*

New word in English	Definition	Same word in a language other than English

# Task 5

## Marvels



**Level:** High Intermediate

**Plurilingual Strategies:** Cross-cultural comparisons to teach students appropriate use of the language within diverse cultures; pluriliteracies; translanguaging for meaning making

**Number of Steps:** 5

**Duration of Each Step:** 20-30 minutes

## Goals:

- To introduce students to conceptualizing, developing, and writing short creative non-fiction texts in English
- To raise students' pluricultural awareness by exploring culturally charged and rich topics—such as food, language, clothing, and environment—through short written texts
- To sensitize students to drawing from their pluricultural awareness to effectively communicate their ideas about a particular topic when writing in the creative non-fiction genre

## Materials Needed:

**Step 1:** Printouts of the marvel “Apple” (Crozier, 2013, p. 3), or computers for students to access the marvel online.

Link: <https://bit.ly/3I0A3dd>

**Steps 2, 3, 4 and 5:** Paper and/or computers for digital writing



## Steps and Instructions:

This task will focus on marvels: short creative non-fiction texts that feature, explain, or showcase a particular topic with bits of facts that make the topic exciting and intriguing. For example, see the Google Books preview of *The Book of Marvels: A Compendium of Everyday Things* (2013) by Lorna Crozier. If you have access to the book, it can be a great resource or optional reading for students.

Link: <https://bit.ly/3zOy6O0>

# Step 1:

## Setting the Stage

1. Start by having a class discussion to introduce the sample marvels. You can ask the following questions:
  - a. What comes to your mind when you hear the word “apple”?
  - b. How would you describe an apple to someone? How would you describe its taste, colour, texture, shape?
  - c. If students only come up with red, sweet, crunchy, and heart-shaped, ask: Are all apples red/sweet/heart-shaped?
  - d. What kinds of food are usually made from apples?
  - e. Can you think of any stories like legends, myths, fairy tales, that involve apples?
  - f. If necessary, bring up the biblical story of Adam and Eve, the fairy tale of Snow White, or the Greek myth of Hercules and the Golden Apples, and ask students if they are familiar with such stories and if they know other stories from their own cultures.
  - g. What does it mean to “marvel” at something?

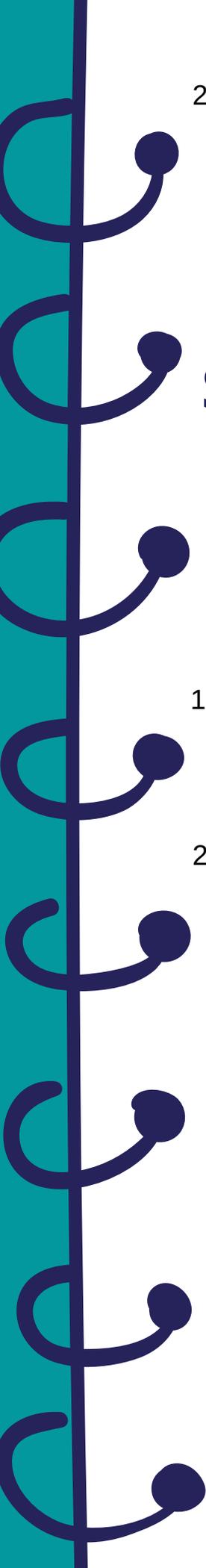


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2. After the discussion, introduce the students to the topic of the task, which are marvels. Explain that these are short creative non-fiction texts that “marvel” at something, that is, that depict a topic with “wonder and astonishment.” Further, explain to students that the goal of a marvel is not to simply provide informative facts about the topic, but rather to present these facts in a way that will make the topic surprising, intriguing, and exciting for the readers. This creative goal is why marvels are typically written about mundane objects such as apples.
  3. Finally, ask the students to read Crozier’s (2013) marvel on apples.

## Step 2:

### Bits and Pieces

1. While reading, ask students to note down vocabulary from the text that they are not familiar with. Also, ask them to use a dictionary to look up any definition of unfamiliar vocabulary.
  - a. Optional: Instructors can choose to assign students a list, such as:
    - seduction
    - tempting
    - blemish
    - ripeness
    - to strike
    - to cast
    - eager
    - persuasion
    - to blossom
    - lust

- 
2. As well, ask students to think about the thematic inspiration for this marvel as they read through it. That is, ask students to think about what they think are the sources for the bits of information that the author put together to showcase the apple.

## Step 3:

### Lets Talk About Apples!

1. After the students read “Apple,” go over their list of vocabulary as a class. Make sure they found the appropriate definition for the contexts in which the words are found.
2. Then, discuss the reading as a class by asking the following questions:
  - a. After reading the marvel, how did it make you think about apples? Did it change how you think about apples? Did you learn new things about apples?
  - b. What do you think are some of the themes that inspired this marvel? From where did the author took bits of facts to showcase the apple?
  - c. What would you say is the main cultural inspiration of the marvel?
  - d. How would the depiction of the ‘apple’ be different if it were showcased from a cultural inspiration different from that of the marvel?

- e. What are apples called in your first/additional language? Do apples have more than one name?
  - f. What do apples symbolize in other cultural traditions? How would you write a marvel about apples differently? What would be your focus to make apples intriguing and exciting?
3. Next, ask the students to write a short marvel of around 250 to 300 words about apples based on the reading as an example. This time ask them to write from a different cultural lens, encouraging them to draw from their own cultural backgrounds. For example, students can write about:
- a. The different varieties of apples (i.e., there are over 750 varieties of apples in the world!), and the cultural origins of each type's names
  - b. A food or recipe based on apples that are culturally or personally significant to the student, or simply why only certain types of apples are used for certain types of food



Figure 9. Different types of apples

- 
- c. The various roles that apples have fulfilled in popular culture such as in (in)famous literature or films
  - d. A memory or story pertaining to apples that have personal importance
  - e. A cultural or family tradition that has to do with apples

## Example for instructors:

Having a Filipino background, an instructor would tell their students that if they were to write a marvel about apples, students could write about:

1. How apples are a staple in Filipino party games. For example, a game where pairs of players race with their hands tied to finish eating an apple hung on a string using only their mouths;
2. The Filipino tradition of serving 12 round fruits during New Year's Eve in order to symbolize prosperity for all 12 months of the coming year, and how apple is a top fruit of choice;
3. Unwittingly buying Granny Smith apples not knowing that they are sour varieties traditionally used as apple pie filling. In the Philippines, apple pies are not a conventional dessert made at home, and only sweet Fuji apples are typically seen in the open-air markets.

Giving such examples can help inspire students to also draw from their own personal lived experiences.

## Step 4:

### Peer Feedback

1. After students finish their marvels, assign them to a partner or to a group for informal peer assessment. Ask the students to pay attention to and give feedback on:
  - a. The creativity of their classmate's marvel: Does the marvel make apples intriguing and exciting?
  - b. The appropriateness of the grammar and vocabulary in the marvel: Does the writer use appropriate grammar and vocabulary that does not impede the readers' understanding?
  - c. The clarity of the text: Is the marvel clear and concise, or is it sometimes unclear, confusing, or vague?
  - d. Revisions: based on feedback on item a, b, and c, how can the marvel's creativity, clarity, grammar, and vocabulary be improved?

Optional: You can choose to turn this step into a more formal peer assessment and use a preferred feedback rubric to score the marvels' content (creativity; clarity) and language use (grammar; vocabulary).

2. Ask students to revise their marvels based on the peer feedback session before they hand in the final copy, or before they share/present it with the class.

# Step 5:

## Writing Pluricultural Marvels

*Note: This step can replace Step 3.3, or it can be assigned as homework.*

1. First, give students a choice of two or three topics so they will write a marvel. In order to encourage the students to draw from their pluricultural awareness and knowledge when completing this step, instructors can include topics that have potential for culturally rich marvels. Some examples are:

a. Food items such as fruits, vegetables or animal products

b. Clothing articles such as

- Scarves
- Skirts
- Dresses/Tunics



c. Accessories such as

- Hair pins (see Crozier (2013) for a marvel on bobby pins)
- Tiaras
- Rings
- Earrings
- Bracelets
- Necklaces



d. Household items such as

- Forks (see Crozier (2013) for an example)
- Chopsticks
- Knives
- Rolling pins
- Brooms
- Flashlights (here is another example from Crozier (2013))



e. Other ordinary things like

- Sticks
- Rain
- Snow (in some cultures, there are different words to refer to specific types of snow or specific contexts where snow is found!)
- Sand (same goes for sand!)
- Doorknobs (two more examples from Crozier (2013))



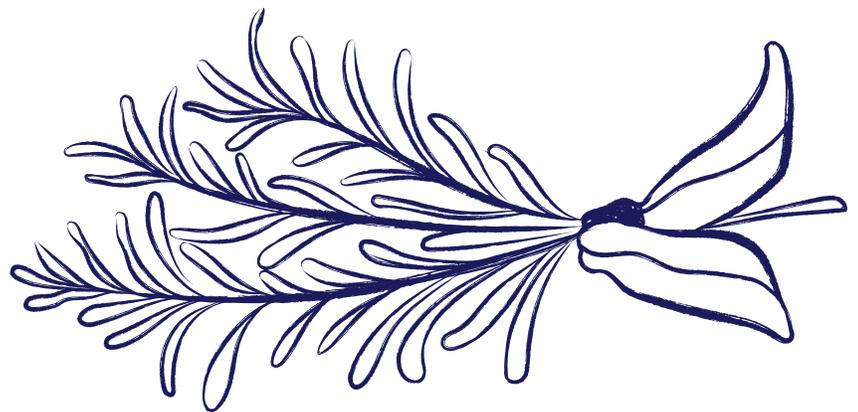
3. Then, ask students to write a marvel on the topic of their choice. Again, present them with one or two objects of marvel at a time. If necessary, remind the students to do some research on their object's history, origin, composition, cultural contexts, and traditional uses, to really encourage them to draw from their pluricultural competence.

4. Once students finish their marvels, do a peer feedback session as in Step 4



# Task 6

## The Nacirema



**Level:** Advanced

**Plurilingual Strategies:** Cross-cultural comparisons to teach students appropriate use of the language within diverse cultures; translanguaging for meaning making

**Number of Steps:** 4

**Duration of Each Step:** 30-60 minutes



## Goals:

- To introduce students to conceptualizing, developing, and writing longer creative non-fiction texts in English
- To raise students' pluricultural awareness by exploring culturally charged and rich topics—such as traditions, social rituals, food, language, clothing, and environment—through long written texts
- To sensitize students to drawing from their pluricultural awareness to effectively communicate their ideas about a particular topic when writing in the creative non-fiction genre

## Materials Needed:

- **Step 1:** Printouts or online access of the article “Body Ritual Among the Nacirema” (Miner, 1956). Link: <https://www.sfu.ca/~palys/Miner-1956-BodyRitualAmongTheNacirema.pdf>
- **Step 2:** Printouts of the Nacirema worksheet, available at the end of the task
- **Steps 3 and 4:** Paper and/or computers for digital writing

## Step 1:

### The Nacirema

This task focuses on the article “Body Ritual Among the Nacirema” by Horace Miner (1956). The article, written in the creative non-fiction genre, reports an anthropologist’s account of the Nacirema people and its body rituals. While the tone of the text seems to be one of unfamiliarity about a people and their exotic rituals, the word Nacirema in reverse refers to the “American,” and the rituals reported in the article are real life “rituals” that Americans carry out, only described in a way that make them sound “exotic.”

The article showcases how anthropologists—who at the time were mostly Western—do a great job of “making the strange familiar” to their also Western audience. But it also criticizes how easy it is for anthropologists to “make the familiar strange;” that is, from the white anthropologists’ Eurocentric gaze, their subjects’ ways of life, which to said subjects are in all aspects normal and familiar, are often painted as strange or exotic in one way or another.



1. Ask students to read “Body Ritual Among the Nacirema” individually. While reading, students can be asked to mark (i.e., highlight/encircle/underline) vocabulary that they are not familiar with.
  - a. Option: If instructors prefer, this step can be assigned as a homework and students would come to class prepared for Step 1.2.
  - b. Instructors can also choose to read only a part of the article.
2. After students read the text, go over the vocabulary that students marked as unfamiliar, and make sure that students are provided with accurate contextual definitions.
  - a. Option: Instructors can extract a list of low frequency vocabulary from the text and assign them for the students to look up as a supplementary task.



3. Next, discuss the reading either as a class or in groups of 3 to 4 students using the following questions:
- What are your first impressions of the Nacirema based on the reading?
  - Do you think the Nacirema's body rituals are strange? Provide specific examples from the text.
  - Are there any ritual among the Nacirema that you can relate to? Are there any that are somewhat similar to your own rituals? How about to our society's rituals?
  - Do you have some personal ritual or superstition that you do that might be strange to someone else?
  - Based from what you read, in which country would you infer the Nacirema people are exactly?
  - Who do you think are the Nacirema? Hint: read it in reverse!

## Step 2:

### Making the Strange Familiar

1. If necessary, reveal to the students that the Nacirema actually refers to the American people, and that the article simply depicts Americans from the perspective of someone who finds their rituals "strange" or "exotic."
2. To confirm this, ask students to go over the article again and look for other words that sound "strange" and have them read them backwards, such as:
  - a. Washington (Notgnihsaw)
  - b. [H]ospital (Latipso)



3. As well, given that the Nacirema are just the Americans, ask students (individually or in groups) to find as many other strange rituals, objects, places, and characters mentioned in the article as they can, and then



decode their meaning in the American context. See Worksheet 2 for a list of rituals, objects, places, and characters that can help guide this step.

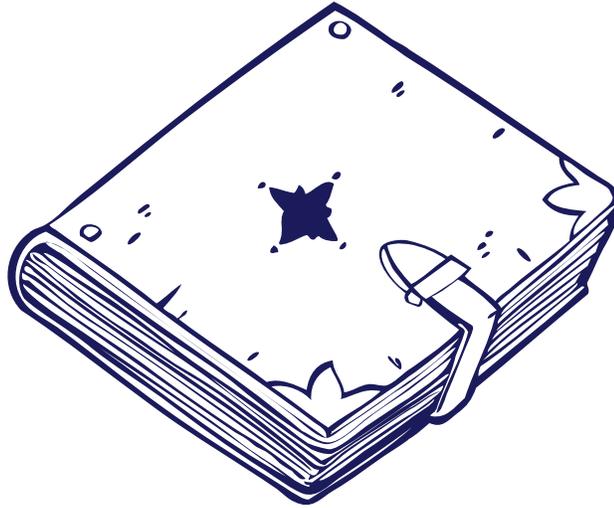
4. As a class, discuss and go over what students find from Step 2.3.
5. Lastly, debrief the entire class by discussing the following questions:
  - a. How do you feel about the Nacirema?
  - b. Now that you know who the Nacirema is and what their rituals actually refer to, how do you feel about the article?
  - c. Have you ever experienced something similar to the author, where you met someone or encountered a ritual that seemed strange to you? Can you share this experience and your thoughts at the time?
  - d. Do you think this article is factual or fictitious? Why?
  - e. Why do you think the author, who is an anthropologist, decided to write about the Americans as the Nacirema?
  - f. Now that you have decoded the article, what do you think is its message?

## Step 3:

### Making the Familiar Strange

1. Now, tell students that it is their turn to write their version of the Nacirema. Depending on their level, students can be asked to write a creative non-fiction essay between 300 to 500 words, or between 750 to 1300 words. Get them to imagine that they are an anthropologist trying

to report on a newly encountered group of people, and their task is to inform their readers back home of these people and their rituals.



2. There are some options for how students can be prompted for this step:
  - a. For a classroom with a more multicultural/multiethnic background (e.g., classrooms in which students are of immigrant backgrounds), ask the students to write an essay that make “the strange familiar.” Ask them to write about their society and culture including local places, objects, and characters in a way that will inform their readers about their society.
  - b. Why do you think the author, who is an anthropologist, decided to write about the Americans as the Nacirema?
  - c. Now that you have decoded the article, what do you think is its main message?

3. For this step, make sure to encourage students to translanguage and incorporate the languages in their repertoire into their writing whenever possible, such as when referring to local food items or places or people. Encourage them to incorporate word plays in English, in their other languages, and among them.



4. If you prefer, you can assign this step as homework instead of being completed in the classroom.

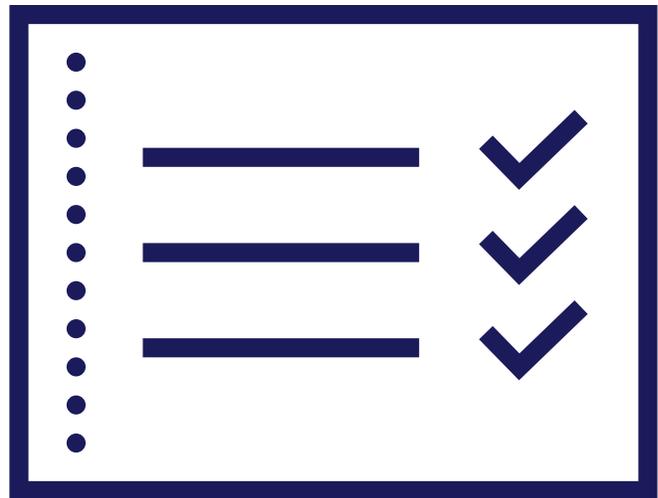
## Step 4:

### Peer Feedback

1. After the students finish their essays, assign them to a partner or to a group for informal peer assessment. Ask the students to pay attention to and give feedback on:
  - a. The creativity of their classmate's essay: Does the essay successfully make the author's society/culture strange? Was it successful in making the strange familiar?

- b. The appropriateness of the grammar and vocabulary in the essay:  
Does the writer use appropriate grammar and vocabulary that does not impede the readers' understanding?
- c. The clarity of the text: Is the essay clear and well organized, and the ideas transition smoothly from one paragraph to other? Or is it sometimes unclear, confusing, or disorganized?
- d. Revisions: based on feedback on item a, b, and c, how can the essay's creativity, clarity, grammar, and vocabulary be improved?

Optional: You can choose to turn this step into a more formal peer assessment and use a preferred feedback rubric to assess the essays' content and language use.



2. Ask students to revise their essay based on the peer feedback session before they hand in the final copy, or before they share/present it to the class.

# Worksheets for Task 6

## Worksheet #1: Nacirema

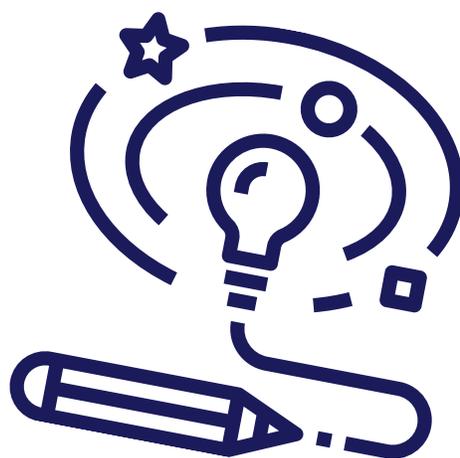
List of Nacirema rituals, objects, places, and characters, and their American equivalent.

1. River Pa-To-Mac = Potomac River
2. Highly developed market economy = capitalist/free-market economy
3. Belief that the body is ugly = societal pressure to be beautiful
4. Shrines = bathrooms
5. Pottery plaques for shrine walls = ceramic bathroom tiles
6. Charm box/chest = medicine/cosmetic cabinet
7. Medicine men = doctors
8. Medicine men writing down in ancient language = doctors' prescriptions
9. Herbalists = pharmacists
10. Charms = bottles of medicine
11. Font in front of the charm box = faucet/lavatory
12. Rite of ablution/bowing of head = washing face, rinsing mouth, brushing teeth
13. Water Temple = water filtration system
14. "Holy-mouth-men" = dentists
15. Mouth-rite = brushing one's teeth

16. Bundle of hog hair = toothbrush
17. Magical powders = toothpaste
18. Exorcism of evils in the mouth = dental checkup
19. Enlarging of holes in teeth, putting of magical materials = dental filling
20. Gouging sections of teeth, replacing with supernatural substance = dental crown
21. Men's ritual, laceration of face = shaving
22. Women's ritual, head baking = hair salon rituals
23. Thaumaturge = literally, magician; doctor
24. Vestal maidens = nurses
25. Latipso ceremonies = expensive medical procedures
26. Men's excretory act = providing urine samples
27. Female bodies under scrutiny = (cosmetic) surgeries
28. Magic wand = thermometer
29. Magically treated needles = medical syringes
30. The Listener = psychologists/psychiatrists
31. Mothers bewitching children = childhood traumas
32. Exorcism sessions (with the listener) = counselling sessions
33. Women with hyper mammary development going from village to village = stripping
34. Avoiding pregnancy using magical tools = contraception/contraceptives

# Task 7

## Plurilingual Poem



**Level:** Intermediate

**Plurilingual Strategies:** Translanguaging for meaning making; pluriliteracies; translation for mediation, and cross-linguistic awareness to engage students in self-expression

**Number of Steps:** 4

**Duration of Each Step:** 30-50 minutes

## Goals:

- To encourage students to reflect on the multiple ways that they identify themselves socially and linguistically
- To encourage students to reflect on how those identities impact the ways that others perceive or treat them to cultivate intercultural awareness

## Materials Needed:

- Paper and/or computers for digital writing
- The text and narration of the poem *Bilingual Blues* by Gustavo Perez Firmat. It can be accessed online  
Link: <https://n.pr/3HrmDHe>
- Digital poem *I Walk with Words* written and performed by Miguel Giovanni Sánchez Luna  
Link: <https://bit.ly/3ggyER6>

## Step 1:

### Language and Identity

1. Ask students the following questions. They can answer orally and/or in groups and/or write their responses on a piece of paper:
  - a. What are some of the words that describe your identity?
  - b. How's your identity shaped by the languages, cultures and lived experiences you have in your repertoire?
  - c. How is your identity represented by the languages you have in your repertoire? For example, do you feel that your identity changes depending on the language you use?
  - d. To what extent do you feel you have contradictions in terms of how you use language in different communities?

2. Ask students to read and listen to *Bilingual Blues* by Gustavo Perez Firmat.

Link: <https://n.pr/3HrmDHe>



Ask them what they think the poem is about. Then, have them answer the following questions:

- a. What is the main idea of the poem? How does the use of two languages contribute to the main idea?
- b. What are the literary devices used by the author (e.g., internal and end rhyme; repetition; alliteration)? To what extent is the use of two languages part of literary devices for expression?

## Step 2:

### Mixed Feelings

1. Ask the students if they can share a personal story related to mixed feelings about their identity in relation to language and/or culture. Students can answer orally, and/or in groups, and/or write a paragraph (in any language) on a piece of paper. Students can post their responses on a classroom wall, blog and/or a classroom forum to share with the rest of the class.



## Step 3:

### Plurilingual Poem

1. Ask the students to watch and listen to *I Walk with Words* by Miguel Giovanni Sánchez Luna. This digital poem combines words, languages, visual and voice and expressions of identity.

Link: <https://bit.ly/3ggqyER6>



2. Ask students to take notes of features used by the author that they find powerful for expression of meaning. Some of the questions students can focus on are:

#### Questions:

- a. What do you think the poem is about? To what extent does it represent the identity of the author?
- b. What are the languages used by the authors?
- c. Does the author use languages separately or flexibly or both? Why do you think the author uses language this way?
- c. What are some of the most striking images used in this digital poem and how do they connect with the words used by the author?
- d. What are the sound features used (e.g., music, tone of voice) and how do they impact the listener/viewer?
- e. Translanguaging is a plurilingual practice that many people can use for expression. If this poem was written in one language only, what would it be missing?

## Step 4:

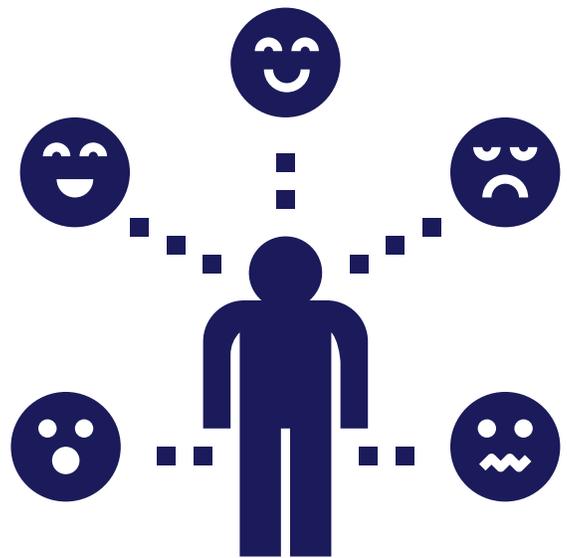
### My Digital Plurilingual Poem

1. Students will develop their own plurilingual poem. This can be a project that begins in the classroom and continue to be developed over time at home or in a computer lab as an assignment. Here are the steps:
  - a. Have students brainstorm words in the languages of their repertoire that refer to their identity and write them down on a piece of paper.
  - b. Get them to think about their lived experiences, the languages and cultures they have learned and how they have shaped their identities so far. These ideas could be related to family, immigration, living in different communities, and having different educational experiences, among others. Have students write some sentences on a piece of paper and play with the languages in their repertoire. They can make use of a thesaurus and choose words for stylistic reasons.
  - c. Have them visit websites that have copyright free images (e.g., Pixabay.com; Freepik.com; etc.) and browse some images and videos that can accompany their words.
  - d. Have students create a short digital plurilingual poem where they combine different resources for self-expression. If this is done as part of an assignment, you could provide them a rubric. You could have a day in class where all of the digital poems are shown, followed by a debriefing session about students' complex identities.



# Task 8

## Multimodal Idiomatic Expressions



**Level:** Intermediate

**Plurilingual Strategies:** cross-cultural comparisons to increase students' awareness and understanding of other cultures; translation for mediation; translanguaging for meaning making.

**Number of Steps:** 3

**Duration of Each Step:** 15-20 minutes

## Goals:

- To introduce students to and familiarize them with common English idioms
- To raise students' pluricultural awareness by attempting to decode English idioms using the plurilingual strategies of cross-cultural comparisons, translation, translanguaging, and intercomprehension
- To sensitize students to drawing from their pluricultural awareness to learn and communicate English idioms via multimodal means (i.e., oral, written, and gestural)

## Materials Needed:

**Step 1:** Printouts of the worksheet Incomplete Idioms. It can be found at the end of the task

**Step 2:** Printouts of the worksheet Table of Unfinished Idioms. It can be found at the end of the task

**Step 3:** Paper and/or computers for digital writing

## Step 1:

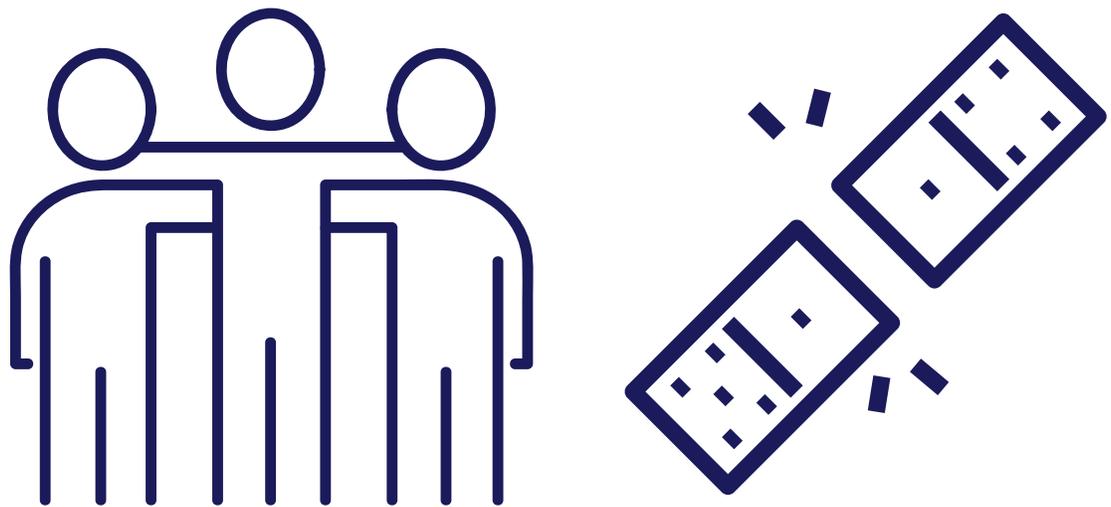
### Complete the Idiom

1. As an icebreaker and fire starter, assign each student an incomplete idiom (i.e., first half OR second half) printed and cut out from Worksheet 1. Make sure that both halves of an idiom are in distribution; if there is an odd number of students, you can join to make the number even and have both halves of all idioms distributed. See table 1 for some examples:

Out of sight...	...out of mind
To be the apple...	...of one's eye

2. Ask students to find the appropriate half to complete their idiom, effectively pairing themselves up with a partner who has the other half of their incomplete idiom. Allow and encourage them to cross-culturally compare, translanguage, translate, and intercomprehend with each other during this time, emphasizing that they can use their linguistic repertoire, as well as their cultural knowledges, to help each other figure out which halves complete each other. Give them a few minutes to complete this step.

a. If opting for Step 1a, ask students in each group to work with each other to complete the idioms assigned to their group by matching the appropriate halves together. Similarly, allow and encourage the students to translanguage, translate, and intercomprehend during this part of the task.



3. After the students/groups have completed their idioms, debrief as a class by going over their responses and the meaning of each idiom. Before discussing the meaning of each idiom, make sure that they have been completed appropriately. If done with individual students, ask them during this part of Step 1 to sit with their appropriate partner (i.e., the one who has the correct half of their idiom) if necessary

4. Before moving to Step 2, ask students the following questions and discuss as a class:
  - a. What strategies did you use to help you complete your idiom?
  - b. Which one of the plurilingual strategies—translanguaging, translation, intercomprehension—did you find the most helpful/effective? Why?
  - c. Does any of these idioms also exist in your first language? Which ones? Do they translate literally or not?
  - d. Why do you think similar idioms exist across languages but differ in terms of their cultural references? For example, why do we say “an apple of my eye” in English but « la prunelle [blueberry] de mes yeux » in French?

## Step 2:

### Finish the Idiom...

1. Provide each pair or group of students (as formed in Step 1) a printout of Worksheet 2.
2. Instruct each pair/group to complete the table of idioms with their half missing. Again, encourage the students to use the appropriate plurilingual strategies among themselves during this step by reminding them of the discussion from Step 1.4.

People who live in glass houses...	[should not throw stones.]
You can't have your cake...	[and eat it, too.]
Too many cooks...	[spoil the soup.]

3. Ask students to write down their responses. Encourage students to come up with the second part of the idiom. Depending on their level, students can be asked to be creative and complete the idiom with what makes sense to them.



4. After giving students enough time to complete their table, go over students' responses as a class one item at a time. Let each pair/group share and explain their completed idiomatic expression. Students can use the following prompt questions:
  - a. Why did you choose to say, "You can't have your cake and..."?
  - b. What meaning are you trying to convey?
  - c. Did you get inspiration from your linguistic repertoire?
5. Before moving onto the next item, reveal the appropriate response to complete the idiom and discuss the meaning of the idiom as a class. The following questions can guide the discussion:

- 
- a. Now that you have the complete idiom in English, what do you think it means?
  - b. Does this idiom exist in your other languages? Is there a direct translation for this idiom in languages in your repertoire?
  - c. If the idiom does not translate literally: What do you think is the cultural reason that makes the English version say “X” but makes the [student’s languages] version “Y”?
  - d. If the idiom does not exist in your repertoire: What do you think is the cultural reason why this idiom exists in English but not in other languages?
    - i. *For example, the idiom about glass houses does not exist in Tagalog/Filipino because glass houses are not a Filipino cultural concept.*

6. Repeat Step 2.4 and 2.5 until each item has been discussed and corrected.

## Step 3:

### Express the Idiom - Charades

1. This step will be a game of charades. If the class worked previously in pairs for Steps 1 and 2, divide the class into groups of 3-5 for this step; if the class were already in small groups for Steps 1 and 2, use the same group for this step.

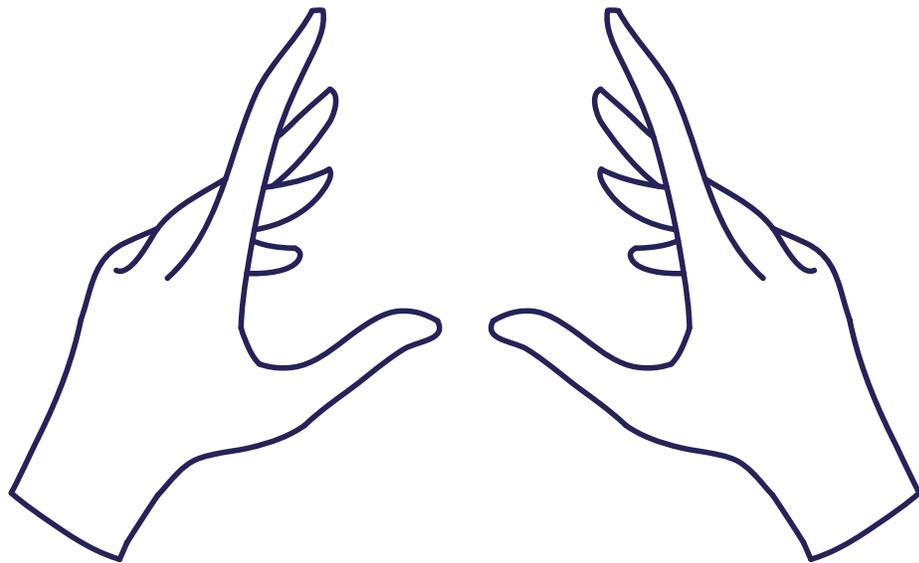
2. Taking turns, each group will send a representative to play one at a time. Assign to this representative a random idiom that the students worked on from Steps 1 and 2, which they will then mime for their group. They cannot use words nor sounds when miming the idiom. Instead, they need to use other semiotic resources such as the body, space, and facial expressions.



Figure 8. Miming the idiom

3. Give the representative 1 minute to mime their idiom and instruct only their groupmates to guess this idiom. Remind students that their representative is miming an idiom that could only be any of the idioms from Steps 1 and 2.
4. Have a debriefing discussion to explore how languages can be expressed multimodally. The following questions can be asked to guide the discussion:

- Was it difficult to express the English idioms using actions alone? Why?
- Do you consider gestures as part of language and communication? Why or why not?
- Do you think there are aspects of languages and gestural communication that can be influenced by a person's cultures? Can you give an example?
- Can you think of any communicative gestures in your linguistic repertoire that might mean differently or might be misunderstood in English/the classroom's cultural setting e.g., North America?



# Worksheets for Task 8

## Worksheet #1: List of incomplete idioms.

Out of sight...	...out of mind.
Give someone ...	... the benefit of the doubt.
Every cloud...	... has a silver lining.
Let the chips...	...fall where they may.
Have a bone...	... to pick with someone.
The devil...	...is in the details.
The best fruit...	...is always forbidden.
To pull...	...someone's leg.
Caught between ...	... a rock and a hard place.
To not see ...	... the wood for the trees.

**Note:** You are encouraged to modify or add to this list if necessary. Print and cut out the idioms into strips of paper in preparation for Step 1.

# [STUDENT'S COPY]

## Worksheet #2: Table of Unfinished Idioms

### Finish the idiom...

1. People who live in glass houses...	
2. It is always darkest ...	
3. Clouds...	
4. The early bird...	
5. Do not put all your eggs..	
6. You can lead the horse to the water,	
7. You can't make omelette without...	
8. Throwing caution ...	
9. Don't count your chickens...	
10. The grass is always greener...	
11. Heard it...	
12. Getting ...	
13. Empty vessels make...	
14. Slow and steady...	
15. Once in a...	
16. Let the cat...	
17. We'll cross the bridge when...	
18. Time flies when...	
19. You can catch more flies with honey than...	
20. Time flies when...	

**Note:** You are encouraged to modify, add to, or subtract from this list if necessary. Print out this table in preparation for Step 2.

## [ANSWER KEY]

### Worksheet #3: Table of Unfinished Idioms

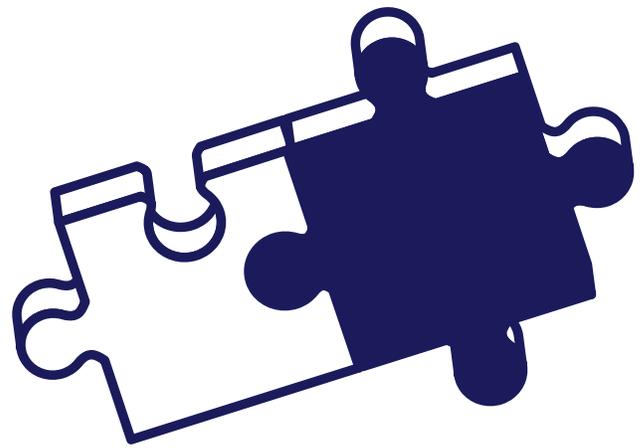
#### Finish the idiom...

1. People who live in glass houses...	... should not throw stones.
2. It is always darkest ...	... before the dawn.
3. Clouds...	... on the horizon.
4. The early bird...	... catches the worm.
5. Do not put all your eggs..	... in one basket.
6. You can lead the horse to the water,	... but you can't make him drink.
7. You can't make omelette without...	... breaking some eggs.
8. Throwing caution ...	... to the wind.
9. Don't count your chickens...	... before they hatch.
10. The grass is always greener...	... on the other side.
11. Heard it...	...on the grapevine.
12. Getting ...	... a second wind.
13. Empty vessels make...	... the most noise.
14. Slow and steady...	... wins the race.
15. Once in a...	... blue moon.
16. Let the cat...	... out of the bag.
17. We'll cross the bridge when...	... we get there.
18. Time flies when...	... you're having fun.
19. You can catch more flies with honey than...	... you can with vinegar
20. Time flies when...	... in the clouds.

**Note:** Instructors are encouraged to modify, add to, or subtract from this list if necessary.

# Task 9

## Different Dimensions of My Name

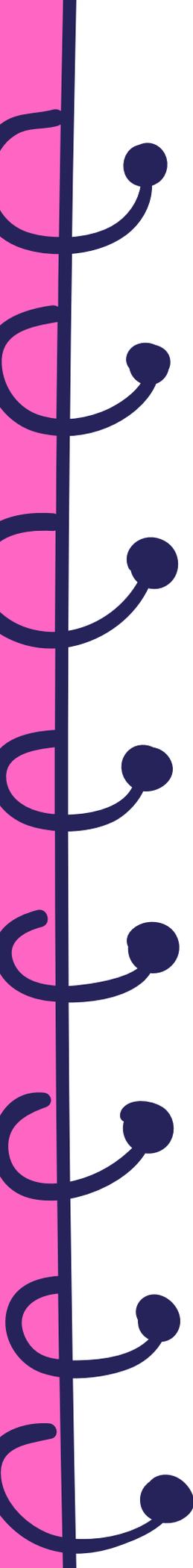


**Level:** Advanced

**Plurilingual Strategies:** cross-linguistic comparisons to help students learn new words in English, and cross-cultural comparisons to expose students to different cultures.

**Number of Steps:** 3

**Duration of Each Step:** 30-60 minutes



## Goals:

- To engage students to develop agency in learning new words in English through comparing forms and meanings across the languages in their repertoire
- To engage students in exploring themes, notions and concepts they are familiar with in different cultural contexts
- To explain to students how critical and analytical analysis of literary elements can enhance reading comprehension

## Materials Needed:

- Printouts of the text *My Name* by Sandra Cisneros or the link below so students can access it online

Link: <https://bit.ly/3roskPn>

- Paper and/or computers for digital writing

## Step 1:

### Vocabulary Words, Phrases, and Idioms

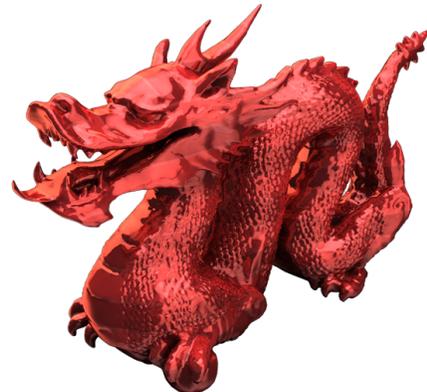
1. Ask students to identify words, phrases and idioms that they do not know in the text *My Name* and guess the meaning by using the knowledge of languages that they already have in their repertoire.
2. In groups, tell students to ask their peers if they know the meaning of the words highlighted: if the students of the group speak different languages the groups itself will have a larger repertoire and students can capitalize on the knowledge of the group members to learn new words, phrases and idioms. Students can engage in discussions in different languages and also analyze if these words are used in other cultural and/or linguistic contexts.

3. Finally, tell students to look some of these words up in online dictionaries in different languages. For example, if one student speaks Spanish, Portuguese and English, these three languages can be compared to the languages of a peer, who may have other languages in the repertoire.

## Step 2:

### Cross-Cultural and Multimodal References

1. Prompt students to make links to concepts and themes in the text to other social and cultural contexts. You can use the descriptions and prompts below to assign an in-class research and discussion task:



**Research Name:** Students look up their name on the internet and make a chart defining the origin of their names and meaning in different contexts.

**Chinese Zodiac:** Students research their Chinese zodiac. They can discuss whether or not their zodiac sign relates to their personality and/or what animal represents their identity.

**Gender Stereotypes:** Students can discuss gender stereotypes in relation to names in different cultures.

**Fate and Destiny:** Students can discuss concepts of fate and destiny in cultural contexts.

## Step 3:

### Analyzing Literary Elements

#### 1. Textual Responses:

Ask students to re-read *My Name* and to underline metaphors that the author uses to associate the narrator's name and her grandmother. The narrator refers to several metaphors such as the following examples:

- a. The author says that her name is like “the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.”
- b. The author states that her great-grandmother was a “wild horse of a woman.”
- c. The author says, “so many women sit their sadness on an elbow.”

After re-reading the text, instructors ask students to describe how the metaphors reveal the great-grandmother's character traits. Students explain how the narrator refers to metaphors to differentiate herself from her great-grandmother as well as to express her feelings about her name.

#### 2. Interpretive and Analytical Response:

Ask students to discuss the following questions in groups.

##### Questions:

- a. Describe how Sandra Cisneros creates a name that reflects the main character's personality in contrast to her great-grandmother's personality. What are the multiple meanings associated to her great-grandmother's name and to the narrator's new name?

- b. Discuss and share your views on how one's name can have different meanings and interpretations based on historical, social, cultural, linguistic and personal perspectives.

After the discussion, students can share their responses orally and/or by posting their responses on a classroom forum or blog.

### 3. Creative Response:

Ask students to identify and describe metaphors, images, and descriptions they can use to describe their own name.



# Task 10

## My Cultural Connections



**Level:** Advanced

**Plurilingual Strategies:** Cross-cultural comparisons to teach students appropriate use of the language within diverse cultures; translanguaging for meaning making; cross-linguistic comparisons to compare how same words can be pronounced differently across languages.

**Number of Steps:** 4

**Duration of Each Step:** 30-60 minutes

## Goals:

- To demonstrate to students how translinguaging maximizes linguistic and non-linguistic resources in language learning
- To increase students' cultural awareness by asking them to relate contextual examples to other cultures
- To improve students' pronunciation and articulation of words by comparing how letter sounds are produced in different languages

## Materials Needed:

- Printouts of the text *My Name* by Sandra Cisneros or the link below so students can access it online.
- Link to text: <https://bit.ly/3roskPn>
- Link to video: <https://bit.ly/3uoP9FD>

## Step 1:

### Debriefing Questions

1. Have students read or listen to the text *My Name* by Sandra Cisneros.

Link to text: <https://bit.ly/3roskPn>

Link to video: <https://bit.ly/3uoP9FD>



2. Discuss the following questions.

- a. What are the personal, social, cultural connections between yourself and Esperanza?
- b. What connections can you make with yourself and your classmates or others?



## Step 2:

### Plurilingual and Pluricultural Perspectives

1. Ask students to discuss how the narrator's use of imagery and descriptions express the narrator's feelings regarding her name, her great-grandmother, and her fate. Students can present their responses orally and/or submit their responses in writing and/or submit on a classroom forum or blog.

#### Response notes for instructors:

- a. **Languages and Names:** Esperanza, the narrator, reveals her name and explains that it means “hope” in English. However, in Spanish, her name means “hope” and “waiting.” She inherited her name and cultural heritage from her great-grandmother.
- b. **Gender and Sexism:** The narrator reveals that she and her grandmother were born in the Chinese year of the horse. Esperanza reveals that being born in the Chinese year of the horse is supposed to be a sign of bad luck for women. She refuses to believe that this is bad luck because she believes that the horse is a strong animal and Esperanza explains that “the Chinese, like the Mexicans, want women to be weak.”
- c. **Language and Power:** Esperanza explores the power of language through the words she chooses in English and in Spanish. Her name has a metaphoric and symbolic significance. She describes

it has a metaphoric and symbolic significance: her desire to escape the confines of the gender limitations in her cultural community and society. Esperanza's exploration of names reflects her search for an identity that reflects her personal values. For example, Esperanza contrasts her great-grandmother with herself: her great-grandmother was a "wild horse of a woman" who did not want to get married; she was forced to get married and, as such, she never forgave her husband and spent her life looking out of her window. Esperanza states that she does not want to inherit her great-grandmother's "place by the window" along with her name. She explains how being "strong like a horse" can be good; however, the phrase "wild horse of a woman" is considered as non-feminine by her cultural community and society.



- d. **Plurilingual and Cross-Cultural:** Esperanza's desire to change her name reflects her own plurilingual and pluricultural identity. Esperanza recounts how her name is pronounced differently at home in Spanish, in her cultural community and at school in English.

### Step 3:

#### Writing response

1. Ask students to explain the origin of their name and how it defines their personal and social identity? Students follow the following writing prompts and format and structure.



**1. Introduction:** Write a topic sentence stating how your name reflects your personal and/or social identity.

**2. Body of the Paragraph:**

- a. Define of your name: family history, culture, belief systems, language(s), etc.
- b. Define how your name reflects your character, personality, cultural beliefs, etc.
- c. If you could change your name, would you? If so, to what? If not, discuss if you think a name defines one's personal and cultural background.

**3. Conclusion:** Sum up your main points and state a resolution: outcome and insight.

## Step 4:

### Creative Option

1. Ask students to write a creative text. They can write a short story, a poem, song or spoken word that reflects their name and how their name represents their character, personality and social and/or personal identity. Students can make use of their entire repertoire of languages, cultures, their body, and other semiotic resources.



**Option: Students can add an image and/or create a collage that represents their name.**



# **Final Considerations**



# Conclusion

By considering language education as plurilingual, we move away from the notion that teaching a language can only happen through a monolingual and monocultural approach that disregards students' diverse repertoires of languages, cultures and semiotic resources. Not only does plurilingualism change the traditional approach to language teaching and learning, but it also requires us, educators, to change the way we perceive ourselves. It invites us to consider ourselves as plurilingual educators and not as teachers of one specific language and language variety. Plurilingualism also shifts the purpose of language learning from achieving native-like proficiency to developing a repertoire of communicative resources and strategies for meaning making and communication.

In this guide, we have included five strategies to implement plurilingual pedagogy in the classroom, but educators have the agency to creatively imagine and think of other contextually suitable strategies that better represent the student population. Our team of linguistically and culturally diverse educator/researchers have developed examples of tasks based on research and our experiences as language educators and curriculum designer. As language educators, you may choose to adapt the tasks provided here, change the types of questions and materials or the content of your lesson based on what you see fit for your context. Since plurilingual education is learner-centered, we also suggest involving students in the task design process. You can also show them the strategies in the YouTube Playlist in advance and ask them what strategies they find more useful. Ultimately, plurilingual education will create affordances in your classroom that engage students to be active agents of their own learning, and co-construct knowledge through your students' repertoires of resources.





# **References and Further Readings**

# Relevant Readings on Plurilingual Education

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