Creating Machinima Empowers Live Online Language Teaching and Learning

1.3. Guidelines for Language Teachers

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Description: This document will be an online document providing guidelines and recommendations for educators and administrators who are considering and willing to develop learning events or conduct language learning in 3D environments. It will draw on information from the needs analysis and other practices in the field of foreign language learning.

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1. Introduction

This CAMELOT project aims to create a rationale for establishing machinima as a legitimate language learning and teaching activity that can be used in mainstream language education contexts. The project consortium intends to make it easier for language teachers to implement and use 3D virtual learning environments (VLE) and machinima in their daily practice. With this in mind, we would first like to envisage the ways in which machinima could be used in classroom practice. Consequently, we will outline how the production of machinima can be used alongside a task-based approach for language learning. We will then go on to explore how it fits with a CLIL approach. Last but not least, we will describe how this approach can help learners with special needs. As part of this narrative we will also identify how machinima could be used as a) a supplementary material supporting coursebooks in the classroom, b) how machinima could be exploited by adding activities to the already produced machinima, and c) some guidelines for storyboarding and storytelling with machinima in the language classroom.

2. Language learning and the Common European Framework of Reference

According to the "Common European Framework of Reference for Languages: Learnıng, Teaching, Assessment" published by the Language Policy Unit in Strasbourg

> Language use, embracing language learning, comprises the actions performed by persons who as individuals and as social agents develop a range of competences, both general and in particular communicative language competences. They draw on the competences at their disposal in various contexts under various conditions and under various constraints to engage in language activities involving language processes to produce and/or receive texts in relation to themes in specific domains, activating those strategies which seem most appropriate for carrying out the tasks to be accomplished. The monitoring of these actions by the participants leads to the reinforcement or modification of their competences. (CEFRL, 2001, p. 9)

The above definition caters for an action-oriented approach in language learning by touching upon the importance of communicative language competences and language activities and processes.

The Common European Framework goes on to explore the importance of strategies aimed at the production and exploitation of texts. The task-based approach they advocate is defined in terms of:

> any purposeful action considered by an individual as necessary in order to achieve a given result in the context of a problem to be solved, an obligation to fulfil or an objective to be achieved. This definition would cover a wide range of actions such as moving a wardrobe, writing a book, obtaining certain conditions in the negotiation of a contract, playing a game of cards, ordering a meal in a restaurant, translating a foreign language text or preparing a class newspaper through group work.

> Communication and learning involve the performance of tasks which are not solely language tasks even though they involve language activities and make demands upon the individual's communicative competence. To the extent that these tasks are neither routine nor automatic, they require the use of strategies in communicating and learning. Insofar as carrying out these tasks involves language activities, they necessitate the processing (through reception, production, interaction or mediation) of oral or written texts. The overall approach outlined above is distinctly action-oriented. It is centered on the relationship between, the agents' use of strategies linked to their competences and how they perceive or imagine the situation to be and on the other, the task or tasks to be accomplished in a specific context under particular conditions. (CEFRL, 2001, pp. 9-15)

To the question of *what* to teach in the context of unified language learning education throughout Europe, some competences have been proposed by the "Common European Framework of Reference for Languages: Learnıng, Teaching, Assessment". Among these are grammatical, semantic, phonological, orthographic, sociolinguistic, pragmatic, discourse, functional, plurilingual and pluricultural competences (CEFRL, 2001, pp. 116-142). Furthermore, to the question of *how* learners are expected to learn a second or foreign language (L2), the following approach has been suggested:

a). by direct exposure to authentic use of language in an L2 in one or more of the following ways:

- face to face with native speaker(s);
- overhearing conversation;
- listening to radio, recordings, etc.;
- watching and listening to TV, video, etc.;
- reading unmodified, ungraded, authentic written texts (newspapers, magazines, stories, novels, public signs and notices, etc.);
- using computer programmes, CD ROM, etc.;
- participating in computer conferences on- or off-line;
- participating in courses in other curriculum subjects which employ L2 as a medium of instruction.

b). by direct exposure to specially selected (e.g., graded) spoken utterances and written texts in L2 ('intelligible input');

c). by direct participation in authentic communicative interaction in L2, e.g., as a conversation partner with a competent interlocutor;

d). by direct participation in specially devised and constructed tasks in L2 ('comprehensible output');

e). autodidactically, by (guided) self-study, pursuing negotiated self-directed objectives and using available instructional media;
f). by a combination of presentations, explanations, (drill) exercises and exploitation activities, but with L1 as the language of classroom management, explanation, etc.;

g). by a combination of activities;

f). but using L2 only for *all* classroom purposes;

h). by some combination of the above activities, starting perhaps with

f). but progressively reducing the use of L1 and including more tasks and authentic texts, spoken and written, and an increasing self-study component;

i). by combining the above with group and individual planning, implementation and evaluation of classroom activity with teacher support, negotiating interaction to satisfy different learner needs, etc. (CEFRL, 2001, pp. 143-145)

The items a), b), d), e) and i) are directly related to the concept of machinima production and use for language learning purposes. Machinima used in the classroom could enable learners to listen to and watch authentic language in use, using computers in learning as is proposed in item a) in the CEF. The spoken utterances and written texts of the target language in the production of machinima could be selected and graded to suit the needs of specific learners thus become intelligible via visualization of the language as is proposed in item b). Producing machinima as a learning task to practice language, learners could participate directly in negotiation of meaning (e.g., comprehensible output) as in item d) and as proposed in item e), learners could play with instructional and diverse media while producing machinima as learning tasks. Moreover, when learners are engaged with the production of machinima tasks they could employ strategies for task completion such as planning, implementation and evaluation, while negotiating the final product with the teachers, a strategy evident in item i). In these aspects, the use of machinima could suit a variety of foreign language learning contexts and there are promising connections with already established approaches such as task-based language learning (TBLT) and content and language integrated learning (CLIL). The pedagogical approach followed by CAMELOT is underpinned by the principles of social constructivism (Vygotsky, 1978) where social interaction is the main component that triggers learning by stimulating participants to collaborate with each other to accomplish relevant objectives. Work on tasks has led to two areas of research in the language learning context l: 1). task-based language learning (Ellis, 2003; Doughty & Long, 2003; Willis, 1996), and 2). intercultural communicative competence (Byram, 1997).

3. Tasks and their role in language teaching

Tasks are a feature of everyday life in the personal, public, educational and occupational domains. Tasks accomplishment by an individual involve the strategic activation of specific competences in order to carry out a set of purposeful actions in a particular domain with a

clearly defined goal and a specific outcome. Tasks can be extremely varied in nature and may involve language activities to a greater or lesser extent, for example: creative tasks (painting, story writing), skills-based tasks (repairing or assembling something), problem-solving (jigsaw, crossword), routine transactions, interpreting a role in a play, taking part in a discussion, giving a presentation, planning a course of action, reading and replying to (an e-mail) message, etc. A task may be quite simple or extremely complex (e.g., studying a number of related diagrams and instructions and assembling an unfamiliar and intricate piece of apparatus). A particular task may involve a greater or lesser number of steps or have embedded sub-tasks and consequently the boundaries of any one task may be difficult to define (CEFRL, 2001).

3.1. Task-based learning and machinima

The task-based approach has been widely cited in language learning contexts (Ellis, 2003). In Skehan's (1996) view a task is "an activity in which: meaning is primary; there is some sort of relationship to the real world; task completion has some priority; and the assessment of task performance is in terms of task outcome" (cited in Ellis, 2003, p. 4). Nunan (1989 cited in Ellis, 2003, p. 4) defines a task as "a piece of classroom work which involves learners in comprehending, manipulating, producing, or interacting in the target language while their attention is principally focused on meaning rather than on form. The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right". Furthermore, through the many different definitions Ellis specifies six criterial features of a task:

- A task is a work plan.
- A task involves a primary focus on meaning.
- A task involves real-world processes of language use.
- A task can involve any of the four language skills.
- A task engages cognitive processes.
- A task has clearly defined communicative outcome. (2003, pp. 9-10)

Ellis (2003) elaborates on these key ideas in the following important passage:

> A task is a work plan that requires learners to process language pragmatically in order to achieve an outcome that can be evaluated in terms of whether the correct or appropriate propositional content has been conveyed. To this end, it requires them to give primary attention to meaning and to make use of their own linguistic resources, although the design of the task may predispose them to choose particular forms. A task is intended to result in language use that bears a resemblance, direct or indirect, to the way language is used in the real world. Like other language activities, a task can engage productive or receptive, and oral or written skills, and also various cognitive processes. (p. 16)

These ideas have been re-evaluated in the context of technology-mediated approaches to language learning. According to Thomas and Reinders (2010), in this respect, "today's

language learners are expected to be able to develop multimodal communicative and task competencies above and beyond the reading and writing skills required by previous generations" (p. 6). Moreover, Chapelle (2001) suggests that "anyone concerned with second language teaching and learning in the 21st century needs to grasp the nature of the unique technology mediated tasks learners can engage in for language acquisition and how such tasks can be used for assessment. … To meet the challenge, the study of the features of computer-based tasks that promote learning should be a concern for teachers as well as for SLA researchers who wish to contribute to knowledge about instructed SLA**"** (Chapelle, 2001, p. 2 cited in Thomas & Reinders, 2010, p. 1).

Middleton (2008, p. 216) defines machinima as "self-contained, highly granular digital videos". Machinima are digital visual narratives that are produced by dint of real-filmmaking techniques in a studio like environment (mostly in interactive multi-user virtual worlds) where software tools and resources are available to help to develop original digital content. The essence of machinima creation likens it to a real life task that requires planning, focus on negation of meaning while pursuing the task, real life processing of language, the use of the four language skills in the production process, engaging cognitive processing and a clear communicative outcome the machinima (Ellis, 2003).

Given the nature of machinima, they are able to "represent any conceivable object or sequence or event, while incorporating rich narrative structures, as well as graphical and text-based content, using visual and aural modalities (through images, music subtitles and voice-overs)" (Morozov, 2008, p. 9). The creation process of machinima could help language teachers and learners engage in a meaningful conversation while planning a learning task as is pointed out by Ellis (2003). Then, during the production of any machinima the primary communicative focus would be on negotiation of meaning. Individuals who are involved in the task of creating machinima as a learning tool or as an instructional tool should aim to incorporate any of the language skills (reading, writing, listening and speaking) to be able to complete the task, which also requires these individuals to engage in cognitive processing in the pre-planning phase, while creating and editing in the post-production exploitation phase. The task of machinima in this respect has a definite communicative outcome that communicates a message as well.

In order to use machinima then, language teachers could use a task-based framework to aid the implementation of the technology in their classroom environments. The task-based approach can be broken down into a series of phases as shown below.

3.2 The task-cycle

a) Pre-task phase

- The teacher introduces the concept of 3D virtual learning environments alongside the principle of machinima creation.
- Then, the teacher and the learners engage in a discussion of a suitable topic or theme.
- Learners create pairs or groups and roles are assigned.
- Learners prepare materials needed for the production of the machinima.

b). Task phase

- Learners engage with the task and the teacher monitors, encourages, comments and helps with the task.
- Learners plan ahead by reading, scripting (writing), shooting angles, characters and the plot and thus engage in negotiation of meaning.
- Learners rehearse (speaking) and do the filming, before moving on to editing (listening).
- Teachers help with the linguistic features used in the final product.
- Learners upload their machinima as the final product.
- Learners disseminate their machinima through social media (Twitter, Facebook, and their own blogs).
- Teachers prepare language activities using the finalized machinima.

c). Planning

- Learners plan and prepare for the presentation of their machinima to the whole class.
- Learners prepare a rationale for their content, and a process for production.

d). Reporting

- Learners present their machinima to the whole class.
- Learners report their rationale for the content and process of production.

e). Language focus

- Teachers and learners engage in a discussion about the machinima (negotiation of meaning).
- Teachers identify the language features that arose incidentally from the use of the target language; these will require further attention.

f). Practice

- Learners engage in a range of language practice activities prepared by the teacher for specific machinima creations.

The use of machinima as a task for language learning purposes may lead to successful language acquisition. As Meskill (1999, p. 143) points out in this respect, the importance of interaction can be linked with successful task design: “The oral/aural negotiational aspect of teacher and task supported student–student configuration is seen as a powerful venue for second language acquisition to occur. Such configurations, in combination with well-designed and orchestrated language learning tasks, represent opportunities for learners to manipulate interdependent chunks of the target language in complex ways that see immediate, contextual effect” (cited in Hampel, 2010 p. 132).

4. Content and language integrated learning and machinima

Content and language integrated learning (CLIL) can be described as an educational approach where subjects such as geography or biology are taught through the medium of a foreign language, typically to students participating in some form of mainstream education at

primary, secondary or tertiary level. This means that as far as classroom practices are concerned, CLIL resembles other forms of bilingual education programmes such as content-based instruction and immersion education as these exist in North American contexts (Dalton-Puffer, Nikula & Smith, 2010).

The European Commission's recommendation that every citizen of the European Union should have working knowledge of at least two community languages apart from their mother tongue (European Council, 2002)[1], the increased mobility of EU citizens as a result of open borders legislation (The Schengen Agreement, 1985), and the free movement of goods and services, are considered as the main triggers for the enormous popularity of foreign language learning in the EU.

Along with those political and social changes new ideas have emerged in pedagogy which have resulted in a number of methodological approaches which combine and integrate a particular subject with a foreign language. In the areas of pedagogy and linguistics research has emerged to support the integration of subject and language learning across the curriculum. The concept of content language integrated learning (CLIL) was created in 1994 by David Marsh and Anne Maljers and stands for the name of the approach which relies on using a foreign language for the acquisition of a particular topic (non-language subjects). It constitutes a promising and effective tool in the promotion of multilingualism in Europe and can be used in relation to any language, age of participant or educational level, from pre-primary, primary, secondary, higher to vocational and professional learning. This European context is noticeable in four crucial works that, when combined together, provide a good overview of CLIL: the two publications by Marsh (Profiling European CLIL Classrooms, 2001; CLIL/EMILE: The European Dimension, 2001), which were works written for the European Commission, the European Commission Eurydice Report from 2006, and the recently-published Council of Europe Country Report[2]. In what follows, the objective is to underline the importance of two aspects from these publications, the prevalence of CLIL in European education systems and the organizational structure of CLIL teaching in Europe[3].

The analysis of research literature on the topic indicates that there are discrepancies related to the use of CLIL however. According to Marsh, CLIL is commonly referred to as an umbrella term which embodies "any dual-focused educational context in which an additional language, thus not usually the first foreign language of the learners involved, is used as a medium in the teaching and learning of non-language content"[4]. It means that CLIL assimilates notions such as bilingual language programs, content-based instruction, foreign languages across the curriculum, and foreign languages as academic languages, dual language programs, immersion programs, or plurilingual programs. Marsh continues that CLIL invites a re-conceptualization of how we consider language use and learning. It enables

[1] European Council (2002). *Presidency conclusions*. European Council, Barcelona.

[2] Maljers, A., Marsh, D., & Wolff, D. (Eds.) (2007). *Windows on CLIL: Content and language integrated learning in the European spotlight*. Alkmaar: European Platform for Dutch Education.

[3] http://www.goethe.de/ges/spa/dos/ifs/ceu/en2751287.htm

[4] Marsh, D. (2002). Content and language integrated learning: The European dimension-actions, trends and foresight potential. *DG Education & Culture, European Commission*, 15.

the development of an integrated educational approach which actively involves the learner in using and developing the language of learning; the language for learning; and language through learning. It has been referred to as education through construction, rather than instruction"[5]. Mehisto et al. (2008) also perceive CLIL also as an umbrella term covering a dozen or more educational approaches[6]. Having the same view as Marsh, they both claim that CLIL is a "cognitively demanding approach"[7]. Meyer states that it is "an approach that is mutually beneficial for both content and language subjects"[8]; Dalton-Puffer perceives it as an "educational approach"[9]; Ruiz de Zarobe, Sierra an Gallardo del Puerto also maintain that within the European landscape "it is firmly becoming a preferred educational approach"[10]. According to Wolff (2007, pp. 15-16), CLIL differs from other content-based approaches in that "classroom content is not so much taken from everyday life or the general content of the target language culture but rather from content subjects, from academic/ scientific disciplines or from the professions". (cited in Dalton-Puffer, Nikula & Smit, 2010, p. 1). Recently, however, CLIL proponents have tended to stress the goal behind CLIL as "a dual-focused educational approach" that is neither exclusively language learning nor subject learning but rather a "fusion" of both (Coyle, Hood & Marsh 2010, pp. 41–45 cited in Dalton-Puffer, Nikula & Smit, 2010, p. 2). Also, in its "Promoting Language Learning and Linguistic Diversity: An Action Plan 2004-2006" the European Commission put forward the idea that language competencies are part of the core of skills that every citizen needs for training, employment, cultural exchange and personal fulfilment; language learning is a lifelong activity which is required for mobility, multilingualism and sustainable development and has recognized CLIL as a new methodology for language learning.

In this context, as machinima is a form of digital visual narrative which could be used by instructors seeking to embrace the "fusion of content and language learning". Thus, teachers could employ machinima as a form of content introduction at the intercultural level by presenting some cultural aspect of the taught languages. Not only cultural aspect but also other topics like history of the people who speak that specific language, the geography of the language, the literature that is created by this language or the daily activities of the people of that language could be presented via machinima.

4.1 A framework for CLIL lessons using machinima

a). Planning

- Language elements

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[5] Marsh, D. (2005). *Project D3 – CLIL Matrix – Central Workshop Report 6/2005* (Graz, 3-5 November 2005). *European Centre for Modern Languages, p. 6.* Retrieved from http://archive.ecml.at/mtp2/CLILmatrix/pdf/wsrepD3E2005_6.pdf

[6] Mehisto, P., Frigols , M.-J., & Marsh, D. (2008). *Uncovering CLIL.* London: Macmillan.

[7] Mehisto, P., & Marsh, D. (2011). Approaching the economic, cognitive and health benefits of bilingualism: Fuel for CLIL. In Y. Ruiz de Zarobe, J. Sierra, & F. Gallardo del Puerto, *Content and foreign language integrated learning* (pp 21 48). Bern: Peter Lang.

[8] Meyer, O. (2010). Towards quality CLIL: Successful planning and teaching strategies. *Puls*, 12.

[9] Dalton-Puffer, C. (2011). Foreword. In Y. Ruiz de Zarobe, J. Sierra, & F. Gallardo del Puerto, *Content and foreign language integrated learning: Contributions to multilingualism in European contexts* (pp. 9-10). Bern: Peter Lang.

[10] Ruiz de Zarobe, Y., & Jimenez Catalan, R. (2009). *Content and language integrated learning: Evidence from research in Europe*. Bristol: Multilingual matters.

- Language skills
- Language tasks
- Cognitive aspects (critical thinking and discursive features)
- Creating the content
- Culture
- Finding online or creating *ad hoc* machinima on 3D VLEs with students.

b). Viewing or warm-up stage

- Reading background information about the machinima content or discussing about the content presented in the machinima.

c). Pre-viewing stage

- Recycling some lexical items based on the discussion from the previous stage.

d). While-viewing stage

- Whole class viewing of the machinima with engaging activities (listening, speaking, reading and writing).

e). Post-viewing stage

- Individual, pair or group work on exercises (integrating skills, negotiation of meaning).
- Exploring the machinima's environment/scenes of the footage on 3D VLEs.

f). Reflection

- Reflection on the content in the machinima.
- Reflection on language in the machinima (language elements, errors etc.).

5. Machinima in the learning process

As a form of material in the context of language learning and teaching, machinima could be used in two ways. The first way is as a supplementary material accompanying the main coursebook. The second is as a digital tool of instruction accompanied by various activities for learners.

5.1. Machinima as a supplementary material in the classroom

Machinima could easily be created as *ad hoc* materials by the teachers as supplementary materials to help them energize the coursebook content and also extend the content and language of the coursebook. Coursebooks are usually static entities which require modifications and changes for the specific learning styles and individuals. Whether teacher-produced or student-created machinima could help with the dynamic aspects of learning and the enrichment of the coursebooks and their content.

In other words, machinima could be used to create a task-based approach with learners, enabling learners to work together collaboratively and to help the class become more learner centered. This could also contribute to the dynamism of learning by bringing learners' minds and cognitive skills into play. Engaging learners with rich visual media created by themselves helps them become more active and autonomous in the learning process. While creating

their own machinima as learning tasks, learners could make their own decision and plan their own learning by incorporating their own learning cognitive, metacognitive and socioaffective strategies (Oxford, 1990). This in return could raise their levels of motivation because of the use of current technologies in the process of language learning.

On the other hand, teachers could also create their own *ad hoc* machinima to supplement their coursebooks' content and language. This could lead to teacher autonomy as well, by freeing the teachers from static content and giving their learners greater say in the learning process.

5.2. Machinima as a standalone material in the classroom

A machinima course could be designed for learners after a thorough needs analysis. Usually learners come to language classes without specifying their needs and the coursebooks and other learning materials are chosen according to general and often vague assumptions about learners' likes and interests. If the learners' specific needs for learning a foreign language, their likes and interests are determined before the courses, some machinima relating to their needs, likes and interests could be devised and produced with language activities or other tasks. Thus, learners could be more active and engaged during the learning process. These machinima could be exploited in face-to-face, online or blended modes of delivery.

5.3. Machinima as a self-study material

Learners spend a lot of time on their own away from school. This very precious time could be supplemented by educational materials such as machinima. Teacher created machinima could help learners to preview content from future classes as well as reviewing previous course content as per a flipped classroom.

6. How use to machinima: Guidelines

Machinima allows students to create scenes which are easy to design, varied in nature and affordable. Through already established 3D VLEs students have access to a large variety of sets, props and costumes, and are not limited by what schools can provide or what they can find at home. In addition, students do not need expensive and sophisticated film recording equipment such as cameras or lights. They can work in a variety of locations, which they cannot have access to in real life and they do not need studio space. Students working individually, in pairs or small groups can create complex scenes without needing a large cast of performers or extras. A variety of free and paid recording software is available to facilitate editing and the exploitation of machinima products.

6.1 Lesson ideas language for teachers to use machinima

a). Warm-up exercises

- Machinima on "how to play a game tutorial".
- Machinima on "lesson instructions and classroom language".

b). Presenting vocabulary and pronunciation through machinima

- Create simple machinima that demonstrate adjectives.
- Create simple machinima that demonstrate classroom nouns/objects (home: house, rooms, garden, street, square, park).
- Create simple machinima that demonstrates simple verbs.
- Create machinima that contextualize key vocabulary, e.g., travel vocabulary, educational vocabulary, restaurant vocabulary, etc.

c). Fixed expressions presentation

- Create machinima that demonstrate idioms in various contexts like animals, people, proverbs, familiar quotations, expressions of belief, and attitudes such as clichés.
- Machinima representing the “use and choice of greetings” on arrival, in introductions, leave-taking, use and choice of address forms.

d). Spoken language presentation

- Casual conversations.
- Public announcements and instructions.
- Public speeches, lectures, presentations, sermons.
- Rituals (ceremonies, formal religious services).
- Entertainment (drama, shows, readings, songs).
- Sports commentaries (football, cricket, boxing, horse-racing, etc.).
- News broadcasts.
- Public debates and discussion.
- Interpersonal dialogues and conversations.
- Telephone conversations.
- Job interviews.
- Informal discussion.
- Formal discussion.
- Debate.
- Interview.
- Negotiation.
- Co-planning.
- Practical goal-oriented co-operation.

e). Story telling and retelling narratives using machinima

- Fables.
- Fairy Tales.
- Classical literature.
- Mysteries.
- Social problems.
- Stories.
- Poetry.
- Jokes.

f). Grammar review

- Introduction to grammar points like verb tenses, modals, linking words, sentence construction, passive voice, conditionals, phrasal verbs etc.

g). Intercultural communication practice

- Machinima about “everyday living” in the target language whose content includes food and drink, meal times, table manners, public holidays, leisure activities (hobbies, sports, reading habits, media).
- Machinima about “living conditions”, housing conditions etc.
- Machinima about “interpersonal relations” (including relations of power and solidarity), class structure of society and relations between classes, relations between sexes (gender, intimacy), family structures and relations, relations between generations, relations in work situations, relations between public and police officials.
- Machinima about “values, beliefs and attitudes” including regional cultures, social class, occupational groups (academic, management, public service, skilled and manual workforces), history, especially iconic historical personages and events, minorities (ethnic, religious), arts (music, visual arts, literature, drama, popular music and song), religion, humour.
- Machinima about “body language” and “social conventions” like hospitality, punctuality, presents, dress, refreshments, drinks, meals, behavioural and conversational conventions and taboos, length of stay, leave-taking.
- Machinima about “ritual behaviour” in such areas as religious observances and rites, birth, marriage, death, audience and spectator behaviour at public performances and ceremonies, celebrations, festivals, dances, discos, etc.
- Machinima about “dialects and accents” related to the target language and society.

h). Practicing language through machinima production

- Machinima for interpretations of poems.
- Machinima to review a book. A variation could be an interview with a character from the book or the author.
- Machinima for advertising a book, piece of art etc.
- Machinima based on well known myths or legends, or create your own myth and produce a machinima.
- Machinima based on a short story.
- Machinima presenting a typical everyday situation of a tourist such as booking a hotel room, ordering a meal, buying goods in a shop, asking for directions, going to a doctor, renting a car, reporting a crime and etc.
- Machinima as presenting the latest news.
- Machinima about a business meeting. Variation could be producing a presentation, negotiation sequence or job interview in business context.
- Machinima based on a TV discussion/debate presenting different views about a particular topic.
- Machinima as a travel report for the target language country.
- Machinima about famous authors, their life and their books.

- Machinima about public services.
- Machinima about life of historical events and people, artists, singers etc.
- Machinima about important regions or places in the world.
- Machinima explaining a scientific concept, or a case study, a lecture, a debate, or a documentary.

i). Role-playing

- Meeting an old friend.
- An invitation for a meal.
- Shopping.
- On the train.

j). Writing practice

- Passing and exchanging notes, memos, etc. when spoken interaction is impossible and inappropriate.
- Correspondence by letter, fax, e-mail, etc.
- Negotiating the text of agreements, contracts, communiqués, etc. by reformulating and exchanging drafts, amendments, proof corrections, participating in online or offline computer conferences.
- Face-to-face interaction may of course involve a mixture of media: spoken, written, audio-visual, paralinguistic and paratextual.
- Interactive man machine communication in the public, occupational, educational and even personal domains.

k). Presenting language through content with machinima (teacher produced depending on the area content area)

- Machinima about a particular artistic style, movement, or period in history.
- Machinima on particular art pieces of famous artists or musicians. Variation could be machinima on their lives.
- Machinima explaining the scientific method, facts, particular fields of science or natural phenomena. (e.g., water cycle, recycling, alternative fuels, global warming, or biodiversity).
- Machinima on famous research, scientists, mathematicians and their achievements.
- Machinima demonstrating numbers and simple mathematical operations.
- Machinima demonstrating the understanding of some elements of basic statistics and how they apply to the real world.
- Machinima explaining public information programs about the benefits of a good diet, positive health practice such as stopping smoking, drug avoidance, or regular exercise.
- Machinima presenting public information program about a topic such as AIDS, sexually transmitted diseases, gender identity issues, or family planning.
- Machinima on sports, games, rules and personalities in this field.

- Machinima about a specific company or business. Variations could be a TV commercial for a real or fictional product advertising or promoting or informing about working in a particular job.
- Machinima about interview techniques in business contexts.
- Machinima about the production of multimedia texts, with reference to topic/focus, sequencing, cause/effect, thematic organisation, coherence and cohesion, logical ordering, style and register, rhetorical effectiveness, text design (description, narrative, exposition, etc.), how stories, anecdotes, jokes, etc. are told, how a case is built up (in law, debate, etc.), how written texts (essays, formal letters, etc.) are laid out, signposted and sequenced.

6.2. English for specific purposes and students with special educational needs

a). Health Care Studies

- Car accident (calling an ambulance, administering relief, emergency arrivals).
- Accepting a patient in hospital.
- Health checks before an operation.
- Giving birth.
- Ordinary health checks.

b). Technical and business encounters

- Explaining mechanisms.
- Explaining production processes.
- Book printing.
- Bookbinding.
- Describing damages.
- Assembling machines.

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