



15th
ANGLO
CONGRESS



*The Map is not the Territory. Problematizing
Content and Designing Learning Itineraries*

Mg. Mariano Quintero



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The Map is not the Territory: Problematizing
Content and Designing Learning Itineraries

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The map versus the territory





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The Map is not the Territory: *Problematizing*
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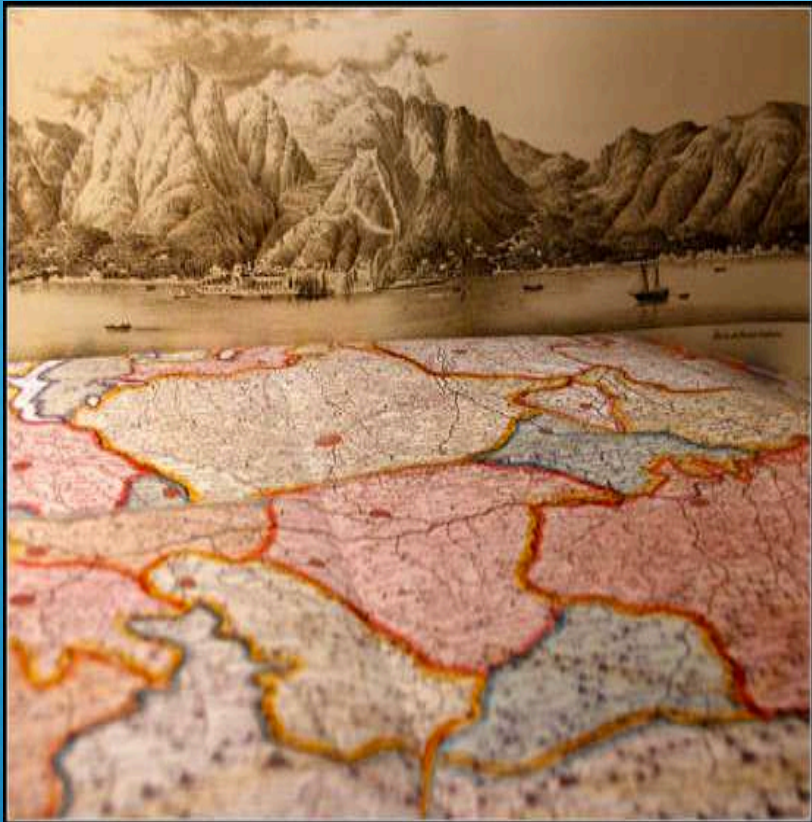
15th
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The Map is not the Territory: Problematizing
Content and *Designing Learning Itineraries*

Mg. Mariano Quintero

CONTENT



**THREE MAPS
WHICH ARE FAR
FROM
REPRESENTING
THE TERRITORY**

1

Scientific Knowledge versus Pedagogised Content



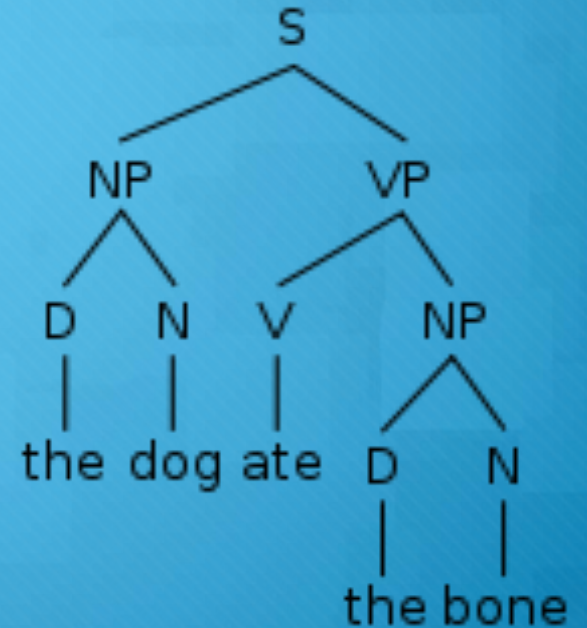
A stylized illustration of a bright yellow sun with a blue circle in the center, partially obscured by white and light blue clouds. The background is a solid blue color.

What is the **OBJECT OF STUDY**
in our discipline?

LANGUAGE
(as a medium of communication)



Linguistics

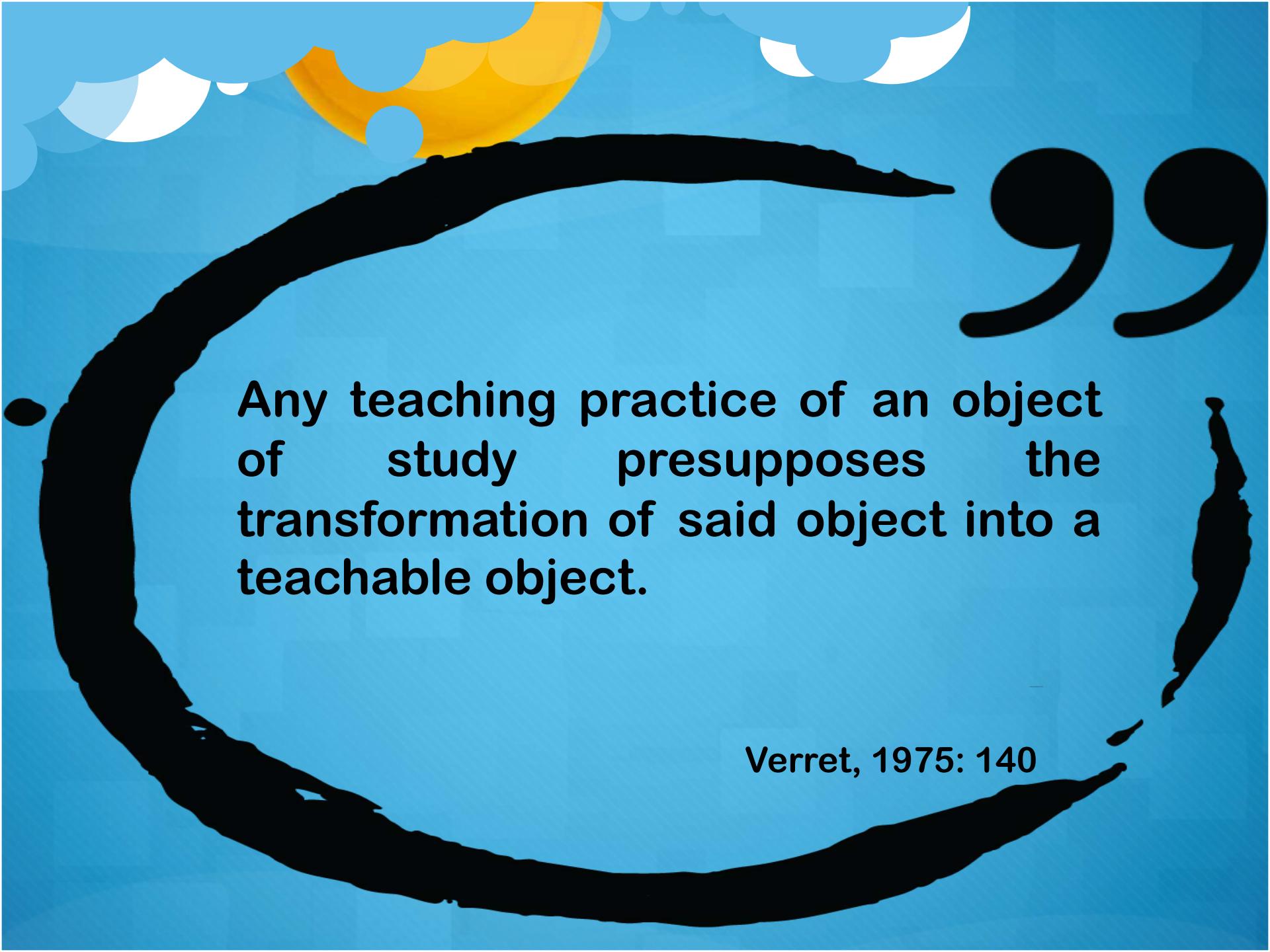


How do we go...

**from expert
knowledge**

**to learnable
knowledge?**





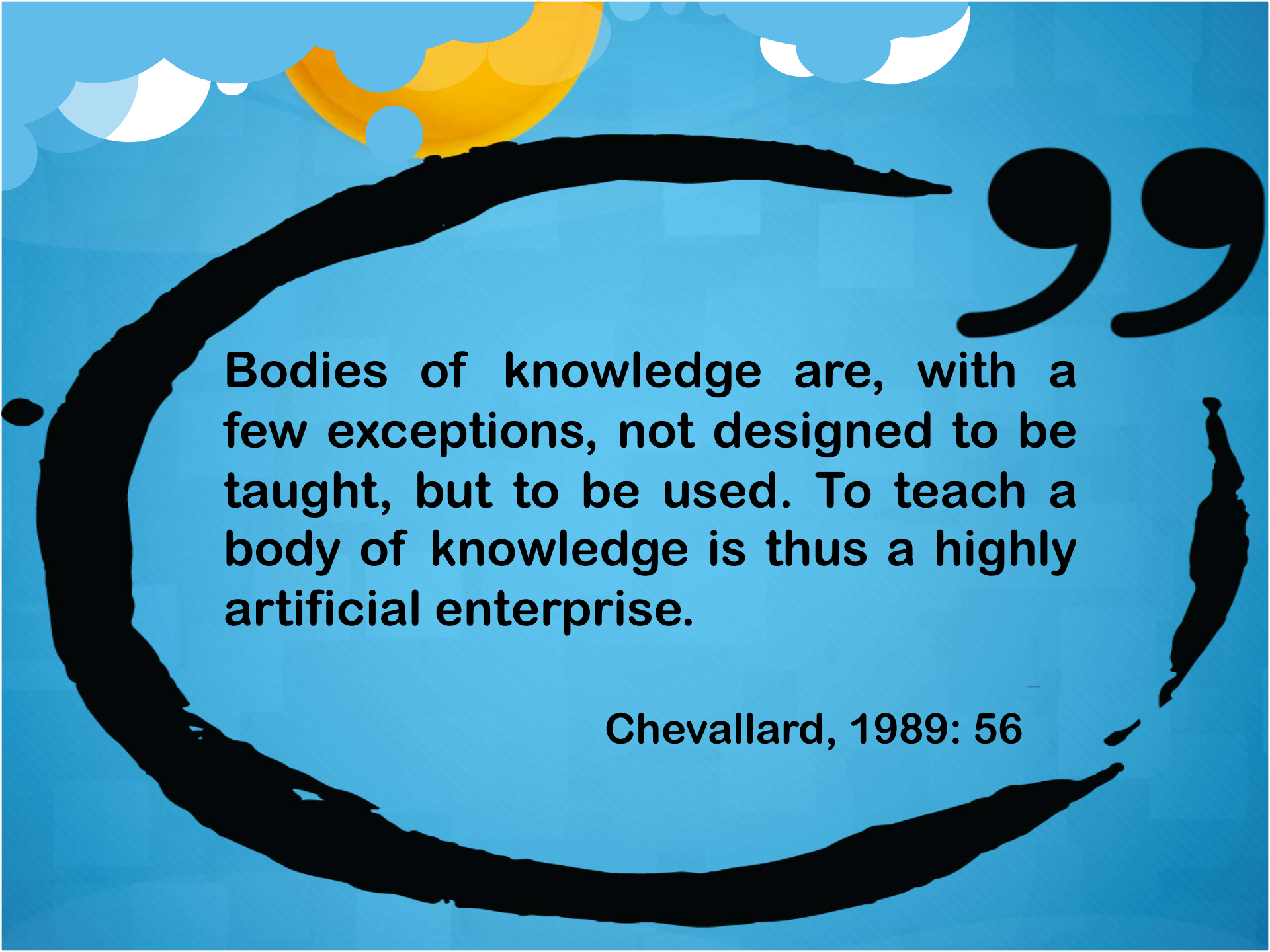
Any teaching practice of an object of study presupposes the transformation of said object into a teachable object.

Verret, 1975: 140

Didactic transposition

The transition from knowledge regarded as a tool to be put to use, to knowledge as something to be taught and learnt, is precisely what I have termed the *didactic transposition* of knowledge.

Chevallard, 1988:4



Bodies of knowledge are, with a few exceptions, not designed to be taught, but to be used. To teach a body of knowledge is thus a highly artificial enterprise.

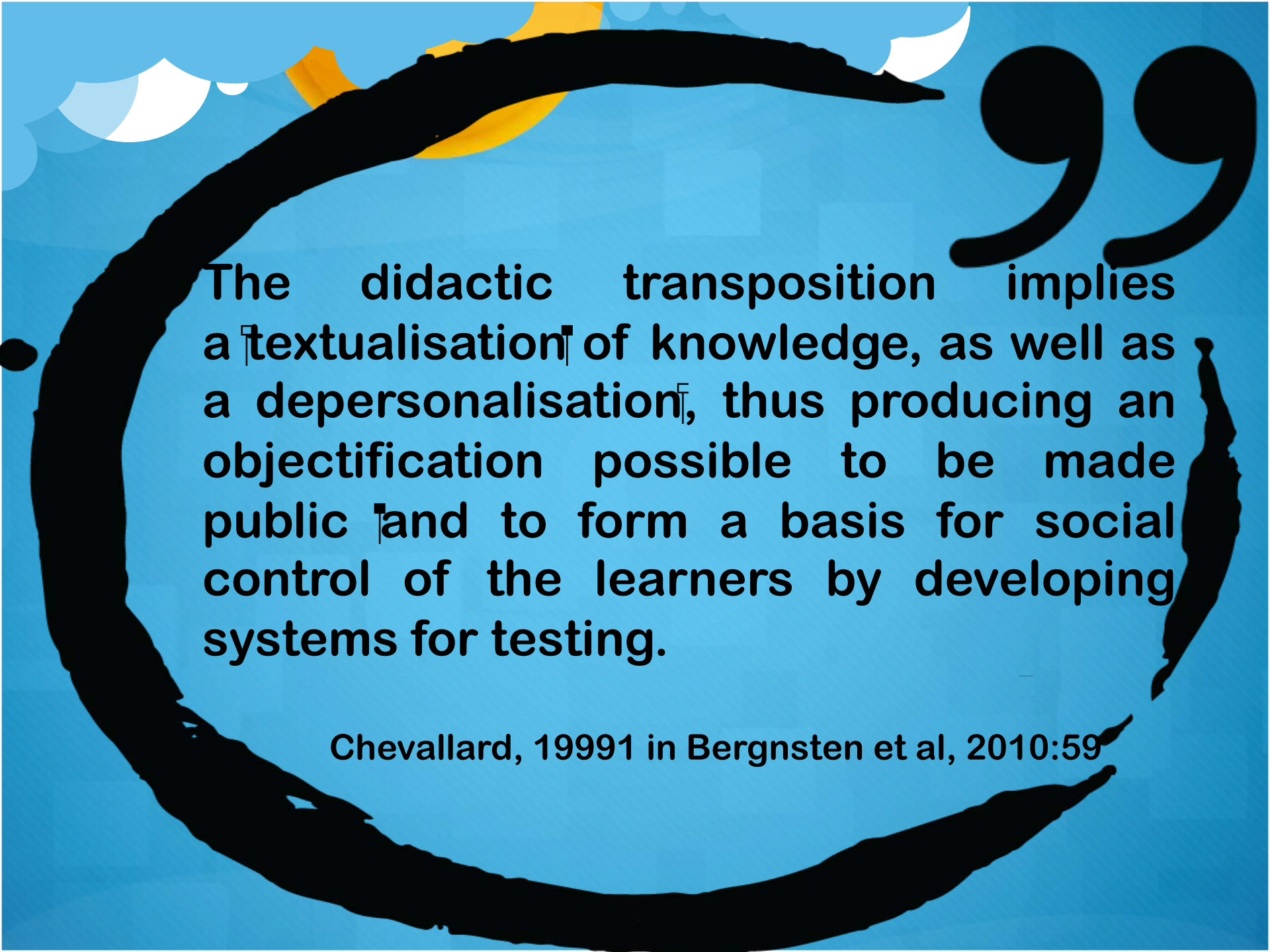
Chevallard, 1989: 56

How do you represent the ideas of a subject and the ways they are connected with one another so that students do not fall into one of the three pathologies of learning: amnesia, fantasia, and inertia?

Amnesia is forgetting. It occurs when information has not been learned in memorable, usable ways.

Fantasia occurs when students end up with a misconception or a set of misconceptions about the ideas taught; they have a distorted grasp of a concept.

Inertia is the absence of transfer, where students understand the ideas, but cannot apply them outside of the immediate context in which they learned them.



The didactic transposition implies a textualisation of knowledge, as well as a depersonalisation, thus producing an objectification possible to be made public and to form a basis for social control of the learners by developing systems for testing.

Chevallard, 19991 in Bergnsten et al, 2010:59

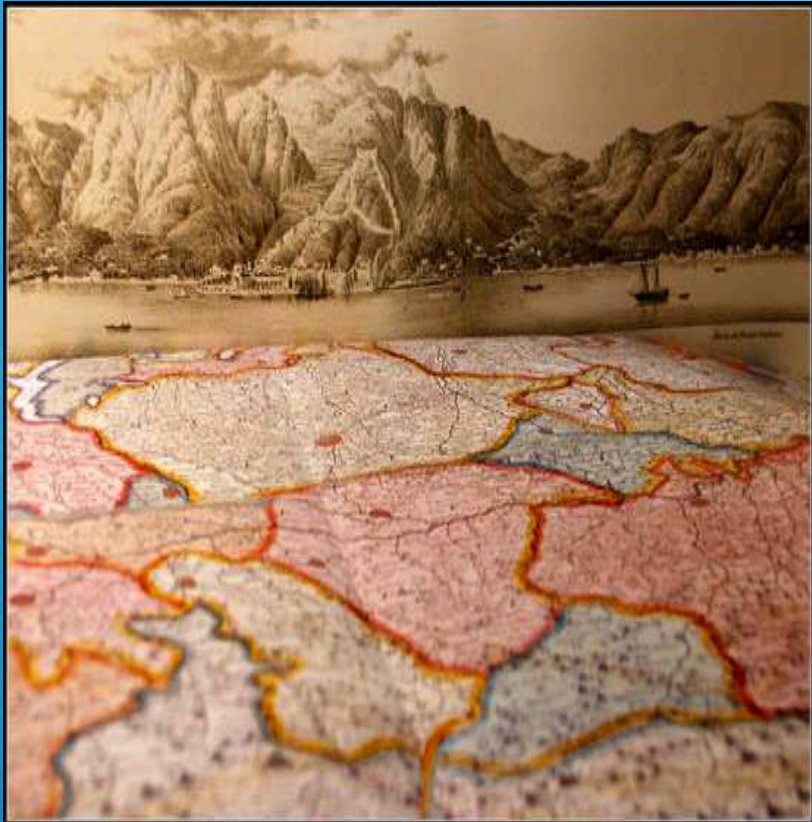


TO TEXTUALISE



TO DECONTEXTUALISE

CONTENT

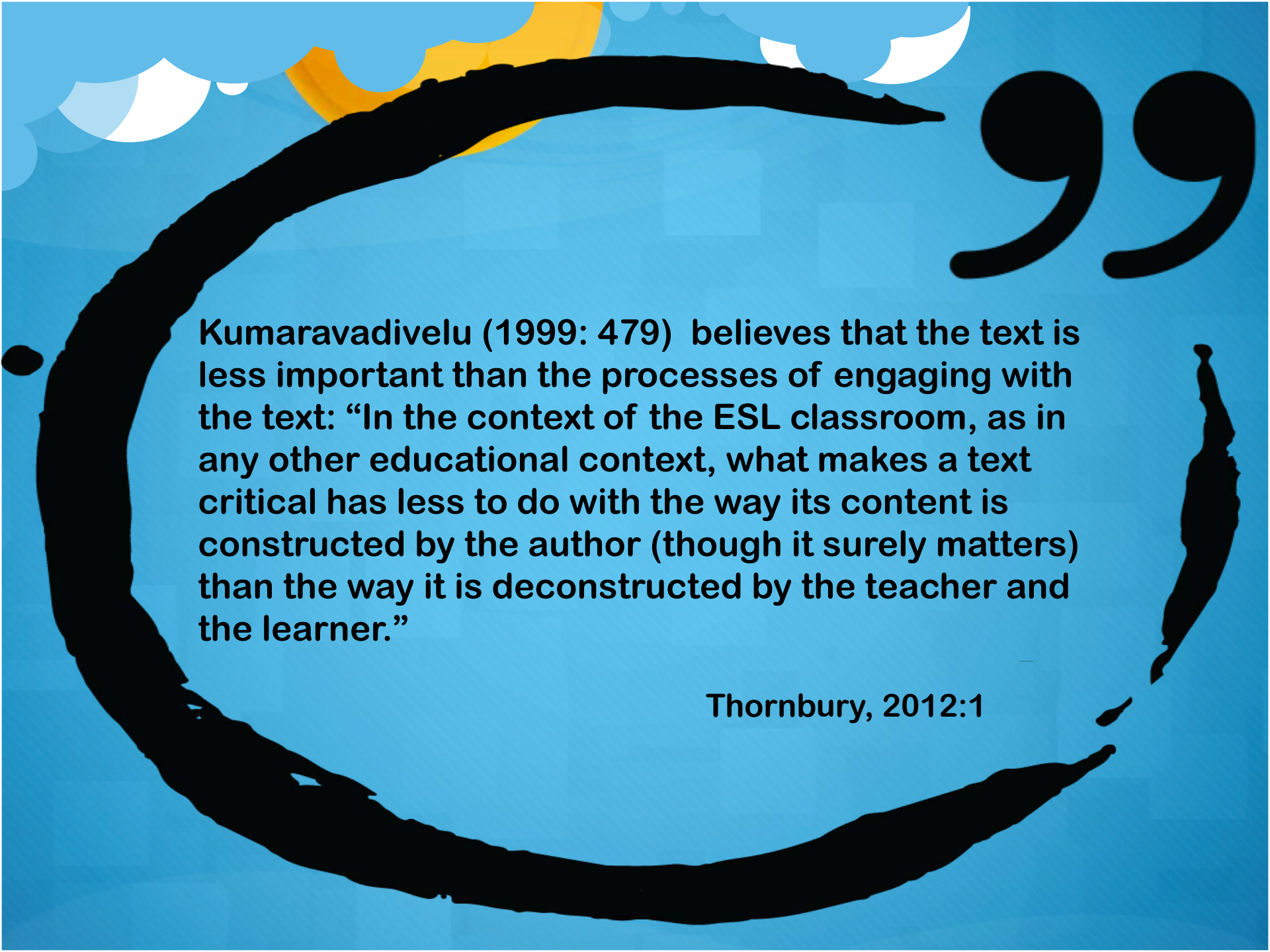


**THREE MAPS
WHICH ARE FAR
FROM
REPRESENTING
THE TERRITORY**

2

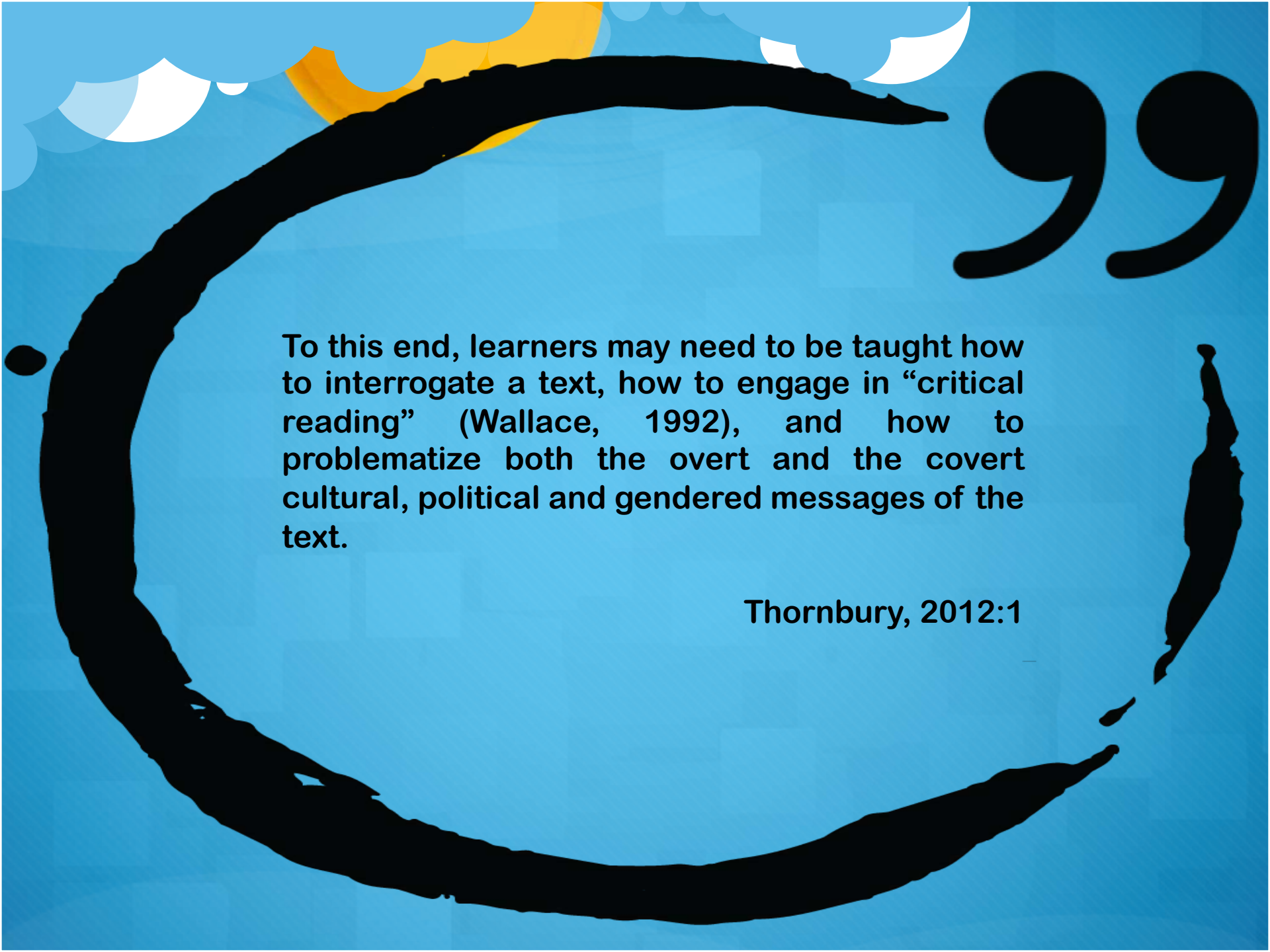
The (Sterile) Classroom versus Diverse Classrooms





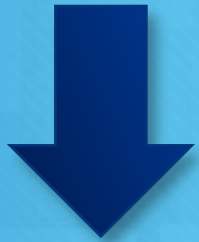
Kumaravadivelu (1999: 479) believes that the text is less important than the processes of engaging with the text: “In the context of the ESL classroom, as in any other educational context, what makes a text critical has less to do with the way its content is constructed by the author (though it surely matters) than the way it is deconstructed by the teacher and the learner.”

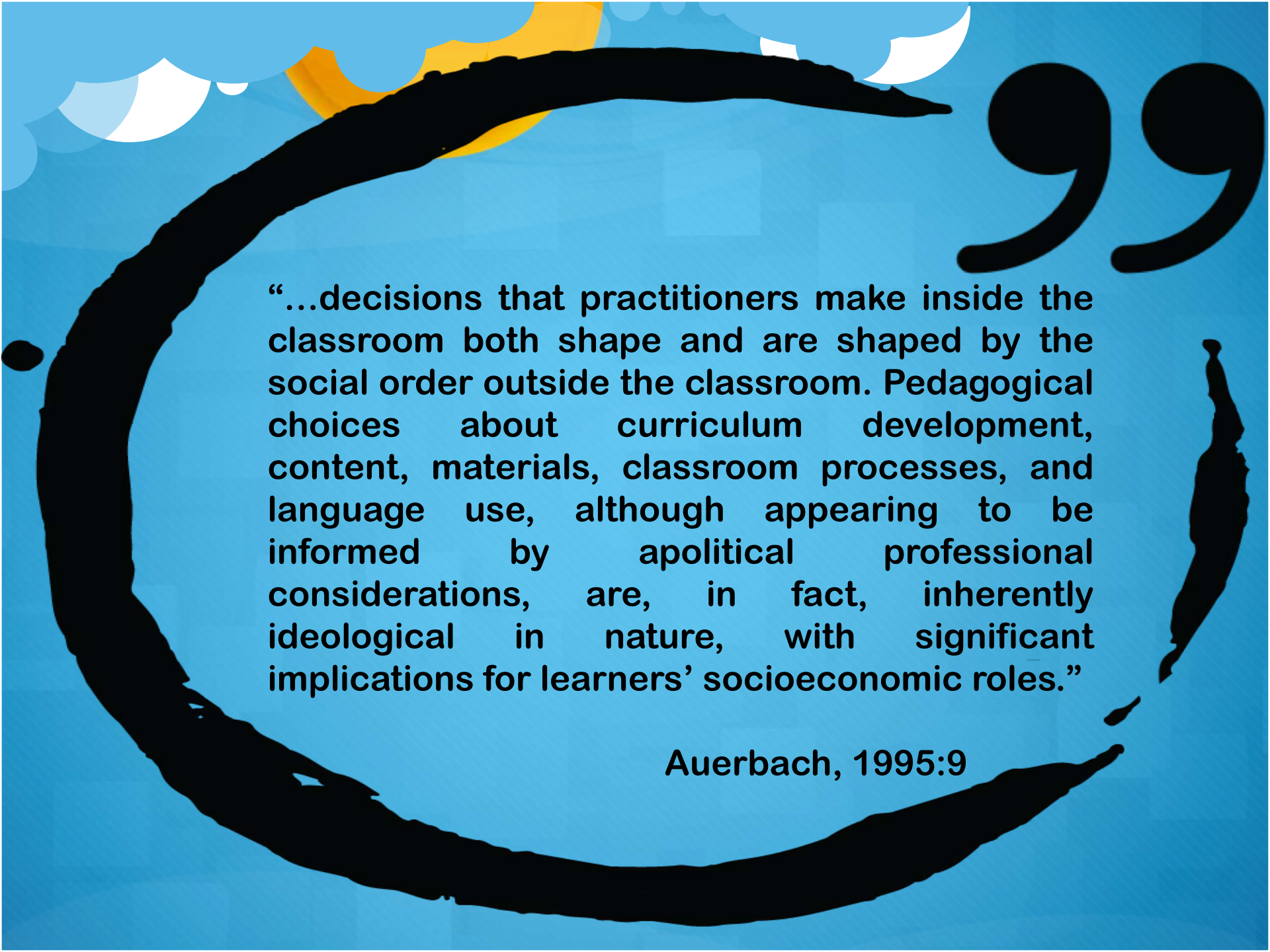
Thornbury, 2012:1



To this end, learners may need to be taught how to interrogate a text, how to engage in “critical reading” (Wallace, 1992), and how to problematize both the overt and the covert cultural, political and gendered messages of the text.

Thornbury, 2012:1

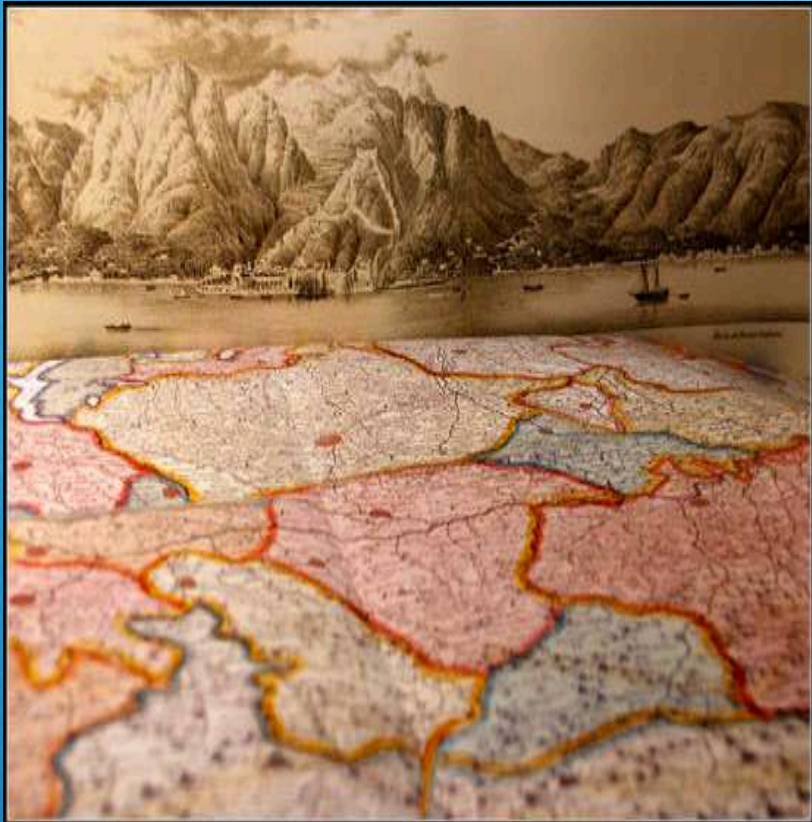




“...decisions that practitioners make inside the classroom both shape and are shaped by the social order outside the classroom. Pedagogical choices about curriculum development, content, materials, classroom processes, and language use, although appearing to be informed by apolitical professional considerations, are, in fact, inherently ideological in nature, with significant implications for learners’ socioeconomic roles.”

Auerbach, 1995:9

CONTENT



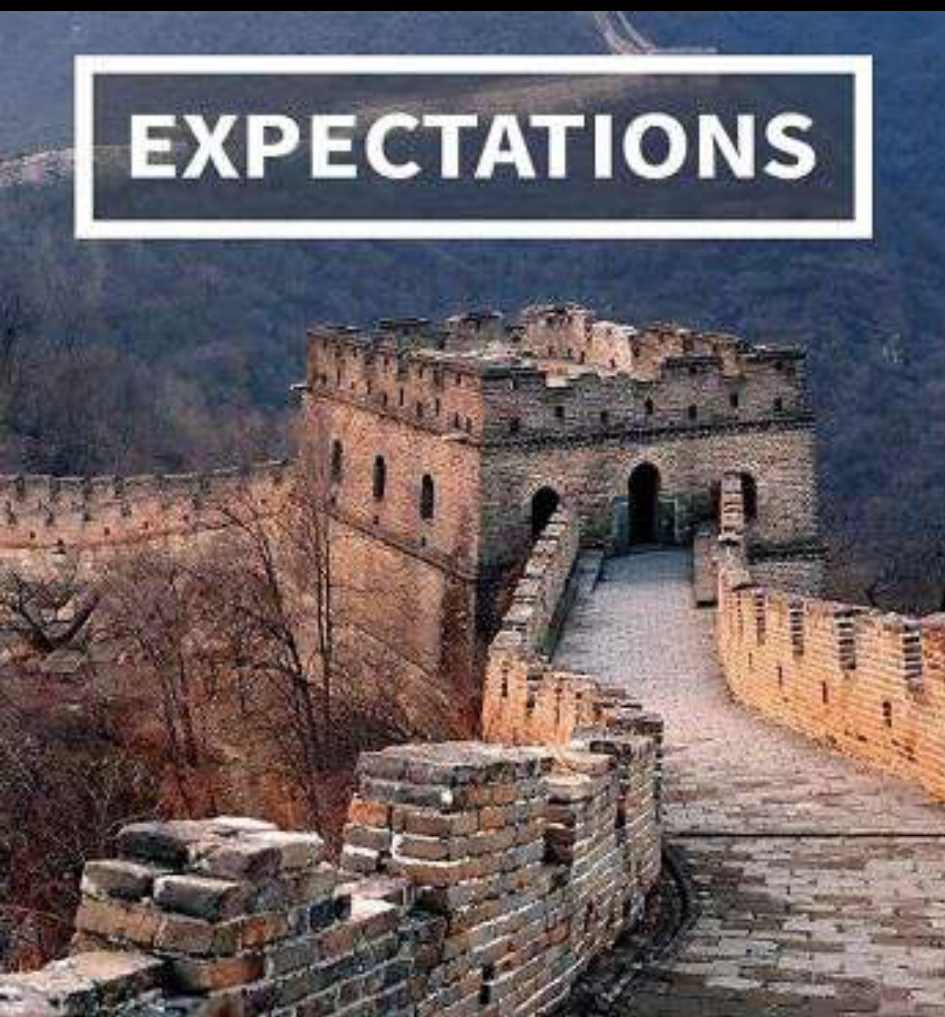
**THREE MAPS
WHICH ARE FAR
FROM
REPRESENTING
THE TERRITORY**

3

Ideal Plans versus Flexible Plans



EXPECTATIONS

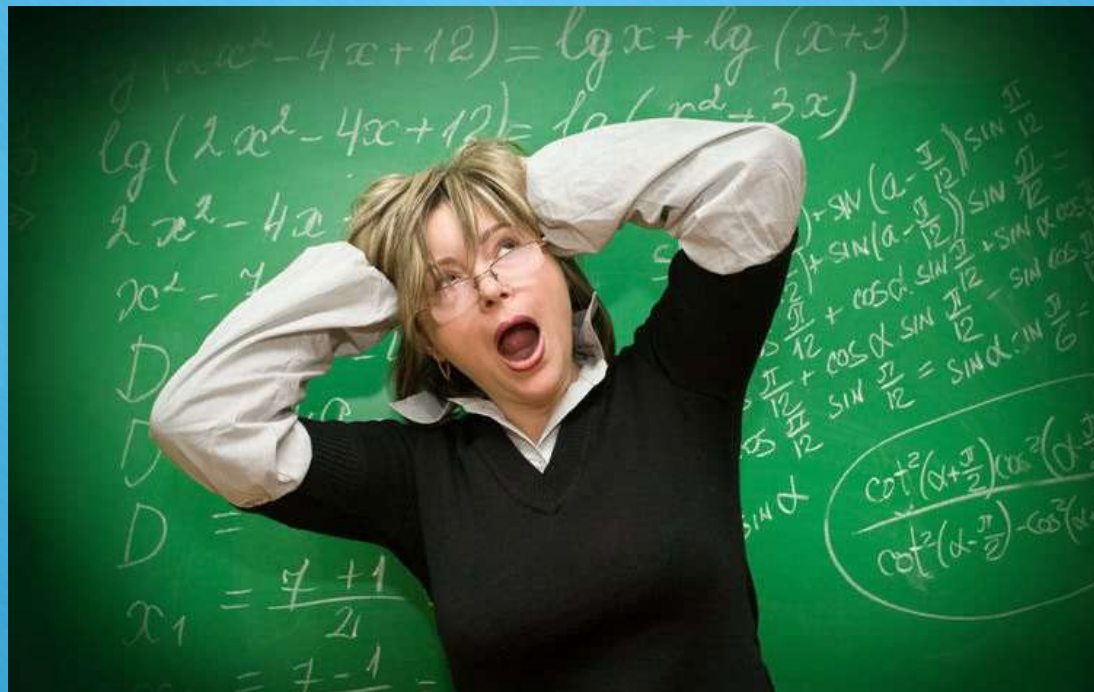


What my lesson is like
when I plan it



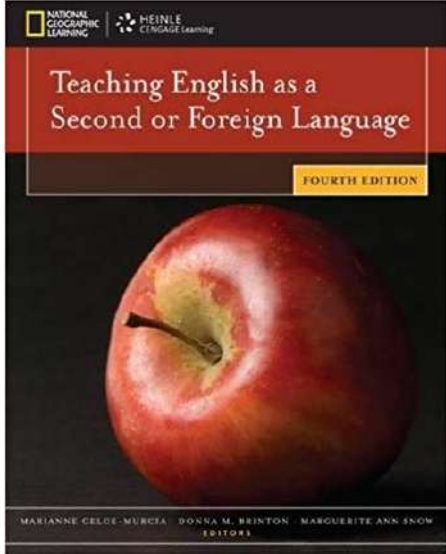
What my lesson is
like when I actually
teach it

Can expectations and classroom experience ever be reconciled?



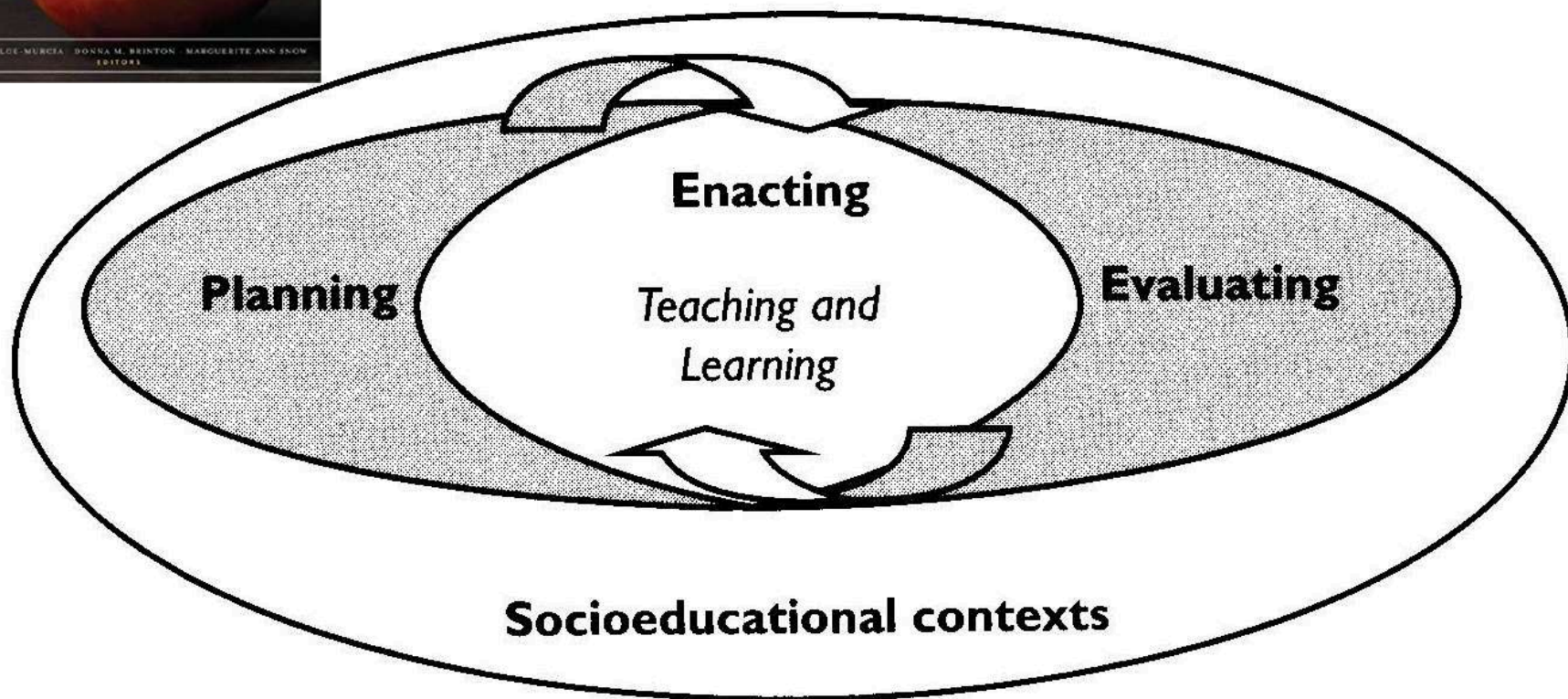
Planning is a dynamic process





Curriculum as a dynamic system


(adapted from Graves, 2006)





**TOPICS
&
CONTENTS**

My town



Example of a Teaching Sequence

A1+

YOUNG LEARNERS

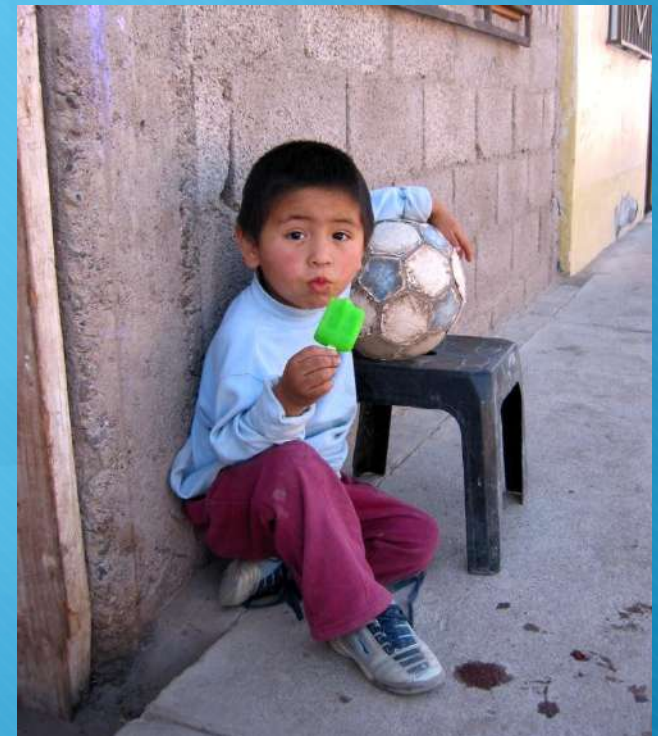
My bedroom

A1+

YOUNG
LEARNERS



Do all children have what they want?



RELAY READING: Read and remember as much as you can. Then, come back to your desk and match.



SOUP KITCHENS HELP CHILDREN EAT



8 million children in Argentina are poor. A lot of children don't eat at home. They eat at soup kitchens. Facundo is a volunteer and he cooks food for 400 children. They usually eat rice, vegetables or noodles. Soup kitchens often get donations. They receive food, clothes and sometimes toys. When they are too old or broken, volunteers repair them.



**SOUP
KITCHENS**

FACUNDO

VOLUNTEERS

**A LOT OF
CHILDREN**

8 MILLION

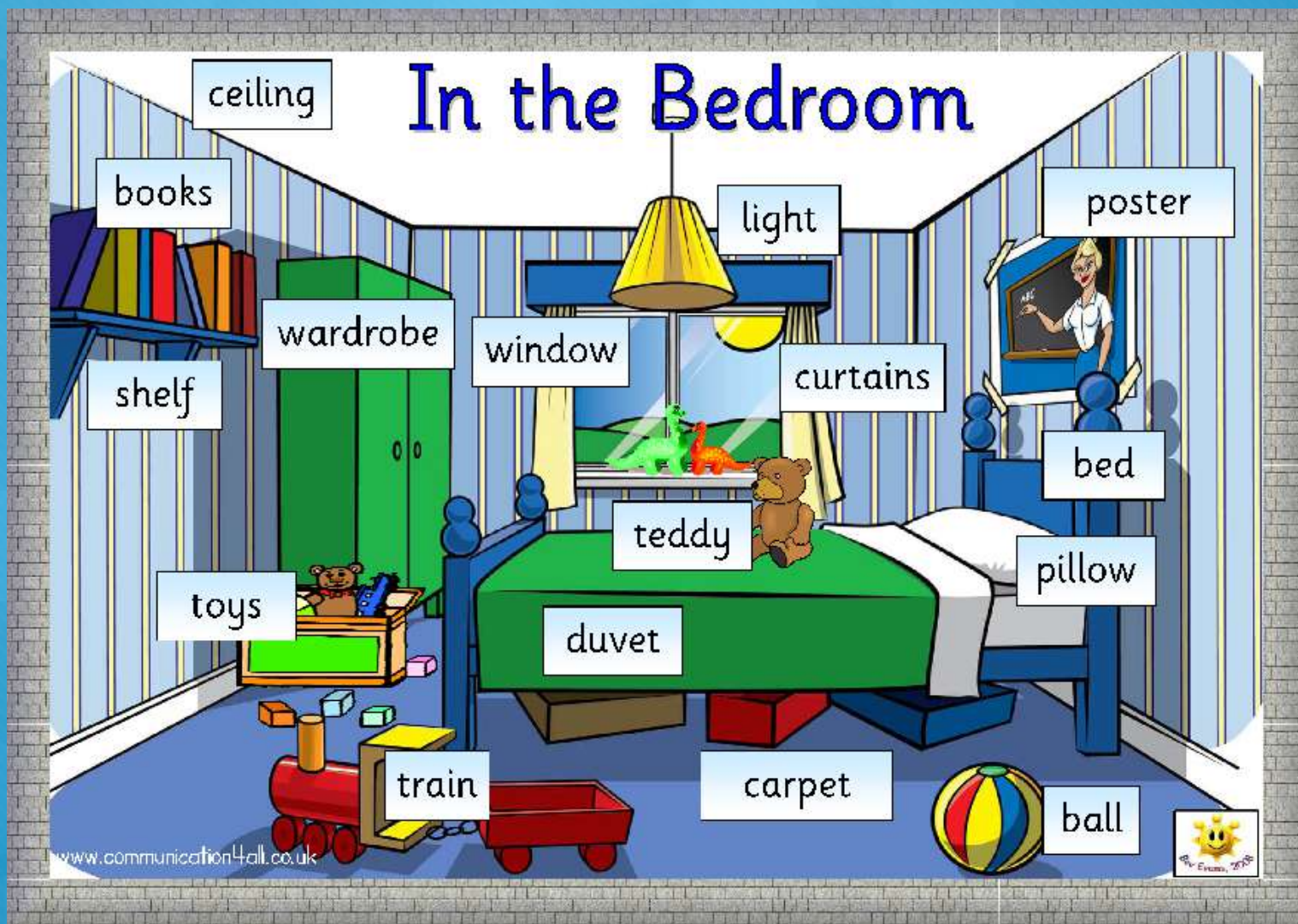
**OFTEN GET
DONATIONS**

**POOR
CHILDREN**

**EAT AT SOUP
KITCHENS**

**REPAIR TOYS
AND CLOTHES**

**COOKS FOR 400
CHILDREN**



INTRODUCTION

VOCABULARY



Angry Andrew
The boy who doesn't like his toys



Angry Andrew
The boy who doesn't like his toys





Angry Andrew
The boy who doesn't like his toys





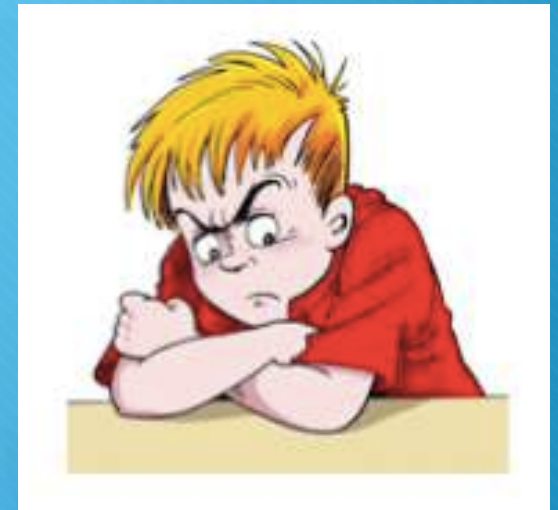
Angry Andrew
The boy who doesn't like his toys



RECOGNITION

VOCABULARY

Andy cannot find his toys.
When the teacher names a toy,
help Andy find it in the
classroom.





PRODUCTION

VOCABULARY

ANDY'S TOYS: Watch the movie clip. How many toys can you see and remember?



ANDY'S TOYS: Watch the movie clip. How many toys can you see and remember?

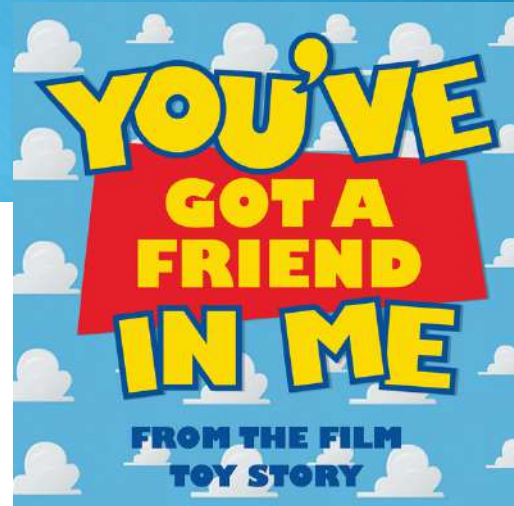


LISTENING

Complete the spaces with the words in the box.

You've got a _____ in me
You've got a _____ in me
When the _____ looks rough ahead
And you're miles and miles from your nice warm _____
You just remember what your old _____ said
Boy, you've got a _____ in me
Yeah, you've got a _____ in me

You've got a _____ in me
You've got a _____ in me
You've got troubles, and I've got them too
There isn't anything I wouldn't do for you
We stick _____, we can see it through
'Cause you've got a _____ in me
Yeah, you've got a _____ in me



PAL BED
 FRIEND
ROAD TOGETHER

SOS

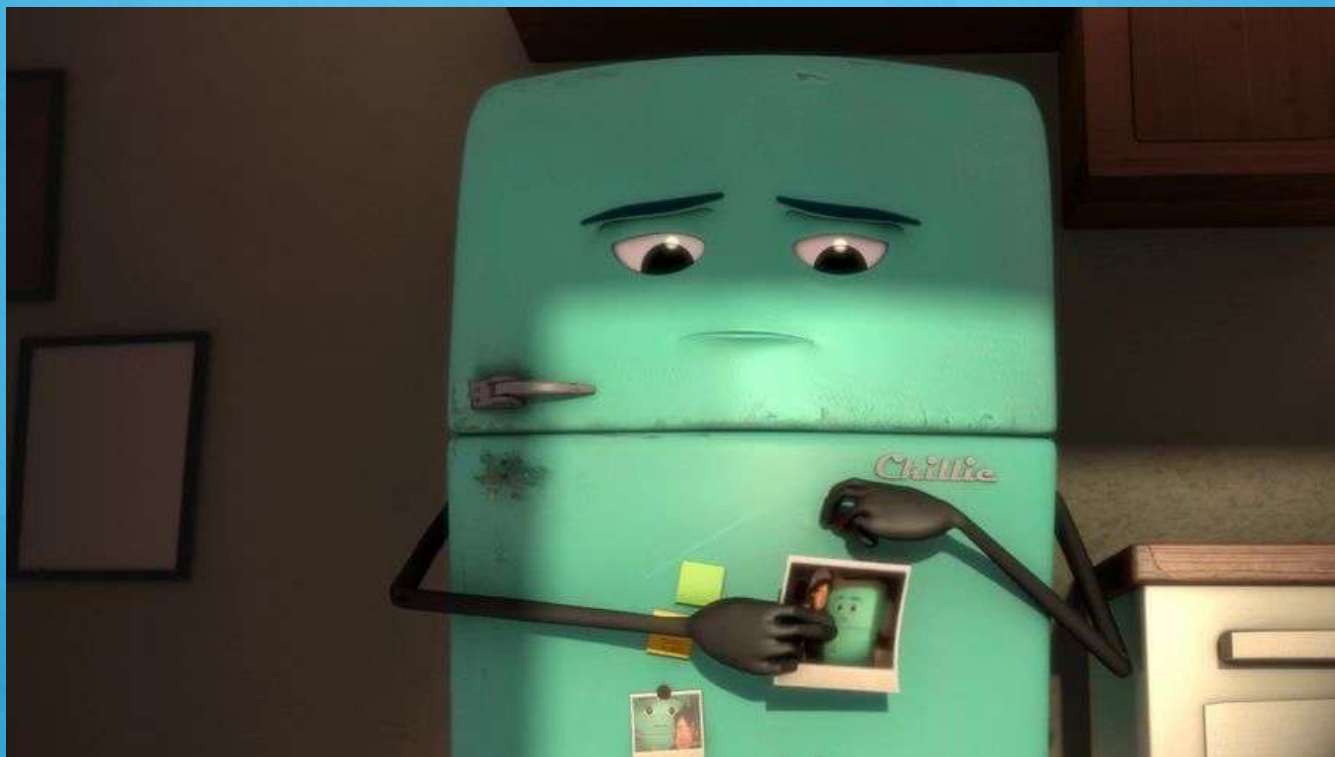
SPEAKING

MY BEDROOM, MY TOYS



VIEWING

PRE-VIEWING: Why is Chillie sad?





VIEWING: Answer these questions.

What is the problem with Chillie?

When does Chillie feel...

sad?

scared?

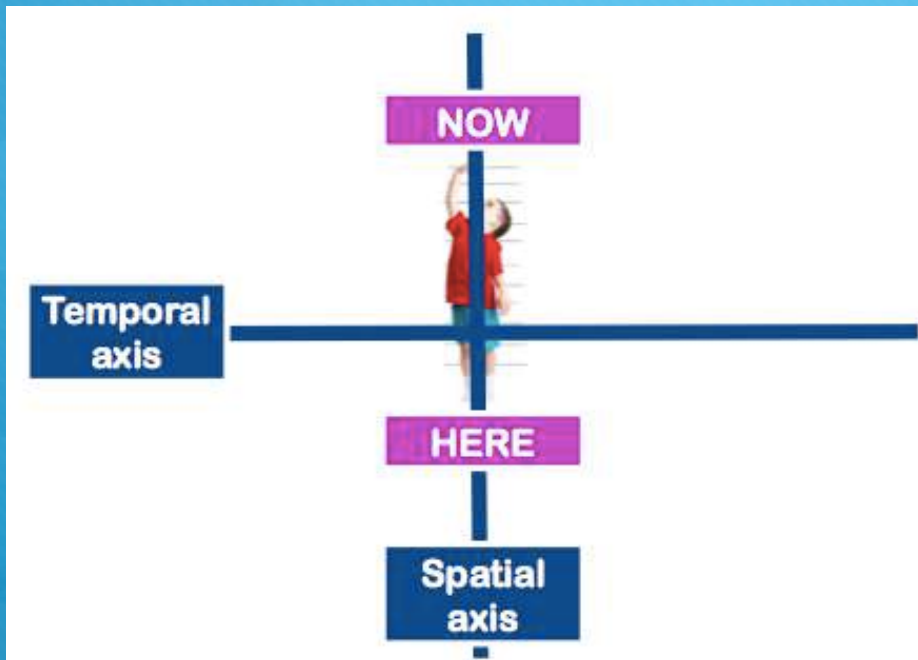
happy?

thankful?

SPEAKING

CLASS DISCUSSION: Is old bad?

MY PARENTS' GAMES



A stylized illustration of a bright yellow sun with a blue circle in the center, partially obscured by blue and white clouds. The background is a solid blue color with a subtle pattern of lighter blue squares.

SPEAKING

CLASS DISCUSSION: Is old bad?

What do we do with what we do not use any more?

RECYCLING



VOCABULARY

INTRODUCTION

RECOGNITION



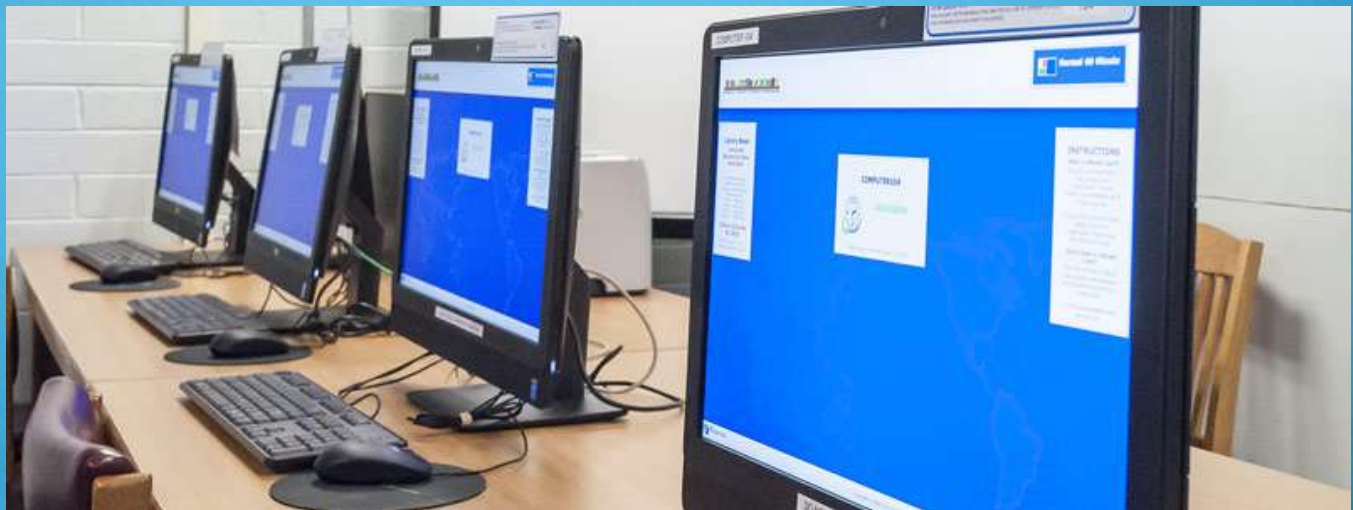
RECYCLING



PRODUCTION

WRITING

A RECYCLING LEAFLET: Design a leaflet so that other members of the school and your family know where to recycle different elements.



WHERE CAN YOU RECYCLE?



HAVE YOU GOT TOO MANY...
TOYS?
CLOTHES?
OTHER USED OBJECTS?

✓ **Cotolengo Don Orione**

566 Cachi Street, Nueva Pompeya
4911-1854

www.donacionesdonorione.com.ar

✓ **Ejército de Salvación**

580 Saenz Avenue, Nueva Pompeya
4911-7585/7561/0781

www.ejerictodesalvacion.org.ar

✓ **Fundación Tzedaká**

3333 Lavalle Street
4866-5433/5434

www.tzedaka.org.ar



HAVE YOU GOT...
PAPER?
CARDBOARD?

✓ **Cooperativa de Trabajo Amanecer
de los Cartoneros Limitada**

3170 Tucumán Street, Barracas

✓ **Cooperativa de Recuperadores
Urbanos el Alamo Limitada**

Roosevelt Street & De los Constituyentes
Avenue, Villa Pueyrredón



HAVE YOU GOT UNNECESSARY
GLASS?

✓ **Cooperativa de Trabajo
Reciclando Trabajo y Dignidad**
2012 Ferré Street, Nueva Pompeya

✓ **Cooperativa El Ceibo**
4742 Paraguay Street, Palermo



HAVE YOU GOT USED
BATTERIES?

www.ecovolta.org

HAVE YOU GOT UNWANTED
KEYS OR PLASTIC CAPS?

www.vaporlospibes.com.ar



E-WASTE

HAVE YOU GOT E-TRASH?

✓ **Quereciclo**

2360 Centenario Street, Beccar

www.quereciclo.webnode.com.ar

✓ **Equidad Fundación
Compañía Social**

1384 Piedras Street, CABA

www.equidad.org



VIEWING

Watch the following clip and match:

Andy is...

... evil.

Bullseye is...

... the coolest toy.

Rex is...

... in love.

Mr and Mrs Potato Head are...

... from Pizza Planet.

Slinky is...

... going away.

Hamm is...

... Jessie's best pal.

The three aliens are...

... loyal.


Buzz Lightyear is...

... terrifying.

SPEAKING

SHARING TOYS: Choose a toy / toys you would like to donate to other children. Prepare a presentation about that toy and why you want to donate it.



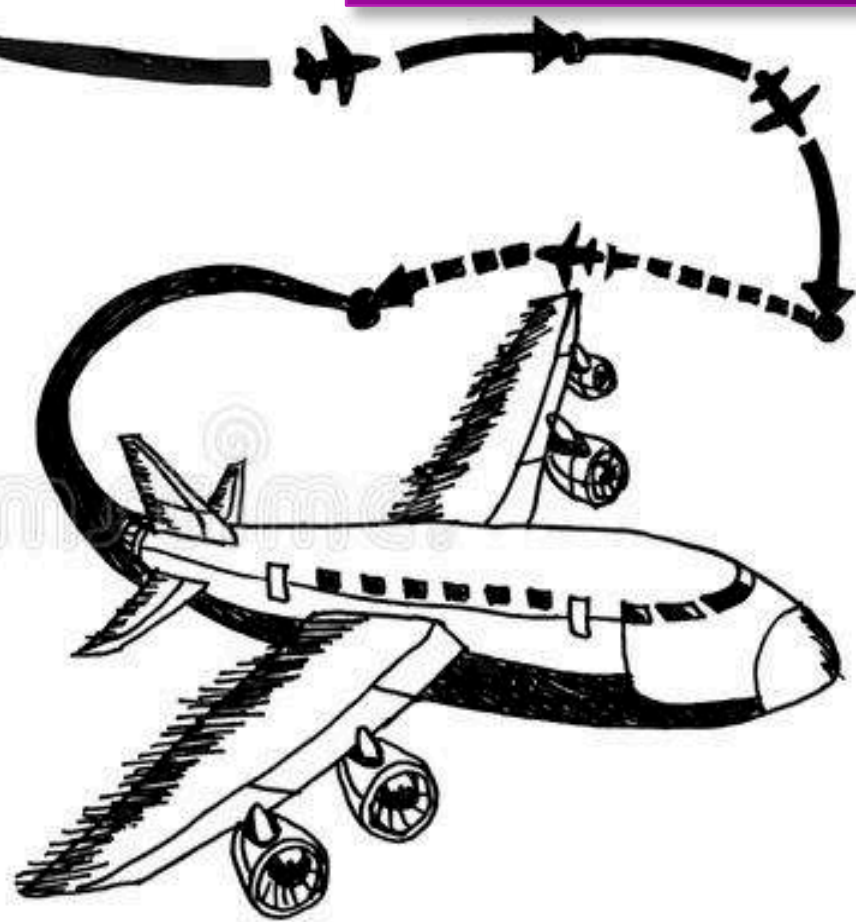


Example of a Teaching Sequence

Connecting Flights



PLANNING



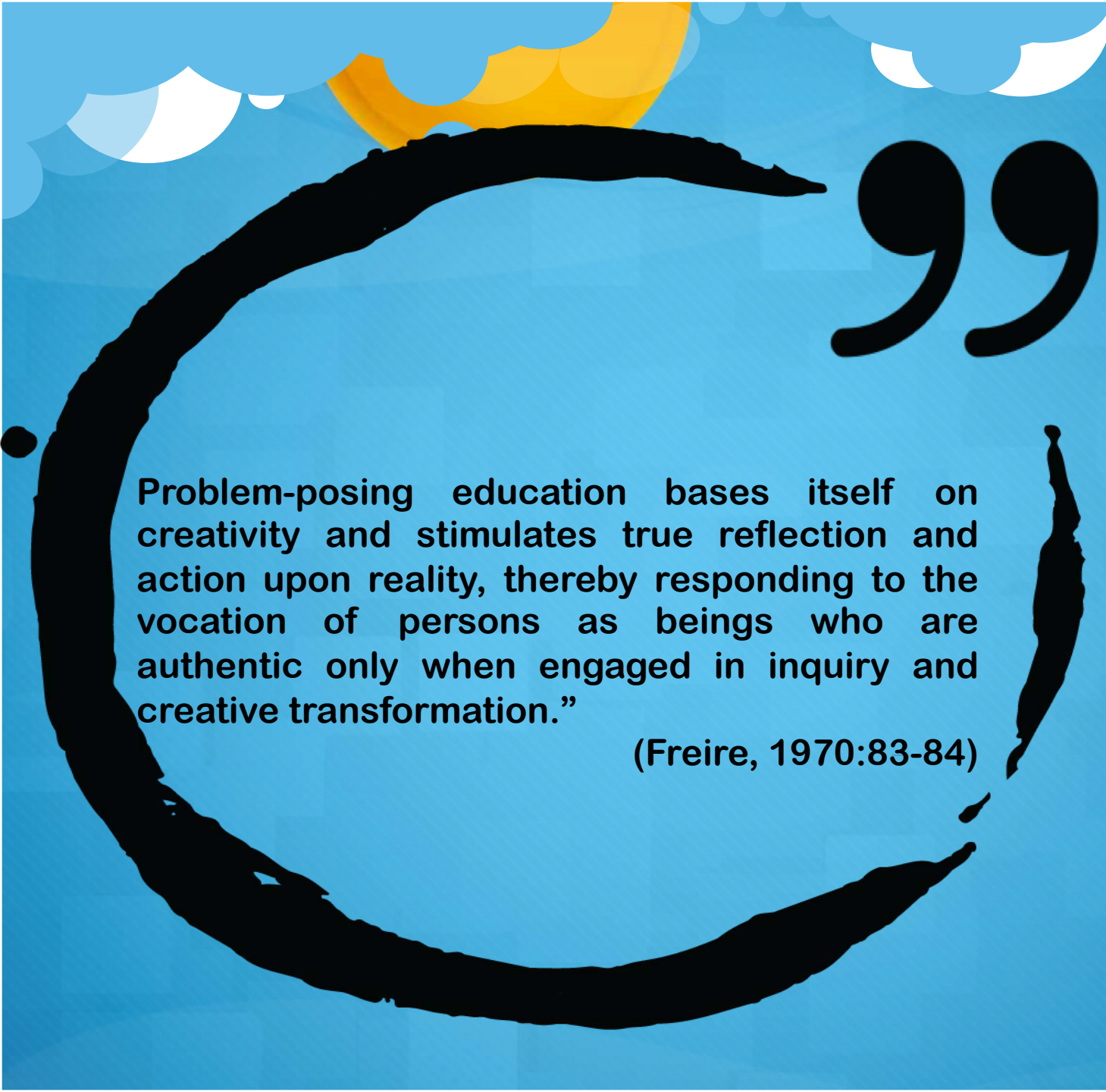
Connecting Flights



1

Problematize





Problem-posing education bases itself on creativity and stimulates true reflection and action upon reality, thereby responding to the vocation of persons as beings who are authentic only when engaged in inquiry and creative transformation.”

(Freire, 1970:83-84)

\$3.95
“This is truly revolutionary pedagogy.”
— Ivan Illich

pedagogy
of the
oppressed
PAULO FREIRE

“Brilliant methodology of a highly charged
and politically provocative character.”
— Jonathan Kozol

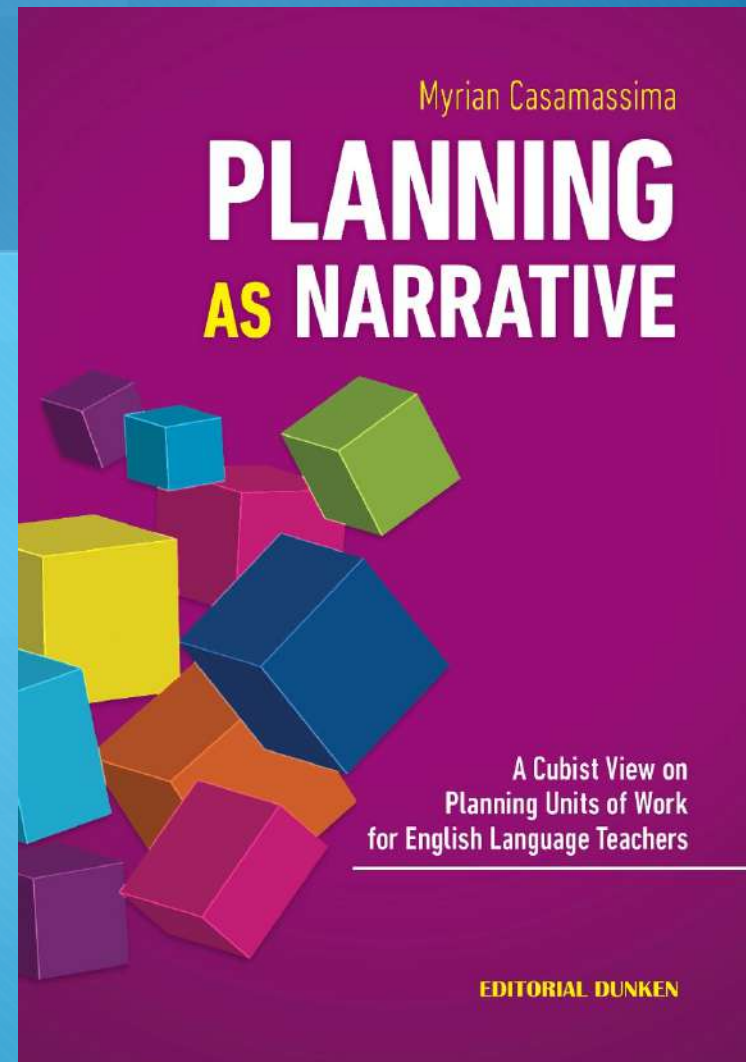


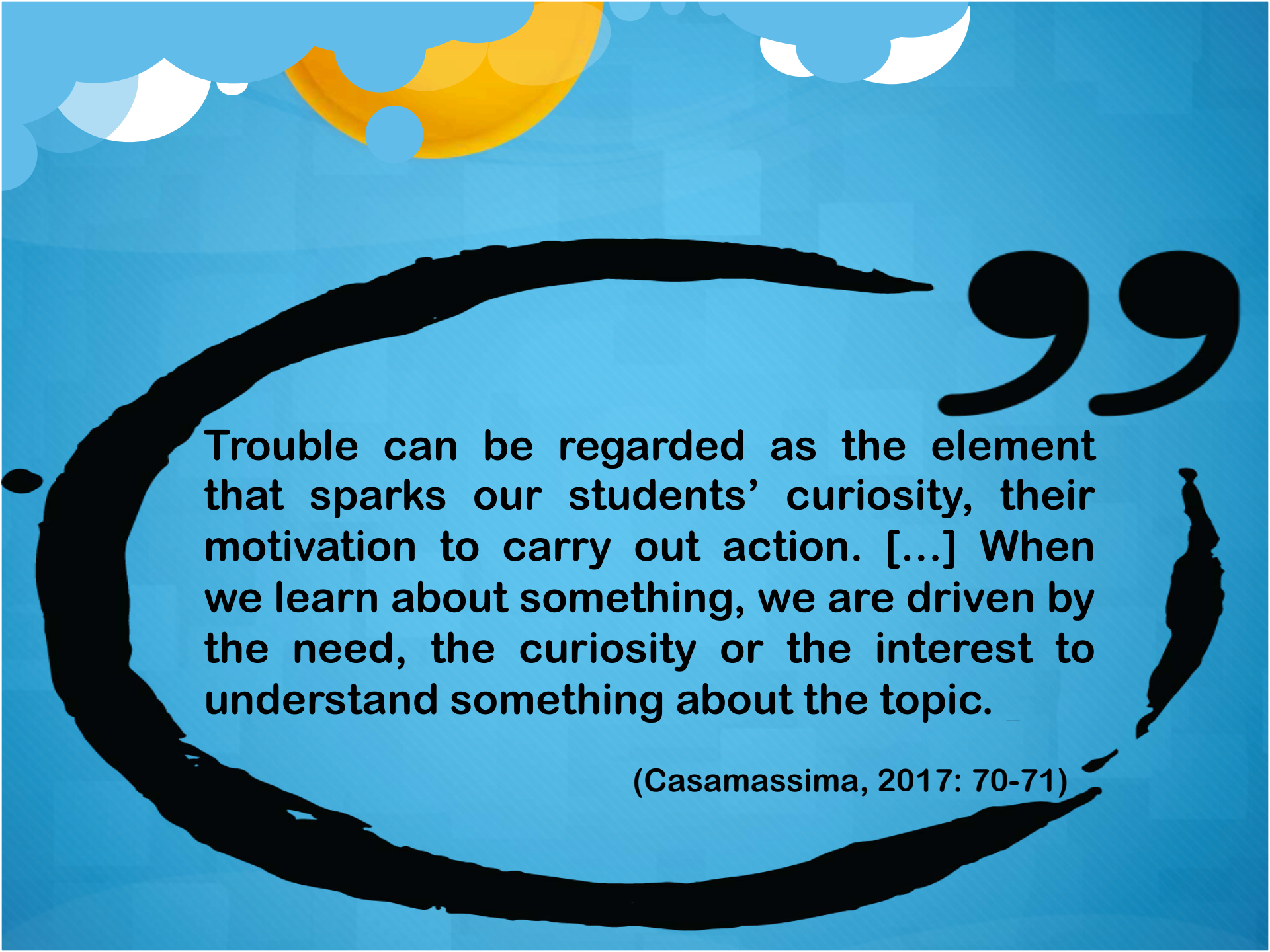
**TOPICS
&
CONTENTS**

**My
bedroom**

TROUBLE

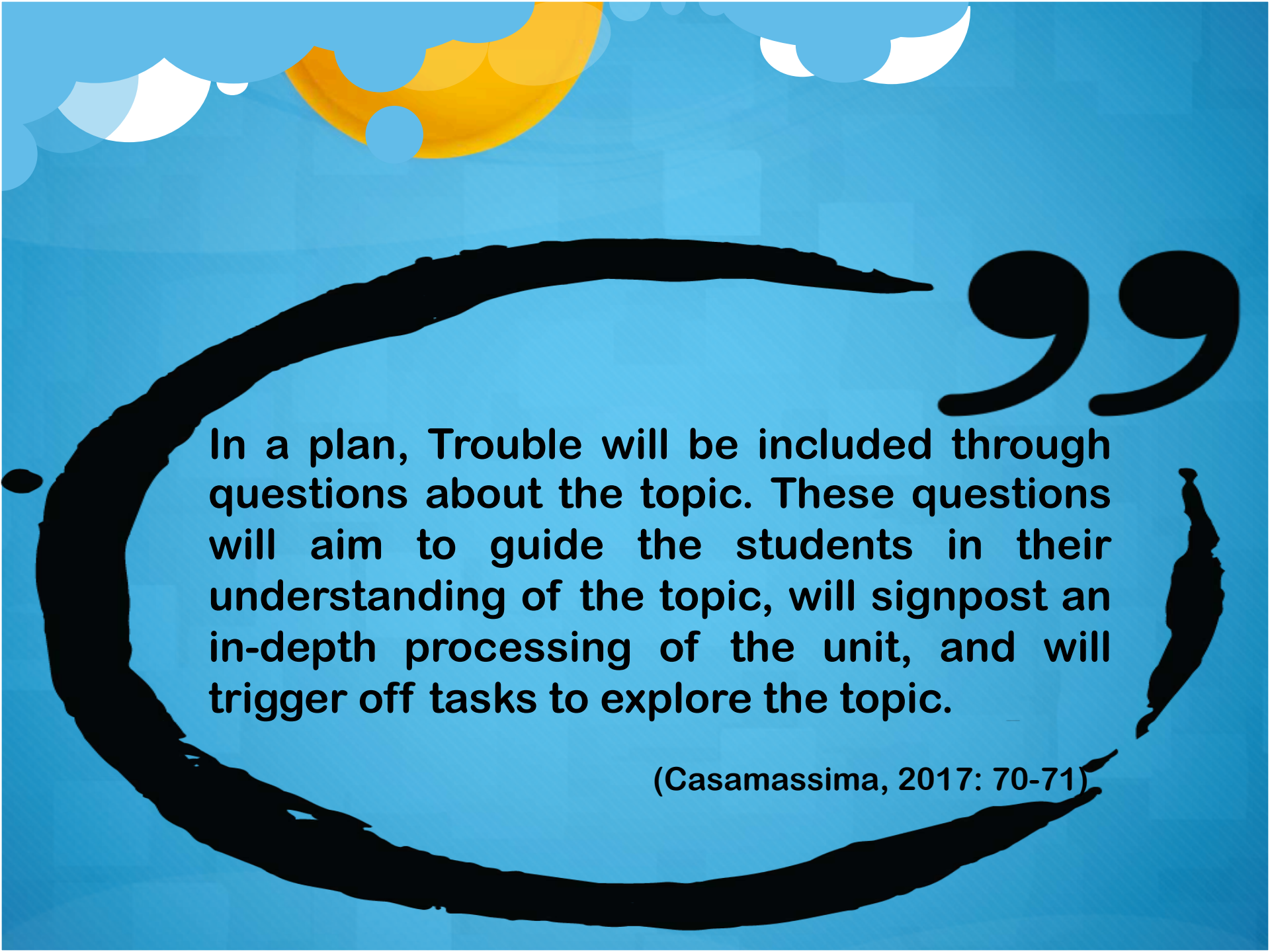
**EDUCATION AS
DISRUPTIVE**





Trouble can be regarded as the element that sparks our students' curiosity, their motivation to carry out action. [...] When we learn about something, we are driven by the need, the curiosity or the interest to understand something about the topic.

(Casamassima, 2017: 70-71)



In a plan, Trouble will be included through questions about the topic. These questions will aim to guide the students in their understanding of the topic, will signpost an in-depth processing of the unit, and will trigger off tasks to explore the topic.

(Casamassima, 2017: 70-71)

A child in a red shirt and blue shorts stands on a height chart. A vertical purple bar is positioned above the child, and a horizontal dark blue bar is positioned at the child's waist level. The background is blue with stylized clouds and a yellow sun. Labels 'NOW', 'HERE', and 'Spatial axis' are placed along the vertical bar, and 'Temporal axis' is placed next to the horizontal bar.

NOW

HERE

Spatial
axis

Temporal
axis

Connecting Flights



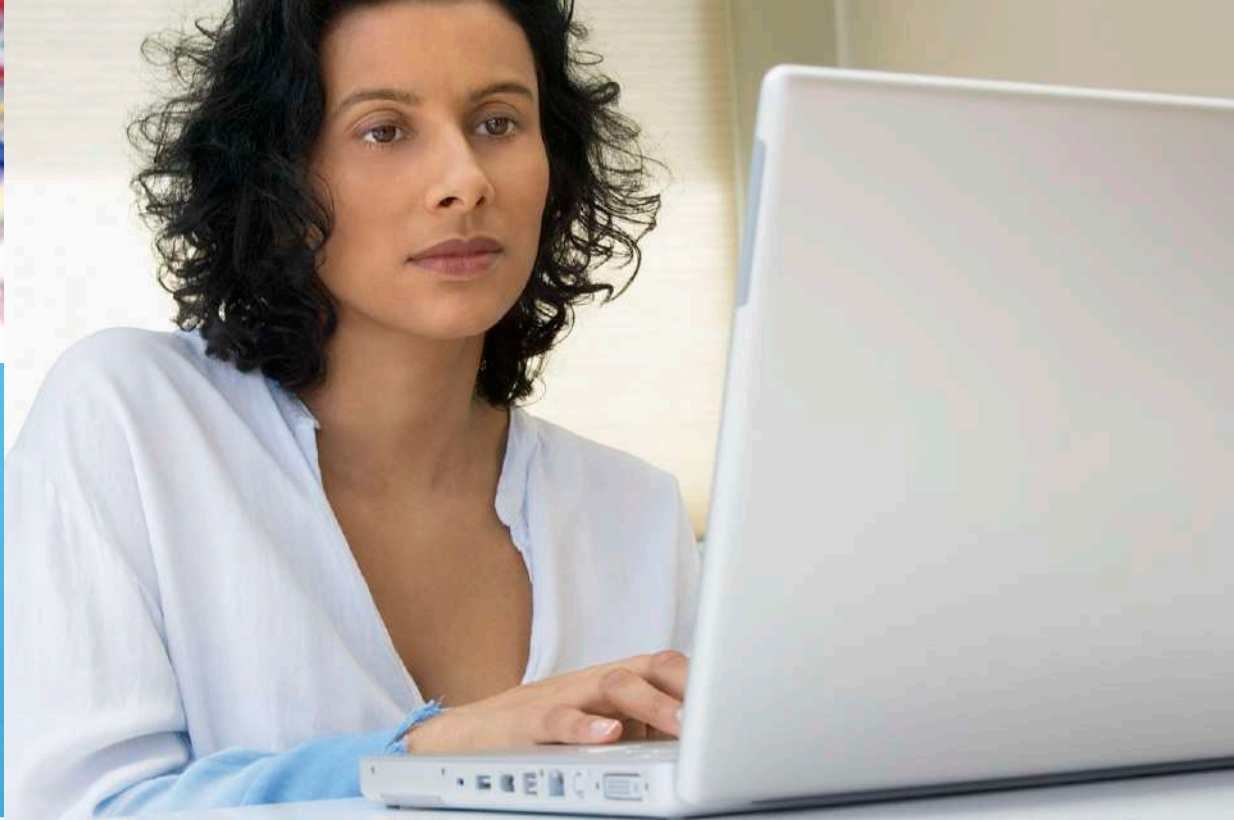
1

Problematize

2

Select & Sequence





SELECTING TASKS / MATERIAL

Grammar is a weak linker

THE BIG FIVE

Is it thematically connected?

Is it linguistically exploitable?

Is it age / level appropriate?

Is it (inter)culturally enriching?

Is it educationally fruitful?



SEQUENCING TASKS

GRADING

“Grading tasks cannot follow a precise algorithmic procedure but rather must proceed more intuitively in accordance with a general assessment of task complexity”

Ellis, 2003: 227



SEQUENCING TASKS

GRADING CRITERIA

**LINGUISTIC
CRITERIA**

**COGNITIVE
CRITERIA**

**DIALOGICAL
CRITERIA**

A stylized illustration of a bright yellow sun with rays, partially obscured by white and light blue clouds, set against a blue sky background.

LINGUISTIC CRITERIA

Grammatical complexity, length of a text, the amount of low-frequency vocabulary, the speed of spoken texts, the explicitness of the information, the discourse structure, the clarity with which this is signaled, and the genre of text.

A decorative header featuring a bright yellow sun with rays and several white, stylized clouds against a blue background.

COGNITIVE CRITERIA

These psycholinguistic variables are concerned with cognitive processes involved in the accomplishment of language learning tasks: information provided, reasoning needed, precision needed, and degree of abstractness.



DIALOGICAL CRITERIA

This indicates that tasks involving the mediating role of the teacher and other mediators should precede tasks conducted without the teacher's assistance or other mediations. (...)

Tasks involving dialogues should precede those involving monologues.

Connecting Flights



1

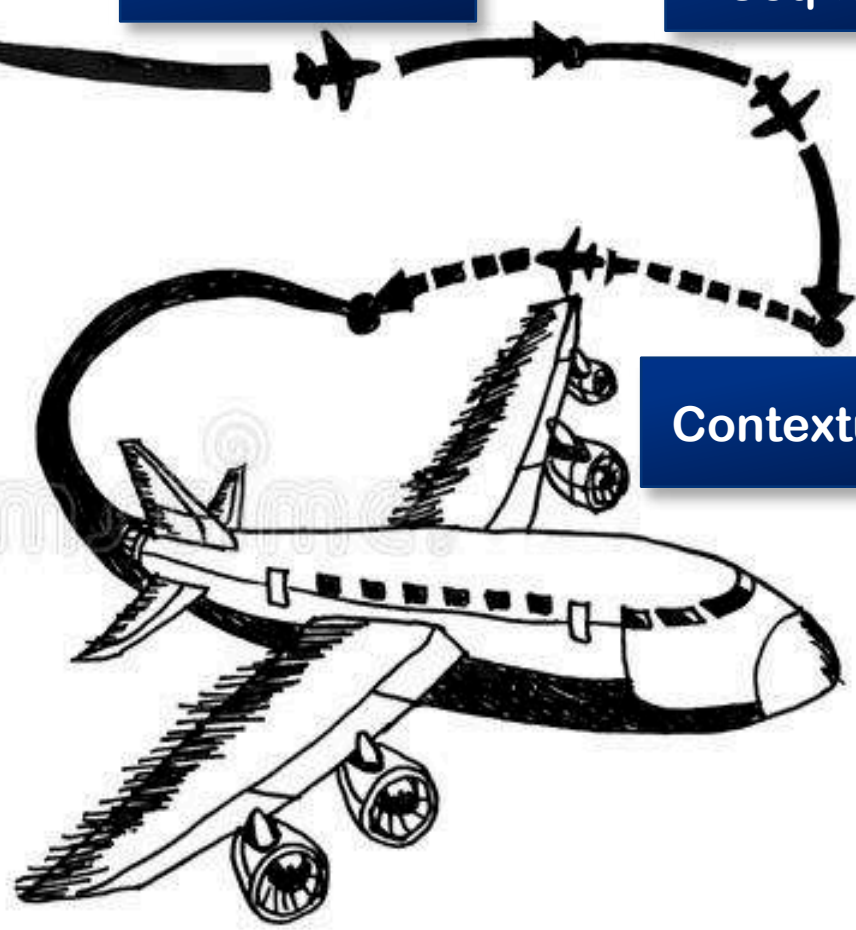
Problematize

2

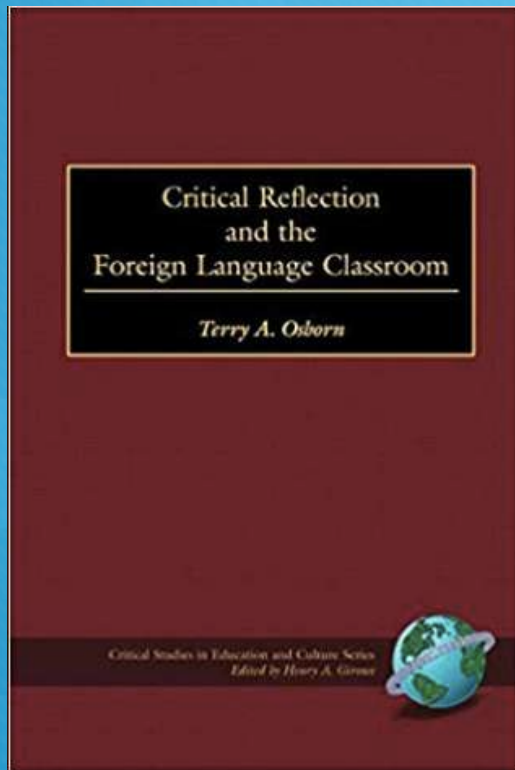
Select & Sequence

3

Contextualize

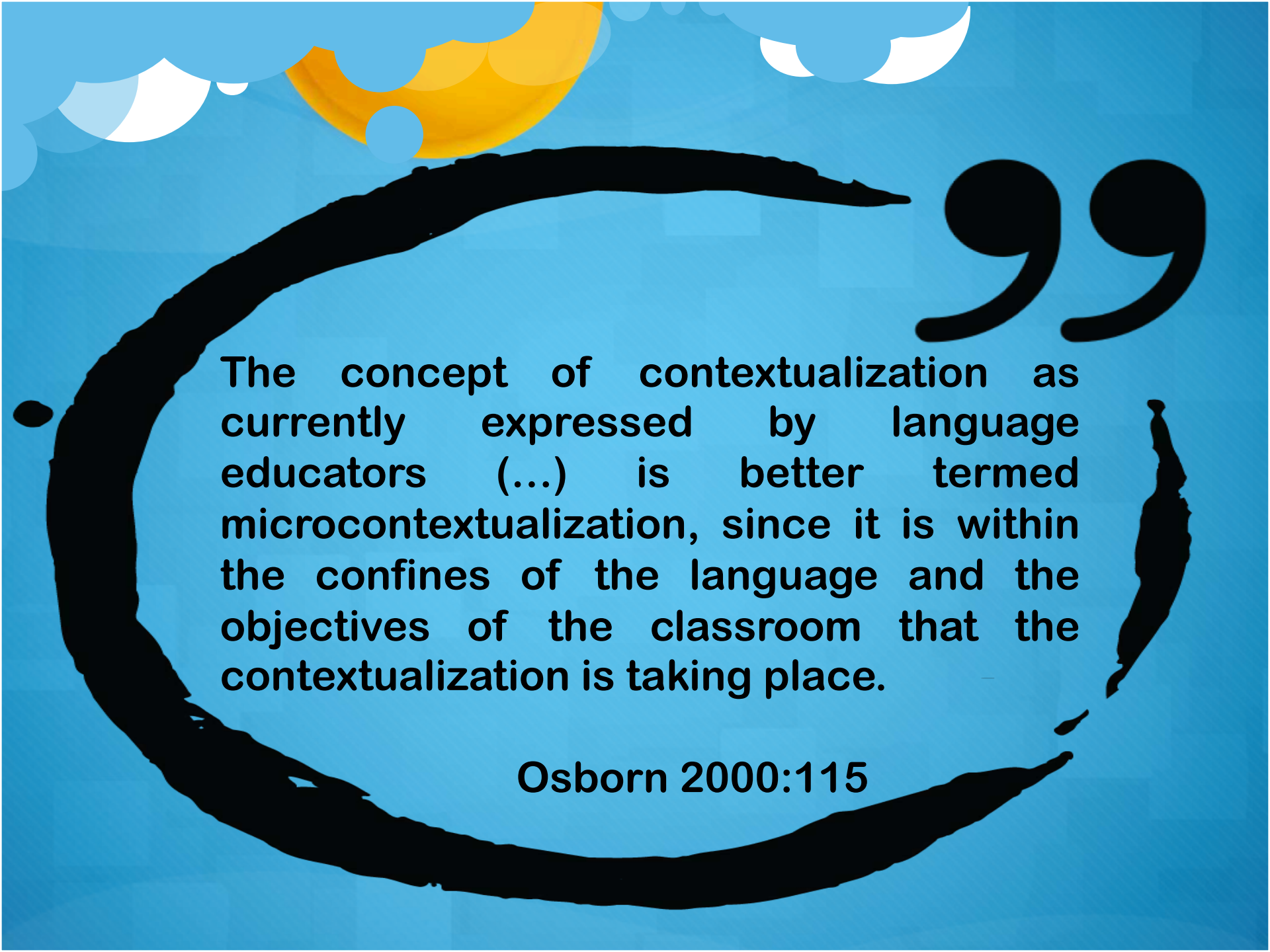


WHAT IS CONTEXTUALIZATION?



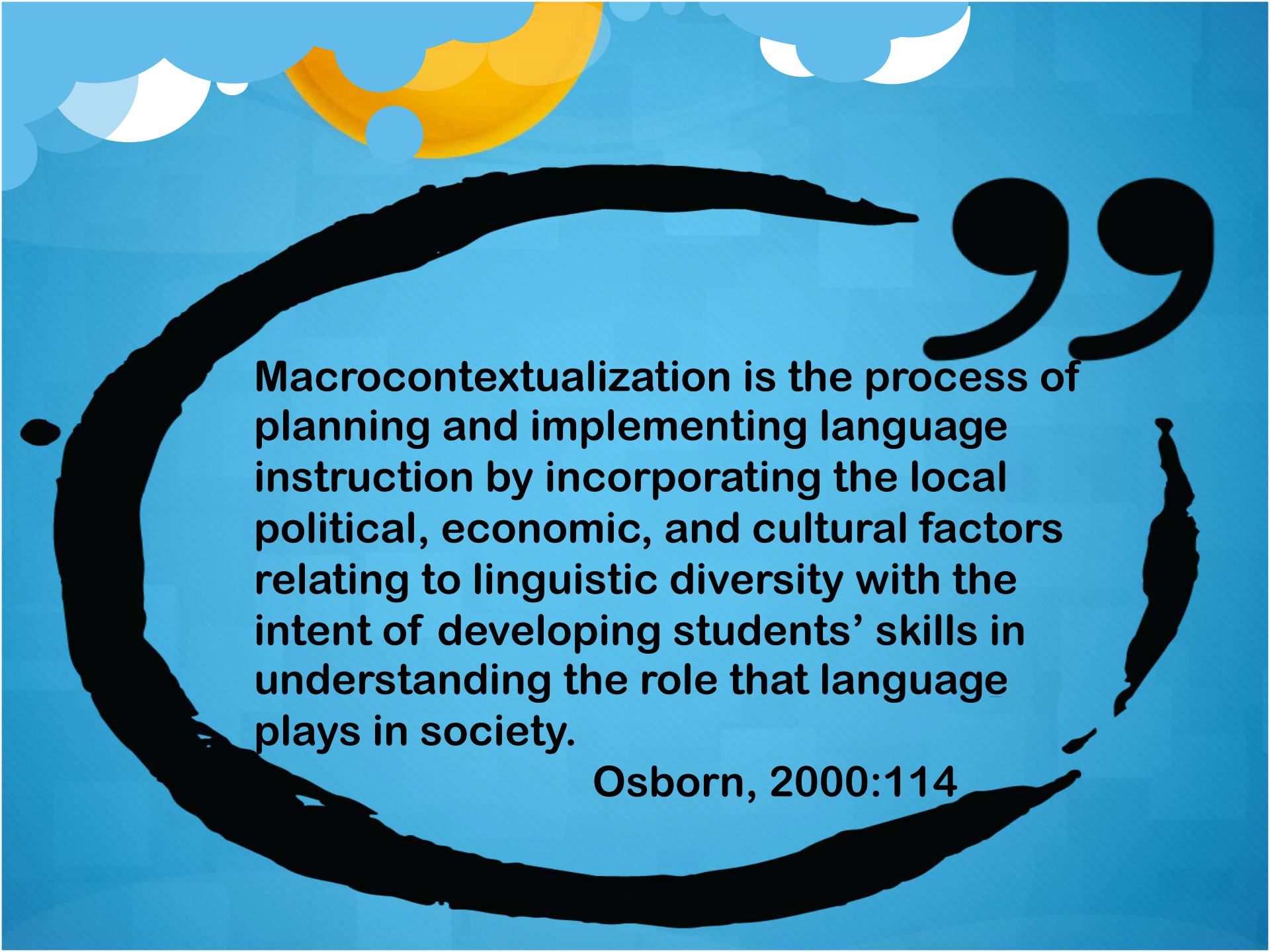
MICROCONTEXTUALIZATION

MACROCONTEXTUALIZATION



The concept of contextualization as currently expressed by language educators (...) is better termed microcontextualization, since it is within the confines of the language and the objectives of the classroom that the contextualization is taking place.

Osborn 2000:115



Macrocontextualization is the process of planning and implementing language instruction by incorporating the local political, economic, and cultural factors relating to linguistic diversity with the intent of developing students' skills in understanding the role that language plays in society.

Osborn, 2000:114

Connecting Flights



1

Problematize

2

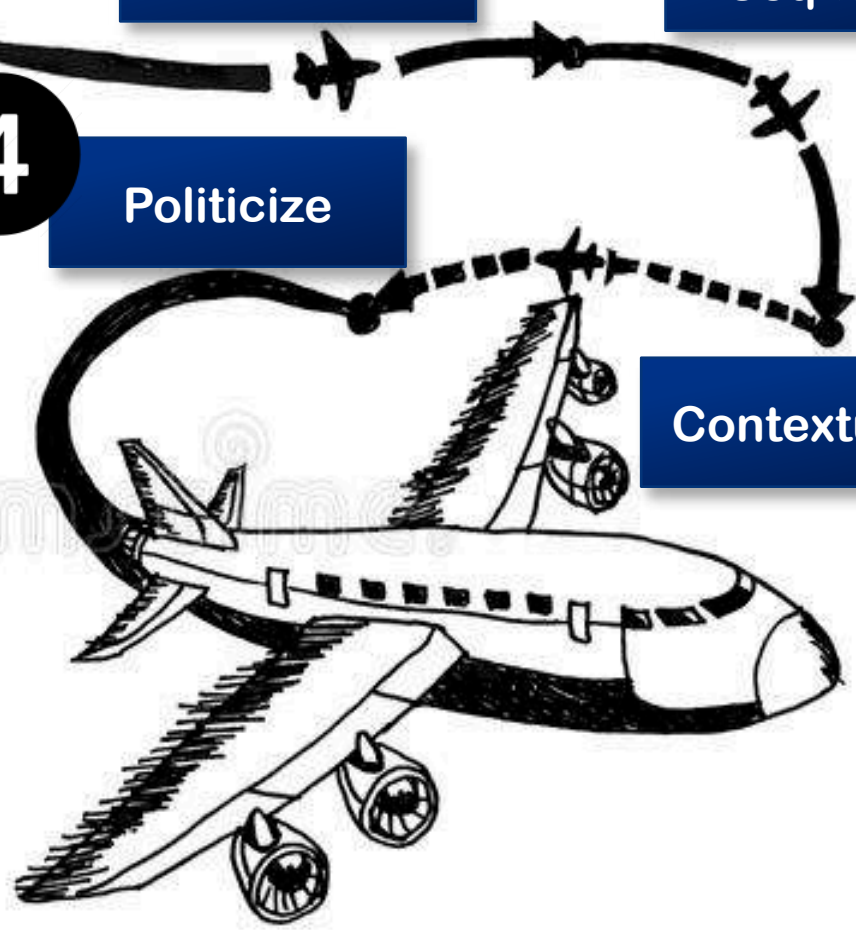
Select & Sequence

4

Politicize


3

Contextualize



verb [T often passive] • UK USUALLY

politicise UK  /pə'lit.i.saɪz/ **US**

 /pə'lit.ə.saɪz/

★ **to make something or someone political, or more involved in or conscious of political matters:**

The whole issue has become increasingly politicized.

a highly politicized debate

A stylized illustration of a bright yellow sun with a blue circle in the center, partially obscured by white and light blue clouds. The background is a solid blue color with a faint grid pattern.

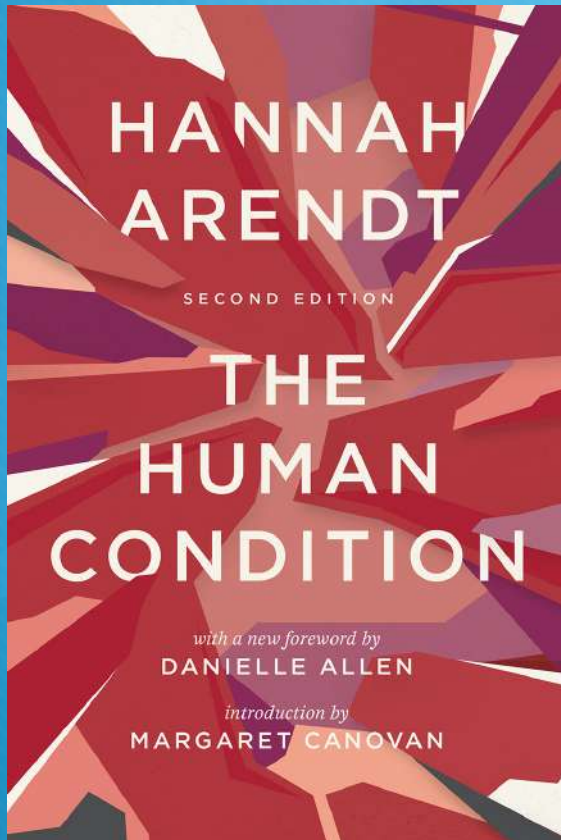
WHY POLITICS HAS BAD PRESS

**POLITICS IS OFTEN
EQUATED TO**

POLITICIANS

POLITICAL PARTIES

POLITICS AS A PROCESS



Politics is the most important form of human activity because it involves interaction amongst free and equal citizens

ACTING IN CONCERT


The power of people to act together within a public space

**TOPICS
&
CONTENTS**

**My
bedroom**

**Do all
children
have what
they want**

**Recycling /
Sharing**



Example of a Teaching Sequence

B2

LATE TEENS

Sports

B1+
LATE TEENS

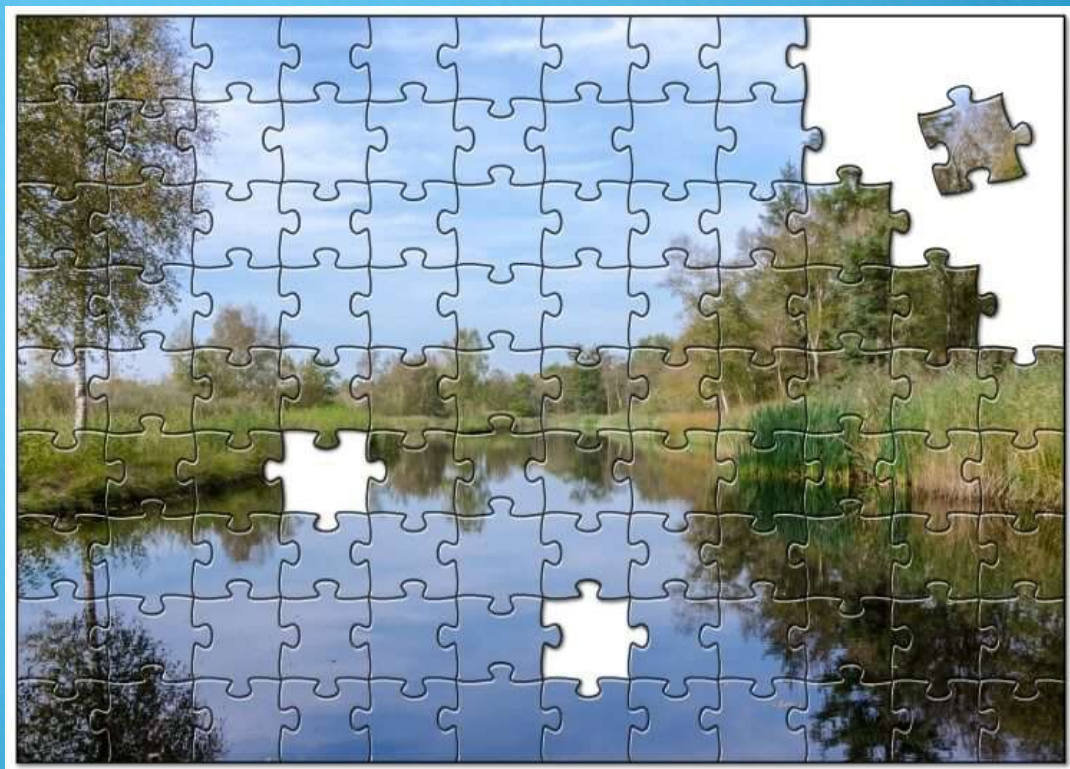


Do we need to be equal?





Jigsaw puzzle reflection



The boy whose commentary for his blind friend inspired his sporting heroes

When Sydney Swans players heard a 12-year-old boy had been commentating for his mate at one of their matches, they wanted to meet the two youngsters

By Jonathan Drennan for [Behind the Lines](#), part of the Guardian Sport Network



BLIND READING:
Students get into groups of 4. Each group gets 4 slips. Each student picks one, reads it and tells the others what it is about. Without showing the slips, they need to put the text in order.

A few years ago, when Mark was only nine, he was diagnosed with cancer of the brain and spine. It robbed the young boy of many things: his sight, part of his hearing and his ability to play the sports he loves. Throughout the gruelling medical treatment that left Mark nauseous and exhausted, Jarryd remained his close friend, sharing their continued love of sport, particularly the Sydney Swans.

Two weeks ago, as normal, I took my seat at Sydney Cricket Ground with my fiancée to watch the Swans in their last regular game of the season. The old stadium was packed with fans dressed in red and white. Shortly into the second quarter, with the Swans edging away from their opponents, the Carlton Blues, I heard some remarkable commentary from a young boy. Play by play, Jarryd was bringing the game to life. I turned and saw Mark clutching a Sherrin football, grasping it tighter with every cadence in his friend's voice.

Although Mark cannot see anymore, his passion for the Swans has not ebbed. Armed with his cane, which he calls “Michael” - his favourite film is the Italian Job - he goes to the stadium and normally listens to streamed radio commentary that complements the roar of the crowd. Unfortunately, in the second quarter of the match the stream died. Thankfully, his friend Jarryd was there to step in with his own unique brand of commentary.

“**M**ateship” is an Australian expression that stands for friendship and equality, even in times of great challenge. Mark Smith and Jarryd Haines, two young boys from Sydney, embody this ethos of close friendship. The pair have known each other for most of their lives and always enjoyed playing sport together. If there was a ball involved, they would be in the backyard, acting out a crucial Ashes test or taking a spectacular mark in the Australian Rules Grand Final for their beloved [Sydney Swans](#).

(Human) Matching

VOCABULARY

SPORTS

MATCH THE WORDS TO THE PICTURES

1. - Aerobics
2. - Boxing
3. - Scuba diving
4. - Sailing
5. - Running
6. - Yoga
7. - Surfing
8. - Basketball
9. - Football
10. - Karate
11. - Sailing
12. - Rock climbing
13. - Diving
14. - Skiing
15. - Rugby
16. - Weightlifting
17. - Golf
18. - Gymnastics
19. - Badminton
20. - Ice-skating
21. - Canoeing



GO

DO

PLAY



Miming



Bingo



SAME BUT DIFFERENT: Write about a differently-abled sportsperson.

If you can, include this information:

Who is (s)he? How does (s)he feel about the sport (s)he practises? What is different about practising this sport with a certain disability?

<http://www.olimpiadaespecial.org.ar>





same
but different
ewes



How did you like our Fact File? Leave us a comment here either in English or in Spanish.

A stylized illustration at the top of the page features a bright yellow sun with a smiling face, partially obscured by blue and white clouds. The background is a solid blue color.

THE IMPORTANCE OF GOING PUBLIC

Publishing as part of the writing process

Feedback which goes beyond language

Using different media

Involving parents

SIGN THE SONG: You'll watch a girl signing a song. Guess what song it is.



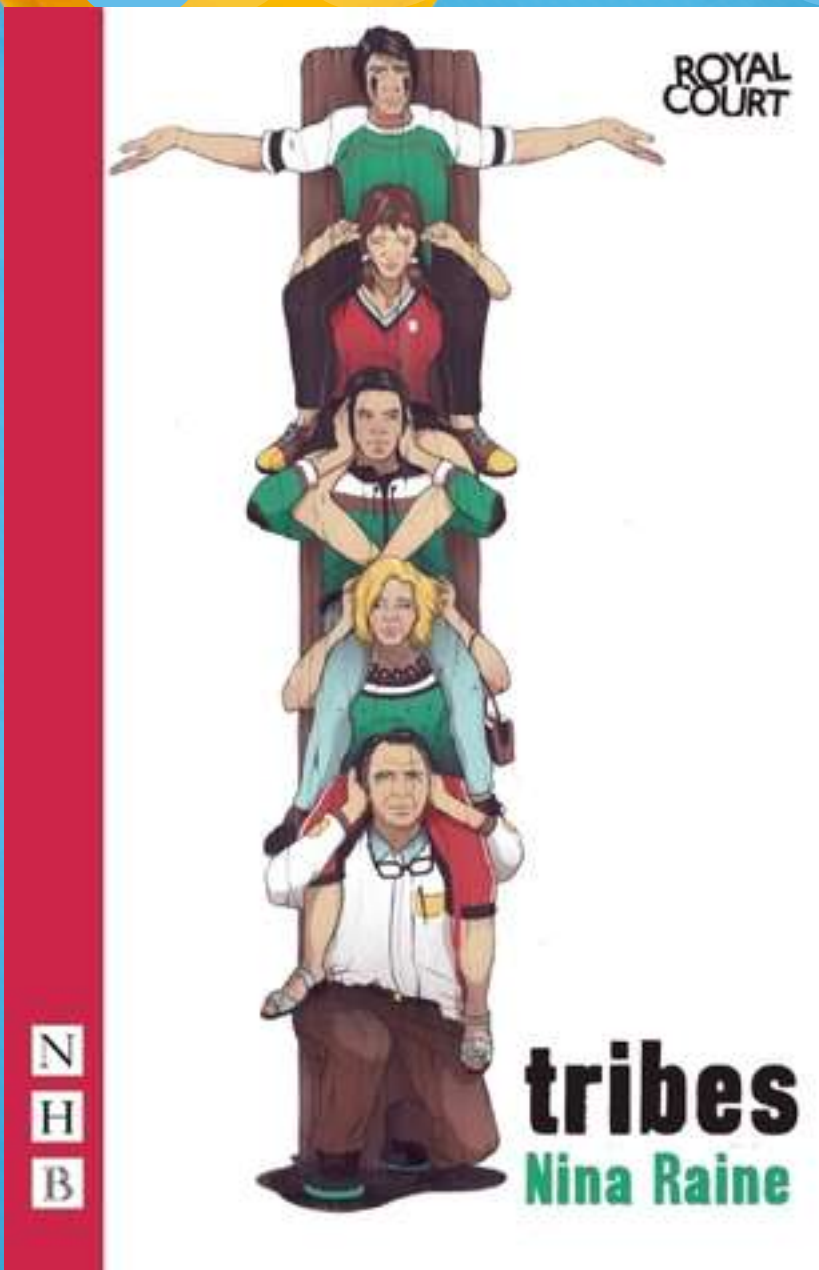
You'll listen to the song and check. Pay special attention to the meaning of each sign.



I found a love for me
Darling just dive right in
And follow my lead
Well I found a girl beautiful and sweet
I never knew you were the someone
waiting for me
'Cause we were just kids
when we fell in love
Not knowing what it was
I will not give you up this time
But darling, just kiss me slow,
your heart is all I own
And in your eyes you're holding mine
Baby, I'm dancing in the dark
with you between my arms
Barefoot on the grass,
listening to our favorite song
When you said you looked a mess,
I whispered underneath my breath
But you heard it, darling,
you look perfect tonight

SIGN TIC-TAC-TOE





Read the following poems and answer the questions.

1. What is the relationship between the speaker and other people like in each poem?
1. What feelings are present in each poem?
1. What do these poems have in common?

DEAF DONALD

Deaf Donald met Talkie Sue

But  was all he could do.

And Sue said, "Donald, I sure do like you."

But  was all he could do.

And Sue asked Donald, "Do you like me too?"

But  was all he could do.

"Good-bye then, Donald, I'm leaving you."

But  was all he did do.

And she left forever so she never knew

That  means I love you.

A stylized illustration at the top of the page features a large yellow sun with a blue outline, partially obscured by several white and light blue clouds against a blue background.

THOUGHTS OF A DEAF CHILD

**My family knew that I was deaf
When I was only three. Since then, fifteen years ago,
They've never signed to me.
I know when I'm around the house,
I try and use my voice.
It makes them feel more comfortable.
For me, I have no choice.
I try, communicate their way –
Uncomfortable for me.
My parents wouldn't learn to sign.
Ashamed or apathy?
I never cared about the sound of radios and bands;
What hurts me is, I never heard
My parents' signing hands.**

Stephen Bellitz

Watch the video and take down notes to complete the following sentences.

- 1. Audio description is...**
- 2. The benefits of audio description are...**
- 3. Some of the best series with audio description are...**
- 4. The tone of voice is important because...**

GRAMMAR

A/AN

CLASSIFICATION

**NEW
INFORMATION**

There's A man at the door

- Profession
- Religion
- Ideology
- Type

THE

IDENTIFICATION

**SHARED
INFORMATION**

THE man wants to talk to you

- Unique reference
- +Adj. (whole group)
- Specification
- Sets of
countries
mountains
islands
- Bodies of water
(except for lakes)

ZERO

ABSTRACTION

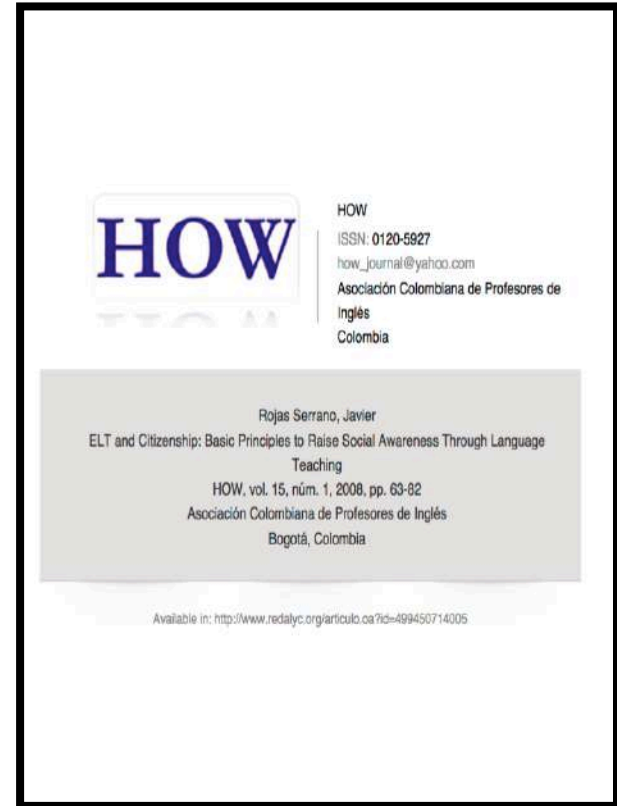
- Abstract ideas
- Generalizations
- Single countries
mountains
islands
- Lakes

AUDIO DESCRIPTION: You'll record the audio description of this video. Then, watch the original and compare. Re-record the audio description with some ideas from the original.

**Record a bilingual story for the blind.
Donate it to an NGO.**



“In terms of participation, the current approach to introducing citizenship has shifted its focus onto a series of participatory actions rather than on a static set of concepts to be dealt with in the classroom without active involvement. A citizen is no longer seen as a person who abides by all the laws of a country and assumes the rights and duties s/he has in society; the ideal citizen nowadays is someone who is well informed on local and global issues and able to take social responsibility and action when required.” (Rojas Serrano, 2008: 65)





End of Teaching Sequence



WHY WORK THIS WAY?

Given that teaching is a political act, teachers are called to learn to work from a political perspective such as this one and become the change agents our education system needs. In this sense, we need teachers who are committed to their students' education and who do not give up the possibility to change the oppressive structures and practices we are experiencing in these neoliberal times (McInerney, 2007).

Sierra Piedrahita, 2016:214

A stylized illustration of a bright yellow sun with a blue circle in the center, partially obscured by blue and white clouds. The background is a solid blue color with a subtle pattern of lighter blue squares.

CONCLUSION

Or the beginning of something

As this presentation
is about to end, I'd
like you to think of
why you decided to
become a **teacher**

Most probably, you
had a strong desire
to help other people
grow and to make
the world a better
place

**As teachers, we
need to ask
ourselves**

How can our
teaching **have an**
impact on the
community in which
we work?

Problematizing
content can help
our learners (and
ourselves) **explore**
the social context
with critical eyes

If we allow our
students to become
responsible for
their own learning
itineraries,

We help them
become
**autonomous
learners**

We give them back
their voices

We turn our
classroom into a
democratic
arena in which
constructive
dialogue is possible

We therefore
educate active
citizens with strong
social
commitment

If you think, like me,
that education can
(and must) change
the world...

Let's work hard to
**make society
a fairer place
to live in**

A serene sunset over a body of water. The sky is filled with soft, colorful clouds in shades of purple, pink, and orange. In the foreground, a small, light-colored wooden boat with two oars is positioned on the water. The water reflects the colors of the sky. In the background, there are some structures and other boats on the water.

Education is an act of love,
and thus an act of courage.

Paulo Freire

I hope you dare
face **the challenge**

THE END

THANK YOU
VERY MUCH!



**THANK YOU
VERY MUCH!**

marianoquinterno@hotmail.com



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VERY MUCH!



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VERY MUCH!**

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VERY MUCH!**